

IMAGES INTO WORDS

Start



COVER

Katinka van Gorkum

The artist at her home, Salzburg, 2016

TYPE

Kill Sans by Thomas Thiemich

originally customized type by Thomas Thiemich in collaboration with Jakob Kirch,
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GRAPHIC DESIGN

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In just five days, eighteen aspiring art writers dove fearlessly into the realms of seeing, interpreting, and contextualizing art. Assembling and synthesizing their thoughts and ideas. Reconsidering and revising their words – which emerged from images and merged with individual interpretations into the interviews, reviews and essays you see here, produced this week by the students of the Salzburg Summer Academy art-writing course.

For them and for me, this magazine represents a START into new methods of viewing, writing, working. I'd like to thank everyone in the class for a week of astonishing motivation and inspiring exchanges.

KB

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ARCHITECTURE OF MIND, MIND FULL OF WRITING, WRITING ABOUT ART

Andrea Kopranovic

STEP STEP STEP STEP STEP STEP STEP.
WALKING, HIKING, PAUSING, SWEATING,
RAIN FALLING, DRIPPING WET ARRIVAL.
ENTERING.
UP UP UP UP UP UP UP DOWN. OFFICE.
COFFEE STOP. SMALL TALK.
UP UP UP UP UP UP UP. ENTERING NO 5.
LONG HALLWAY; NARROW, DARK, ENDLESS.
WALK WALK WALK WALK WALK WALK WALK.
LOCKER ROOM, SIDE PATH UP THE GEIERTURM.
KEEP ON GOING STRAIGHT. GREAT METAL DOOR.
THE BARRIER. ANOTHER LONG HALLWAY.
WITH AN END. RED LIGHT DOOR.
JUST BEFORE YOU HIT IT, TURN RIGHT.
SALVATION IN THE WRITTEN WORD.

Hiking up the fortress mountain every morning is a physical challenge; making your way to the classroom a probation of one's sense of orientation. Upon finding and ultimately entering – openness. The Salzburg Summer Academy library is a hidden treasure. Hidden not in the sense of being inaccessible, but in that it's rather hard to find at first. Treasure because it contains more than 6,000 publications on art and is a calm, atmospheric space. Its location is slightly cut off from the rest of the classes and offices, being in another building complex of the fortress. Its windows face the inner courtyard: looking outside at the passing tourists, the students of the academy sitting out front smoking or the great stone wall across the way.

Kimberly Bradley would sit in the back, in front of her computer, setting up the projector for a two-and-a-half hour lecture before lunch. The students are late every day, every day a little more. Most of them slept badly or not enough, having worked on their text assignments, frustrated, unhappy, blocked – but finished at some time of the night. The lecture's contents range from a definition of and a short history on art criticism to explanations on different forms of texts with focus on art reviews, quoting, exemplifying and opening up for exercises in writing, interviewing, and editing.

Coming from different backgrounds, insight, and inspiration may derive from various disciplines to enrich the group's and individuals writing experience and process. An example from the field of architecture:

“How does architecture arise? Initially, in the mind, or so we contend. Then the idea is formulated using tools. We say tools because as a kind of extension of thoughts and ideas, they both codify and communicate these. And because the tools employed to help to determine the end result.”

Dietmar Steiner, *The Form is in the Mind. The Making of Architecture*, 2008.

ARCHITECTURE OF MIND, MIND FULL OF WRITING,
WRITING ABOUT ART

Andrea Kopranovic



ARCHITECTURE OF MIND, MIND FULL OF WRITING, WRITING ABOUT ART

Andrea Kopranovic

Sitting over lunch from 12:30 to 1:30pm, the class participants usually keep arguing about what constitutes the writing process. Having an idea first and then building up a structure using your tools (the mind, knowledge about the topic, being trained in writing in this text form), like it can be for architects? Not having any thesis or general idea in mind and just starting a description? Slow to process, but fast at typing? Bad in structuring, but full of creative approaches? Totally new to it all and not yet confident enough to make the first move? Fundamental questions pop up in the afternoon:

WHY? WHY DO YOU DO THIS, WHY DO YOU HATE IT, WHY DO YOU LOVE IT, WHY DID YOU CHOOSE THESE EXAMPLES, WHY DID YOU START LIKE THAT, WHY DON'T YOU DEFEND YOURSELF, WHY WHY WHY.
HOW COME IT IS OVER BEFORE IT STARTED? WAY TOO LITTLE TIME TO WRITE, THINK, TALK, ENJOY, LISTEN, EAT, SLEEP, GET LOST, BREATHE.
WHEN IS THE ASSIGNMENT DUE? DEADLINE.

Trying to get out of the classroom, out of the library, out of the building, out of the fortress, down the hill is just as exhausting as getting up and in in the mornings. The head is heavy, the mouth still trying to communicate a response to all the impulses. Also, the narrowness of the hallways prevents two people from walking side by side, chatting, exchanging ideas, having eye contact – you are on your own, stumbling ahead or hustling after the one before you.

Art and writing become profane after a few days. Demystification kicks in. There is no fear of being laughed at as an amateur, no reason to put some artists or critics on a pedestal, no hard feelings after receiving feedback. The teacher and the students are on the same page, treating each other respectfully, amicably. Five intense days passed in the blink of an eye, the challenges were there, enough for everyone to struggle. The head is full, the eyes are saturated, the gut digesting. But the heart is light. Joyful is the new beginning after; and sad the end of the experience.

Reflecting again upon the architectural choreography, it strongly resembles the writing process. The fortress mountain is the basis of all, the knowledge received from books and texts read for research. With every impulse, idea, word, sentence, another step is made in coming closer to achieving the goal. But it happens that along the way, especially near the end, there is a narrow passage, or even a total barrier, blocking the writing flow.

YOU MUST OVERCOME IT IN ORDER TO ARRIVE, TO FINISH.
YOU CAME A LONG WAY, BUT
YOU ARE STARTING.

MAXIMILIAN BERNHARD – BEWEGUNG UND KONSTRUKTION

Gabriele Gerlt

„Radical handbuilding“, dieser Kurs von Aaron Angell, wird „Ton als skulpturales Medium benutzen, unabhängig von Handwerk und Design“.

Diese Ankündigung im Programmheft der Sommerakademie Salzburg motivierte den 26jährigen Bildhauer-Studenten Maximilian Bernhard an diesem 3-wöchigen Kurs im August teilzunehmen. Mit Ton zu arbeiten, Glasuren zu erproben und einen Ofen mitzubauen, der ursprüngliche Brennverfahren wiederbelebt, sind für ihn von großem Interesse.

Ich treffe mich zum vereinbarten Interview mit ihm, weil ich eine begeisterte Gelegenheitssammlerin schöner Objekte aus Keramik bin, seit ich für Keramikzeitschriften geschrieben habe und so auch viele Künstler kennenlernen konnte.

Seine Passion für die Kunst und auch Kunstgeschichte entwickelte der gebürtige Kitzbüheler bereits in seiner Ausbildung als Holzbildhauer. Nach seinem Abschluss in Elbigalp trieb es ihn zunächst in die Ferne. Er bereiste Südostasien und arbeitete 3 Jahre in Australien. Dort widmete sich auch intensiv seiner künstlerisch-bildhauerischen Arbeit.

Seit dem vergangenen Jahr studiert er an der Akademie der Bildenden Künste in Karlsruhe, wo er die Aufnahmeprüfung direkt bestand. Seitdem arbeitet er mit dem Material Ton, seit neuerem vor allem mit Gips, um großformatige Plastiken zu realisieren. Für die Sommerausstellung im Juli dieses Jahres entwarf er hohe Plastiken aus Gips. Verbindungen sind es. Sie tragen die Titel „2×3 Bein, oder „3×3 Bein“. Worum geht es ?

Sowohl in den kleineren Tonmodellen, als auch in den großen Gipsplastiken ist für Maximilian Bernhard der Prozess des Entstehens von großer Bedeutung. Langsam bahnt sich beim Formen die Komposition ihren Weg. Sehr genau achtet und reagiert er dabei auf jede Erweiterung und Ergänzung. Es geht um experimentieren und erproben. Das führt, wie selbstverständlich zur Serie, die mit ihren vielen Variationen die Spannbreite des künstlerischen Ausdrucks sichtbar macht.

Die Gipsformen verlangen nach Stabilität. Ihr Kern besteht aus Styropor, Draht und Metall. Dieser Kern wird mit Gipsbinden umhüllt, die sich wie eine dünne Haut über den Korpus legt, damit die einzelnen Montageteile erkennbar bleiben. Die „Mehrbeiner“ werden zu einer Skulptur zusammen gestellt. Komposition, Montage und Statik bestimmen den Aufbau, der dynamisch in den Raum greift.

In der Konstruktion entsteht Bewegung – Bewegung, die in der Form sichtbar wird. Ausgangspunkt ist oft ein Styroporstück, Rest einer Verpackung, das als erster „Fuß“ gesetzt wird und an den sich, Stück für Stück, weitere Teile andocken, bis zur großen Form, die sich verwinkelt nach oben schraubt.

Ergänzend zu der plastischen Arbeit, zeichnet Maximilian viel. Sein Skizzenbuch ist voller farbiger Tuschezeichnungen. Es sind abstrakte plastische Bewegungsspuren und -formen, die durch die Farbe an Expressivität gewinnen. Sie könnten aus dem

MAXIMILIAN BERNHARD – BEWEGUNG UND KONSTRUKTION
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Skizzenbuch hinaus wandern, sich endlos weiterentwickeln, ganze Räume besetzen. Architektur- und Raumkonzept deutet die größere Dimension an.

Maximilian ist zur Sommerakademie nach Salzburg gekommen, weil das Material Ton ihm viele Handlungsmöglichkeiten offen lässt, besonders experimentelles Arbeiten mit längeren Entwicklungsprozessen, die das Herantasten an die Form erlauben. Ein neues Experimentierfeld sind dabei die Glasuren, die farbige Akzente setzen. Auch der Bau und das Brennen im selbstgebauten Ofen sind neue Herausforderungen. Die Ergebnisse werden Überraschungen bergen, denn ein Holzofenbrand ist immer auch ein Experiment.

Waren die Holzfiguren, die er hauptsächlich zu Beginn schnitzte, in der Form festgelegt und durch das benutzte Holz bestimmt, so kann er in der Keramik zu neuen Ausdrucksformen kommen. Denn kein anderes künstlerisches Medium bietet so viele Möglichkeiten die Oberfläche eines Objektes oder einer Plastik zu gestalten. Ritzen, Drucken, Malen, glatt oder rau, matt oder poliert, ein weites Feld kreativer Betätigung.

Oberflächengestaltung, das ist das weiterführende Projekt, das Maximilian Bernhard nach der Sommerakademie vorantreiben wird. Das ergänzt die Figur- und Form Experimente. Die Suche nach bildhauerischen Materialien, die Gattungen und Grenzen aufheben, werden ihn dabei zu innovativen Ergebnissen führen.

SHEDDING SKIN – KATINKA VAN GORKUM

Pia Louwerens

During the year that I lived with the Dutch artist Katinka van Gorkum she painted at least part of the house once a month. Our furniture would get replaced and move around, sometimes overnight. At a certain moment my bedroom was the only untouched room in the house. She asked my permission and the next week it was green – my favourite colour – and included a new closet, a strange plant and some curtains.



Van Gorkum's life and practice are intimately intertwined, with the concept of "a house" at the center. She sees a house not as a fixed concept but as a skin, a part of the surface with which people cover the world around them, whether with interiors or clothes. From the start of her career to around 2015, van Gorkum's work has often consisted of installations; big structures both resembling a stage

SHEDDING SKIN – KATINKA VAN GORKUM

Pia Louwerens

and reminiscent of a private interior. She describes them as “islands, they serve as mediators between me and the visitor.” “I find it interesting to work in a private space because it creates some kind of link to the viewer,” she says. “He or she also has a private space, after all. It is maybe my own, romantic idea that [like this] you penetrate the private space of the viewer, in a way.” Her installations are inhabited by personas or characters that are styled as ferociously as their surroundings.

When Monkey met banana – attempt 2.0 (2012), the work with which she graduated the Royal Academy of The Hague in 2012, situates a meeting between two of these personas: Monkey and banana. The installation tells “actually kind of a sad story,” says the artist, about a monkey caught in the human world. A looped video shows Monkey (the artist wearing a suit and a gorilla mask) walking through the city, eating a banana, sitting on a bench and throwing a banana against an artwork, the banana bounces back. A stage in the middle of the installation invites visitors to become Monkey by wearing the monkey-suit themselves. On a rotating disc lies the awful truth (a golden sign with these words) and a banana, and in front of the disc a text reading the awful truth chasing an innocent banana. The stage-structure that Monkey and banana are situated in is little more than a chaotic structure made of pallets, some household items like a hanging lamp and blinds and a literally superficial layer of interior decoration: wall paint and an overall layer of fake wood adhesive plastic. “The surface of my work is always very beautiful or glossy, but my installations aren’t very well made. They are mostly made as fast as possible,” she says. The work isn’t as friendly as the surface might suggest, but plays with the Dutch expression “making a monkey out of the viewer,” turning visitors themselves into a looped and caught monkey, thereby making fools of them.

The idea of “superficial” aesthetics reoccurs when van Gorkum speaks about her relation to objects. “I understand a style of design very quickly, and I find it easy to continue a line of aesthetics. Then I have it, but I ask myself: Is that me? For me this stuff or wallpaper are also skins that I shed.” As a “kind of compulsive” hobby she spends days wandering through housing centers, shopping malls, and high streets, being around people absorbing aesthetic information.

