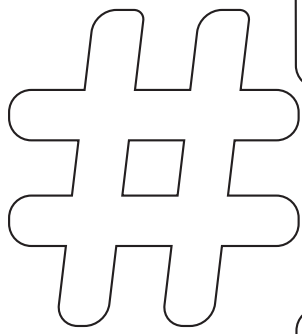


embrace puzzle floating transition gestaltung suspense neuralgic
centre corresponding tasks framework organs embrace of play gestalt
paradox constraint art of insight set and setting magic circle prater
cubes vienna enlargement embracement mutual criticism respectful
interaction wire walk with büchner alternative step zentrum fokus
forschung envelope focused stepping slippery grounds flow anthro-
pocene lockerungsübungen public soirées role play system and
environment updates slot and space of attention practice and
reflection position different registers projectively intensity of internal
research in the flow act of balance situated play changing world
embrace puzzle floating transition gestaltung suspense neuralgic
centre corresponding tasks framework organs embrace of play gestalt
paradox constraint art of insight set and setting magic circle prater
cubes vienna enlargement embracement mutual criticism respectful
interaction wire walk with büchner alternative step zentrum fokus
forschung envelope focused stepping slippery grounds flow anthro-
phzene lockerungsübungen public soirées role play system and
environment updates slot and space of attention practice and
reflection position different registers projectively intensity of internal
research in the flow act of balance situated play changing world

“#3” is the third issue of an open format documenting relevant developments in the field of art and research, published by Zentrum Fokus Forschung.



Art Research Envelope

This publication, “#3”, provides an update on current developments as well as the shared experiences made inside the Artistic Research PhD Programme of the University of Applied Arts Vienna at the Zentrum Fokus Forschung. One of the annual experiences is the Public Colloquium, The aim of the Public Colloquium is to provide an opportunity for PhD candidates to present ongoing developments in their research projects. The presentations serve to illustrate their continuous artistic research practice; this development is made comprehensible through the consideration of reflexive forms of documentation and the possibility to integrate existing elements of their work.

The core of “#3” documents content provided by PhD candidates based upon their individual artistic research. These visual and written traces portray the current state of the art within their continuous research processes. Jointly developed between Margarete Jahrmann, Professor for the Artistic Research PhD Programme since 2017/18, and Alexander Damianisch, head of Zentrum Fokus Forschung, this open format tries to follow and reflect our experiences through a tentative way of sharing, as well as providing reference and provocation.

For further information and audio-visual documentation, please visit: <http://zentrumfokusforschung.uni-ak.ac.at>

Artistic Research PhD Programme

Each year, the University of Applied Arts Vienna invites colleagues to apply for the Artistic Research PhD Programme (PhD in Art). The Artistic Research PhD Programme is a postgraduate study programme in the field of art. The focus is on artistic work, which is regarded as the basis of knowledge production. It is governed by topics and practices of artistic research. The six-semester long study programme in English starts each autumn and is located at the Zentrum Fokus Forschung.

Selection criteria are the topicality, innovation potential, and social relevance of the artistic research issue described in the exposé, as well as knowledge of its national and international research context. Doctoral candidates are tutored by professors from the University of Applied Arts Vienna, who are recommended by a committee in charge of candidate selection. For further information and deadlines, please visit: <http://zentrumfokusforschung.uni-ak.ac.at>

List of projects

- 2018
- Barbara Graf, Stitches and Sutures, Supervisor: Barbara Putz-Plecko
 - Anahita Rezvani-Rad, What role does art play, if any, in archiving and effecting collective memory, Supervisor: Henning Bohl
 - Barbis Ruder, COUNTERACTIONS. What are the possibilities and restraints of (body) optimization?, Supervisor: Hans Schabus
 - Rizki Resa Utama, BALIMAJINESE “Constructed Audiovisual Language in Tropical Tourism (Bali, Indonesia)”, Supervisor: Martin Krenn
 - Fabian Weiss, Ideal Self: How We Use Photography and Technology to Present and Optimize Ourselves, Supervisor: Margarete Jahrmann

- 2017
- Cordula Daus, Kay, or a Case for Intensity, Supervisor: Ferdinand Schmatz
 - Bogomir Doringner, I Dance Alone, Supervisor: Paul Petritsch
 - Verena Faißt, Staging the white elephant that remains overlooked, Supervisor: Barbara Putz-Plecko
 - Martin Kusch, Virtual Together, Supervisor: Peter Weibel
 - Charlotta Ruth, Choreographic Contingencies for on and offline, Supervisor: Margarete Jahrmann
 - Hinnerk Utermann, MAKE IT REAL, Supervisor: Jan Svenungsson

- 2016
- Michael Kargl, Performative Materiality, Supervisor: Brigitte Kowan
 - Ralo Mayer, Space Un / Settlements, Supervisor: Ferdinand Schmatz
 - Marie-Claude Poulin, Mutations — bodily perception, analog and digital dispositives, Supervisor: Ruth Schnell
 - Katarina Soskic, The Journey: tourist zones, seasons and fields in between, Supervisor: Jan Svenungsson
 - Anna Vasof, Non-Stop Stop-Motion, Supervisor: Judith Eisler

ABOUT OUR ENVELOPE: Some Reasoning. On remote, alernate.mode and analoge EMBRACES

Margarete Jahrmann & Alexander Damianisch

MJ•The unexpected given situation of alternate.mode in 2020 opened up some new formats of reasoning about artistic research – and playful forms of discourse. We came closer to each other over a spontaneously introduced new online Format, in a reminiscence on radio fireside talks, in an informal video-conference, in **#Tuesday Morning Teas**. We did not expect the emergence of these new forms of constant exchange, but we learned to love these already! Continuity of informal exchange, enriched by references and recommendations for remote production of research, spreads into a social bonding, that helps to overcome social distancing. First of all, a sincere and grateful embrace to the artistic PhD research group for this new experience!

AD•It is a **puzzle** what develops between text and context. Something is **floating**. Our wish is to encounter precisely this floating and, at the same time, not to provide any fixes; it is a matter of establishing a state of **transition**. In this state, resonances arise, and with these resonances, new relevance for context and text is found. **Gestaltung** is the central asset of the protagonists. Dealing with the **suspense**, with the between in a vivid and reflexive way, is the **neuralgic centre** of our focused practice. Like organs that take on **corresponding tasks**, we accompany each other in a challenging, supportive, practical, and reflexive way. Committed positions touch each other in a well-meaning open atmosphere, test and sometimes resolve each other, and also move to new levels of reference. This requires a corresponding **framework**. An environment in which one can trust, above all, in the possibility of perhaps floating together, especially if one critically tries one's patience with one another. Like **organs** that learn to be capable of more than they initially promised, or simply other things.

MJ•An **embrace of play** and research as a **Gestalt** builds on the established formats of a system of rules inscribed to research. There is an inherent **paradox** in the **constraints** of doing research, in the challenge of developing a proper research question and appropriate methods. Here we can learn from the experience made when we apply the restriction of game rules by free will: the rules do not restrict us, they allow us to experience things from a completely new angle. This perspective allows a broadening of horizons and acting out of the

box. It liberates us from being tied to established roles; we can act beyond the everyday. Out of this, the Ludic method as a new **art of insight** emerges. The contingency of the play with the rules of disciplines is our expertise. The expansion of the possibilities of knowledge and action through a new deck of rules is an unexpected contribution to the development of the arts, which is only possible through artistic research. To recognize the inner possibility of **set and setting**, an understanding of the **magic circle** of the game of research is enacted in individual artistic research positions in a peer group on site. All that occasionally even takes place in the **Prater Cubes Vienna**.

AD•To achieve an enlargement by embracing, and an embracement by enlarging – this is the paradox to be achieved. Profound **mutual criticism** plays an important role here. In turn, **respectful interaction** is essential. Only through an acknowledged eye level of positions can tension be built up that will carry. Like dancing together on a **wire** that spans across an abyss, one has to agree on certain rules, take responsibilities, and keep them. But the challenge lies in always questioning these rules. This challenge is similar to the **walk with Büchner**, where it remains unclear how deep the puddle in front of us actually is. We are observing it while reading it, shuddering. It is quite possible that an **alternative step** suddenly does not lead into a lost depth but into something completely different. The invitation to such a collective step must be well prepared. Through the study program and the **Zentrum Fokus Forschung**, we are trying to create a framework, an **envelope** in which the paradox of the connection between expanding to and embracing the next step becomes possible. We are aware that this is difficult, but we believe that the focus succeeds, again and again, always one step too ...

MJ•**Focused stepping** towards preliminary insights, dancing on **slippery grounds** of artistic research outcomes ... This image describes the experience of becoming insecure, often encountered in our studies program and methods seminars. As a consequence, it then evokes the idea of **Flow** with Csikszentmihalyi. And the reflection on Everything, enriched with philosophies of Watts (excuse the wordplay, it is a reference to a game enriched with philosophical texts), is possible as a topic of artistic research. Our everything embraces political issues, which are most urgent in the anthropocene. We try to take this challenge up through providing discourse formats and supporting more concrete configurations of artistic works which intervene

with inner states. Meditation to address these most relevant questions of our times is complex. Therefore, we opened new formats in the program, so-called mind meditations in the green gardens of the study location at Prater, as well as in **public soirées**. The opportunity for discourse with guests on-site expands the already acquired and emerging understanding of experience and insight. Discourses are opened with personalities in a complementary, open evening format, the Ludic Method Soirées. When the Biennial artist Shu Lea Cheang joined as a guest for the first evening, it was immediately clear to all that this is about lecture experiments. In terms of content, she took a critical look at technologies and gender issues at the beginning of 2019. In a personal exchange, she has designed her own format for this evening, spontaneously involving students and guests inside the transparent Flux space of the University of Applied Arts Vienna. In a **role play**, spectators became participants, listeners became lecturers — and performers — and were observed by pedestrians from outside the lecture cube.

AD•The relationship between **system and environment** is coordinated in such a way that something new is created through contact, as can be seen in the work of the contributors. The curriculum in the PhD formulates the need for candidates to provide **updates** on the development of their research in some of the courses. It is always an event to experience how tentative or rigorous positions are mediated, how **slots and spaces of attentions** are designed and taken care of through **practice and reflection**. The term **position** refers not only to the content of the reported but also includes the concrete form of the presentation. It is also always exciting to see how something is conveyed in a **serious and playful** way via **different registers**, internally (internal colloquium), publicly (public colloquium), dialogically (in a supportive relationship) medially (audio-visual), as well as **projectively** (development of project descriptions), or in coordination with and reaction to each other or the presentation of guests.

MJ•The constant further developments of the program are essential. Questions about artistic research as a discipline and as a conflict can be better understood by researchers in an already established context of art and research, which we try to provide wholeheartedly. It is unbelievably inspiring and of immense importance that professors who guide individual PhD projects join the **intensity of internal** colloquium sessions. In that moment, all students, critics, and professors who

are present share the touching and often highly emotional exposition of unfinished **research in the flow**. At each and every public colloquium, we try to see this opening to an interested public as an opportunity to develop a thrilling situation of attention and exposition, which again is an **act of balance**. The public colloquium situation questions the meaning of the artefact, the artwork, the epistemic object. It enables a **situated play** with unexpected inputs and critique, from experts and agents of the everyday, who always will merge in the specific field of arts and research, bridging and embracing, the social, the digital, the real poetic, and the shape-shifting **changing world**.

Credits (Projects)

As detailed on the individual project posters

Imprint and Details (Cover)

University of Applied Arts Vienna
Zentrum Fokus Forschung
Oskar-Kokoschka-Platz 2, A–1010 Vienna
www.dieangewandte.at
zentrumfokusforschung.uni-ak.ac.at

Editors: Alexander Damianisch and Margarete Jahrmann
Publication Team:
Content: Alexander Damianisch, Margarete Jahrmann, Marianna Mondelos
Proofreading: Melanie Sindelar
Graphic Design Publication: HammerAlbrecht (Daniel Hammer, Alexandra Varsek)

Special Thanks to the Supervisors (Artistic Research PhD Programme):
Henning Bohl (Anahita Rezvani-Rad), Judith Eisler (Anna Vasof), Margarete Jahrmann (Charlotta Ruth, Fabian Weiss), Brigitte Kowan (Michael Kargl), Martin Krenn (Rizki Resa Utama), Paul Petritsch (Bogomir Doringner), Barbara Putz-Plecko (Verena Faißt, Barbara Graf), Hans Schabus (Barbis Ruder), Ferdinand Schmatz (Cordula Daus, Ralo Mayer), Ruth Schnell (Marie-Claude Poulin), Jan Svenungsson (Katarina Soskic, Hinnerk Utermann), Peter Weibel (Martin Kusch)

Vienna, 2020

978-3-9504894-5-3

di:'angewandte

Universität für angewandte Kunst Wien
University of Applied Arts Vienna



h a r d l y s l i g h t l y o n l y

j u s t q u i t e k i n d o f s o m e w h a t

r a t h e r s o m o d e r a t e l y p a r t i c u l a r l y

r i d i c u l o u s l y u n c o m m o n l y u n u s u a l l y

e s p e c i a l l y l i t e r a l l y r e a l r e a l l y v e r y v e r i t a b l e

r e m a r k a b l y s u p e r m i g h t i l y t e r r i b l y p h e n o m e n a l l y a s t o u n d i n g l y

f a n t a s t i c a l l y a m a z i n g l y s t r i k i n g l y d r e a d f u l l y c o l o s s a l l y t e r r i f i c a l l y i n c r e d i b l y

a w f u l f u l l y m o s t l y e x c e p t i o n a l l y e x t r a o r d i n a r i l y H e l l a b l o o d y h i g h l y r a d i c a l l y e x c e s s i v e l y t o t a l l y

c o m p l e t e l y s t a g g e r i n g l y h o l y m a d c r a z y o u t r a g e o u s l y u t t e r l y s u p a s i n g l y s u p e r m e l y w i c k e d a b s o l u t e l y

i n a n y e x t e n d f u k i n g s i k d a l t o



Kay, or a Case for Intensity

Cordula Daus

How should we write about intensity? Where does intensity take place – in the body, in language? How can intensity be modulated with techniques of intonation and vocalization? *Kay, or a Case for Intensity* is an artistic research project that explores such inquiries. More generally, *Kay* examines the concept of *intensity*¹ and the reciprocity of body and language. The work takes a poetic and ficto-critical approach. It invents a literary female character – the eponymous Kay, and speaks from and about her as “a middle aged, white woman from the European middle classes”.