Van Gorkum comes from Barendrecht, a suburb of Rotterdam. Her father is “a Zen Buddhist who hasn’t come out about it yet” who doesn’t own anything. Her mother furnished their whole house. Every Saturday her parents go to the thrift shop together. “When I think about my parental home I think about moving furniture, like a ride in an amusement park, because everything has to move all the time. At a certain moment it seemed as if my work and the house of her parents started to converge, as my parents’ house was one of my installations.” This is the moment when van Gorkum made *Talk Show (Pilot) – Monologue Interieur* (2015), a stage with a sofa, a curtain and a hanging object, all printed, papered and upholstered with photo’s taken of her parents’ interior. “*Talk Show* is like a house that reflects itself.”

SHEDDING SKIN – KATINKA VAN GORKUM

Pia Louwerens



SHEDDING SKIN – KATINKA VAN GORKUM

Pia Louwerens

In January 2015, six months before we had to move out, I noticed our house was becoming emptier every day. A chair would be gone, or a decorative box would have disappeared, leaving its contents in a naked pile on the shelf. Strangers would come by, collecting more of van Gorkum's furniture, books, clothes, and shoes that she sold through an online second-hand marketplace. Her installations ended up in the trash, being tired from "dragging her old ideas around," as the artist so aptly put it.

Katinka van Gorkum's penchant for melding art and life is a millennial take on, perhaps, Allan Kaprow's first musings on the blurring of art and life: "not only does art become life, but life refuses to be itself." The disappearing of the line between artistic practice and everyday life became more apparent with her first work in Brussels, which broke quite radically with her installational works from the years before. The work was titled *Antoine Dansaertstraat 36, b401, 1000 Brussel, open* (2016), her new address, and consisted of her bedroom door, removed from her room and transported to Holland. She thus opened her private space to be a public space, with a resulting performance that was ongoing, but hidden from the public eye. In the subsequent video *To Be ... Polly D.* (2016) she used alter egos to fictionalize an autobiographical storyline. The primary one, Polly, looks like a thinner drag-queen version of singer Dolly Parton. She first emerged during some intense theme-parties (bordering on performance art) that van Gorkum and I organized in our house. *To Be ... Polly D.* is a short documentary fiction that treats the life of Polly according to two other alter egos: Zuster van der Gaag, the nurse of an institution where Polly was treated, and K. van Gorkum, a glossier version of the artist herself. Their stories recall meeting Polly, Polly moving to different houses, at a certain moment becoming depressed and having to move to an institution, going on holiday, and having a relapse. The story of Polly is a distorted version of van Gorkum's autobiographical story, including bouts with depression. As van Gorkum put it, she "didn't have to make up any of it."

Now, in Salzburg, we are roommates again, though this time only for a week. Situated in this borrowed house, in borrowed clothes, I play the writer and she is the artist. We discuss the possibility of living a movie, and the radicality and sometimes anger with which she tries to free herself of every type of skin. She compulsively visits websites where they sell transparent furniture, and she doesn't want to think about the past anymore. We're thinking of a new theme for a party.

GREAT PAINTINGS – NO WEBSITE

An interview with Yo Pieyns

Simon Meirsschaut

In her pop-up studio in the Salzburg Hohenfestung, Flemish artist Yo Pieyns is frantically (feverishly) working on a colorful large-format painting, trying to bring it to an end.

What dominates your space here is a multi-layered tall painting with a very rich dark greenish overtone. Tell us about the genesis of this particular work. With what ideas in mind did you attack the blank canvas ?

This is a long story, because the work has had a rather erratic, unpredictable development. In fact it is the third week that I am working on it. I started out with the neat idea of painting a cardboard box containing a photograph of my two children, packed in transparent paper. I wanted to depict thinking out-of-the-box by painting something inside a box. But it did not turn out as I liked. So I began a gestural fight with the canvas.

At some point I was thinking of Ezra Pound's iconic poem "In a Station of the Metro," where faces are rendered as petals of a flower, and the metro station as a black, wet piece of wood. Only five months ago in the Brussels Metro Station Maalbeek a suicide bomber killed about 20 people. I saw some remembrance to this petals idea in the work in progress. The work also gave a hint of the dream world of Hieronymus Bosch, and of the water lilies of Monet, because of the use of purple mauve colours and some forms. Anyway, I still was dissatisfied with the result, so I completely overpainted it several times over the past week. This is not a bad approach. In the end, the manifold layers generate an extremely rich effect. I think I will stop now and declare the painting finished. But I don't know how art writers might ultimately want to interpret it. How the painting evolved is not meant to give meaning to it. The only thing that interests me is the beauty of the result, the sensual experience of the unbiased viewer experiencing the work for the first time. To the type of viewer who needs an explanation, I think I'll tell the story of the drowned Ophelia in Shakespeare's *Hamlet*.

Are you concerned that viewers might think your painting is old-fashioned and out of touch?

I don't care. Somebody told me, I believe it was Hungarian painter Akos Birkas, that there are three good reasons for wanting to be an artist : one is to be famous, another is to be rich, and the third is "simply" to be a great painter. I have never tried to become rich or famous with my paintings. To become rich you have to get in the commercial gallery circuit, to become famous you need to make friends with writers and curators. This is not easily compatible with the job of being an artist.

Is this a reason for not being present on the internet? You have no website where you can show your work to the world.

Maybe I should get involved in websites and social media sooner rather than later. My children say so all the time. Your question touches upon the "invisibility" of an artist's work. Should I be coming out ? Maybe. Just like photographer Vivian Maier whose negatives were accidentally "discovered" by a guy called Maloof who completely commercialized her work. She was a great artist and Maloof got rich. In Belgium a similar thing happened with Eugene van Mieghem, whose grandchildren were able to create hype around his pastels and drawings of the harbor folk and of the people on the Red Star Line, ready to emigrate to the United States in the beginning of the twentieth century.

On the wall here is another painting – quite a different style – of two fingers holding a transparent sheet of paper or plastic.

It is two fingers indeed, two digits, maybe an art writer could title it as "digital art" and they could

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conceptualize a lot around it. The work is not finished, however, so who knows how it might evolve.

You practiced at least two different styles in the space of a few weeks. Is there a particular style that characterizes your career ?

Over my career I practiced different techniques and styles, some at the same time. I am not bothered by this. At the *Picasso.Mania* exhibition in Paris last year I heard Julian Schnabel thank Picasso precisely for making it acceptable to paint different styles. And other painters have done so too. Some critics call them populists, but that is not fair.

You are working here now, in the context of the Salzburg Summer Academy. Is that important to you?

The Summer Academy is indeed important for me. It has become a yearly ritual for about 20 years! In Salzburg I worked with great artists like Hermann Nitsch, Jacobo Borges, the Zhou Brothers, and Irina Nahkova, and I also very much appreciated the impact of the Kabakov couple, Ilya and Emilia, or of Jan Fabre. And in the past few years, my husband came with me and attended curators' and writers' classes.

The intensive weeks at the Summer Academy are great for opening the mind, and getting a clear sense of freedom. It is not so much what I learned technically, but the atmosphere, being among fellow artists, is so enriching. It is an inspiration, an impetus for continuing with new cheer and ideas back home in Belgium.

Where do you work the remainder of the year?

My husband and I were able to find an old farmhouse in the countryside with a big barn that I can use as a studio. Because I love painting in big formats with big brushes, the barn is fantastic. I love to see and feel the barn full of these different vibrant pigments, the layers of paint. I love the smell of the oil, the turpentine, the mediums, the varnishes. I can get carried away when I start talking about that. I like to go hunting for special, older oil paint colors, like

lead carbonate white or genuine Chinese vermilion. There is a book by Doerner that is a great inspiration for that search. I know that many of these pigments are poisonous, but they each have their specific characteristics that create special effects, transparency or volume.

To go to my studio, I have to cross the courtyard, which is good, it is as if I am going to work elsewhere, away from the daily routine.

In the village there are quite a few artists active, and each year in November we all open our studios to the public. It is sometimes funny to observe the reactions of the visitors – when they see a sweet figurative painting or a wildly abstract one. Or the children, when they fantasize about what they see in my large ink paintings.

You mention abstract, figurative, ink paintings. Could you elaborate a bit on your “multistyle” approach ?

I started my career as an art teacher in the 1960s – which I have been all my life. At the time it was customary for a woman artist to devote herself to “small art,” while “real art” was reserved for men. So my first “style,” if you can call it that, was graphics, etchings, engravings, charcoal drawings, and the like. When I had my first exhibition people were surprised that the artist was a woman because the charcoal drawings were so powerful that only a man could have made them.

In the beginning of the 1970s, we lived in the United States for a couple of years, I starting adding color to my graphics. Hayter was an inspiration, revealed to me by friends at the Princeton Art Association. This was an association driven by women. Can you imagine that in the 1970s women artists there signed their work with their husbands' names!

Back in Belgium, after some years of complete silence, I started making wild, abstract paintings. And the formats grew bigger. With time the abstracts became more subdued – but the size remained. It took more time to produce such paintings, because there were more and more layers. I had to think more, each brush stroke became more crucial. I think that is the reason why figuration

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slowly got in my work again. Beware however, I find the abstract vs figuration discussion a very boring one.

One of my best pieces was a triptych, an interpretation of August Sander's photograph called *Jungbauern*, showing three young farmers dressed up to go to market, to which I added as a contrast a painting with a poor little girl, as well as an abstract piece. As happens more, when I really like a work, I decided not to sell it, although there was genuine interest from a foreign art collector. You are what you keep, I would say.

Nowadays I switch between styles quite easily, and I feel good with that.

What about an artist statement ?

You ask for a story ? There is no story – that is the Story!

Thank you for this interview, and have fun.

* "In a Station of the Metro"
Ezra Pound, 1885–1972

"The apparition of these faces in the crowd;
Petals on a wet, black bough"

IT'S ABOUT PLAYING WITH WORDS – KIMBERLY BRADLEY

Anežka Bartlová

At the Summer Academy in Salzburg, where journalist and art critic Kimberly Bradley led a course on art writing called Images into Words, we had a quick interview on the present and future of art criticism.

Anežka Bartlová: We met here at the Salzburg Summer Academy, so the first question is quite obvious: how can art criticism be taught? There are many possible ways and you have chosen to teach us art writing as a craft – stressing the importance of editing process, building an article structure, and such. Did you hesitate on which form to choose? Some people even say the writing can not be taught at all.

Kimberly Bradley: This particular class has an extremely broad range of students, so it was clear that I have to teach writing techniques with some extra information for those who already have some experience with art writing. In the past I only taught long courses on contemporary art and I've done week-long workshops in journalism. One or two techniques came from these courses, which I did with a book author, so I knew they would work ... like the freewrite in response to an artwork.

Can you teach someone to write? You can give students the tools with which to write, but actually I think writing is a muscle you need to exercise. To train the critical muscle you need look at a lot of art for a long time. Background knowledge like art history could be important, sometimes it can be a hindrance. But you have to do your homework. Homework is looking at exhibitions; no one can do this for you. As a teacher you can push people, you can get them excited about writing, and give them tools or strategies as to how write about art in different ways. So I try to incorporate all these ideas into this course. It's my first time doing this, so it's like an experiment. Making this magazine is also an important exercise for you, to learn to write on deadline.

AB: Do you like the beginning phases of writing, or do you more enjoy revising and adding final touches?

KB: Oh, the final touches. But sometimes when I have a very strong reaction to the show, I like the initial phase. Because I also work as an editor, I really love the final process. It's about playing with words, something I always enjoy.

AB: Could art criticism and writing change something in the world?

KB: Yes, in some way it could. The influence of art criticism and writing isn't as great as it used to be in the case of Greenberg's "Avant-Garde and Kitsch" (1939) anymore, but people like Berlin-based artist Hito Steyerl sometimes write pieces that really rock the art world and reverberate beyond it. She is dealing with topics like surveillance or image distribution. So some of these writings are very seminal, they record what is happening right now and become a legacy for the future of art history. And there are some relevant critics writing on major sociological issues. So, yes, I do think that good art writing can change a lot. It works more slowly compared to newspaper articles, but the effect might be longer lasting.

AB: There are a lot of young people who would like to write, the quantity of written comments on art is growing. Are there so many critics today just because it is so easy to write? Just because "yes, we can"?

KB: There are many more art critics than before because there are a lot of different platforms for publishing. Actually I see a lot of young people wanting to be art critics, but they disappear after three or four years, because they probably got paid jobs! Some maybe then do some other form of art writing – they might be curators or doing institutional work. What I am afraid of is that there will be fewer and fewer informed art critics who stay with it over longer careers. Jerry Saltz is in his sixties, Peter Schjeldahl in his seventies. Claire Bishop is younger, she is probably my age, but so there are only a few people like this. Younger critics have superinteresting things to say and some of them are only online, but will they still be around when they're 40?

IT'S ABOUT PLAYING WITH WORDS – KIMBERLY BRADLEY
Anežka Bartlová



IT'S ABOUT PLAYING WITH WORDS – KIMBERLY BRADLEY

Anežka Bartlová

AB: You also have a practice in mainstream newspaper journalism, in which journalistic ethics are practiced. Are these transferable to art criticism?

KB: No, definitely not; and it is a problem. The art world is an unregulated, liminal zone. Economically there are backdoor deals, not paying taxes. And many critics do not know journalistic ethics. There's been a rise in PR agencies, whose power comes from wealthy galleries or institutions hiring them, shifting what gets covered. I am this dinosaur dork who still holds to the ethics as much but possible, but it is almost impossible to be 100 percent clear. How would you write art criticism in a completely market-driven art world, like it is right now?