The Intensity of Kay is defined as a rough quantity aggregated from an ensemble of intra-related components that include the abstract unit of measure KI, a pseudo-mathematical quantifier; an intensity scale of 1-10, as derived from the score given by patients when asked to self-report on the degree of pain they feel; a fucking, loving, grieving equation similar to the forces described in Newtonian mechanics (see diagrams²). Clearly, concepts such as “intensity”, “pain”, or “pleasure”, are highly subjective experiences, and thus nonempirical. Yet, through a series of written and performative experiments that describe and explore the interrelated states of fucking, loving, and grieving, *Kay* fabricates a metric and a relation between feeling something and its meaning. By subjecting not only words but cultural codifications to a scalability, the author devised fictional extremes such as *meaning lesser sex*³ or *Higher Love*⁴.

Over the last two years, data has been gathered in a multidisciplinary approach that included observations achieved through incognito online dating, in-depth reading of theories^[] from numerous fields interpreting sexuality, love, and gender, as well as an ongoing series of lecture performances. Furthermore, the research deployed linguistic and stylistic devices that modulate intensity in language, such as intensifiers⁵, intonation, gapping, comparative, ellipsis, and hyperbole, among others. Most recently, experiments with audio software have been made to explore the physicality of voice and language during live performances. The final year of the PhD research aims to develop a book⁶. It will consist of two parts: The writings *of* Kay and the writings *on* Kay.

Kay remains a woman in progress, even after the completion of this series and exploration. She’ll take over with the following episode from the *fucking* series, written in German⁷:

Wolf⁸ liegt in der Wanne, sein Bauch schwimmt oben auf. Er greift zum Duschkopf. Wasser strömt über seinen Nacken, den Schaum, spült das Tattoo frei. *Liberdade*. Freiheit. Da, auf dem Nacken steht Wolfs Freiheit oder das, was Brasilien für Wolf war. Man hatte ihn, den Auslandskorrespondenten, wieder ins Inland versetzt. Er selbst spricht von ‚reverse cultural shock‘. Deutschland ist ihm fremd geworden.

Kay wartet, bis das Wasser abgelaufen ist. Sie greift über seinen Wanst und wringt ihn aus. Kay autosuggeriert sich geil. Nein, sie mag Wolf wirklich ziemlich, sie will in Wolfarmen aufwachen, auf Wolf aufliegen, in seinem inländischen Bett, umgeben von Umzug, Kisten und TV. Kay nimmt Wolf in den Arm. Es fehlen nur zwei Zentimeter. Sie denkt an den Zusammenhang zwischen Fettleibigkeit und Dysfunktion. Ob das der Grund ist, warum Wolf so lecken kann. Zeitblind, von hinten und in unschlagbar langen Zügen.

Wolf wichst wie jemand, der an sich selbst Erste Hilfe leistet. Gewalttätig und mit langen Pausen. Kurz darauf schaltet er zum Skispringen über. Kay schaut über Wolfs Bauch auf die Schanze. —Warum Menschen in Beziehungen, so flüchtig sie auch sind, am Ende immer gegeneinander antreten? Wolf legt ein imaginäres Maßband von Anus nach Bauchnabel. Für jeden Meter ober- bzw. unterhalb des Punkts werden, abhängig von der Schanzengröße, Weitenpunkte addiert oder subtrahiert. Kay hat aufgehört zu zählen. Sie atmet.

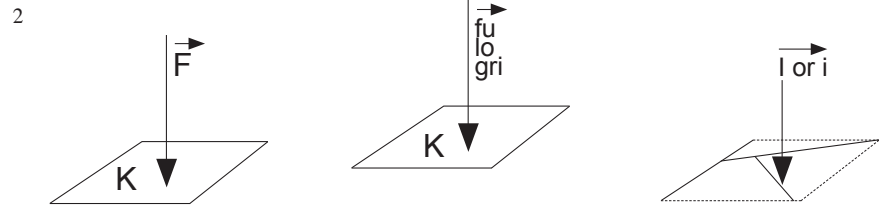
—Mir fehlt der Carinho in Deutschland. Dafür gibt es Ironie en masse. Kay sagt, sie meint es ernst mit p o s t-l o v e. Sie kann, wenn nichts mehr geht, die Gesetze nach denen sie begehrt, jederzeit umschreiben. —Adjust your filters or search for something else. Die mittelalte Frau darf sich nicht verbeißen, an Präferenzen verschleißen. —Du bist gut darin, sagt Wolf. Kay tut so, als ob sie liege. Einfach liegen. Sie weiß um die Wichtigkeit des Als-ob, des Nichts-Wollens.

Wolf braucht absolute Ungerichtetheit zwischen den Geschlechtern. Sollte sich sein Geschlecht je aufrichten, würde es aus Gnade oder Tribschicksal geschehen. Wolfficken heißt, das Risiko einzugehen, dass es jederzeit Aus sein kann, vorausgesetzt, man meint Ficken mit Geschlechtsteilen.

Wolf ist die Utopie, weder zu handeln noch zu erleiden. —Können wir das für eine Weile vergessen? —Okay. Wolf nimmt Kay in den Arm. Er schweigt wie ein Schluckauf. Unerwartet und immer dann, wenn sie etwas wissen will. —Adverse selection. Was heißt das? Er schluckt und schweigt.

Eine Verabredung mit Wolf bedarf Stunden der Vorbereitung. Wenn sie sich treffen, ist es oft schon zu spät. Keine Frau der Welt kann Wolf über die deutschen Frauen hinweg trösten. Wollen sollen sie, aber nicht so krass. —Lass uns erst was essen. Wolf mag Kays Fußsohlen. Er will genau wissen, was sie mit Männern macht. Kay schweigt. Wolf rastet aus. Dass sie das nicht begreift! Er hätte die Potenz der anderen zur Hilfe gerufen. Er springt jetzt auf und wirft die Tür hinter sich zu. Kay liegt da. Sie liegt und lässt ihn auslaufen.

¹ Intensity scales, and the concept of intensity itself, has been explored in various scientific, artistic, and research fields. *Kay* was initially inspired by seismic intensity, and, as detailed in the publication *Toponymisches Heft No. 3 – Seismology* (Cordula Daus, 2016), macroseismic intensity scales include a human sensing body that assesses the severity of ground shaking, on the basis of observed effects in a limited area. The noun ‘intensity’ was first introduced to the German language around 1730 by the mathematician and philosopher Christian Wolff. Previously elaborated by Gottfried Wilhelm Leibniz, the concept had been originally used in the natural sciences to describe escalating and decreasing processes of phenomena such as light and temperature. Soon, the neologism becomes a metaphor to articulate the “gradual movement” (“Gradbewegung”/Novalis) of inner emotions, passions, and states. As a figure of thought, intensity played an important role in the writings of Baumgarten, Kant, and Goethe – promising to reconcile objective measurability with the subjectivity of feeling intermediating between outside and inside, world and Self. See also: Erich Kleinschmidt: *Die Entdeckung der Intensität. Geschichte einer Denkfigur im 18. Jahrhundert*, Göttingen 2004.



Intensity (I or i) is the amount of force applied at right angles to the surface of an object K per unit area. The usage of I vs i depends upon the field in which one is working, on the nearby presence of other symbols for quantities such as power, momentum, will, weight, age, and on writing style.

³ *meaning lesser sex* (m l s–) is a fictional comparative of second degree. Derailed from ‘meaningless sex’ (=‘casual’, ‘occasional’ or ‘random sex’, ‘sex without emotional attachment’), m l s– takes the word at its word and makes a move towards sensual justness. ‘Meaningless sex’ is a pseudo-liberal expression implying a moral standard and hierarchy of human emotions in which ‘fucking’ is at the bottom and ‘loving’, at the top. According to the normcore of feeling prevailing in the Western world, heterosexual sex should better mean something, lead to something, e.g. reproduction, love, marriage, God, wealth etc. Let’s have a break!

m l s– has no assigned function than to mean less and less. m l s– is lose and tender. m l s– takes up a failed sexual revolution: Save sex against love! Just fuck, not more! Separation between state and church, sex and sense, woman and womb! When we have m l s—, we go somewhere we don’t know yet. Meanwhile:

1. Fuck, whatever that means.
2. Stay strangers to each other.
3. Invent new feeling games.
4. Extend the liking scale.
5. Forget and forgive.

⁴ Thanks to the most timely appearance of Whitney Houston singing the homonymous song on the radio of a rented car in autumn 2019.

[] I have just cut out a long footnote with bibliographical references. Theory is not only a basis but also language material for my work. But what is a bibliography made of? It may include books, images or films but excludes moments in life, gestures or poses. How to make things citable? Some grieving styles are hard to capture (see “camouflage-crying”, *Toponymisches Heft No. 3*, p. 36) but are as quote-worthy as any text and/or theory.

⁵ See other side of this page. Design in collaboration with Vasilis Marmatakis.

⁶ The working title is *Kay fucking loving grieving*. Unfortunately, this title does not work in German. In English, each element of the sequence *fucking*, *loving*, *grieving*, can stand for itself – at the same time, *fucking* can function as an intensifier, as an interjection, and as a grammatical ejaculation. *Fucking* casts doubt on *loving* and imbues the *grieving* with its negative, yet refreshing effect. I’m interested in the strategic use of intensifiers and self-fabricated ‘detensifiers’ as fillers of emptiness.

⁷ Due to the international nature of the PhD programme, the German author of this project has been forced to write in English. This comes with challenges: She can sense the wide spectrum of a German word and its connotations. She can pick from a larger palette of colors. She writes slow and will correct herself over and over. She is overcritical in German. Her English vocabulary and lived experience with the English language is limited. This allows her to write much faster. She spontaneously adopts ready-made phrases she likes. She enjoys the feeling of being someone else, or rather, to be anybody, in a foreign language. Dangerously, English texts will always sounds more poignant and catchy to her. “English is like a beauty filter.” (Strangely, this effect is also applicable to people. An English native speaker will, by default, appear more interesting to her than a German speaker of comparable age, social status and sex appeal.) To discuss the psychological, colonial and/or sociological reasons of this irritating linguistic effect are beyond the scope of this article. It seems interesting though to think of the aesthetic advantages of “Globish” (Jennifer Allen, 2011) in the field of artistic research.

⁸ In terms of intensity, *Wolf* is preceded by *Sef* and followed by *Rek*, *Jens* and *Ran* etc.

DANCE OF URGENCY

/dɑːns/ /əv/ /'ɜː(r)dʒ(ə)nsi/

1. dance that arises from the emotions that occur in times of personal and collective crisis. Such a dance empowers individuals and collectives.

Clubbing during the NATO bombing of Belgrade (Serbia) in 1999 introduced me to dance as a coping mechanism and as a political phenomenon. Wanting to understand these powerful yet uncanny memories, in 2014, I started to film clubs from a bird's-eye view, striving to document variations of collective and individual choreographies worldwide. Clubs are seen as a ground for ritualistic practice and as experimental spaces that employ various audiovisual art forms. Some organisations can transmit activist and spiritualist ideas, and so form an influential counterculture. Meaning that some are reflection and some are re-action to socio-political.

Dance is understood as a way of socialising, as nonverbal communication, as an art form, as ritualistic practice. Still, one would hardly

look at dance floors to understand what those dancing individuals and crowds are expressing or why they are moving. How does the dance of people in clubs reflect the socio-political environment and struggles of individuals and groups?

Restrictive political systems and social hypocrisy are giving birth to new parties, concepts and groups. The new youth is organising itself from the dance floor, in demand for recognition and free spaces in which the curatorial agenda addresses political urgencies. Vulnerable bodies through the state of trance experiences transform oneself or groups, further reshaping urban spaces and structures. Urban planning and changes in cities started in increasingly involving club culture and contemporary rituals of dancing and gathering as a way of

changing areas, reanimating dead city zones, adding to the process of gentrification. The economic value of such meetings is being recognised and negotiated. Here Amsterdam and Berlin would be the best examples, but the same model is being established and applied in other cities too. The City of Vienna, for example, has in 2020 financed the foundation of its own Club Commission.

BOGOMIR DORINGER
PhD Artistic Research Student

I would like to use this document to introduce how I have been using art exhibition and symposium format as a tool for my artistic research and production of knowledge. In 2018, on the invitation of Brigitte Felderer from the master programme Social Design - Arts as Urban Innovation of the University of Applied Arts Vienna, I curated the exhibition Trans-Forma at Universitätsgalerie Heiligenkreuzer Hof. It was followed by a Focus Week for the Social Design class and a symposium which developed under the same name. The aim of Trans-Forma was to draw a line that brought me to the definition of “dance of urgency” which led to the following exhibition under the same name that took place at frei_raum Q21 exhibition space in MuseumsQuartier Vienna. The exhibition recognised influencing contemporary movement that uses the ritual of dancing as a way of reclaiming body and space.

CULTURAL RUIN

Dimitri Hegemann is a space pioneer, cultural activist and community organiser foremost known for founding the famous Berlin techno club, **Tresor**. During the Tran-Forma Symposium, he spoke about the importance of alternative culture for urban life, change and development. Cities develop and change over time, and each new generation makes their mark in the physical space, architectural appearance and cultural life. These transformations create new possibilities for innovative culture and innovativeness, something that cities strive to embrace, to attract “the right” kind of people, businesses and attention. This culture is becoming a vital part of strategic planning and development as well as a tool to achieve a more just and diverse city. The term that Dimitri has introduced during his talk was cultural ruins.

An excellent example of an industrial ruin that became a cultural space is the Tresor club. The club played an important role in uniting the youth of the previously separated German states after the fall of the Berlin Wall. It served as an experimental space where new relationships were established through collective dances to the sound of electronic music. Music without words, with repetitive beats, united people, and healed unspoken traumas. A youth and music movement started spreading around the world from the cellar of the Tresor, promoting the Berlin culture and values of the time. Tresor has served as a model to many clubs that followed and continues to do so. DJs and artists from Detroit who are also part of the exhibition, such as Underground Resistance, were the main inspiration for the sound of The Vault.



In the exhibition Dance of Urgency, The original architecture of the legendary techno club has been reconstructed as a laser-cut book sculpture produced by architect **Francesco Pusterla** with the help of Dimitri Hegemann. The idea was that visitors of the exhibition could move through the space of memories by turning the pages of the book.

MUSIC AND RESISTANCE



Cornelius Harris and Mark Flash are part of the historically significant Detroit-based music collective **Underground Resistance (UR)**, who have been producing primarily Detroit techno since 1989 with a grungy four-track musical aesthetic. UR is also renowned for their militant political and anti-corporate ethos. In dialog with me they have created a video essay exclusively for the exhibition that takes us on an accelerated journey through 400 years of sonic resistance by the people known today as African Americans. The sound ranges from the drums that were banned in the States once it was understood that the music carried encoded messages, through gospel songs that used Moses’ escape from Egypt as a code for a way of escaping from slavery. It continues with sounds that provided the soundtrack for the Civil Rights Movement, techno and Underground Resistance itself. The idea was to show how integral music and sound have been to freedom in the USA and beyond. The video shows the triumphs and tragedies in an urgent dance towards today.

In May 2018, state armed forces raided Tbilisi’s famous **BASSIANI** techno club, which had served as a base for new social movements, providing freedom and support for a new generation. The day after the raid, 15,000 people took to the streets to defend the club, urging the government to step back and apologise. “We Dance Together, We Fight Together” has become the now-famous motto of those days. When people come together to dance collectively, they influence one another’s movements through a physical and emotional bond. Images of this event have been broadcasted and shared widely in the media and social networks, inspiring and reminding Europeans that dance can be and is political when necessary. One week after Rave-o-lution anti-fascist protest took place on the streets of Berlin organised by The Reclaim Club Culture that gathered clubs and party collective and organisers. For



the Trans-Forma Symposium, **Naja Orashvili** and **Giorgi Kikonishvili** from the club Bassiani spoke about values that they implemented in this club and events that took

place. What was clear from their talk was also that club is understood as an artistic concept which motivated me to ask them to produce a video essay that was later presented at the exhibition Dance of Urgency.

Dance or Die is an experimental film by two of them that looks into the political significance of dancing, and how club spaces paved the way for totally new youth culture in Georgia. It recreates the path from primordial Georgian folk dance rituals, from which the BASSIANI concept was created, to modern-day collective club dancing for freedom.

RITUALS

During Trans-Forma symposium **Chiara Baldini (BOOM Festival)** connected altered states with the ancient rites of Dionysus and Cybele and ideas of safe spaces, dancing and ritual playgrounds, socio-political urgencies and the rise and fall of such concepts in changeable political climates. More than two thousand years ago, a series of cults were spreading across Greece and the whole ancient world, mingling ancient ecstatic practices with the newly born philosophical discourse. These cults, known as the Mystery Religions, brought a much-needed wave of fresh air to those who could not find any real spiritual meaning in the Olympian religion. They also triggered a new religious and cultural movement able to join people from different origins beyond the ancient tribal sense of belonging, reconnect them with the ecstatic dimension of spirituality while providing the continuation of the ancient cult of Mother Nature.

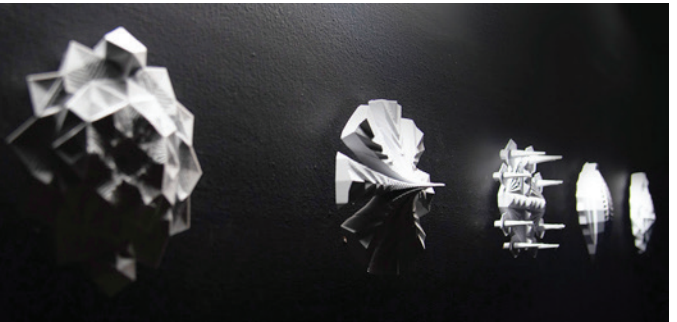


Chiara Baldini and Rafael Kozdron worked on the translation of Chiara’s essay The Politics of Ecstasy into a video work narrating the history of the “Bacchanalia Affair”, the name given to the repression of the Bacchanalia in 186 BCE in ancient Rome. The video consists of beautiful and subliminal moving images collected from various video archives’ stock footage. Sounds merge with a voice-over, inspiring the viewer’s imagination. The work outlines the striking similarities between ancient Dionysian practices and particular modern-day electronic music events. Which often share similar values (like inclusivity, LGBTQ+ community, female empowerment, safe spaces, etc.) and “techniques of ecstasy” (dancing to repetitive beats and ingesting psychotropic substances). Such features lead to posing similar challenges to mainstream society, triggering either enthusiastic support or ferocious repression. The original “Senatus Consultum de Bacchanalibus” — the bronze plate inscribed with the Senate decree prohibiting cults in Rome and Italy — is held in the Kunsthistorisches Museum’s classical collection in Vienna.

EPHEMERAL

When we talk about clubs or music festival, we are very often looking at temporary spaces or ephemeral structures. What kind of knowledge can be extracted out of the ephemeral urbanism of music festivals? How

and why do we build ephemeral structures? **Francois Baudson (BOOM Festival)** shared in the form of talk and workshop his experience from building healing-areas to the dance temples of the Boom Festival since 2002. The most visited public temples on planet Earth are related to time and spiritual traditions coming from ancient cultures. It shows that human beings relate to spiritual traditions with the sense of old, outside themselves! By channelling the manifestation of ephemeral structures, visitors of such constructions are invited to experience spirituality. The value of clubs or music festivals reflects on to people who visit them — the way the program is curated, but also the way the spaces and stages are built and maintained. The exhibition recognises BOOM festival as outstanding for its values and principles. BOOM festival started as a psychedelic trans-festival in 1997 and is held every second year at Idanha-a-Nova in Portugal. It is a transformational festival, a counterculture festival that espouses a community-building ethic and a value system that celebrates life, personal growth, social responsibility, healthy living and creative expression. “Transformational” alludes both to personal transformation (self-realisation) and steering the change of culture toward sustainability. Transformational festivals exhibit features commonly found in cults and new religious movements.



Architect Francesco Pusterla has designed 3D models of the leading dance floors, resembling the ephemeral architecture of the festival, known as the Dance Temple. It shows how it looks when observed from a bird’s eye view. One of the aims was to reconstruct these temporary spaces based on drawings and photographs. Once printed they appear organic, reminiscent of fossils, or new symbols which resonate with the concept and values of the festival.

This paper also wants to announce the belated publication **Dance of Urgency** to be published in 2020 by the Social Design Department of the University of Applied Arts Vienna.

IMAGE CREDITS (in order of appearance)

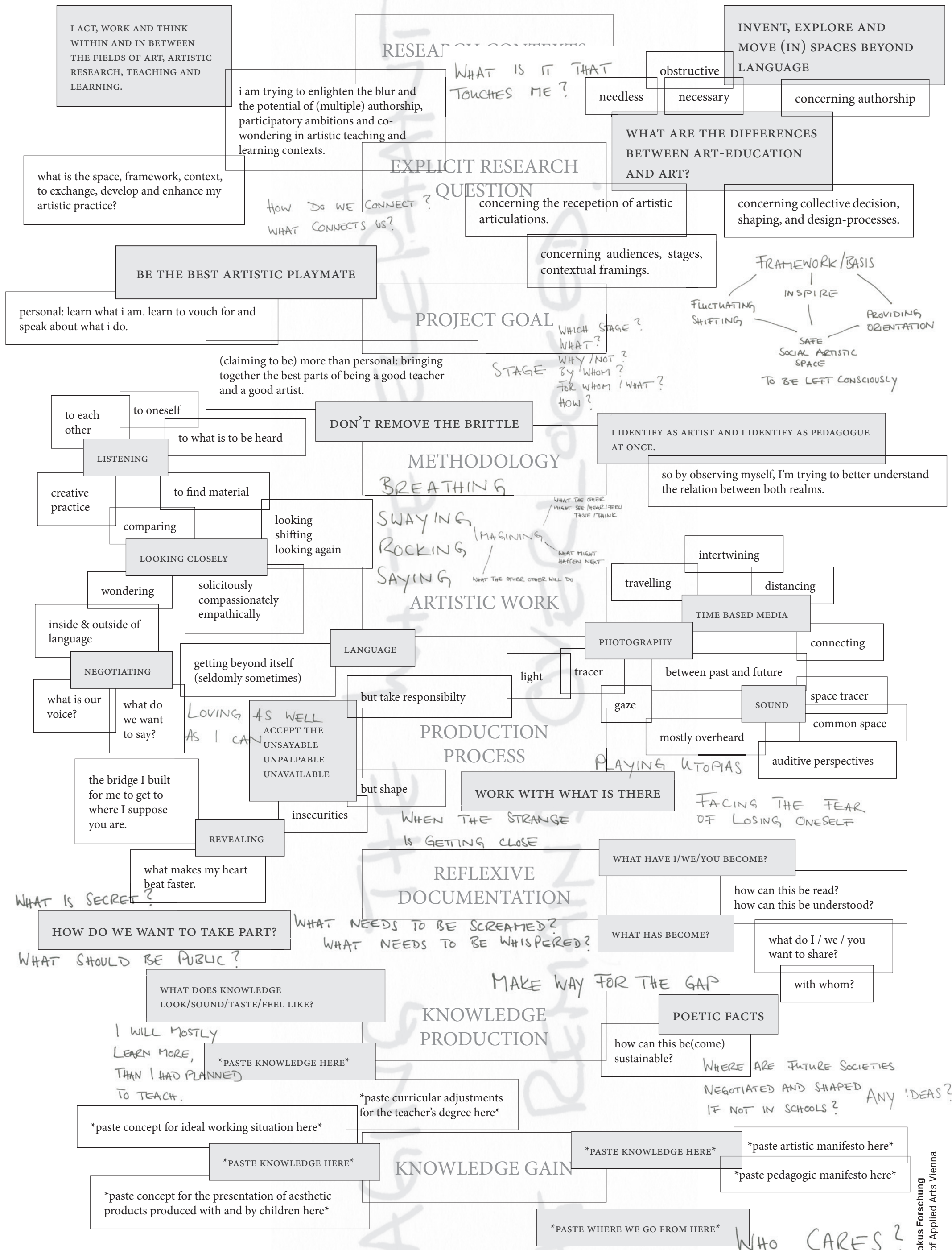
→ Image 1 - TRESOR/BERLIN - 325 LONGITUDINAL STUDIES
2019, laser-cut art book produced by Francesco Pusterla and Bogomir Doring
in collaboration with Dimitri Hegemann. Commissioned by Bogomir Doring and Q21
→ Image 2 - DANCE OF URGENCY
By Underground Resistance. 2019, video, colour
Music: Mark Flash, edited by Rafael Kozdron. Commissioned by Bogomir Doring and Q21
→ Image 3 - DANCE OR DIE
2019, video, 16:9, colour, Naja Orashvili and Giorgi Kikonishvili (BASSIANI)
Commissioned by Bogomir Doring and Q21
→ Image 4 - THE POLITICS OF ECSTASY
2019, video-essay, 20', colour, Chiara Baldini and Rafael Kozdron
Commissioned by Bogomir Doring and Q21
→ Image 5- THE NATURAL EVOLUTION OF THE DANCE TEMPLE
2019, 3D prints, Francesco Pusterla and Bogomir Doring
In collaboration with Francois Baudson (BOOM Festival). Commissioned by Bogomir Doring and Q21

IMPRINT

Texts: Bogomir Doring
Graphic Design: Alessia Scuderi

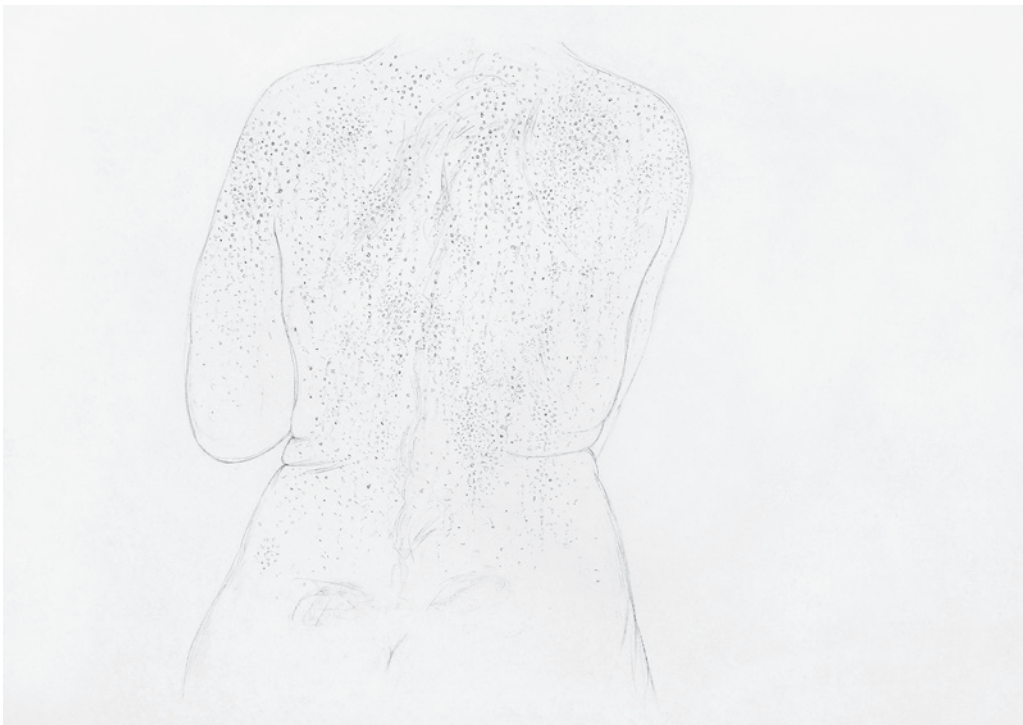
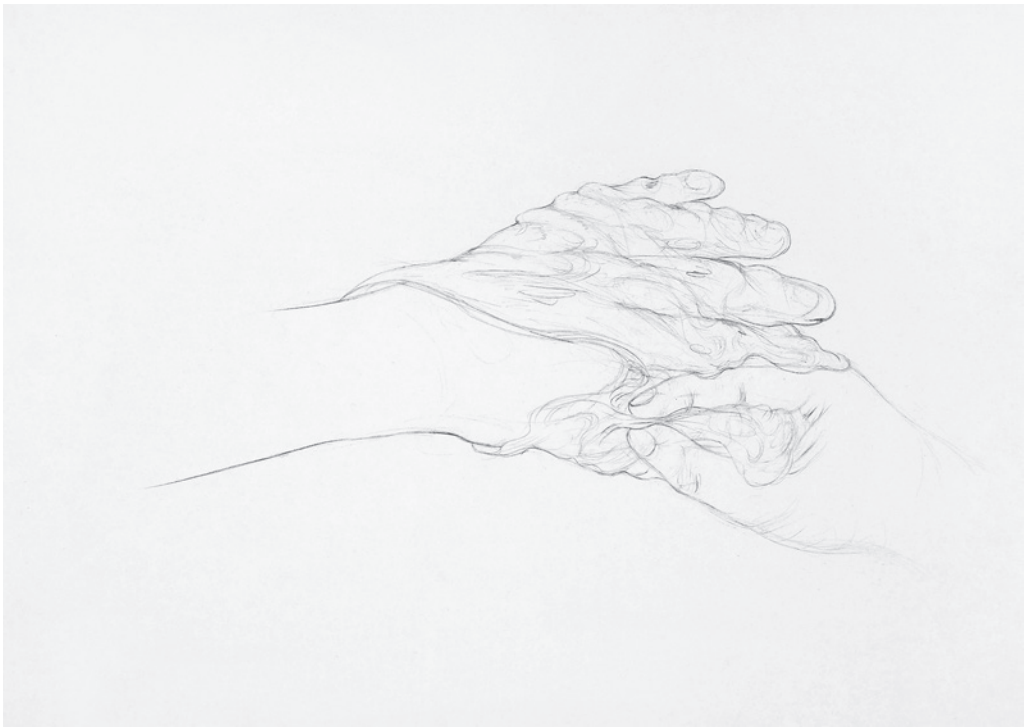
Nothing wants to become something. Something has many mouths and branches. Pyramids can only be entered while snoring. There are times of war. Beaks are fighting against Banana Peels. Beaks are Pharaoh's guards. Pharaoh wishes to die but is doomed to live as a corpse. Then: Happy End, somehow.*





Verena Faißt is a filmmaker, photographer and stage designer for the invisible, expert for languages yet to be found and sound master for the unheard. She is working mostly together with children and teenagers. She holds a „Magistra artium“ (M.A.) in fine arts. <http://www.verenafaißt.com>

*On the front:
Plot for an animation film developed throughout a workshop at ZOOM Children's Museum in December 2019 by Verena Faißt and Sabine Marte together with Lukas, Adrian, Adriana, Luisa, Sebastian, Eva, Leon, Zoe and Ares.