AB: How far is the influence of art market on art criticism?

KB: Well, the market is what is running these PR agencies. But here we come to the question of how the market affects everything else – as long as there's art, there will be criticism, but what would the art look like without such a strong market? Without an art market some art critics would probably stop, because the scene wouldn't be sexy enough for them.

DEM HIMMEL AM NÄCHSTEN

Andrea Magdalena B.

James Turrell (*1943 in Los Angeles) flog lange bevor seine Arbeiten wahrgenommen wurden – die Erfahrungen als Pilot prägten von Beginn an sein gestalterisches Wirken. 2006 realisierte der amerikanische Land-Art-Künstler im Zuge des fünften „Kunstprojektes Salzburg“ einen kleinen, unscheinbar anmutenden Bau auf dem Mönchsberg.

Es handelt sich um eine Art „Ein-Raum-Kunstraum“: Auf elliptischem Grundriss basierend weist er die Form eines niedrigen Turms auf, sitzt monolithisch in der Landschaft. Außen mit fast unbehauenen Stein getarnt – innen glatte, weiße Fläche. Dieser Kontrast verdeutlicht: Die Umgebung wird von der Natur bestimmt, der begehbare Innenraum ist dem Menschen gewidmet. Dazwischen eine Grenze und der Appell, diese als solche zu begreifen. Eine entlang der Innenmauer verlaufende Sitzfläche gibt dem Besucher die Möglichkeit, inne zu halten und den Raum eingehend kennenzulernen. Automatisch wird der Blick in die Höhe getrieben: Die Öffnung im Zentrum des Dachs ist zugleich das „Auge“ nach draußen und einzige Abwechslung der absichtlich unerträglich monoton gestalteten Wände.

Mit dieser architektonischen Lösung gelingt Turrell die Thematisierung des Himmels – und dessen Einbezug in sein Werk. Ständigem Wandel unterzogen und abhängig von unterschiedlichen Faktoren zeigt sich unbedachter Facettenreichtum. Je nach Tageszeit ändert sich der Stand der Sonne und der Lichteinfall, zeichnet ein Muster auf die weißen Wandflächen. Ein umlaufendes Gesims unterhalb der Dachkonstruktion beherbergt eine LED-Installation, die leise mit wechselnden farbigen Lichtern die Stimmung des Raums beeinflusst. Natürliches und künstliches Licht werden eins.

Streng genommen verändert der Künstler nichts: Er legt einen Rahmen/Raum an um auf das bereits Existente hinzuweisen und schlägt eine neue Perspektive vor.

“My work is more about your seeing than it is about my seeing,
although it is a product of my seeing.
I’m also interested in the sense of presence of space;
that is space where you feel a presence, almost an entity –
that physical feeling and power that space can give.”

(James Turrell)

Weltweit existieren mehr als 80 Objekte, die Turrell nach ähnlichen Kriterien realisierte. Gemeinsame Grundlage seiner „Skyspaces“ bildet ein auf der Synthese von Licht und Raum basierendes Konzept, dessen Umsetzung an sich wiederholende aber leicht variierende architektonische Grundpfeiler gebunden ist.

Die Wahl der Standorte erfolgt bewusst – in diesem Fall ein Bergrücken mit Ausblick über die Stadt Salzburg; dem Himmel am nächsten. Leise klingen Analogien mythologischer Weltanschauungen an. Beim Betreten des Raums verfällt der Besucher in selbst gewählte Andacht – vielleicht angesichts der sakralen Atmosphäre und der gut zur Geltung getragenen unerklärlichen Wesensart der Natur?

DEM HIMMEL AM NÄCHSTEN

Andrea Magdalena B.



DEM HIMMEL AM NÄCHSTEN

Andrea Magdalena B.

Turrells Formensprache ist puristisch, schlicht, stark konzeptuell geprägt, mit Anspruch auf Allgemeingültigkeit. Durch das Weglassen allem Nebensächlichen vermeidet er Ablenkung und richtet den Fokus auf das Wesentliche – welches vorher da gewesen, aber nie als solches wahrgenommen wurde (eine Art visuelles Höhlengleichnis?) Der Verzicht auf Kanten und Ecken, sich wiederholende runde und weiche Elemente sorgen für ein organisch geprägtes Gesamtbild. Auf diese Weise gelingt dem Künstler eine vorsichtige Sensibilisierung für das Erfassen unsere Umwelt.

Letztendlich ist nachzuvollziehen, dass ein Pilot seine Faszination für den Himmel teilen möchte.

DAS THEORETISCHE GERÜST KOMMT ERST DANACH

Porträt Jakob Lechner

Marion Reisinger



Der Torso einer adaptierten Schaufensterpuppe in handgestrickter Weste mit terminated-Schriftzug und Knöpfen aus Gießharz (*Dr. Main-Tête*, 2014); eine begehbare Igloartige Holzkonstruktion, deren Wände aus Papier sind (*tente de la tête*, 2014); Folie auf Glas (*an der Glasfassade am Hauptbahnhof Baden, Friedrichs Manifest*, 2014); Leuchtojekt mit Lego (*Game not over*, 2015) – Jakob Lechner benutzt die unterschiedlichsten Medien.

Schon während seines Malerei- und Grafik-Studiums begann er auch mit gefundenen Objekten zu arbeiten, baute Skulpturen, Möbel und Installationen, machte Videos. Seine Ideen beginnen im Kopf, sind aber nicht getragen von Theorien, sondern von Zufälligkeiten, Haptik, Poesie oder Materialität.

Daher möchte er sich nicht als Konzeptkünstler verstanden fühlen. “Wenn ich eine Idee habe und die Lust sie umzusetzen dann mache ich das. Im Malereistudium habe ich nicht den Druck gehabt mir vorher ein Konzept zu überlegen, ohne welches eine künstlerische Arbeit nicht möglich ist. Meine Herangehensweise ist eine andere.” Wichtig ist ihm die Wahl des richtigen Materials und der idealen Technik. Eine seiner aktuellen Arbeiten (noch ohne Titel) ist eine zufällig in einem Moorwald gefundene und anschließend vom Schmutz unzähliger Jahre befreite Plastikplane. “Wie ein heiterer Himmel mit Wolkenflecken.”

DAS THEORETISCHE GERÜST KOMMT ERST DANACH

Porträt Jakob Lechner

Marion Reisinger

An einem unglaublich kalten Augustmorgen ohne heiteren Himmel treffe ich Jakob in einer kleinen Kaffeerösterei in seiner Geburtsstadt Salzburg. Er erzählt von seiner für September geplanten Ausstellung *when the clouds turn blue* (Titel eines Liedes, welches er vor längerem geschrieben hat) im Linzer Kunstverein Paradigma. Einige der Arbeiten, die er zeigen möchte, sind während seines artist in residency-Aufenthaltes entstanden, an anderen arbeitet er momentan.

Seit seiner Diplomausstellung *boulevard noir* (2014), einer surrealen, apokalyptischen, aus mehreren (Bild)-Skulpturen und Objekten bestehenden Rauminstallation, ist Jakob ein Nomade. Seine Arbeiten entstehen außerhalb eines permanenten Ateliers: Zwischen einem Tiroler Hotel auf knapp 1.300 m Seehöhe in der Nähe eines Gletschers, seinem Salzburger Elternhaus, und den Stipendienaufenthalten im winterkalten Pariser sowie in einem kleinen, sommerheißen Ort an der österreichisch-ungarischen Grenze. Nach der Linzer Ausstellung geht es für einen mehrmonatigen Aufenthalt nach Kalifornien. Diese Situation führt dazu, dass er verstärkt mit objet trouvés arbeitet. Das gefundene Objekt ist schon seit Beginn seiner Studienzeit ein immer wiederkehrender Bestandteil seiner Arbeiten, wie zum Beispiel der zu einem ästhetisch ansprechenden TV-Schrank umfunktionierte Schweinetrog. Im TV konnte man sich nach Öffnen des Schrankens die Bedienung eines Schlachtschussapparates erklären lassen.

Lechner ist es wichtig, dass seine Arbeiten ohne Erklärung funktionieren, sie sollen bereichernd, aber nicht notwendig sein. Er möchte, dass die Idee und die Lust an der Umsetzung spürbar sind. Zu *boulevard noir* gehört eine Geschichte, die die einzelnen Elemente umschreibend verbindet und so eine Möglichkeit zur Interpretation bietet. Die Handhabung solcher Texte möchte er jedoch dem Betrachter überlassen.

Jakob und ich kennen einander vom Studium, und wir haben uns oft über die Bedingungen des Künstler-Seins unterhalten. Mich interessiert besonders, wie er diese Dinge zwei Jahre nach seinem Abschluss sieht. Die unstrukturierte Zeit nach dem Studium, die nicht mehr bestimmt wird von Vorlesungszeiten, Präsentationsterminen, Gemeinschaftsausstellungen und Unipartys, gilt es nun selbst zu gestalten. Die Zeit zum Kunst machen muss mehr als im Studium mit Jobs und Privatleben in das Gleichgewicht gebracht werden. Ob er sich vorstellen könne ein "9 to 5" artist zu sein? "Wenn ich ein großes Ziel habe dann schaffe ich, es nach einem genau eingeteilten Plan zu arbeiten und zu leben. Habe ich das nicht, bin ich eher chaotisch. Ich sehne mich danach, dass die Arbeit für einen gewissen Zeitraum erledigt ist und ich Kopf für etwas anderes habe, aber so ist es momentan einfach nicht." Sein Ziel ist es von der Kunst leben zu können. Die Frage, ob er denkt, dass kommerzieller Erfolg die Qualität seiner Arbeit beeinflussen könnte, verneint er.

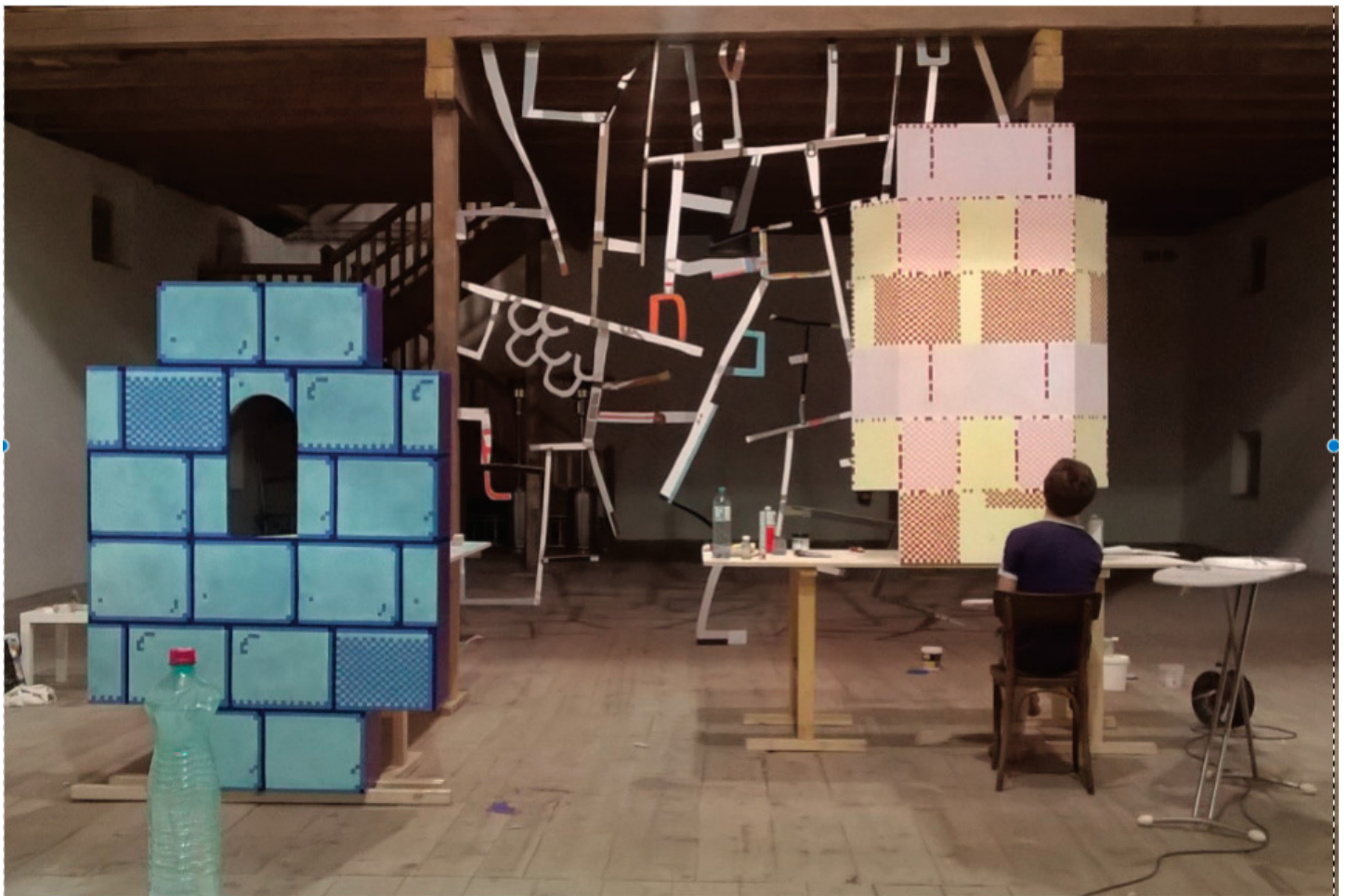
Als wir das Café verlassen, haben sich die zwei Tage lang sintflutartige Regenmassen hervorbringenden Wolkenmassen zu einem heiteren Himmel mit Wolkenflecken verwandelt.

DAS THEORETISCHE GERÜST KOMMT ERST DANACH

Porträt Jakob Lechner

Marion Reisinger

Jakob Lechners Arbeiten sind von 7.–30.9.2016
im Kunstverein Paradigma, Linz zu sehen.



THINKING ABOUT SENAM OKUDZETO'S DISARMAMENT TODAY

Arba Bektashi

(Kein Betreff) — Eingang

When Senam Okudzeto worked on *Disarmament* between 2002 – 2003, she was in the process of reclaiming her cultural self. In Switzerland at the time, a friend stated his surprise at her being articulate while also gesticulating a lot, the latter a sign culturally accounting for poor eloquence (Okudzeto). Reacting to this cultural criticism, Okudzeto decided to draw her gestures referring to pictures of her hands a friend had previously taken.

In a 2006 interview, Okudzeto admits that when she drew the *Disarmament Series* the self-professed “afropolitan” was in love; and her drawings oozed sexuality (Maart). The reflexivity about her own body, the material aspect of colors and light, signify an ever-changing person, a constant state of becoming, where vulnerability speaks in volumes and provides the sociopolitical grounds for reappropriation. That relationship did not work.

Okudzeto was once a refugee and has moved about her whole life; this particular series depicts her nomadic story. Sociologist and professor Gökalp argues that as a refugee, “[l]ife becomes a matter of survival, and survival is about how to read, react to and act on the overwhelming political developments at home and abroad (2016).” It is thus easy to simply contextualize the embodiment of African biopolitics into the more general artistic depictions of incompleteness and constant transformations, where “[e]xistence [is perceived] as becoming, in fluidly changing environments of heterogeneous multiplicities (Gorgule 2016).”

However, to reflect on the drawings as mere temporal contextualization would require the negation of “the interval that encloses the experience (Hayles, 2008 in Gorgule 2016).” Deleuze would argue that the politics of Okudzeto’s work are still relevant today given that “[w]hat is in the present is what the image ‘represents’, but not the image itself, which, [...] in painting, is never to be confused with what it represents (1988).” More importantly, Okudzeto’s *Disarmament* today bears compliance to the fight for social justice of the Black Lives Matter movement.

In the Western world the hand gestures of black people have not only become public, they are scrutinized at the center of everyday politics. In the US, black men with their hands up in the air are still shot by police, who are trained to see black skin as criminal. “Young black men were nine times more likely than other Americans to be killed by police officers in 2015, according to the findings of a *Guardian* study (Swaine & co. 2015).” A couple of days ago, Olympian athlete and gold medalist Gabby Douglas had to explain she did not mean any disrespect when she did not place her hand on her chest while the American anthem played. It can thus be argued that the politics of black gestures are descriptive of public biopolitics. Referring to the dismissal of the video proof of Eric Garner being choked to death in court, and the “public debate over the evidentiary status of objects”, art historian David Joselit, states he is “drawn to this notion of the object as witness, and [its] real explanatory force with regard to recent art that engages questions of contemporary biopolitics (2015).”

The reflection of Western social norms and “the life-and-death exigencies of American race politics (Joselit),” all dissolve into self-empowerment. The gestures resonate as a reminder of the struggle for life and a need for everyday normalcy that springs from within. In the wider context of her works, the notion of artistic agency embedded into the political only serves to Okudzeto’s right to define her own body politics and affirm a self, whose incorporeality allows for possible becomings.

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Was macht die Arbeit von Senam Okudzeto aus? Worum geht es in ihrer Kunst? Wie wirken sich Themen, die für sie persönlich bedeutend sind, wie ihre Internationalität, Migration, das Leben als Afro-Amerikanerin aber auch als Feministin auf ihre Identität und ihre Werke aus? Über die Biographie von Okudzeto und ihren künstlerischen Anspruch hin zu einem ihrer Werke, stellvertretend für die Vielzahl ihrer Arbeiten, soll hier ein kurzer Bogen gespannt werden.

Die 1972 in Chicago, USA geborene Künstlerin verbrachte ihre Kindheit in Ghana, Nigeria, Großbritannien und den USA. Heute lebt und arbeitet sie in Basel, London, Ghana und New York.

Ihren Bachelor machte sie an der Slade School of Fine Art, London, ihren Master am Royal College of Art. Am Whitney Museum, New York beendete sie ein weiterführendes Studium. 2003 / 2004 erhielt Senam Okudzeto ein Stipendium am Radcliffe Institut for Advanced Studies an der Harvard Universität. Zur Zeit arbeitet sie an ihrer Doktorarbeit am London Consortium an der Universität London. Titel der Arbeit ist „Ghana Must Go, Modernity, Memory and Material Culture in Post-Independence West Africa“.

Bei Okudzeto's Projekten findet sich unter anderem eine Einzelausstellung im Kunstraum Lakeside, Klagenfurt (2009), aber auch Ausstellungen, wie zum Beispiel die Biennale in Senegal, wo sie die USA vertreten hat. Sie unterrichtet an Schulen und Universitäten in Europa, den USA und Westafrika.

2007 gründete sie die NGO „Art in Social Structures“, die verschiedene Bildungsinitiativen und soziale Entwicklungsprojekte in Ghana, mit Hilfe der von Künstlern zur Verfügung gestellten Mittel, finanziert.

In einem kurzen Interview auf der Burg Hohensalzburg, vor den Toren der Sommerakademie, beantwortet Senam Okudzeto die Frage, was es für sie bedeutet eine Künstlerin zu sein, folgendermaßen: „die Suche nach Inspirationen; Wege zur Kommunikation zu finden; mit Dingen spielen, die man nicht versteht, deren Sinn man nicht kennt, um dadurch einen Sinn hineinzubringen oder um Ordnung zu hinterfragen oder auch zu zerstören und neu aufzubauen.“ Deshalb ist es für sie wichtig, mit einer Vielzahl von Medien zu arbeiten: Malerei, Texte, Filme, Videos und Installationen zählen zu ihren Ausdrucksmöglichkeiten.

Stellvertretend für die Vielzahl ihrer Arbeiten soll hier eines ihrer Werke, eine Serie aus den Jahren 2001 – 2004, vorgestellt werden. Die Serie „Disarmament“, die 50 Bilder von Händen enthält, die zu Installationen, Bildgruppen oder zu Diptychen zusammengefügt wurden, wie das hier gezeigt.

Die dargestellten Hände erinnern an einen Baum, der mit all seinen Wurzeln aus der Erde herausgerissen wird und in einer neuen Umgebung seine Zweige zur vollkommenen Entfaltung ausstreckt.

Die Bilder sind auf Papier in einer speziellen Acryl-Aquarelltechnik gearbeitet. In dieser Zusammenstellung als Diptychon weisen die dunkelbraunen Hände auf der linken Seite in einer verspielten Geste nach unten, sind in der Mitte mit den rechten Händen verbunden, die sich spielerisch nach oben richten.

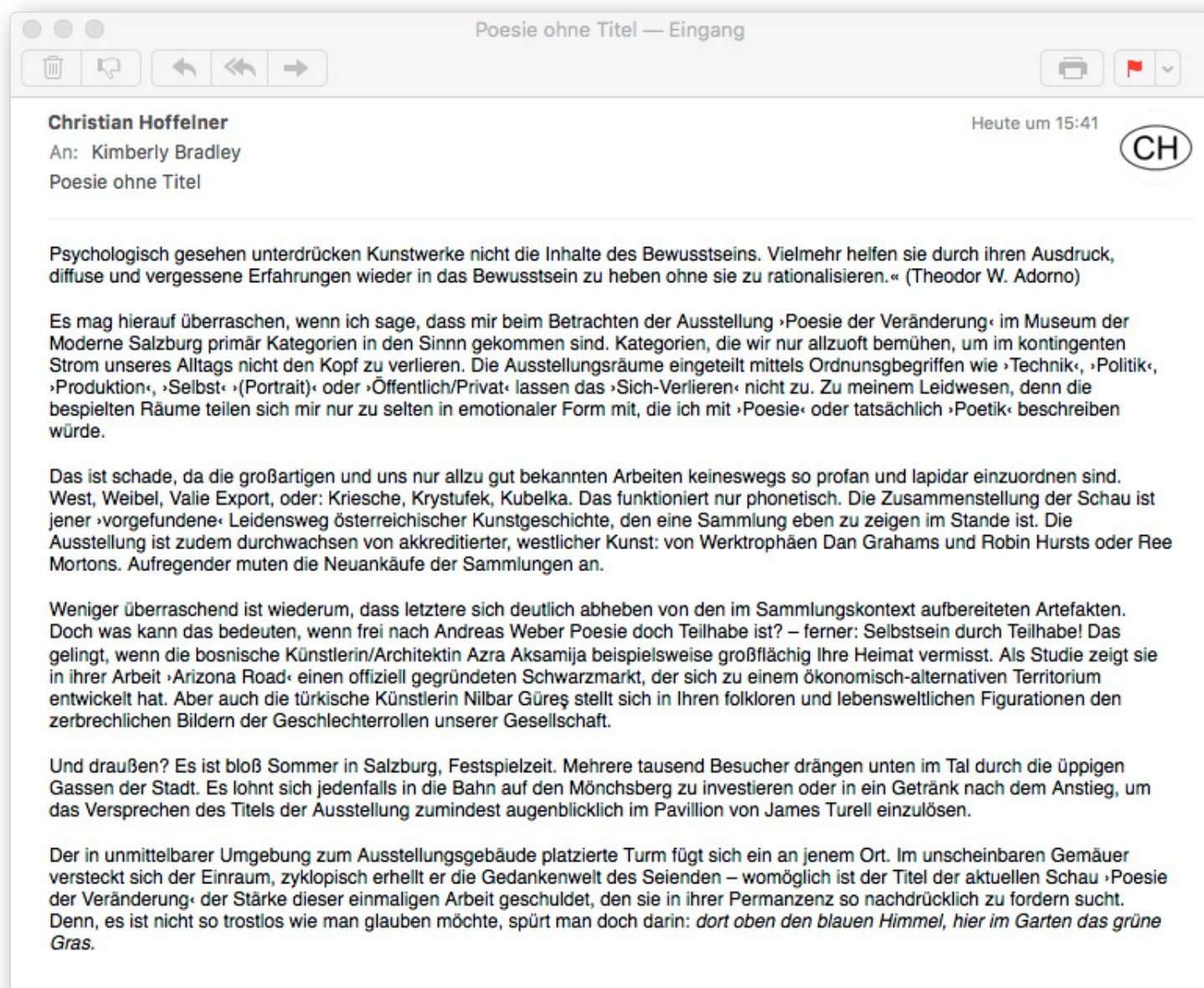
Senam Okudzeto „verwendet die Bilder in verschiedenen Anordnungen, weil sie dadurch die Inhalte und Aussagen der Bilder verändern, den Betrachter zum Nachdenken anregen und auch die Hände als Richtungsweiser verwenden kann“.

In diesen Bildern zeigt sich der zu Beginn angesprochene Einfluss der für sie bedeutenden Themen und deren Einfluss auf ihre Arbeit.

Zur Zeit unterrichtet Senam Okudzeto an der Sommerakademie auf der Festung Hohensalzburg einen „unkonventionellen Zugang zur Kunst“, der den Teilnehmern verschiedene Wege zum Zeichnen und Malen offenlässt. Mit unterschiedlichen Materialien und in verschiedenen Prozessen sollen die Teilnehmer zu den ihnen eigenen Ausdrucksmöglichkeiten als Künstler finden.