Is it possible to represent physical sensations?

Not quite – they are invisible, subjective and of a different nature than graphic representations. They can be simultaneously intense and ephemeral. Sensations can change in their very moment of representation, or even through the mere thought of recording them. Although my formulation is already intermingled with the sensation itself, there might not be any feasible representation without the aforementioned interference and no pure sensation from which the perception emerges. Perceptions appear and are complex without ever having been simple. They comprise not only the present moment but also any preceding experiences. Does a bodily sensual experience become corporeal perception only when it acquires a connection to a language?



What prompts me to create the project *Stitches and Sutures* is a disturbance in my own body's sensory capacity caused by illness. For decades, my main concern has been the various forms of representations of the body as a sculptural textile second skin. In 2017, I was diagnosed with multiple sclerosis (MS). To me, this sensory disorder has brought about a change in perspective. As I discovered similarities between current bodily perceptions and those embodied in my earlier works, different questions concerning body awareness, body-memory and the corporeal unconscious arose. Borrowing the *quilting points* (*points de capiton*) from Jacques Lacan – and transforming this concept to embed it in artistic contexts – I analyse my former artistic practice in relation to my current approach. Lacan's notion of the *quilting points* signifies a process whereby the past is studded retroactively with stitches, resulting in the diachronic production of meaning. Eventually, many *quilting points* can constitute a suture.



In earlier works, I focused on representations of bodily expression. My current investigations are centered on what I physically experience. Interestingly, I feel many of these sensory disorders as having a textile character, as if they are being triggered by external stimuli. Can physical illusions thus be visualized through what they seemingly “pretend” to be?



The exploration of the physical sensations is divided into different sections: – type of sensation and situation of their occurrence – process and form of graphic representation – legibility of the visualizations (drawing as resonant images) – the function of transferring disturbing corporeal sensations to outer loci – exploration of knowledge derived from aforementioned drawings and of their possibly relevant context.



In the course of this project, these categories will be further subdivided and analysed. The following passages may give brief insights into the dilemma of such physical experiences best exemplified by terms like sensing, perceiving, representing, mediating, evoking, communicating, responding.



The sensory disorder is caused by lesions in the central nervous system. Nevertheless, I feel them located elsewhere. In the German language, the term “Wahrnehmung” (perception) yields specific information concerning the act of perceiving. The first part of the word, “wahr”, means real, and the second part, “nehmen”, expresses the verb “to take”. These phenomena may be illusions, yet I take them as being inevitably true and therefore try recording them with pencil on paper: It's about the sense of touch without being touched and about textile perceptions, like the sensation of gloves and socks, diffuse accumulations of fabrics and enmeshment of threads below one's feet; and fibred, knotty, banded, thread-like sensations of tensions.

These sensations can be classified according to senses of appearance and movement, such as long-lasting, fluctuating or flashing sensations, a glimpse of touch by a hazy fabric, or experiencing physical contact with undefined flying objects. How can I represent changes in perceptions, such as tingling sensations or the feeling of pins and needles?



Are all these objects – like bandages, fibres, and balls of cotton – part of the body or are they strangely unfamiliar to me? Why does the nervous disorder evoke allusions to textiles? Is it my own work that gives a language to my perception of what I feel? Still, it seems that other people afflicted with MS often have textile sensations as well. This type of sensation is inextricably linked with everyday embodied experiences, such as fabrics touching the body. Do perceptions in the moment of the sensory stimulus immediately and simultaneously become imaginary images?



Do I feel my body? How do I feel it in the absence of any specific incident? Does this require explicit attention? Does my perception change during or resulting from the drawing process? Do I either feel fragmented or assembled through the visual exploration and the concomitant introspection? Here, the challenge is to be simultaneously the perceiving subject and the object of perception.

Furthermore, the altered perception could also be divided into remodelling and deception. For example, the perception of enlarged body parts can be classified as remodelling and the sensation of extension through an imaginary object as deception. Therefore, a crucial difference exists between the visual appearance of the body and the experienced body. Special circumstances, such as diseases, make these phenomena even more striking.



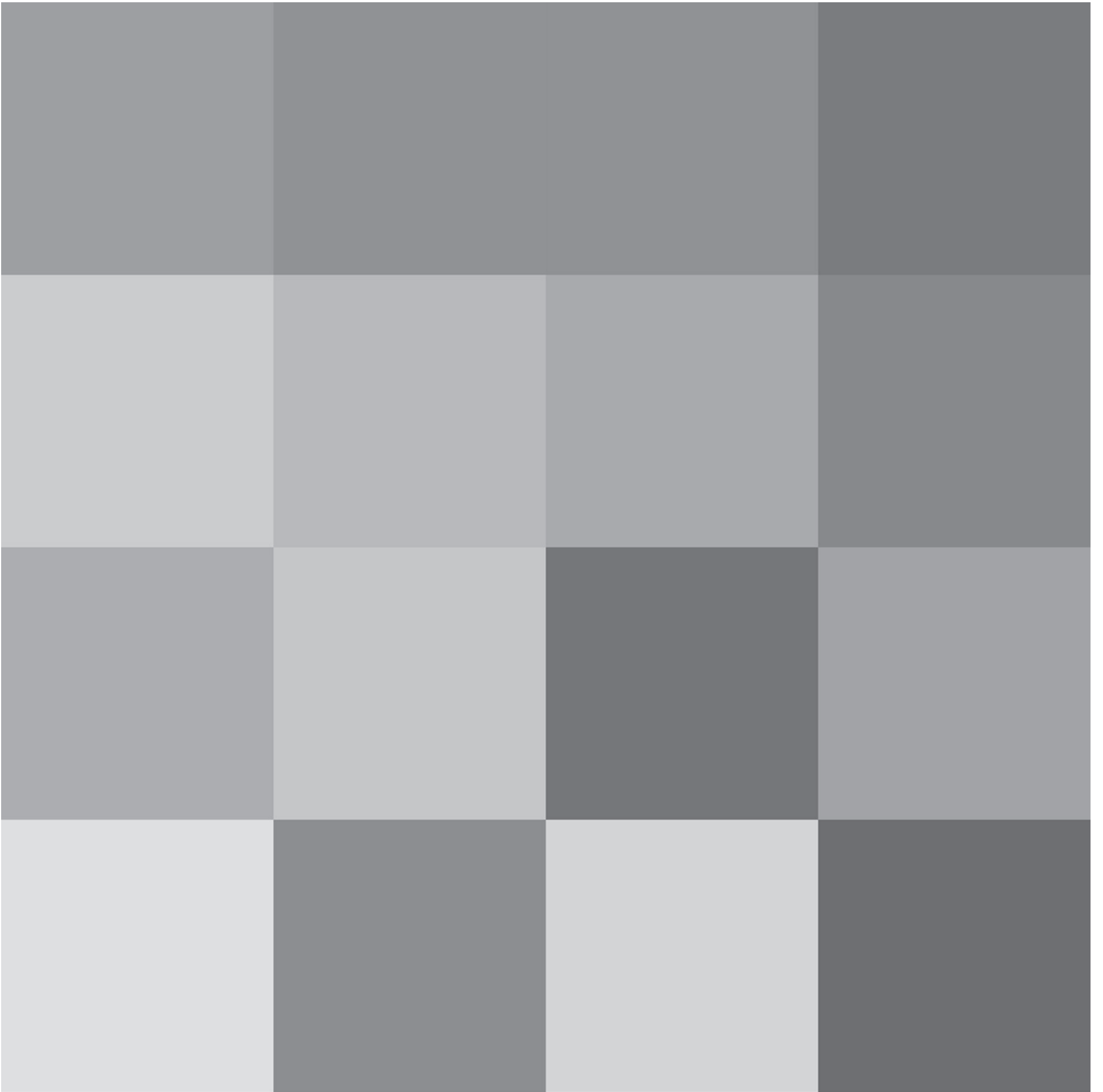
Do I draw whilst relapses, fading or when rather constant symptoms occur? This also leads to the question of transmission: Do I draw in situations of corporeal experiences, based on written notes or sketches, or remembering an incident? Another criterion is the perspective. Do I observe my body directly, by mirror, or even by imagining? Additionally, scale is a relevant aspect: are these sensations represented enlarged, in life-size, reduced or on a microscopic scale?

Besides, I try to relate the quality of perceptions with that of the pencil mark, e.g. smooth, soft, confusing, intense, painful, pointed, flat, flowing, burning, hot, cold, tense, foggy, numb, dull, hypersensitive, tight, prickling, tingling, tickling, bulky, swollen, constricting or spastic. The type of representations can be classified into quasi-seismographic recordings, metaphors, naturalistic representations of illusions, narratives, and more abstract structures. When drawing the structures of paresthesia as isolated textures only, the result is more abstract and provides easier empathic sensory access than if body contours are added for topographical inscription.



Representations of sensations can never be congruent with the experiences themselves, but resonant images can be created – resonant for recipients, myself included. Approximating lived experiences through drawings is always more or less insufficient. Sensations cannot be shared, but representations of perceptions can. Sometimes they evoke memories of past experiences. They can trigger the feeling of great correspondence, but also that of alienation.

Uncertainty and loss of trust are central themes of my research project. Rather than solely considering the drawing line, I query the body sensation which is usually taken for granted. To convey what one experiences subjectively is a difficult task. Illness makes the difficulties of representing these sensations, perhaps, more urgent and explicit. However, the same questions could be asked in regard to a more tacit body as well. Here, a phenomenological drawing-catalogue of sensory perceptions could be a supplement to verbal descriptions already existing. Eventually, this might support body awareness in its corporeal integrity and stimulate discourse with other (affected) persons and various (clinical) disciplines.



greyscale chart (some shades of grey in australian bushfire smoke), 2020

Back in 2016, the research project "performative materiality" started out as an investigation into the role of materials in the artistic working process. Ever since, it has developed into a journey alongside some of the most pressing questions of our time. These questions emanate through the performativity of material and our current climate catastrophe, and demand a fundamentally different approach towards the role of humankind – our role – in this world. We cannot assume to rule this planet any longer. The time has come to acknowledge our entanglement with this living material world.

The Anthropocene was the age of mankind when the effects of human civilization became recognizable even in a geological understanding. This was the last period where parts of the world could be labelled as inanimated and separated from human life-worlds. We humans could not have been more wrong, seeing us in such a position. Today our entanglement becomes visible and ever more tangible: we are grieving the loss of family, friends, and land –we are drowning in helplessness while confronted with images of a burning world.

But how should we approach all these problems? The research project “performative materiality” explores methods of artistic work that help us understand our connection to this living material world. Far from being an activist project, “performative materiality” seeks for current and ancient possibilities of understanding materials. The project investigates methods handed down to us in legends and beliefs, methods that originate in pre-verbal experience or sprung from a collective unconsciousness, and then landed in stories and novels. “Performative materiality” is deeply rooted in the belief that it is upon us to develop ways of understanding this material world and ourselves as part of it.

The following excerpt of a glossary is composed of entries. Each entry appears not as a definition of performative materiality but as a particular manifestation—a display—and configuration of it.

Animacy and embodiment

Animacy and embodiment pull in opposite directions: where the former is a movement of opening, the latter is bent on closure. For the living, animate beings we are, [...] the term “embodiment” is simply not experientially apposite. We do not [...] experience ourselves and one another as “packaged” but as moving and moved, in ongoing response—that is in correspondence—with the things around us.[1]

Annwn and Abred

The Circles of Abred emerge from the Circle of Annwn (pronounced anoon): a chaotic simmering cauldron containing all potential forms and manifestations. Annwn and Abred are more complex than merely “past” and “present”. They exist simultaneously, and there is a temporal progression within the Circles of Abred as the manifest forms, which have emerged from Annwn, are born, grow, die and are reborn.[2]

Apparatus

The larger material arrangement enacts a cut that resolves the inherent onto-semantic indeterminacy through which the “subject” and the “object” emerge. Apparatuses are the conditions of possibility for determinate boundaries and properties of objects and meanings of embodied concepts within the phenomenon.[3]

Archaeologies

Freud establishes the human soul and psyche as “material”, three-dimensional entities, where the unconscious is buried underneath consciousness like buried cities under the Earth's surface; Benjamin treats historical documents as the material that needs to be freed from its historical context; Foucault constructs discourses and knowledge—discursive

and epistemological practices—as material entities; and Kittler takes up the empirical materiality of media and links it to the realm of knowledge. But materiality—whatever it may be—remains the one common denominator of all these archaeologies.[4]

Body

Why should the material world include only either things encountered in situ, [...], or things already transformed by human activity, into artefacts? Why exclude things [...] [that] have been recovered and removed but not otherwise transformed? And where [...] would we place all this diverse forms of animal, plant, fungal and bacterial life? Like artefacts, these things might be attributed formal properties of design, yet they have not been made but have grown. If, moreover, they are part of the material world, then the same must be true to my own body.[5]

Why should our bodies end at the skin, or include at best other beings encapsulated by skin?[6]

Clouds

To observe the clouds, I would say, is not to perceive objects in the sky but to catch a glimpse of the sky-in-formation, of its clouding.[7]

Cultural materials

What matters is not any particular psychological structure (rationality) so much as problem-solving skills, rules of thumb, and routine procedures, that is “cultural materials” that can accumulate over time.[8]

Dérive

One of the basic situationist practices is the dérive [literally: “drifting”], a technique of rapid passage through varied ambiances. [...] In a dérive one or more persons [...] let themselves be drawn by the attractions of the terrain and the encounters they find there. Chance is a less important factor in this activity than one might think: from a dérive point of

Michael Kargl, Mag. art. | Born 1975 in Austria (Hall in Tyrol), is an artist and researcher who lives and works in Vienna. From 2016 to 2020, he has been co-director of the project originalcopy and is doing a phd on materiality at the University of Applied Arts Vienna. Before that, he mentored students at the Transarts department at the same university, was head of the Inter-disciplinary Class at the Vienna Art School from 2006 to 2014 and lectured at the Mozarteum University in Salzburg at the Department of Fine Arts, Art and Craft Education from 2004 to 2006. In 2004, he completed his studies in Salzburg with a final thesis (Mag. art.) on virtual architecture and cyberspace with a main focus on studies of sculpture.