POESIE OHNE TITEL

Christian Hoffelner



THE PEOPLE'S CINEMA

Ulrike Bausch

Review Salzburger Kunstverein — Eingang

Heute um 16:09

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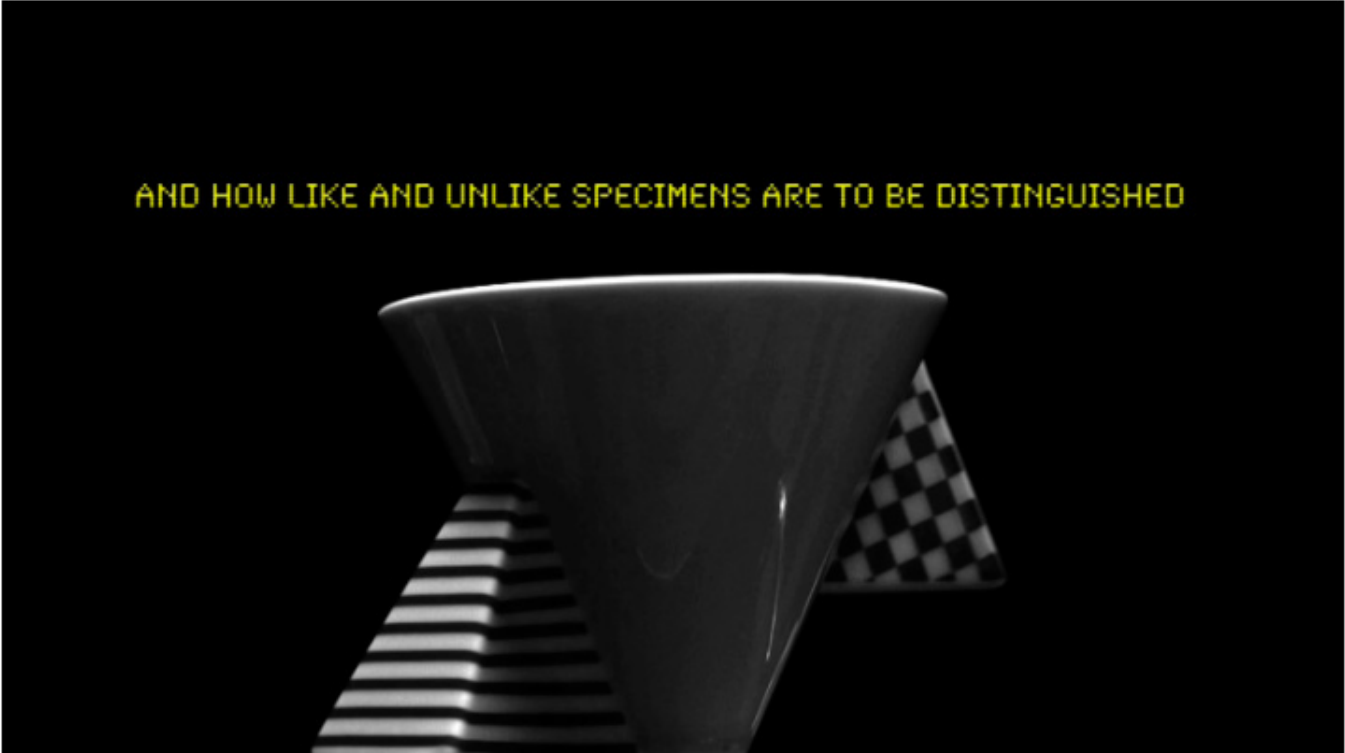
Ulrike Bausch

An: Kimberly Bradley

Review Salzburger Kunstverein

Was fänden Archäologen in tausend Jahren, wenn sie auf das Kino des 20. und 21. Jahrhunderts stoßen würden? Was würden die Filmfragmente über die Identität der Menschen, für die die Filme gemacht wurden, über ihre Träume, Ängste und Begierden aussagen? Diese Fragen haben die Ausstellungsmacher der Film-Schau The People's Cinema, die aktuell im Salzburger Kunstverein läuft, umgetrieben. Sie lösen unumwunden Kopfkino aus. Leider werden sie zu Beginn der Ausstellung unter Verschluss gehalten, man stößt erst im hinteren Teil des ausliegenden Textbooks darauf.

In einer Blackbox mit einzelnen Filmkabinen gibt die Ausstellung Einblick in einen klitzekleinen Teil des riesigen Universums Bewegtbild. Hier sind fast ausschließlich Film- und Videoinstallationen von 15 KünstlerInnen aus über zehn Ländern zu sehen. Zusätzlich laden „Filmpavillons“ dazu ein, sich Collagen aus Film- und Videoausschnitten anzusehen, die 52 KünstlerInnen, FilmemacherInnen und KuratorInnen zu den Themen „Straße nach Damaskus“, „Ewige Wiederkehr“ und „Das Objekt“ ausgewählt haben. Auf diese Weise sollen den Inspirationsquellen für filmbasiertes Arbeiten auf den Grund gegangen werden. Der erste Pavillon besteht lediglich aus Sofa und Flachbildschirm, ist also dem Heimkino nachempfunden. In einer geodätischen Halbkugel à la Buckminster Fuller, in der weiche Kissen zum Verweilen einladen, wird die zweite Film-Montage gezeigt. Der dritte Pavillon liegt im Freien neben dem Kunstvereinsgebäude. Die deutsche Künstlerin Erika Hock hat für die Ausstellung ein kleines Freilichtkino entworfen. Laut Kuratorin Vaari Claffey folgen die Montagen einer lockeren Erzählstruktur, die sich aber per se kaum jeder Besucherin und jedem Besucher erschließen mag.



THE PEOPLE'S CINEMA

Ulrike Bausch

Review Salzburger Kunstverein — Eingang





Die ausgestellten Arbeiten korrespondieren mit den drei Pavillon-Themen, z.B. mit dem Objekt-Thema. In Elisabeth Prices Videoarbeit „User Group Disco“ (2009) kreist die Kamera um makellose Küchengeräte, die zum Fetisch geworden sind. Rührstäbe und Schaumschläger drehen, rhythmisch perfekt auf die Musik abgestimmt, Pirouetten. Eine Discokugel, ein Obstkorb aus Edelstahl und eine Fleischgabel rotieren und bewegen sich in schönster Choreografie zum a-ha-Song „Take on me“. Auf Textebene wird das Bild mit Informationen zu Ordnungssystemen, mit denen sich Objekte klassifizieren lassen, unterfüttert.

Der Film wird darüber hinaus grundsätzlich in seiner Materialität und seinem Wandel im digitalen Zeitalter thematisiert. Peter Tscherkassky experimentiert mit dem Filmmaterial, indem er auf die Filmstreifen zeichnet und in sie hinein kratzt. Damit zeigt er, was das Material im Gegensatz zum digitalen Film auszudrücken vermag. Im Fall seiner ausgestellten Arbeit „The Exquisite Corpus“ (2016) unterstützen diese Eingriffe die Ästhetik von Tagträumen, Erinnerungen und erotischen Phantasien, die kurz aufblitzen und wieder verschwinden. Gleichzeitig nimmt er die Bewegung aus den Bildern, indem er die Filmstreifen vor einem Leuchtkasten befestigt. Damit führt er vor Augen, woraus Film ursprünglich besteht und dass die Idee der Endlosschleife, das ständige Wiederholen, auch in den materiellen Gegebenheiten des Filmes steckt.



THE PEOPLE'S CINEMA

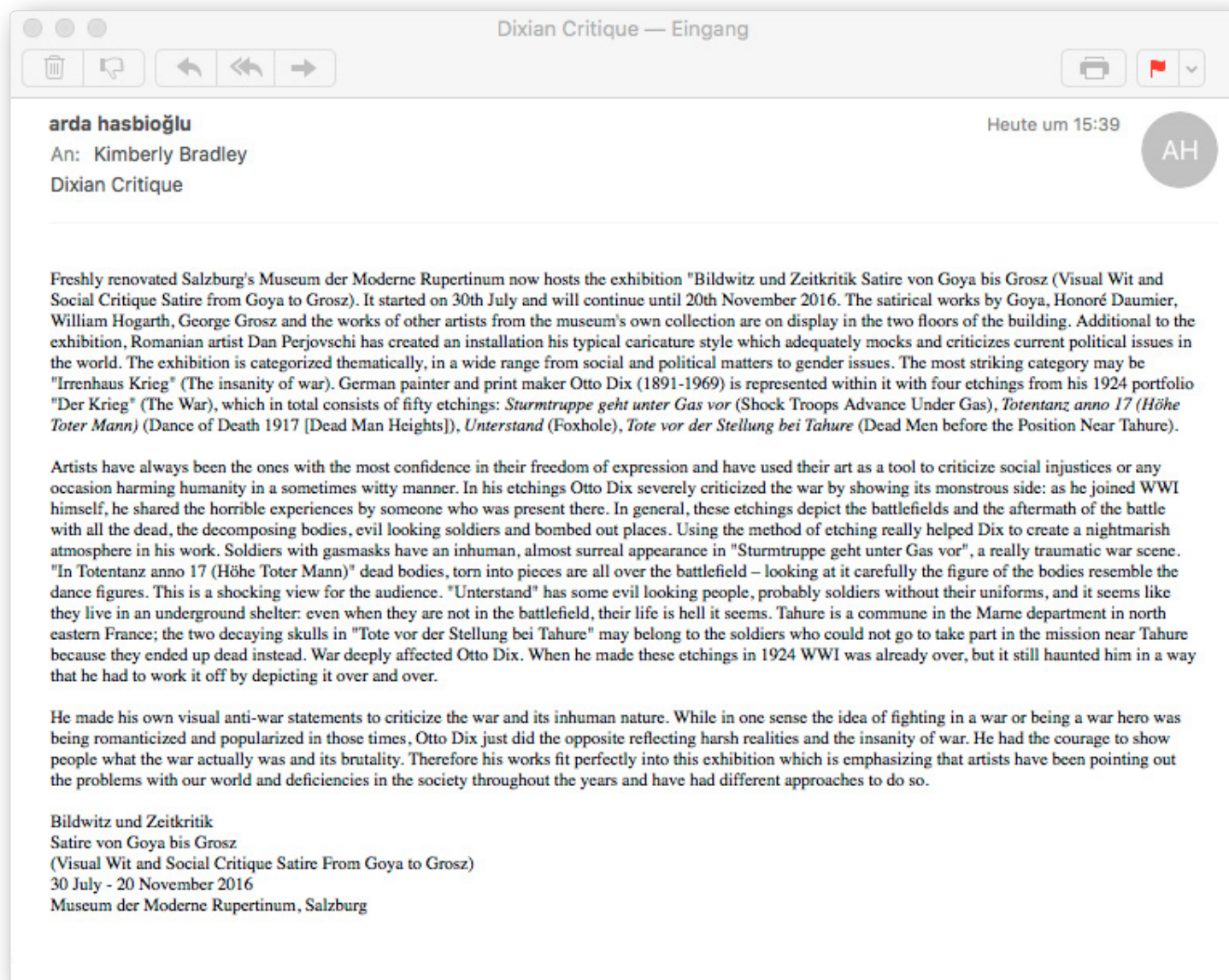
Ulrike Bausch

Arbeiten, wie die von Elisabeth Price, wird in der Ausstellung zwar der nötige Raum gegeben, doch sie werden ihrer Wirkkraft durch die übergreifende Geräuschkulisse beraubt. Eine konzentrierte Situation ist nicht möglich. In die Audiospur von „User Group Disco“ greifen die Klänge einer Hawaiigitarre ein, die die Projektor-Installation von Tamara Henderson („Accent Grave on Ananas“, 2013) auf der anderen Seite der Wand von sich gibt. In dem großen Saal kämpfen Audiospuren gegeneinander an, am prägnantesten und einprägsam wie ein Jingle ist wohl die gepfiffene Melodie in Jesper Justs Videoarbeit „A Vicious Undertow“ (2007).

Das präsentierte Film-Universum verkommt zum Jahrmarkt, der erste Eindruck ist wie Zuckerwatte – süß, aber sehr klebrig: Viele „Buden“, die um Aufmerksamkeit buhlen, sich vermengende Geräusche und die eigene, den vielen Verlockungen verschuldete Überforderung. Was schaue ich mir also zuerst an? Die Ausgangsfragen den BesucherInnen hier in die Hand zu geben, wäre notwendig gewesen, damit ein Abdriften „in einen unverankerten, frei schwebenden Pluralismus“ tatsächlich vermieden wird.

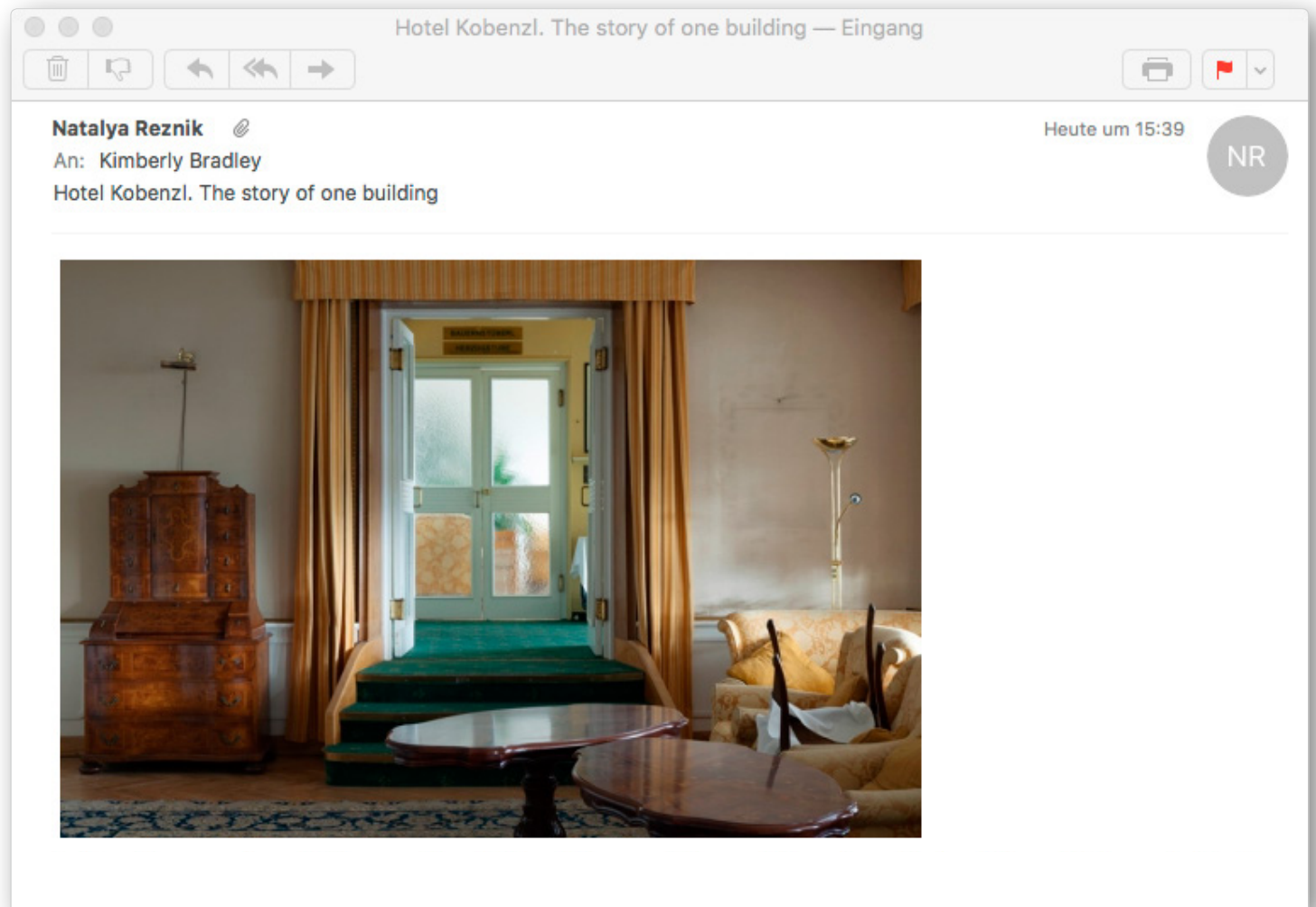
DIXIAN CRITIQUE

Arda Hasbioglu



HOTEL KOBENZL – THE STORY OF ONE BUILDING

Natalya Reznik



HOTEL KOBENZL – THE STORY OF ONE BUILDING

Natalya Reznik

Hotel Kobenzl. The story of one building — Eingang



In the gallery, one immediately sees silk upholstered Rococo-style armchairs and crystal chandeliers, which are piled in the dusty rooms. Silver cutlery is unpolished and dry leaves cover the marble floor. The atmosphere is full of suspense, but the compositions from the project *“Hotel Kobenzl”* by German photographer Matthias Hoch are currently on view at the Fotohof Gallery in Salzburg are calm and serene.

The show is based on several journeys of the photographer to the hotel between 2014 and 2016. The Kobenzl, which is well-known to Salzburgers, is located on the hill above the city, “between earth and sky”. The show consists of about 40 mid-size (app. 40x60 cm) framed and mounted color photographs and one digital display of the same size, installed in a classical way on the venue’s white walls. It is evident that the best days of the former luxury hotel – the show’s silent protagonist – are over.

The years the hotel most flourished were, probably, the 1960-70s. It was then the hotel suddenly became popular and had such prominent visitors as Richard Nixon, Margaret Thatcher, the Emperor of Japan, and, surprisingly enough, Wernher von Braun, the inventor of a V-2 rocket for Nazi Germany, who after the WW2 worked for the United States and helped the Americans to fly to the moon. Then the era of pop-star’s visits started in the hotel – it was visited by celebrities including Arnold Schwarzenegger, Herbert Grönemeyer, and Udo Jürgens. All of the aforementioned events are presented in the exhibition as historical references in the form of scans of old photos and pages from ancient guestbooks on digital display and are quite fascinating. A viewer can follow the story of the hotel further and learn that over time it went out of fashion and was closed. It stood vacant for eight years until the Austrian government, while looking for a shelter for refugees, happily rediscovered it and made a lease agreement for 15 years with its long-term owners.

Instead of piled kitschy furniture, a new “minimalist” interior appears on the photographs – metallic bunk beds instantly reminding about prison, ragged wallpaper, second hand looking clothes hanging on the former inhabitant’s hangers.

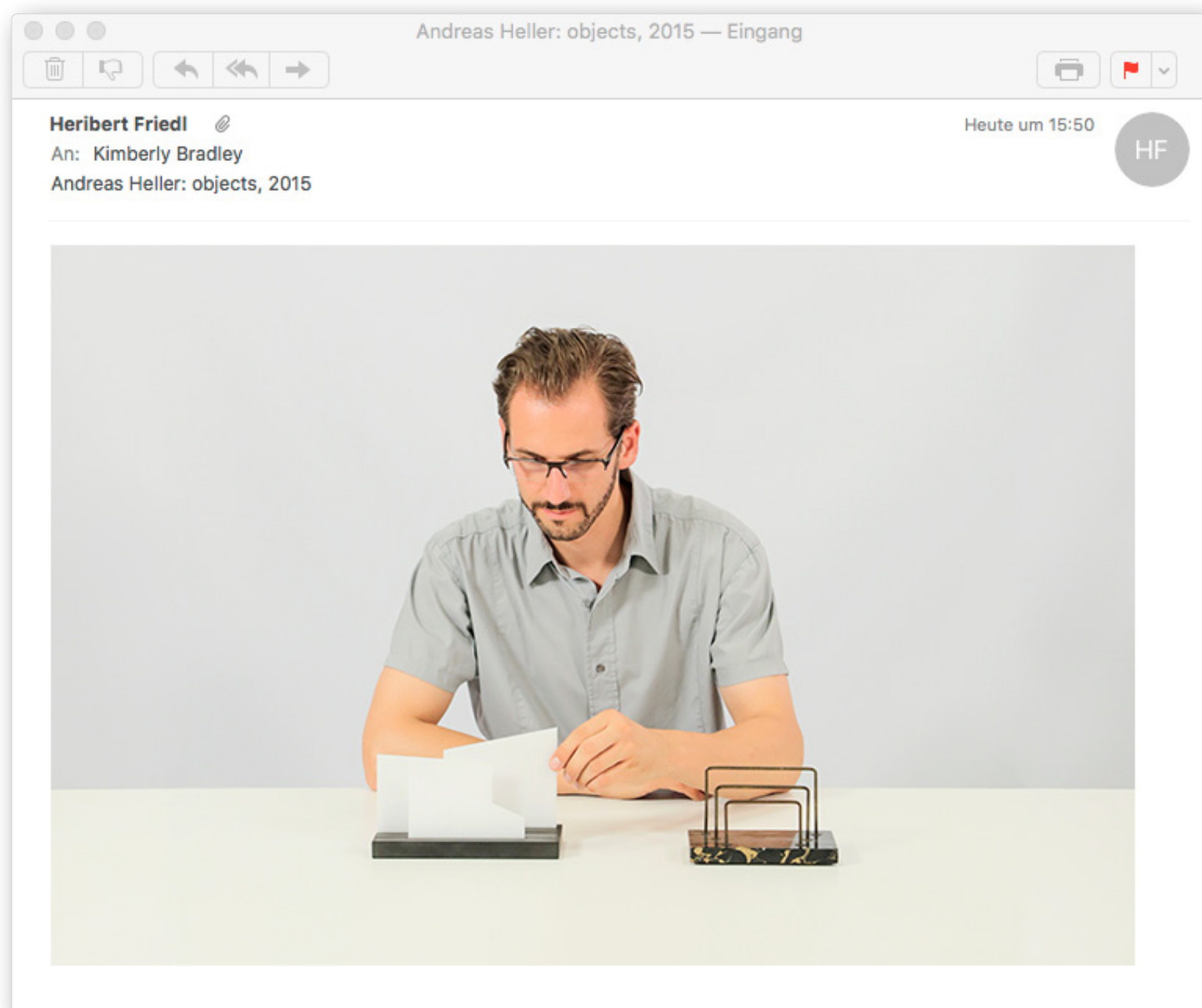
Turning the former five-star luxury hotel into a first-admission facility for refugees is a story compelling enough to become a movie. But Hoch is not a photographer striving for hot and profitable topics like refugees in Europe today. His interest in the hotel started in 2014 by chance, and the sudden arrival of the migrants from the Middle East was only a twist – also surprising for him – in the already long story.

Nevertheless, one will not find any portraits in the exhibition. In one of his interviews, Hoch claims that he was interested in surfaces of things, in turning of three-dimensional objects into abstract compositions and even in reflecting of “aura” of the old things he had found in the hotel – not in representation of its temporary inhabitants. It seems like the exploration of abandoned interiors with a camera is popular among artists in Germany. The visual archeology of the past epochs was, for instance, of interest for Berlin photographer Christian Werner, whose project *“Still life FRG – Inventory of Mr. and Ms. B’s House”* deals with a house of recently deceased friend’s grandfather (in 2016 the work was on display in Kunstpalais in Erlangen). If Werner is mostly interested in the typical material world of the former Federal Republic of Germany, Hoch works with broader problems and seemingly strives – in a certain sense – to extrapolate a unique story of the hotel to European history. In that he definitely succeeds – in the dramatic biography of the small, remote hotel the most important events and phenomena of twentieth and twenty-first century are mystically reflected – such as fascism and WW2, the Cold War, the expansion of mass culture or even the current migrant crisis in Europe.

Does the photo documentation of the newly inhabited shabby palace-style rooms only represent that the resort’s best days are gone or could it also be seen as a kind of visual representation of Spengler’s theory of “decline of the West” with its paradigm shift involving the movement away from Eurocentric point of view? The photographer doesn’t give any answers in his rather brief but capacious exhibition and poetically finishes it with the three pictures of the same landscape (actually, that is the impressive view to Salzburg from the top-located Kobenzl hotel). The view stays the same, only the clouds now are covering the city, now are opening it to a viewer again.

ANDREAS HELLER: OBJECTS, 2015

Heribert Friedl



ANDREAS HELLER: OBJECTS, 2015

Heribert Friedl

Andreas Heller: objects, 2015 — Eingang



Minimales Setting – ein grau behemdeter junger Mann (in dem Fall der Künstler selbst), ein weisser Tisch, weisser Hintergrund, und immer wieder zwei Objekte, die zuerst vor dem Künstler gegenüber aufgestellt und anschliessend besprochen werden. Verglichen werden, jeweils paarweise, 14 verschiedene Objekte. Darunter unter anderem eine Taucherfigur aus Bronze und eine Astronautenfigur aus Kunststoff, eine kleine, blaue Vase und eine Muschel, oder eine Miniatur einer Eskimofigur und ein gelbes Tuch mit verschiedenen Schmetterlingen als Aufdruck. Heller schafft es spielerisch zwischen Bildhauerei, das er studiert hat, und Moderation hin und her zu switchen.

Die erste Assoziation war gleich die „Kunst und Krempel Sendung“, wo Leute ihre mitgebrachten Kunstwerke einer Jury zur Bewertung vorlegen können. Weiters erinnert der vortragende und erklärende Sprachduktus ganz stark an die 1980er Kindersendung „Wer bastelt mit“, eine unglaublich langweilige TV-Serie für Kinder, wo ein älterer Herr versucht hat, komplizierte Dinge, emotionslos und staubtrocken zu erklären.

Beide Assoziationen waren aber falsche Fährten, die vom Künstler unbewusst, oder auch ganz bewusst, gelegt wurden. Im Laufe dieses ungefähr 10 minütigen Videos erfährt man fast unterbewusst, wie diese sonderbare Stimmung erzeugt wird und den Betrachter ganz stark an die vorgetragene Geschichte der einzelnen Objekte teilhaben lässt. An diesem schmalen Grat, an dem sich diese Narration festlegt, weiss man nie genau, ob diese Information, die man nun vom Künstler bekommt, im Bereich der „Wahrheit“ oder im Bereich des „fake“ angesiedelt ist. Was sich aber im Zuge der dargebrachten Besprechungen als nicht notwendig für den Betrachter herausstellt. Durch die Auswahl der gegenübergestellten Objekte verweist der Künstler auch auf die damit verbundene Narration des Betrachters selbst. Man kann zwar als Rezipient die Information als Input annehmen, sich aber auch völlig von diesem lösen, ohne den Faden des Gesamten zu verlieren.

Andreas Heller macht es ausserordentlich gekonnt, indem er den Betrachter etwas zu erzählen hat, dem man unweigerlich folgt, und im gleichen Augenblick aber den Freiraum jedes einzelnen Zusehers überträgt. Er schafft es spielerisch, diesen Dualismus zwischen Ernsthaftigkeit und Ironie zu entfachen, ohne jemals den Fokus aber auf das Wesentliche zu verlieren – nämlich die Objekte selbst. Was ist ein Objekt, woher kommt es, was macht es mit einem, warum bin ich berührt von diesem oder jenem Objekt? Fragen, die das Gerüst dieser Diskussion sind, aber nie dogmatische Antworten aufwirft.

Generell ist die formale künstlerische Sprache von Andreas Heller eine sehr reduzierte, auf das Wesentliche beschränkt. Spannend und erfrischend zugleich ist diese, im Heller'schen Sinne begriffene, reduzierte Ästhetik, die im ganzen Video präsent ist. Pufftrocken, analytisch, äußerst konzise und trotzdem mit so unglaublich viel umgarnender Poesie präsentiert.

Videolink: <https://vimeo.com/142925385>

Grosses Festspielhaus



The Salzburg Festival 2016 consists of opera, drama and orchestral music. It is not a festival for one character¹. But with the 80-year-old Zubin Mehta conducting the Vienna Philharmonic², it is a classic!

The concert is best remembered by its overture - Swan Song. German soloist, Matthias Goerne extended the sorrow with Kindertotenlieder (Songs on the Death of Children) featured nach Rückert. Standard

Goerne performance with notable body movement but clearly it was not his favorite role.

The night's theme came from nineteenth-century Austrian composer Anton Bruckner, known for his Symphony No. 4. Nicknamed Romantic, the piece shows high, confuse, struggle and low phase where love is always present. With second violin not placed next to the first violin (at left) but moved to the right, a premium two-point music system was set. Performed with extra players in all four movements, the Phil displayed brilliance and power, yet was as fragile as a Vienna chandelier.

In a feast for ear and soul, the only missing scene was the standing salute to the conductor master and to the signature philharmonic of Austria since 1842.