The artistic practice of Michael Kargl includes net art, sculptural objects and installations as well as a transmedia area of activity, informed by minimalism and conceptual art. He has participated in exhibitions and events at various art institutions, including Wiels, Brussels (2018), the Museo de Arte Contemporáneo, Bogotá (2014), the Moscow Biennial (2011) and the National Museum of Contemporary Art, Athens (2010). He was a co-founder of the collective CONT3XT.NET (2006–2012).

view cities have psychogeographical contours, with constant currents, fixed points and vortexes that strongly discourage entry into or exit from certain zones.[9]

Détournement

Short for “détournement of preexisting aesthetic elements.” The integration of present or past artistic productions into a superior construction of a milieu.[10]

Doing

“That rock over there is a rock because of doing,” he said. We looked at each other and he smiled. I waited for an explanation, but he remained silent. Finally I had to say that I had not understood what he meant. “That's doing!” he exclaimed. “Pardon me?” “That's also doing.” “What are you talking about, don Juan?” “Doing is what makes that rock a rock, and that bush a bush. Doing is what makes you yourself and me myself.” I told him that his explanation did not explain anything. He laughed and scratched his temples. “That's the problem with talking,” he said. “It always makes one confuse the issues. If one starts talking about doing, one always ends up talking about something else. It is better to just act.”[11]

[1] Tim Ingold, Making: Antlopology, Archaeology, Art and Architecture (New York: Routledge, 2013), 94. [2] Graham Harvey, Contemporary Paganism: Listening People, Speaking Earth (Washington Square, NY: New York University Press, 2000), 28. [3] Karen Michelle Barad, Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning (Durham: Duke University Press, 2007), 143. [4] Knut Ebeling, “The Art of Searching: On ‘Wild Archaeologies’ from Kant to Kittler,” The Nordic Journal of Aesthetics 25, no. 51 (January 10, 2017): 7–18, here 14. <https://doi.org/10.7146/nja.v25i51.25152>. [5] Tim Ingold, “Materials against Materiality,” Archaeological Dialogues 14, no. 1 (June 2007): 1–16, here 4. <https://doi.org/10.1017/S1380203807002127>. [6] Donna Haraway in Barad, Meeting the Universe Halfway, 159. [7] Tim Ingold, “Being alive to a world without objects,” in The Handbook of Contemporary Animism, ed. Graham Harvey (Durham, UK: Acumen, 2013), 213–25, here 216. [8] Manuel De Landa, A Thousand Years of Nonlinear History (New York: Zone Books, 1997), 43. [9] Guy Debord, “Theory of the Dérive,” trans. Ken Knabb, Les Lèvres Nues 9 (November 1956): <https://www.cddc.vt.edu/sionline/si/theory.html> [10] Internationale Situationniste, “Definitions,” Internationale Situationniste 1 (June 1958): <https://www.cddc.vt.edu/sionline/si/definitions.html> [11] Carlos Castaneda, Journey to Ixtlan (New York: Simon & Schuster, 1972), 188.



UN•EARTHING

(the interpunct – der Mittelpunkt, ein Trennpunkt, oder auch: the space dot)

In fall 2018, I was in Japan, looking for a tower.

The tower, built by Kiyonori Kikutake for EXPO'70 in Osaka, had inspired director Douglas Trumbull's spaceship design for his 1972 film *Silent Running*. In that Science Fiction movie, the spaceship houses the last trees of Earth after our planet's ecological devastation. In Osaka, the tower, and the rest of EXPO'70, was the testbed showcase for Metabolism, an architectural movement that interlinked post-War ideas of utopian modular megastructures, biological concepts of growth, decay, and renewal, and the specific geographic and cultural context of Japan. Also, EXPO'70 was perhaps the last Expo that presented something like a future, and a promising outlook to deliver it.

Kikutake's Expo Landmark Tower was demolished in 2003.

For reasons that marvellously conflated my artistic dilettantism and the infinite dumbness of the Internet, I only found out about this shortly before my departure to Japan.

When I visited Osaka and the Expo Park, I did find the site of the vanished tower. The area had been fenced off, but I could see a dark spot at its center. This must have been where it rose from the ground. But a tower is not a hole in the ground, and furthermore, this was not even a hole to begin with. I took some photos and left the site without the slightest hint of a plot. Alas, a site's a bore and ain't worth shit without a plot.

In the following weeks, I tried to hunt down something that still existed, an object wondrously called Space Echo. I ultimately found one, it's here in my studio in Vienna now, and if you want to know more about its internal arrangements and rearrangements, please come by.

As for Kiyonori Kikutake's Expo Tower, I almost forgot about it, and about my artistic research disaster.

But then, for reasons that outrageously fused my investigative amateurism and the endless wonders of the Internet, I stumbled upon a website by someone who had been in love with the tower since the 1970s, and who had taken thousands and thousands of photos, from every possible perspective, outside, inside, and everywhere else.

I took another train from Tokyo to Osaka and met Hiromasa Matsuura on December 9th.

We walked to the desolate site, to where it once had been. We talked about the tower and the spaceship; about the future and the past; about loss and love and the growth of plants inside abandoned capsules. And we mused about the crows that were flying across the fenced-off plot, and we wondered whether they could have grown old enough to still remember that there had been a tower once, *Where has it gone? Caw! Caw! Caw! What ever happened? Caw! Caw! Caw!*

And while I stayed in Osaka in December, *btw in the very very first capsule hotel, built by another Metabolist architect, which I didn't know before, but now you do*, so while I was there this second time, I wanted to experience the tower in space, at least through the disembodied gaze of a camera eye. I took my small toyish drone, ignored every single Japanese airspace regulation and flew it to 127m, the height of Kikutake's Expo Landmark Tower. The little robotic flying fucker lost connection every single time at about 90m, but this one time I got lucky: a continuous take from 0 to 127, and a photo from above. An outline, some sort of outline of a plot!

Only weeks later, when I looked at the image, I think I was already back in Austria, I realized that this was a classic view of an archaeological site, or some ancient burial site. It was an archaeological perspective.

For fifteen years or so, my artistic research has, almost always, been about Science Fiction, about outer space, about the future. At the same time, however, it brought me back to events and developments from the past. Like a detective, I have been collecting clues about things that had vanished, and evidence that had all but disappeared, to find out what happened to the future, and at which point it was killed off. Similar to an archaeologist I have been digging for buried objects, and the material culture of immaterial realities.

And this leaves me sad beyond words.

I am longing for the future yet I'm stuck in the past.

In that moment, when I looked at that aerial view, that ghostly shadow of my lovely tower, I suddenly realized that my research has always been about –

Un-Earthing.

Or rather, *Un•Earthing*. With an interpunct, the so-called space dot.

Un•Earthing – in the traditional sense – means to dig something up, something hidden in the earth, discover something that's covered, perhaps lost. Something from the past.

Yet, I would like to propose a new meaning, akin to Un-Learning, or to De-Colonizing. In this sense, *Un•Earthing* could refer to a thing or activity of the future. It would mean to consciously follow, trace, and reflect potential future trajectories which will propel humans, in whatever form, away from our home planet –

similarly to what Hannah Arendt wrote: *"The most radical change in the human condition we can imagine would be an emigration of men from the earth to some other planet. Such an event, no longer totally impossible, would imply that man would have to live under man-made conditions, radically different from those the earth offers him. Neither labor nor work nor action nor, indeed, thought as we know it would then make sense any longer."*

Ralo Mayer is an artist and filmmaker based in Vienna. Since he's got a Space Echo now, he also dabbles in building a sound studio. Ralo's PhD project **Space Un•Settlements** is exploring interplanetary storytelling, it is spelled with an interpunct and not a hyphen, and it's supervised by Ferdinand Schmatz, thank you & thank you!

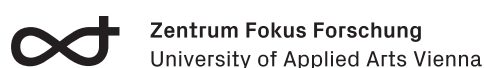
<http://was-ist-multiplex.info>



Zentrum Fokus Forschung
University of Applied Arts Vienna



www.anahitarezvani-rad.com
info@anahitarezvani-rad.com





Body-Object Intersections

Within the scope of my sculptural works and bodywork, I explore the relationships and functionalities of the intersection between body and object. Many bodily sensations and phenomena can be observed while using one of the sculptures that relate directly to the body.

The aim is to transfer the experience, create models and set-up new works based on knowledge gained from the process of creating and performing.

“Haltung”, as it is used in the German language, is one key factor. The noun describes a whole range of attributes: attitude, body posture, mind-set, moral levels, and composure. As there is no English equivalent for the term, I refer to it in its German form from now.

It is essential to look at and understand our *Haltung* towards the body, complimenting objects, and how we access our surroundings especially today, as we enter the digital age more intensely.

With this artistic research project, I oppose the idea of creating sterile test settings to validate data without any external influence. Instead, I suggest the human influence as a starting point. It is possible to find relevance and validity in something created from within, if only one reverses the claim of 2nd order systems of classical scientific concepts.

These concepts create factor-minimalized settings with different layers of external observation to create subjectivity. Reversing this can be explorative and quite explosive: internal insights and influences are the engines of the activity: ingenuity, creativity and play.

The aim is, therefore, to generate general validity based on speculative exceptionality.

Thus the focus is on knowledge gained from practice and the production process: from working methods, collaboration, to communication. They emerge from working on discourse-objects: They are

based on a lived experience and manifest in a physical and artistic form. These objects should demonstrate for my own body - and then for the bodies of others - intersections of the relationship and dependency between body and object. They illustrate which movements one can be capable of: individually, in combination, as well as when they go inseparably into or out of balance.

Only from living and working with the objects and materials in question, ideas, conclusions, and transfers can happen. They need time, space and freedom to flourish. As in any project, the process is highly unpredictable and subject to many non-measurable factors.

Reflection and knowledge are based on experience. Complex relationships are generated from organic discourse. Without words, they can be experienced directly through the body.

The key points are doing, action and feeling.

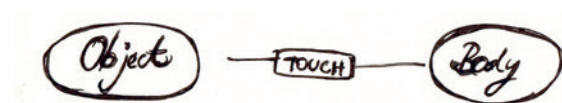
Touch Model

The body and its connection with the discourse object form the scope of this research. To understand the factors involved, I focus is on the following three key elements:

- **the BODY:** knowledge of the body in its functions, its boundaries, its *Haltung*
- **INTERSECTIONS:** the functionality of the body in connection with the thing
- **the OBJECT:** its material and form as interface and connecting point in relation to the body

The touch model is a first attempt at describing the space between the body and the object as a new form: their intersection. The touch is the intersection, and it builds a shape with various specifications.

The following models attempt to signify and describe different qualities of connection and to classify the contact.



This model can also be strung to and combined into endless combinations. However, for this demonstration, it is applied only between object and body.



The following graphic shows the nature of the moment of touch more accurately: It shows the significant factor of the moment of intersection.

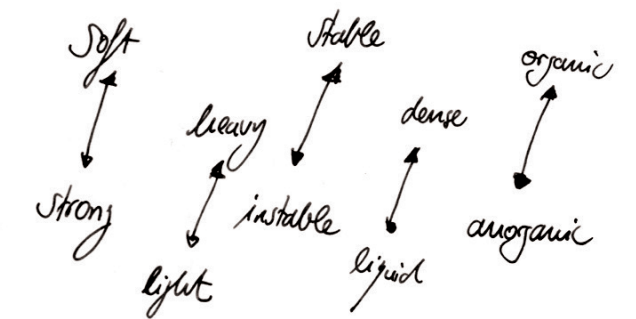


The first step is to translate the intersection into an interface and to describe its form. It collects different modes of touch. Touch and tactility have many different qualities. Everything is possible between conjunction, friction, resistance, slight contact, and beyond. The following model shows a first attempt of a value system to help understand and map these different parameters.



The following factors identify the parameters involved in touch:

Both, the body's and the object's form, materiality and texture have to be understood on various levels.



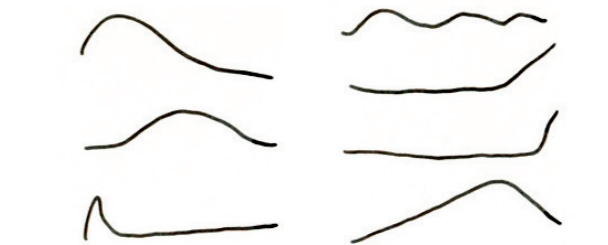
Before the touch: **the position, direction and movement** (direction and speed)



The impact of the touch: performance in the means of energy and time.

$$\text{Performance} = \frac{\text{Energy}}{\text{Time}}$$

With this system, one can compare different touch experiences by creating an **impact performance**. The performance values are combined with a movement graph.



How to Use

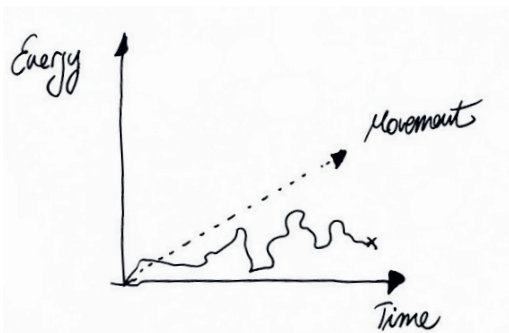
Example: To Move Digital Matter

BODY: Index Finger

OBJECT: Smartphone

MOVEMENT: Sideways directions, different light pressures

IMPACT PERFORMANCE:



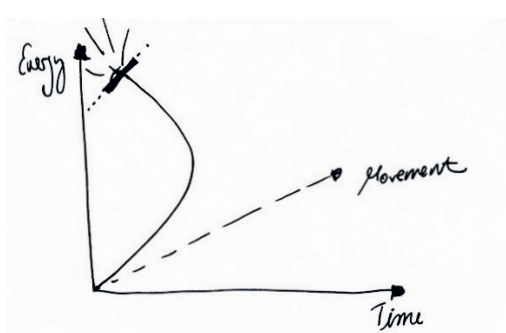
Example: Smashing a Test Dummy

BODY: Whole humanoid fake body

OBJECT: Wall

MOVEMENT: Body against a wall. High speed, direct, crash.