5020 Gallery



In the center of the exhibition space at 5020 gallery, a single image hangs; it depicts a trading place in Canaletto, Venice. A wealthy merchant from Berlin that built his business in trading between Venice and Berlin replicated the oil-on-canvas work as a large-scale photograph.

The Venetian Campo di Rialto appears here as it did in the eighteenth century – the market still sells many of the same daily necessities today. American artist Candice Lin reproduced the same sales stand offering similar household goods visible in the image. Under it are Axel Hoedt's black-and-white photographs. They showed the transformation of color costume in present day back to black and white version through the eyes of a fashion photographer.

Behind the market scene is Stephanie Syjuco's paper sculpture - market force. Goods were made by virtual money assorted on a set of blanker. They are displayed as if in a flea market. Louis Vuitton purse - \$300, Omega watch - \$60, Reebok shoes - \$600... They were replicas from black-and-white money notes. For cheap, not really, some are expensive, not rationally! Living in a world made by paper money, it may not be the real commodities selling at ancient market.

High up from the ceiling, is a morning star, an installation variable made by Regine Müller-Waldeck. It combines Venice glass art with weapon-like wooden sticks. They are tied diagonally. A dispute from peace and harmony, virtually linking market with money.



The exhibition shows that the inspiration of contemporary artists very often emerges from history; the past impacts today's artists' ideas and visual language. When talking about the open sky, musicians wish to fly and artists want to create. The Vienna Philharmonic performs age-old classical music pieces and The Campo di Rialto offers timeless inspiration.

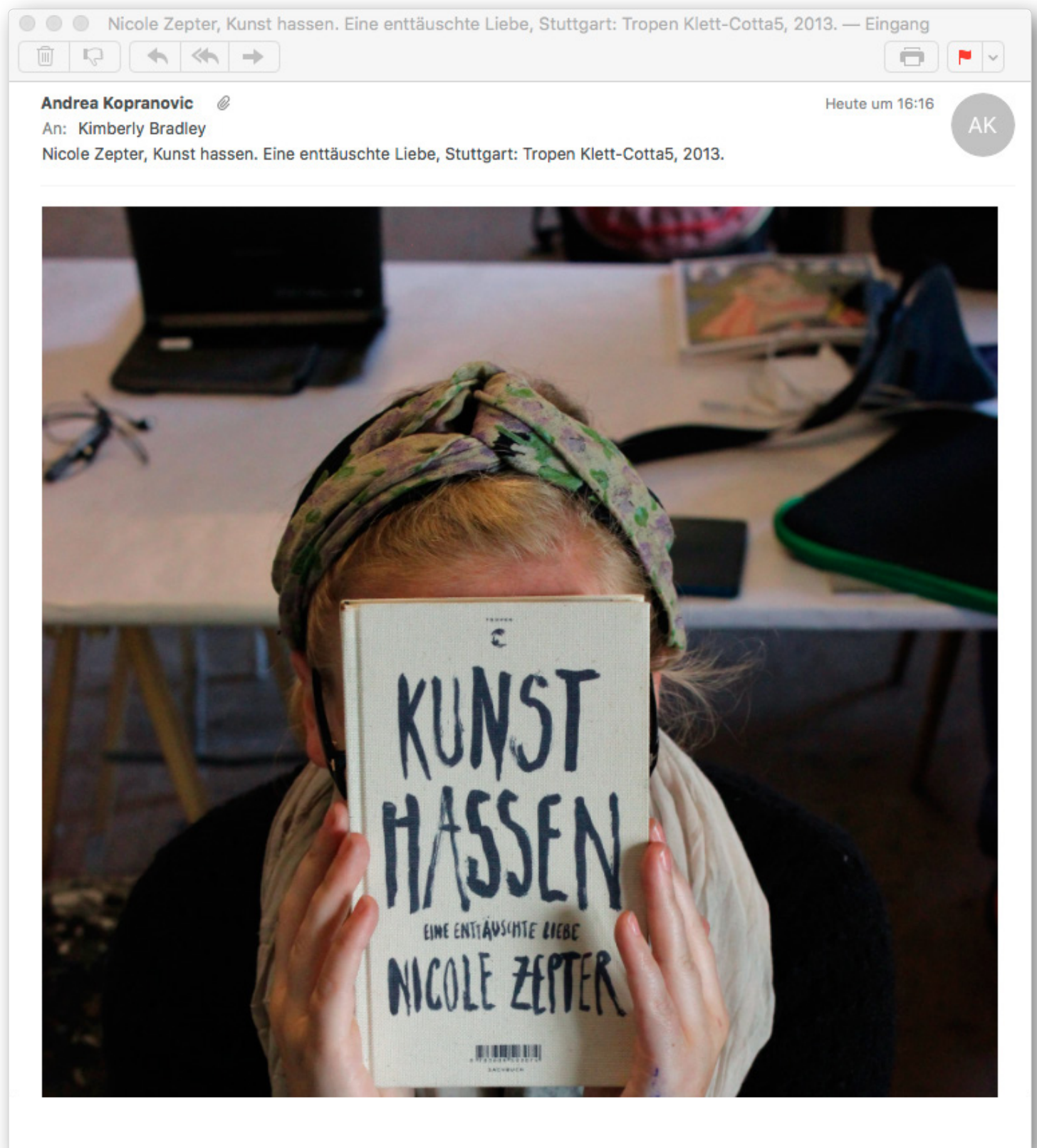


¹ Salzburger festspiele – Remarks from the Festival Advisor
(<http://www.salzburgerfestspiele.at/summer>)

² The Vienna Philharmonic at the Salzburg Festival 2016 – The program
(<http://www.wienerphilharmoniker.at/concerts/concert-detail/event-id/%209565>)

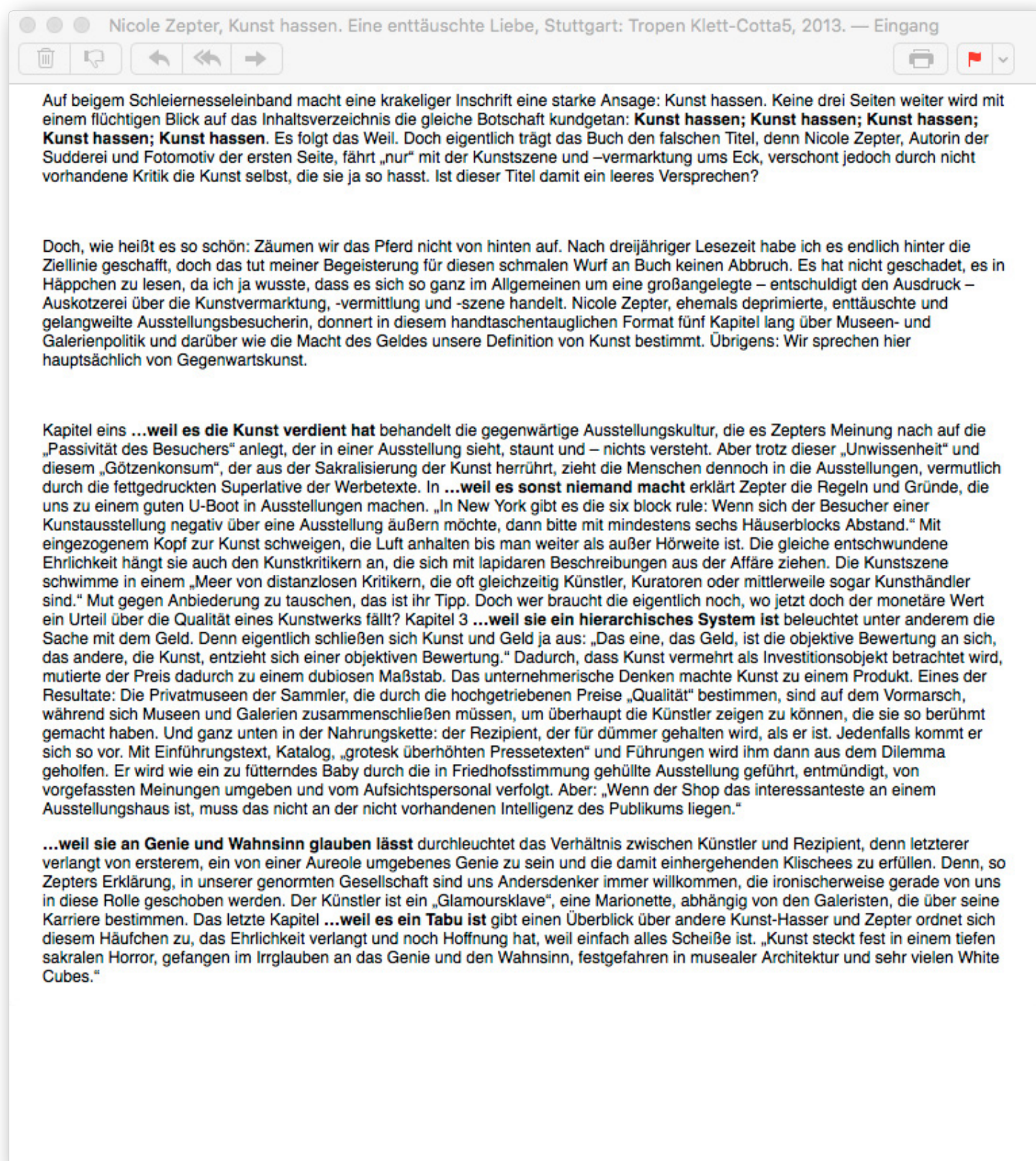
NICOLE ZEPTER, KUNST HASSEN. EINE ENTTÄUSCHTE LIEBE

Magdalena Venier



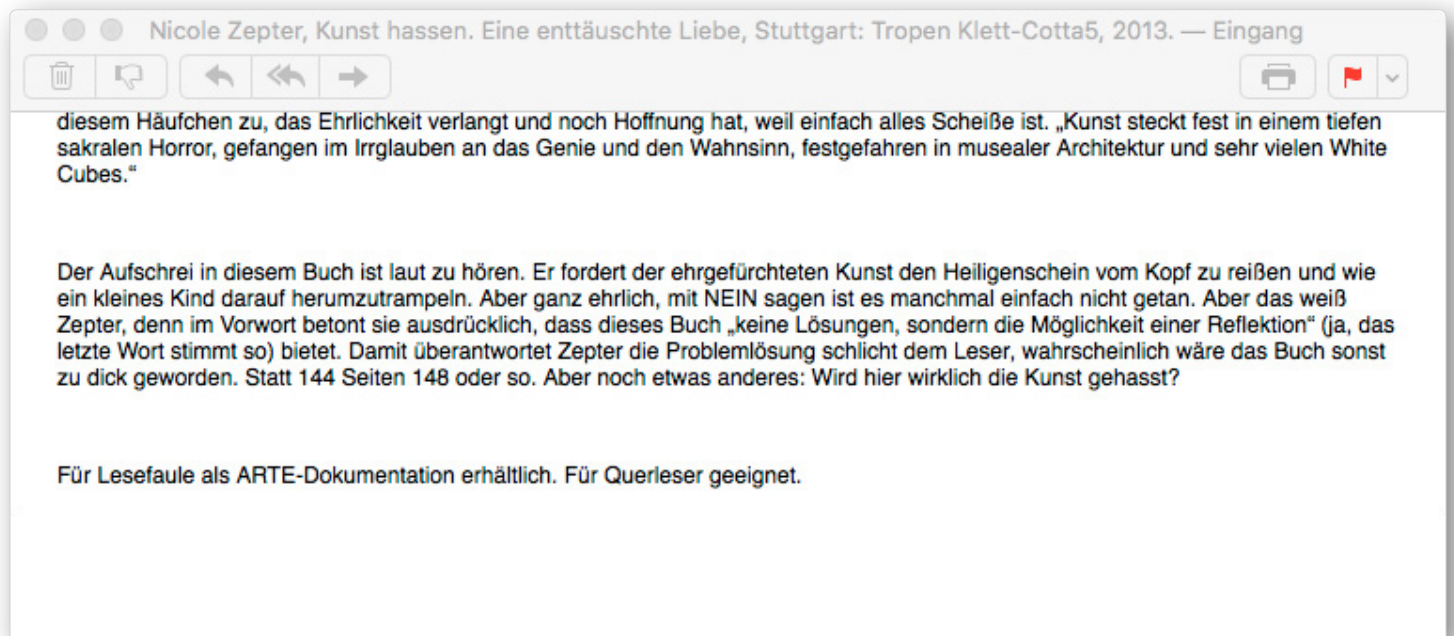
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Magdalena Venier



NICOLE ZEPTER, KUNST HASSEN. EINE ENTTÄUSCHTE LIEBE

Magdalena Venier



POESIE DER VERÄNDERUNG

Mihaela Vazari

Expo Review from Mihaela Varzari — Eingang

mihaela varzari

An: Kimberly Bradley

Antwort an: mihaela varzari

Expo Review from Mihaela Varzari

Heute um 16:01

MV

Thirty artists whose works belong to the collections of both Museum der Moderne and the Generali Foundation review the social changing in our recent times and its responses. *Poetics of change* starts from the premise that poetics respond to conceptual art's lack of aesthetic qualities.

A series of 22 photomontages titled *Elke Krystufek reads Otto Weininger* (1993), hang from the ceiling, allowing for the works to be viewed on both sides while only one work is mounted on the opposite wall. Sex with cartoon characters never seemed more fun than in this piece, where the Pink Panther touches the naked female body of a cut-out image from a porn magazine. Almost all works incorporate depictions of women from porn magazines and superimposed text extracts by not so popular with gender politics, the Austrian philosopher Otto Weininger. Krystufek's take on gender and sexuality within the Austrian context, introduces female characters, worthy of Russ Meyer's oversexed power girls. If innocence is there to be lost and never regained, why not take control of our own female representations?