IMPACT PERFORMANCE:



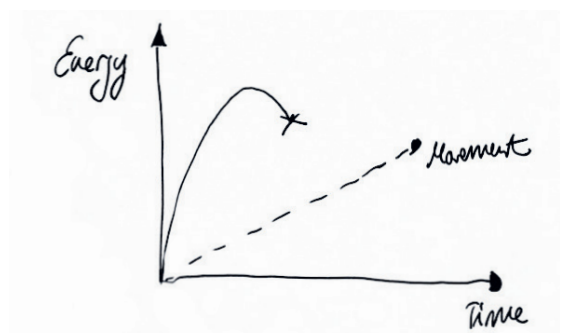
Example: Bending into a Sculpture

BODY: Whole body, standing

OBJECT: Sculpture with shoulder-mount

MOVEMENT: Backwards-bend holding itself with counter pressure

IMPACT PERFORMANCE:



clue no. 1

..... I A PARTICIPATORY CALLED TREASURE HUNTING,
IT WAS **REALITY GLITCH** ART CONDENSING
..... FROM THE VISITORS WORTSCHATZ (VOCABULARY) A
..... INCLUDING AND SPATIAL THE
TREASURE HUNTERS WERE INVITED THE
..... OF THE I DISCOVERED THAT WHEN
..... REPEAT, THEY ALSO BECOME THE SINCE THEN I'M OBSESSED WITH
HOW . / .. / ... CAN AND ACTIVELY EDIT THE WE MAKE IN
AND



CHOREOGRAPHIC CONTINGENCIES FOR ON- AND OFFLINE

Everything is already here. The things you didn't see or the things neither of us had time to think about yet. Everything was not in the title but in the first sentence. Can I make you remember both the things that have and the things that haven't happened yet?

If "live" used to describe a radio broadcast that transmits the sound of my fingers at the very same moment as I'm typing, or if live used to describe the shared space between two or more people participating in the same situation at the same time at for instance a theatre performance. What is "liveness" nowadays, and how can it be expanded and explored through artistic research?

To be here and there, now but not here, there and now, near but not close, are for my research, intriguing variations of belonging in time and/or space with the world. The human capacity to be in several places at the same time, both literally through communication technologies but also through mental processes such as being thrown back into a memory, allows the live moment to occupy parallel realities.

Through observing the friction between live and non-live situations, I developed a concept for describing the cognitive processual observation of the live-moment.* My concept "meta-liveness" describes the sensation of the gap or glitch in between what takes place live in friction with memory, recorded media or interfaced online experiences.

*"[...] meta-liveness connotes the meaning of metacognition that you are both inside and outside of something that you are doing, but meta-liveness also encompasses an awareness of the temporal development. [...] A cognitive process that makes you the director and the spectator of your own sequential experience similar to how an improvising musician continuously both listens to what he or she already played and anticipates the continuation."***

Everything is already here. You know how to dive into hyperlinks and you probably also know how to think about too many things at the same time. If this paper had clickable links, you could already have departed from this two dimensional space and gone to the theater performance or to my website. In the end, when ever it comes, you will jump off the edge of this page and this *now* will then be lost in your mind. What if we connect the flexible narrative of your brain with important and unimportant details and allow the connection itself to materialize?

Inside choreographic clues, looped lectures and game-systems I now play with dispersing the self in time and space. The history of conceptual instructions is important to the development of this work, but through my Treasure Hunting practice, I have come to appreciate the more open notion of clues. Clues potentially open a contingent poetic game-space. The flow of a game that uses clues, does not establish itself mainly through a player's achievement, but through the game's capacity of becoming meaningful in relation to its surrounding.

Exercise:

Go to a jacket (if you are not at home consider the risk of crime)

Stick your hand into the pocket

Is there something inside?

Place the thing or the nothing on a surface

Look at it

Is it a treasure?

Without naming it, describe the thing or the no-thing with three words

Look for these words somewhere else in your surrounding

Hyperlink your treasure or non-treasure to your immediate surrounding

Treasure the connection.

clue no. 2

In 2016¹ _ developed² _ work³ _
_ journey⁴ between past and future⁵ _ poetic
facts⁶ _ Through⁷ _
system⁸ _ illusional⁹ reality¹⁰ clues¹¹ _ anesthesia¹² _
_ to get to¹³ _ "wahrnehmung"
(perception)¹⁴ _ present moment¹⁵ _ "past" and
"present"¹⁶ _ future¹⁷ _
_ /we/you¹⁸ _ experience¹⁹ _ circles²⁰ _
time²¹ _ future trajectories²² _

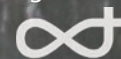
*For instance recorded media used inside a live performance, reproduced options inside a multiple choice game, or seeing oneself on the screen inside a video call.

**Ruth, Charlotta *Meta-Liveness, Innovative Perception of Liveness in Online Environments*, in: Elias G. Carayannis et al. (ed.): *Encyclopedia of Creativity, Invention, Innovation and Entrepreneurship*. New York, NY: Springer forthcoming 2020.

CHARLOTTA RUTH (S/A)

plays with time and perception inside choreography, game-design and arts-based research. Her work has been presented at Tanzquartier, WUK & Brut Vienna, MDT & Dansens Hus Stockholm as well as international touring and commissions for Brunnenpassage and City Games Vienna. Ruth holds a MFA in choreography with specialization in performance art from the Stockholm University of the Arts. She also studied Computational thinking, Media Activism, E-poetry and the writing of Live Action Role Play. She is a PhD student in Artistic Research at the University of Applied Arts, Vienna.

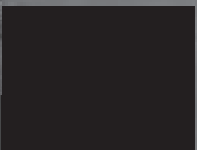
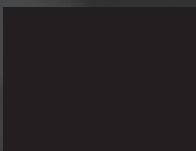
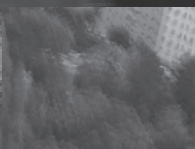
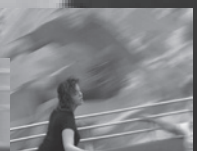
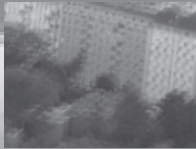
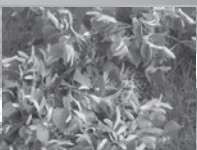
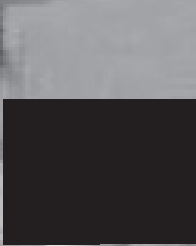
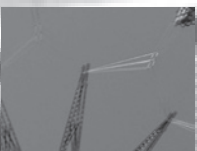
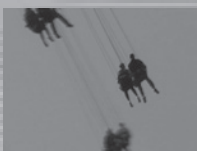
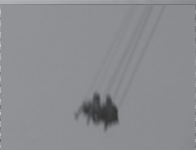
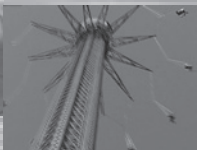
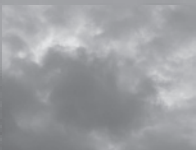
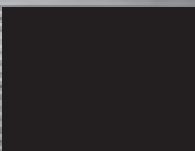
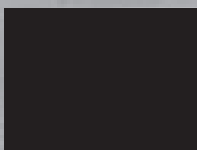
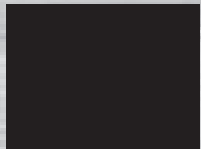
text & images © Charlotta Ruth 2019/20 charlottaruth.com



Zentrum Fokus Forschung
University of Applied Arts Vienna

- 1 Kargl, Michael main paragraph 1st row
- 2 Döringer, Bogomir small text, 1st paragraph 10th row
- 3 Daus, Cordula 1st paragraph 5th row
- 4 Döringer, Bogomir 2nd column, 1st paragraph, 8th row
- 5 Faisst, Verena mid right, next to *photography*
- 6 Faisst, Verena lower right next to *make way for the gap*
- 7 Weiss, Fabian 2nd column, 1st paragraph, 10th row
- 8 Ruder, Barbis 1st column, last paragraph, 5th sentence
- 9 Vasof, Anna 2nd column, 1st paragraph, 2nd, 3rd, 4th line
- 10 Rad, Anahita 2nd paragraph, 3rd line
- 11 Mayer, Ralo 5th paragraph, 6th line
- 12 Daus, Cordula draft version, disappeared in the process
- 13 Faisst, Verena mid/lower left next to *revealing*
- 14 Graf, Barbara mid column, 3rd row under 2nd picture
- 15 Graf, Barbara 1st column, 1st paragraph, 11th row
- 16 Kargl, Michael glossary *Annwn and Abred* 5th row
- 17 Rad, Anahita last paragraph, last row, last word
- 18 Faisst, Verena mid/lower right, next to *losing one self*
- 19 Šoškić, Katarina erased Tuesday, last word of paragraph
- 20 Kargl, Michael glossary *Annwn and Abred* 7th row
- 21 Ruder, Barbis bottom of the page, 3 diagrams
- 22 Mayer, Ralo last paragraph, 5th row

Words found in *Art Research Envelope* 3, ZFF 2020



Zentrum Fokus Forschung
University of Applied Arts Vienna

MY SECRET VIENNESE RITUAL

The Tourist: zones, seasons, and fields in between

KATARINA ŠOŠKIĆ

~~(TUESDAY, 21ST OF MAY)~~

It is difficult to perform practice. As soon as I am asked to do it on purpose, I stop doing it and I start performing the doing. I tend to question the meaning of such activity and therefore I fail. I feel certain dose of joy, mixed with anger, while watching those who do it so easily.

How to re-perform the practice that I already had troubles performing? How can I perform something that happens elsewhere, something that is done and experienced hours or weeks ago, in other places. I need to cut it into pieces, to see it as fragments, that is - to observe it. *Something, instead of practice.* I say ‘something’ instead of saying ‘practice’.

In Venice, some weeks ago, I observed sight-seeing. I watched people being told where to look and what to do. I watched the people who show them where to look and where to go.

I watched people from safe distance and I felt distant.

Irony is a signal for being distant, a signal of inability, even fear to overcome the distance.

Self-irony helps me to go the opposite way.

In Venice I worked with the question:
When does a place become a sight worthful seeing?
What brings me here today is a doubt:
Could I ever re-create an experience?

I find a fanzine I made in 2009.
My secret Viennese ritual.

It depicts Starflyer, a ride in Prater, that I discovered when I moved to Vienna. From a distance of ten years, it looks like I turned a tourist attraction into an intimate spot, as if I needed to make it mine, in order to start feeling at home.

In front of me being obsessed with circling, this massive circling construction suddenly closes the circle, both in time and space. These coincidences excite me.

I decide to revisit it.

~~(WEDNESDAY, 22ND OF MAY)~~

It is too windy today. Usually it is fun and pleasant. It is like a dream, a flying dream, or closest I could get to real flying. What makes it real is the air, the feeling of air in the throat, the exact line through which it vibrates, the embodiment of the respiratory system, the unity of the atmosphere and lungs - makes it real.

When its windy and when it rains, it is terribly scary. The chains that hold the seat, and oneself seated, move in unpredictable directions so the meditative speed of 60km/h gets a portion of stressful pace - the full rotation of the main ride is interrupted by semi rotation of the seats that are at the same time randomly swinging, left and right and right and left, nervously, all of this, at 117m height.

This is a memory.

Recalling it makes me scared.

Nevertheless, I go there.

To see what happens.

I go there to see what happens. That is what I do. I - go - there - to see - what - happens. Simple present tense. *It happens. Something happens.* And I go there, not only to see it but to watch it happen.

As soon as I pronounce that, I get into a state of being on a mission. Or preparing for a mission. I am alerted.

Whatever happens is something that happens and therefore worth my attention.

In this sense, the happening is not as spectacular as one would assume. It is spectacular in a new subtle way, where any little occurrence becomes a sensation.

The dog is barking, this little alien is barking at me. I always thought this particular sort of dogs come from another planet to spy on us humans. This dog is barking at me, and I have troubles not to take it personally. Its pouring rain. As long as my feet are dry I do

not care. I grew up in Antwerp, familiar scenery, green and grey. Malo se umusavila bara, ova što je pre par dana izgledala kao ogledalo. How do you say *bara* in English. A chuckhole, full of water after rain, that appeared as a mirror some days ago, is blurry today.

This dead-end of thinking in a foreign language, this road between image and text - It is where I live and work.

Apparently there is a micro state in this park, a fact that makes me think of my boyfriend. I don’t know where to search for it and I do not know where to find it. I see a man sitting on a bench in the children’s playground, reading a book. For a second I think he is alone but just before I made my judgment over his weirdness, I see a child playing next to him. I find his blue jacket and the posture photogenic enough to film the scene, and while filming I realize that this person is in fact a woman and probably the mother of this kid.

I watch people being hesitant about the ride. It is funny how many things depend on the sun. On rainy days the ride takes place only when rain stops. Even the writing of this text, as well as its reading are conditioned by the weather.

I am searching for dense crowns to protect me against rain so that my already blurry images do not get even blurrier. I clean the raindrops from the lens with the cloth of my t-shirt, hidden underneath of many layers of garments, my fingers are wet and cold. It is late May and too late for this kind of wind.

The winter will catch autumn from the wrong side. I try to find a frame in which the tower is framed by the leaves and green as if that would emphasize the power of nature over industry. Even this thought alone is tacky, so I give up. The tower itself is a clock. It is so high that it is hardly visible. It shows the exact time, but I wonder to whom.

I watch a man walking.

Local people walk differently.
Locals walk differently.
Locals - I try to avoid this word.
is it - People who live here?
People from here - or,
People - when they are at home -

People when they are at home - walk differently.

Nothing of this that I wrote in Venice some weeks ago, when watching a man walking does not really apply to this man that I am watching walking in Vienna, now.

I am too local for this activity. I walk differently. I leave Prater, restless.

~~(THURSDAY, 23RD OF MAY)~~

Tomorrow will be sunny.

~~(FRIDAY, 24TH OF MAY)~~

It is sunny, but I am slow. I am anxious, postponing the walk. Egzotika is in our neighbourhood, I claimed so easily. Why was it so obvious from Benidorm, Blackpool and Venice, and why is it so difficult to prove it from here?

I am trying to find a street that feels the least familiar, to enter the park from there.

I want to approach the ride from an unknown angle, to see it with fresh eyes.

It is a troublesome mimicry - I know, opposite from my usual transformation. I try to remember, what I already know

while searching for the extraordinary, only surprises count.

I am finally seated in the swinging chair of my favourite ride in Prater.

They wont let me take my camera up. It is too dangerous, they say.

I leave, mad like a little kid, almost crying.

~~(SATURDAY, 25TH OF MAY)~~

The day after, I go again. This time, I manage to smuggle the camera. I am only excited about capturing specific views, those that stand for switched perspectives. The ride itself is not exciting at all. I feel as if I haven’t taken it. I was not there. I was here.

Before I leave the park I discover another carrousel. Tagada is an amusement ride where riders sit in a round bowl with no seat belts or restraints. There are bars behind the riders which they hold on to. The ride starts to spin, the music starts playing and pneumatic arms bounce the riders up and down. The Tagada is operated by a human operator who will synchronize the bounces with the music beat.

I spend almost an hour watching a girl taking this ride over and over again. The repetition itself is hypnotizing but what makes her action impressive is the choreography that she performs so skillfully, being in great sync with centripetal force.

This mastered dance reveals her, this ride belongs to her, she is from here. I am relieved to discover a local that is more local than me.

And I turn her, carefully, into attraction, so that she turns me back into a tourist.

These paths between familiar and unfamiliar, home and no home, moving and feeling settled, are the ones I never left behind. The resistance as well as the urge to adapt, to fit, to belong, I study, through watching, participating in and narrating about my experience of travel.

Now I can say:

This is a travel story of non-traveling me, this is me being home, trying to experience the flashes of the appearance as something that usually happens only when I am on the way.



~~(TUESDAY, 28TH OF MAY)~~

Photo credits: Katarina Šoškić, Ralo Mayer

“The Tourist: zones, seasons, and fields in between” serves as a sample for my investigation into the tools of research, namely photography and the written word, their codependency and potential necessity. After “Poolsides and spring boards”, “Tourist Agency”, and “Follow the lost umbrella”, “My Secret Viennese Ritual” comes as a chapter of an audio-photo-book in the making. It consists of a reading, a walk and a slide projection; all performed one after another, at different places and in short time distances. A role that memory and subjectivity play in building narratives is questioned through decomposition of elements that otherwise belong together.

Katarina Šoškić (1983) is an artist-researcher from Belgrade. She is interested in the potency of an image – the way its narrative qualities could be employed to question social structures. She uses photography and words to research and analyze social phenomena, culture and subculture, the impacts of tradition and history, the constriction of social roles and underlying psychological mechanisms. What she finds most challenging in her work is the choice of taking certain positions, the possibilities of switching points of view and questioning the diversity of possible truths.

<http://work.katarinasoskic.net>

Zentrum Fokus Forschung
University of Applied Arts Vienna



Design: studio VIE

THE MISE-EN-SCENE OF TROPICAL TOURISM IN BALI

BEFORE BALI

- Need to rest and relax
- Need to improve health and well being
- Need to Build and strengthen social relationship
- Need to have adventure
- Need to escape
- Need to gain knowledge
- Need to mark special occasion / celebrate
- Need to gain Spiritual experience
- Need to reminisce

AFTER BALI

- Bali break up curse
- Recharged
- Falling in love / Meeting soulmate
- Buy land
- Open a business
- Get married to Balinese
- Change return ticket and stay longer
- Disappointed by too many tourists
- Life changed / Enlightened
- Delighted with the Balinese foods and the friendliness of its people
- Disappointed with the traffic and high amount of tourist

STAGES

- Temple (Tanah Lot, Uluwatu, Tirta Empul, Lempuyangan, Besakih)
- Waterfall (Sekumpul, Nung Nung, Tibumana, Tukad Cepung,
- Mount Batur
- Lake (Tamblingan, Buyan, Batur, Beratan)
- Monkey Forest
- Traditional markets
- Rice terraces
- Beaches
- Sunset spots
- Sunrise spots
- Surf and dive spots
- Islands
- Traditional theaters
- Valley
- Cafes (Bio, Vegan, Hipster)
- Warung / local restaurant
- Amusement park
- Yoga retreats classes
- Cooking classes
- Massage places
- Airport Ngurah Rai
- Beach Clubs
- Co-working spaces

MOST COMMON PHRASES

- Greeting Om Swastiastu / Hope you got a lot of blessing from The God
- Matur suksma / Thank you
- Taxi mister/madam
- Please looking looking
- Cheap price
- Good Morning
- Thank you
- Beautiful
- Amazing
- Relaxing

MUSICAL ACCOMPANIMENTS

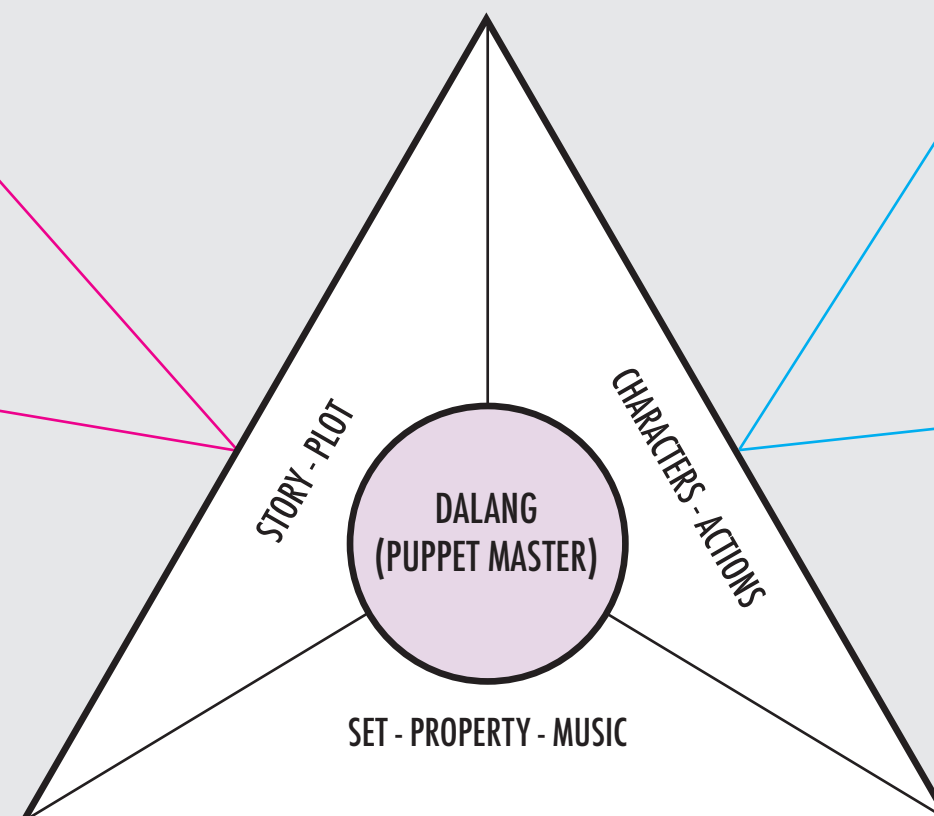
- Gamelan / Balinese traditional music
- Dangdut / Indonesian folk music
- Reggae music
- Oldies music
- Summer pop music

CHARACTERS

- Young families
- Backpackers
- "Hippies"
- Digital nomad
- Surfers
- Enlightenment seekers
- Honeymooners
- Aussie schoolies
- Retirees
- Sellers at the market
- Taxi, Uber or Gojek drivers
- Waiters and waitresses
- Women praying and putting offerings
- Priests or a group of people doing rituals
- Government Officials
- Police officers
- Receptionists
- Air Bnb owners

ACTIONS

- Taking a walk in the rice fields
- Partying in the beach clubs
- Hangout in cafes
- Taking surfing lesson
- Swimming at the beach
- Diving
- Hiking
- Interacting with Balinese
- Eating/drinking at warung (local restaurants)
- Taking selfies
- Watching sunsets
- Cycling
- Attending yoga classes
- Attending cooking classes
- Shopping
- Bargaining price at the traditional market
- Renting and riding the scooter without a helmet
- Sunbathing
- Visiting temples
- Praying with the Balinese
- Romantic dinner
- Watch Balinese dance
- Island hopping
- Chasing waterfalls
- Attending Balinese dance or puppetry
- Get massage
- Eating in a famous restaurant
- Feeding and posing with monkeys in the forest
- Take the famous swing in the jungle
- Get tattoo
- Watch dolphins



EVERYDAY IS SUNDAY IN PARADISE

My artistic research deals with the complexity of “paradise” image-making in the field of tropical tourism, induced by the medium of moving images (film/video). The project seeks to create an installation based on different moving image footages made in Bali from the colonial era, from the 1920s until the 2020s. The footages will be deconstructed and reconstructed through combining the knowledge of moving images in films/videos and the knowledge of moving images in the Balinese shadow puppet theatre, Wayang Kulit.

By putting moving images and tourism in tension with another, this project questions how the “origin”, the “development”, and the “future” of a culture can be understood through the use of moving images.

I went to Bali as part of my research; not only as a researcher but also as a tourist. I booked a Wayang Kulit puppetry lesson for tourists in the artiest place in Bali, called Ubud. A district that became famous to Western society because the German painter Walter Spies and the Dutch painter Rudolf Bonnet lived there for years in the 1950s. Since then, Ubud has been the cultural centre of Bali. Every night, there are different kinds of performances shown in different places or temples, ranging from traditional dance to theatre.

The lesson was held in a place where they regularly show the Wayang Kulit for tourists. At my first meeting, the Master asked me what my real intention for learning puppetry from him was. He said it wasn't normal for a tourist to bring a notebook, an audio recorder, and a camera while trying to learn puppetry. He noted that I wasn't blond and didn't look like a foreign tourist either. The Indonesian would go to the university to learn puppetry. So I said that it was for my PhD project and he was happy to teach in his language.

He started to describe the whole process of performing the Wayang Kulit. He explained the main purpose of performing Wayang Kulit, which, historically speaking, was to remind bad spirits that they should turn back to their

good side. He then explained the obligatory rituals before the performance. Starting from the way he takes a shower, uses the mantra, enters the gate of the place where he performs until how he sits to start the show. He also shared his approach in creating the story, the technique to move the puppet characters, how to lend voices to each of them, and how to synchronize them with the musician. This first lesson took about three hours, and it was, honestly, a lot to digest. He lent me books to photocopy and read at my studio (homestay).

Since my project focuses on the mass-tourism context, especially in Bali, I asked him in my second lesson how to shorten and make the Wayang Kulit show more compact. How did he create a one-hour performance from something that normally takes much longer, without losing its essence? He told me that it is important to make a strong relationship between time, audience, and the message you want to deliver. For example, if you have the feeling that an audience is losing their concentration, you would want to react by involving them to the show. You could try to create a scene that directly relates to them as tourists in Bali or try to speak their language as if the character was talking to them. You could make some part shorter or also longer to compensate. It all depends on the situation. There are, however, some parts that you cannot cut off. In order to respect the culture as well as God, rituals have to be obeyed, and rules still have to be followed.

Besides performing as a puppet master for the Balinese, he is also a priest. He also performs in ritual contexts, without an audience, or only for the Gods. I found it interesting how he played different kinds of roles for different kinds of performances. Mastering puppets is more than just a job in this society. Before I left my lesson, just out of curiosity, I asked why he performed for tourists. His answer was simple: “For money. The island depends on tourism and tourists are already belonging to our everyday life (culture) for a long time”.

I was attending the lesson a couple of times. The more I learned about the structure of Wayang Kulit, the more I

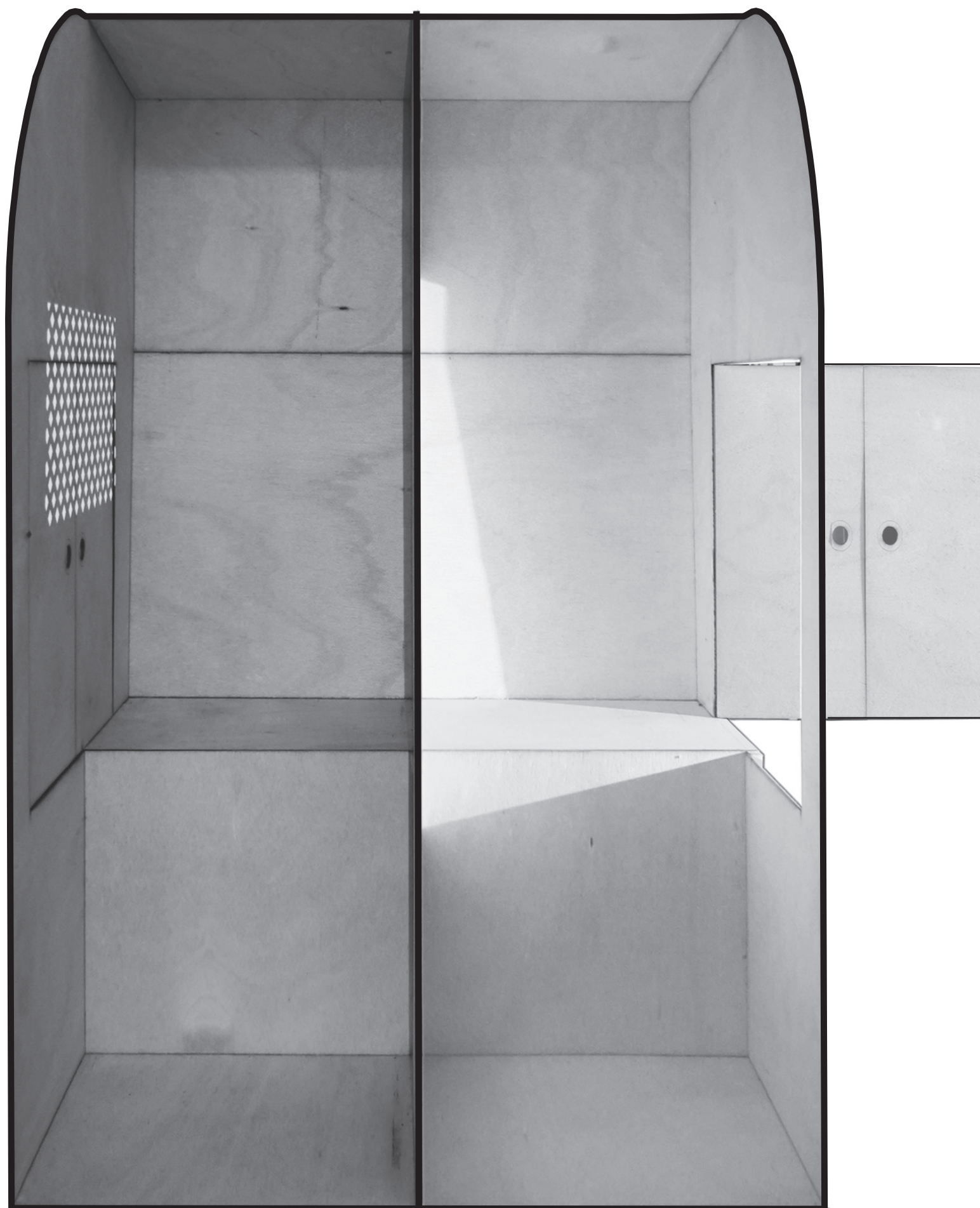
realized how important improvisation was as an element. Wayang Kulit is a live interactive performance between the puppet master, the audience, and their environment (nature). I watched the performance with the same title a couple of times, and it always felt like experiencing different conversations. It gave me ideas on how to deal with the video/film materials that I collected about Bali, and how to combine them with the structure of the Balinese Wayang Kulit. It motivated me to dive deeper into the idea of creating a video/film that cannot be “materialized”, or “documented”, but can only be experienced live.