Austrian artist Arnulf Rainer's *Face Grimaces* (1969–1970), a series of 12 black-and-white photographs of himself pulling faces, bear the stamp of the Situationists' *Aktions*. Had they been made now, they could have added to different ways of avoiding face recognition on and offline within the current era ridden with surveillance. Like in Krystufek's montages, the installation of *Face Grimaces* allows for one work to stand out, a photograph painted over with heavy black paint strokes. On both instances the choice of setting apart two works grant them status of singularity and insularity; or perhaps they become written announcements, posters like for the respective series.

Portfolio of Doggedness (1968) stays within the realm of *direct art* and it documents VALIE EXPORT barely containing her laughter taking Peter Weibel for a walk on a leash through the streets of Vienna. *Mobile office* (1969) is an inflatable, transparent little tower to fit one person, a type writer, a phone and an agenda. It becomes an anticipation of our current lifestyle where administration tasks confuse leisure and work time. The Viennese architect/artist Hans Hollein's intention was to offer a quite humorous alternative to architecture's obsession with building houses for sale. Another temporary construction of similar size but in a see-through red tent decorated with little hand knitted tiny boots, which gives it an Oriental twist. It houses a small figurine featuring pre-historic motifs drawn on the base supporting two tiny tiger-like animals in motion. *Brazilian Henna Night* (2014) is only one of the four works the Turkish artist Nilbar Güreş features in the show. *The Red Tent* (1997) is also a novel by Anita Diamant, set in during the First Testament time. The red tent is a place occupied only by women while menstruating or giving birth, a place of comfort and mutual understanding, similarly to today's Damascus, which is mainly inhabited by women since men enrolled in the army or became refugees.

POESIE DER VERÄNDERUNG

Mihaela Vazari

Expo Review from Mihaela Varzari — Eingang

Hans Hollein, *Mobile office*, 1969, courtesy of Museum der Moderne Salzburg

As opposed to the American conceptual artists interested in the dematerialization of art as a critique of the market, it appears that humor allowed the Actionists to dismantle formalism in quite different ways. The more clinical and cold conceptual art the show claims to challenge is represented by the German-born, US-based artist Hans Haacke (1936) who re-enacts a much older work, which introduced statistics into the arts for perhaps the first time. The visitors are asked to fill in a questionnaire related to ethics within art and education institutions. The responses are pinned up on the wall, facing the sculpture *Ice Table* (1967). At first, this approx one square meter of white-ish masse sitting on a metal pedestal indicates a whole range of possible materials from marble to plastic or salt. Upon closer inspection it proves to be ice and the metal pedestal is a fridge, which keeps this oversized ice cube alive. Haacke's sculpture is analogous to the power structure maintaining the existing institutions whereas the ice stays cool as long as the power structure is preserved.

For better or worse, the change in Europe is in the air and circling around such redundant discussions like analysis versus beauty or thought versus desire seems increasingly more alienating. In addition, humor surfaces as an unintended thread, which pushes the Austrian artists associated with Actionists into a different direction, freeing it from the so-called rational aesthetics, announced by the curatorial team.

POESIE DER VERÄNDERUNG
Mihaela Vazari



CONTRIBUTORS

ANDREA MAGDALENA B. stammt aus einem kleinen Dorf in Castilla-La Mancha: Da gab es nichts, oft nicht mal Abendbrot, nur staubige Langeweile und alltägliche Ringkämpfe mit zehn Geschwistern. Irgendwo zwischen geklauten Comics und dem Tattoo-Studio des Vaters entdeckte die farbenblinde Legasthenikerin schließlich ihre Liebe zu Kunst und Literatur. Heute mag sie Neologismen und Wortspielereien, wie „Augenblickkontakt“, „Großstadtklein“ oder „Besonderling“. Kunst findet sie immer dann interessant, wenn es zu einem Ringkampf mit dem Werk kommt: Anstatt das Handtuch zu werfen, riskiert sie lieber ein Knockout. Tagsüber träumt sie vor sich hin, nachts schlafwandelt sie durch die Gegend – ständig auf der Suche, aber wonach eigentlich? In ihrer Freizeit spielt sie Jojo und besonders gut kann sie Eis essen.

ANEŽKA BARTLOVÁ (1988), lives and works in Prague. She earned her master's degree in art history at Charles University and the Academy of Art, Architecture and Design in Prague (Dept. Theory and History of Art), where she is now a doctoral candidate. Bartlová won the Vera Jirousová Award for emerging art critics in 2014; she is an editor of *Manual of the monuments* (2016) and art critic for publications such as *FlashArt CZ/SK*, *SZUM*, *artalk.cz*, and *a2larm.cz*. She is also an editor at *Art+Antiques*. Bartlová ran the nonprofit INI Gallery 2014–2016), also organizes the Vera Jirousová Award and is a member of Spolek Skutek, an artistic platform for communication.

ULRIKE BAUSCH
}-<(((*)>

ARBA BEKTESHI is an anthropologist from Tirana, Albania, presently focusing on appropriations of public space via artistic agency, and more generally on projects falling between the artistic and anthropologic spectra.

KIMBERLY BRADLEY was born in a California desert town on a day when the mercury hit 113 degrees Fahrenheit. She grew up near the Canadian border, where entire January weeks saw temperatures of –40 degrees (where Fahrenheit and Celcius meet).

She's thus hot and cold, but also social and reclusive, smart and stupid, young and old, American and European. She lives in Berlin and Vienna, and writes about art and other things.

HERIBERT FRIEDL geboren 18.12.1969 in Feldbach/Steiermark. 1994–1998 Universität für Angewandte Kunst in Wien (Bildhauerei). Der Grossteil seiner Arbeit besteht aus raumbezogenen Installationen bzw. flüchtigen Architekturen, die sich mit dem Begriff des nonvisualobjects (ein Begriff, den er seit 1996 für seine Arbeit verwendet) auseinandersetzen – Duftstoffe als Inhaltsträger.

GABRIELE GERLT lebt in Köln. Sie macht dort öffentliche Führungen im Museum Ludwig und in Sonderausstellungen. Sie lebte 10 Jahre in Paris, machte Stadtführungen und war Mitarbeiterin der Zeitschriften *Neue Keramik* und der *Revue de la Céramique et du Verre*. Ihr persönliches Highlight war die Arbeit als Guide auf der Documenta 11.

THERESIA GNAUER ... ist immer auf der Suche nach neuen Herausforderungen.

ARDA HASBIOGLU is 29, and lives in Istanbul. Her star sign is Gemini, and she is a disorganized multitasker. She is the mother of two cats, and her role model is Nusch Eluard.

CHRISTIAN HOFFELNER is a graphic designer, writer, and editor. He holds a master's degree in architecture from the University of Technology, Graz, and graduated in Book Design/Graphic Design from the Academy of Visual Arts in Leipzig. His practice consists of different activities questioning the significance of graphic design and what it can be today. His approach towards design is reflective and direct. Hoffelner wrote the book *A Zine*, published in 2012 by Spector Books, Leipzig. He has held teaching positions at various academic institutions.

The indigenous ANDREA K infiltrates the Summer Academy from its nucleus: the class. Being an expert in where to find everything in this kitschy Mozart town and knowing everyone worth knowing in the institution, she knows her ways around – around art,

architecture, and gossip gallery life. Deadlines are her taskmasters and best friends.

GÖKSU KUNAK Göksu Kunak a.k.a Gucci Chunk (1985, Ankara) is a writer based in Berlin, who has a special interest in mythic gender hackers and dimension stretchers. Chunk will start their PhD soon on queer chronopolitics in relation to performance art and contemporary dance.

PIA LOUWERENS, born in 1990, is an artist based in Rotterdam, The Netherlands. Next to her individual practice she is part of artist collective The Holls Collective, and works as a freelance art writer for publications like *Tubelight* and *jegensentevens.nl*.

VICTOR LAM is a retired wholesale banker working at a US financial institution. He holds an MBA. He also received Art Management training at the Hogeschool voor de Kunsten in Utrecht, the Netherlands. In 2008, he participated in the Aqua Jamboree in Austria.

SIMON MEIRSSCHAUT is an art lover for whom seeing comes before words (as John Berger explains). In the same way, the artist comes before the curator and the writer. Being married to a painter, he is particularly interested in all sorts of abstract, surrealist, and figurative painting.

MARION REISINGER is married to painting, in love with writing. She wants to be a bigamist.

NATALYA REZNIK was born in Perm (Russia) in 1981. She studied design, then earned a PhD in philosophy from the Saint Petersburg State University. She has been a professional photographer since 2004. Since 2011 she has been living and working in Germany, working on her personal projects and texts about photography. Since 2013 she has been teaching photography at the FotoDepartment Foundation in Russia (including a course on “How to write about photography”). She is a member of editorial board of the photographic blog *Urbanautica* and writes for publications including *Vasa Journal of Images and Culture*, *Calvert Journal*. As a photographer she took part in the exhibitions

in Moscow, Saint Petersburg, Perm, and Ekaterinburg. She has also shown her photography in Germany, France, USA, Serbia, Kazakhstan, Brazil, Lithuania, Poland, Brazil, Portugal and other countries. Her works have been published in publications including *Conscientious*, *Le Journal de la Photographie*, *Feature Shoot*, *Urbanautica*, *Fraction Magazine*, *Digital Photo*, *Marie Claire* and *Cosmopolitan*.

MIHAELA VARZARI is an art critic and curator. Her focus on artist collectives after 1989 is based on narcissism as it is theorized in psychoanalysis. What mechanisms are employed when the social space is formed by artists, discussed by theorists, and encouraged by institutions? Varzani is a researcher in history and philosophy of art at the University of Kent, UK. She was born in Iași, Romania, and lives in London, England.

MAGDALENA VENIER wurde als drittes von vier Kindern geboren und nach einer Grabsteininschrift benannt. Sie ist passionierte Wollträgerin, grünäugige Beobachterin und angehende Weißbichnochnicht. Ihre Liebe zum Schreiben entdeckte sie, als sie eine Buchstabennudelsuppe (Marke Recheis) aß, die jeglicher geschnittenen Würstchen (Frankfurter von Ja! natürlich normalerweise) entbehrte. Die Nachricht, die sie der frustrierten Köchin und zugleich Mutter in der Tellermitte hinterließ, lautete: ASFWEFTFEWFVJN (Reihung variabel).

The open plan
The house as a machine
The black-white or the Rietveld colors
The cubical attraction of a Cezanne painting
The Ottoman-man transforming life into an Occidental one.
The aura of an original
The fake modernist-a-like sculpture waiting in the doctor's office –
oh how he likes museums
The distant smile of Mona Lisa on the screensaver of a tourist iPhone 5.
The replicas of a Marilyn Monroe smile painted by Warhol
The enormousness of a skyscraper
The sleek-cut of the new minds
The subject making love w the object
The bellydancing-object

Moving lines follow the depths. Moving moves follow the unwillingness. The linearity of the modern times follow the waterfall that I've just mentioned. The waterfall that is defunct. The theme-park is already closed. Haven't you heard, dear? There are no more exotic lands. Exotic lands were exploited and metamorphosed to misery with no curvature. "Some miseries had sharp curvature and could be negotiated readily. Others had almost no curvature and you knew you'd be spending hours turning the corner. Great whopping-big-planet-sized miseries." (Franzen)

In the solitary life of the artist, Dionysus was playing the game to over-come the fears by offering wine, and mouthwatering food, as well as scrumptious, finger-licking, lip-smacking, melt-in-your-mouth moments that we all fell for.

“Prosaic power-points” of the lecture room the-modern-artist-Jesus was seeing his life as a fairy-tale presented by an art historian. Although, he was trying to not to fall into the tricks of the wine-God, lately, they were mentioning how much he was drinking to paint those mind-blowing triptychs – and hell yeah not tea of course. HE was contempt in the sentences ornamented with references from most appealing theorists w big dicks, vociferously mentioning the importance of the artist – the male one – in that certain ecolé ...

I wonder: Can I be a celebrity of Warhol’s lo-fi, monochrome portraits? Will I be ever a fame as such?

The neo-yuppie artist ruminating in the 20m2 room listening that unbearable song from the radio. S/he is feeling joyous to chill in h-er/is room after moving six times in nine months. S/he can jump from one place to another in the lands of dreams, where the minutiae of everyday life turns into big narratives, in linearity. Facebook captures the very brief period of time prepared by the laws of Dionysus, accompanied with soggy honey-melons representative of a smile. The waterfall in the kitsch poster at the background of the photo that we all liked and commented can only refer to the end of modernism. The modernist-like table bought for 20 euro at Ikea carries the beer bottles.

In between all those thoughts like in the box of collection of those used bottles – white and green ones – waiting to be dragged into a supermarket, they remember the good old days ... You think they’re sad because of our misunderstanding, but actually they are sad because of loving you.

They’re sad as a result of your future break-up. But no! they won’t whinge and they won’t feel the trepidation any more. They wanna be a mothafucka just like Hirst – lionhearted and believing in what he does, despite the bullshit he owns. Nevertheless, there will be exceptions – they don’t wanna use the skull for the huge-ass diamonds; they’ll be mounting them on their skin or under their foot like the Pirelli man that would allow them to walk barefoot like a neo-hippie performing in a park.



KIMBERLY BRADLEY
SUMMER ACADEMY 2016