When I was not attending the lessons, I spent most of my time getting to know the city and trying to understand the dynamic between the Balinese and the tourists. One time, I found an advertisement board in the streets that said: “Every Monday! Legong dance starts at 19:00”. Since I stayed at the district for quite some time, I realized in the next days that the Legong dance is not only shown on Monday. It was also shown on other days, yet they did not advertise the whole schedule on the board. On Wednesday, I saw the same advertisement board, but this time it said: “Every Wednesday! Legong dance starts at 19:00”. It was interesting how they wanted to make every day a special day. The sellers in the market kept saying “Today is a special price!” and the waiters kept serving the special menu every single day. As if each day would be the last day to experience something special. It felt like every day is Sunday in this paradise.

In addition to Ubud, I also went to other touristic places, especially those recommended by vloggers, Instagram influencers, and travel reviewers. I wanted to not only learn the tourist's behaviors, which commonly became the content of Wayang Kulit's tourist version but also try to connect what I learned from films and videos about these specific places in Bali with the experience of being there personally.

- Rizki Resa Utama

TALKING HOUSE



Zentrum Fokus Forschung
University of Applied Arts Vienna

Installation of the Artistic Research Project
MAKE IT REAL by HINNERK UTERMANN

MAKE IT REAL

Hinnerk Utermann

Talking House is part of the series *Make it Real*, an artistic research project by Hinnerk Utermann.

A PhD thesis at the *University of Applied Arts Vienna*, *Make it Real* investigates minimal settings that allow for an encounter between two people even in a narrow space.

Talking House is the third fieldwork of this project, providing an environment for a conversations. As a minimized cabin, it offers two compartments with two doors — one for each visitor. Designed as a portable building, it can be put up indoors and outdoors. Currently under construction in Tel Aviv, I will host guests during March to chat about various topics, before returning to Europe.

Fieldtrips to the dessert of Negev and Sinai will allow me to experience solitude, and to research hermitages and ancient forms of monkhood. Due to its specific nature of singularity and duality, *Talking House* creates and studies independent spatial experiences between solitude and friendship.

MAKE IT REAL

What sparked *Make it Real* is my deep fascination with the artwork *Cellules* by the French-Israeli artist

Absalon. Without knowing the exact reason for my initial fascination, the process of researching and creating began and has become a journey with changes and sidesteps.

The shift from Absalon's precedents to my own spatial work occurred when I built a first cabin, *Space Compartment One*, a first exploration to better understand the construction and formal aspects of the *Cellules*. My subsequent spatial settings, the so-called *Hochsitz* and *Talking House*, continue to become increasingly independent from his work.

First I intended to align my thesis with Absalon's work, yet soon began to emancipate myself, producing my own spatial settings. A role of Absalon's art for my own PhD project remains. *Space Compartment One* deepened my understanding of the *Cellules*, and I realised its hermitic character. As my personal experiences resonate with Absalon's ascetic life style, I came to better understand the purpose of his cells. He constructed a solitary confinement for his own.

While the *Cellules* promote seclusion, my own spatial practise turned out to focus on dual settings. Both aspects relate to my own needs of individual freedom and forms of interaction and encounters with others. Because of that I decided to explore spaces for singular uses, and to create spaces for dual gatherings. Constructing settings and performing talks gives me the opportunity to learn about the impact of space, the interrelation of humans, and the correlation between the two. This complex provides a foundation for a spatial practise at the intersection of architecture, craftsmanship, and art, to create environments for convivial confrontations.

SOLITUDE

Inspired by Absalon's work, I started researching forms of solitary confinements, like hermitages and cellular imprisonment. Solitary confinements are compressed spaces with specific effects on its occupants, throwing into sharp relief the dependency of a human being to its surrounding.

An ancient example of a hermetical life can be found in early Christianity, the so-called Desert Fathers/ Dessert Mothers. Establishing the practise of the Anachoresis—a retirement from the world—they left their villages and communities to move into the dessert. Hosted in caves, tombs, and hermitages, these Christian ascetic lived a miserable life free from the world of Jesus Christ's suffering. The desert also saved them from the roman tax system and the military service. Soon after the beginnings of the third century AD, more and more pilgrims followed the pioneers to the desserts of Egypt. In the peak time, ten thousand of loners where left

alone in their solitude. Holiness became a contest about whose sufferings and loneliness was the most insufferable. But not everyone could stand these extremes: the excessive lifestyles and the reduction of sensual stimulations caused damages, physical as well as mental. The monotony of the environment excruciates the hermits. *Acedia*—the illness of the monks—is a sort of listlessness or depression that obsessed the loners. A few of them committed suicide. What the hermits caused is today known as *white torture*. The reduction of stimulation generated by solitary confinement cells together with the reduction of social interactions effect physical and mental illnesses, such as hallucinations, absence of menstruation, loss of the self to self-mutilation and suicide. Where short-term solitary confinement can be used for meditation and self-awareness, long term uses concern prisoners (Supermax, US and Stuttgart Stammheim—for the worst of the worse) and can be found amongst various secret services to break the inmates' spirit (Abu Ghraib and Guantanamo).

TALKING HOUSE:

The idea for *Talking House* arose right after *Space Compartment One*, the first work of *Make it Real*, was disassembled. I had recorded some of the conversations held inside. After listening to them, I was very disappointed by my own voice. The recorded voice differed from the one I was familiar with in my own head while talking, because of the bones' missing resonances. Hearing just this recorded, airborne sound, made me realise that all my moods and feelings are embedded in my own voice; everything I am is present. This presence is not part of the content of what is being said though, but it lies in the tone of how something is said. Every undertone and pause became even more relevant then the utterances themselves. Through these recordings, I become aware of the overlapping and distortional structure of the senses. What is more, I was impressed by the information density of the voice and its expressive quality. I decided to design a space focusing on the auditory, on listening and speaking. To highlight the auditory, the other senses had to be muted. The primacy of vision in particular had to be reduced. But not only the senses but also the need for movement had to be restricted in order to raise an awareness for the auditory. Due to the logic of the senses the range of hearing is far smaller than that of vision. And moreover, the range of human hearing is comparatively smaller than that of vision, yet at the same time it is very sensitive, and can also detect whispering. To transform that into a spatial setting, a maximum of proximity between two people is needed. By designing *Talking House*, I became aware of its box-like structure, akin to a confessional, an aspect that disturbed me, but also one that showed me the spatial logic of my origin.

ISRAEL:

Since the beginning of my PhD I was determined to make a trip to Israel.

Investigating Absalon's origins seemed to be a key for a better understanding of his artwork. His shelters, white and cubic

as well as his ascetic Lifestyle, seem to have many references to his homeland, such as the white city of Tel Aviv, with its Bauhaus style buildings and the rich history of asceticism in Christianity and Judaism.

Despite the fact that I decided to put aside the research on Absalon, and instead to focus on my own spatial settings, my expedition plans to Israel remained. I wanted to experience the desert with its misanthropic character, the former environment of the Dessert Fathers, as

well as to bring my installation space to the homeland of Absalon.

TOOLS, MATERIAL AND TRANSPORTATION:

I took the material for *Talking House* as well as all the necessary tools with me on the plane (plywood, wooden strips, screws, screwdrivers, saw). Israel is a land surrounded by dessert and wood is hard to come by and expensive. Buying it beforehand gave me the opportunity to get exactly what I needed, and to start the construction directly after arriving. Taking the material with me made me more independent on site, but required more planning in advance. Furthermore, I find the idea of a construction kit interesting. I bought the material at *Holz Possling*, a big wood shop in Berlin and brought it to the BBK, a factory for artists, where I cut it into travel sizes. Afterwards, I made a package out of it and wrapped it all over with translucent foil. Everything was visible through the plastic. A tie-down straps, which I could use as a handle, held the package together. With that package, 32 kilograms of wood and 32 kilograms of tools and mounting material, I went to the airport, with some fear and childlike curiosity. How would one handle this peculiar piece of luggage? To my surprise, unlike last time, I was not interviewed, nor had I any problems with my package. Suddenly, I arrived in Tel Aviv and decided to take the train to my new home. The luggage was extremely heavy and I could only carry it for 10 meters before putting it down again. I dragged it in micro steps from the airport to the train station down the staircase along the rail. Reaching the nearest train station to my new place, I had to carry it for another kilometer, from the station over a bridge through a shopping mall down to a street, where I took a taxi, which brought me the last two kilometers to my new home. With that hassle I had to pay back for the easygoing border control.

CURRENT:

Since the arrival in Israel on Monday, 17 February 2020, I live more or less in a sort of conclave. Situated in an apartment in Frishman Street, Tel Aviv I established a strict daily routine that entails my correspondence, social media, supervising a construction site in Berlin, daily physical exercise, as well as the construction of *Talking House*. I have provided for two weeks of assembling it, and piece by piece it is built together. In so doing, the day is packed and every night I fall asleep very late. As this work takes all of my time, my interaction with the city of Tel Aviv is pretty limited. Without any social life, I live in solitude besides the calls I occasionally make to Germany. I am looking forward to launching *Talking House*, the moment when I'm ready to walk around, invite guests, and foster social interactions.



Zentrum Fokus Forschung
University of Applied Arts Vienna



Pre-history of Cinema



Zentrum Fokus Forschung
University of Applied Arts Vienna

“Non-Stop Stop-Motion in 15 Episodes”, notes

Anna Vasof 2019

annavasof.net

EPISODE 1 MISUNDERSTANDING

- For many years, I believed that if I just moved a sequence of frames quickly in front of my eyes, I would be able to see the illusion of movement.
- This idea was a misunderstanding.
- The stills should be connected in the sequence through their figurative continuity, and at the same time, be projected in front of our eyes separately.
- These millions of interruptions are visible only in stop motion films. Every video and film is a sort of invisible stop-motion film, and every moving image contains a kind of non stop stop motion effect.

EPISODE 2 MECHANISM

- If I want to understand something, I need to transfer it into my reality.
- Which everyday settings, situations and movements in my surroundings could create moving images?

EPISODE 3 HYPERFRAME

- It was necessary to invent the term *Hyperframes* to describe images or objects that form a sequence of moving images through their figurative continuity.
- The word “frames” is confusing and connected with camera technology.
- The idea of the movement described in a sequence is much older than the invention of the camera.
- The word “still” is a frozen extraction of a movement; it is not what I do – I compose new forms.

EPISODE 4 NARRATIVE

- The narrative is affected by the materiality of the hyperframe and the physical properties of the mechanism.

EPISODE 5 DOCUMENTATION

- The presence of the camera makes the viewer’s point of view clearer.
- The camera films with interruptions which makes the illusion of movement even more visible.
- The medium that creates the narratives comes either into a direct dialogue or into conflict with the narrative of the illusion.

EPISODE 6 FAILURES

- Failure 1: Cases where no one can really see an illusion of movement.
- Failure 2: The illustrations of *hyperframes* are not recognized by the audience.
- Failure 3: The mechanism that creates the illusion is too complex; the audience is unable to understand the function of the mechanism.
- Failure 4: The meaning of the work was lost due to an obsession with technicalities.

EPISODE 7 NON LINEAR PROCESS

- To-ing and Fro-ing

EPISODE 8 THE SPEED OF THE ILLUSION

- I create cinematographic mechanisms that display live illusions visible to the naked eye.
- I also create mechanisms that display the illusion at a slower rate than the corresponding speed of an illusion. So I need to speed them up, digitally speaking. Therefore, I created a series of movies with the title When Time Moves Faster.
- I call the minimum number of frames per second that the human eye

requires to cognitively create the illusion of continuous movement: “illusional speed”.

-Every one of my films has a different “illusional speed”.

-This illusional speed depends on the topic of the narrative.

EPISODE 9 TWO SPEEDS

- I was able to view two different speeds simultaneously.
- Two visible speeds detach the cinematic illusion from the cinematographic mechanism that displays it.
- The result is similar to the famous rabbit–duck illusion, where some viewers see a rabbit and others see a duck. After some time, most people can see both images simultaneously, and choose their preference.

EPISODE 10 SPOILERED ILLUSIONS

- The Rabbit-Duck illusion challenges our senses.
- I produced some videos to make viewers lose their trust in their senses.
- The illusion is always visually more dominant than its explanation.

EPISODE 11 DISOBEDIENCE

- Spoilered illusions shifted my interest away from turning everyday life into cinematographic mechanisms.
- There is more to discover in understanding the units of illusion - the *hyperframes* – as they detach themselves from the known devices displaying them, namely cameras and projectors.
- What if Muybridge, instead of using one horse captured in sixteen images with sixteen cameras, would have used sixteen different horses captured with one camera in sixteen images? Would he also be able to turn those images into a film sequence? What would this movement look like?

EPISODE 12 CONTINUITY

- What creates continuity in a sequence of *hyperframes* if they are not stills of an existed movement:
- an uncontrollable transformation of identical objects
- an uncontrollable transformation of a single object
- an uncontrolled movement of an object
- stopping a very fast sequence and catching random moments
- different objects that appear very similar to each other and placing them in the same position in the frame
- identical movements that each person does differently
- the same image printed on different objects

EPISODE 13 THE INFLUENCE OF THE REFERENCE IN THE FIGURATIVE CONTINUITY OF A SEQUENCE

- A fixed visual reference that appears in every *hyperframe* makes an audience see the same space in different times, or the same time in different spaces.

EPISODE 14 HITTING MY HEAD ON THE WORLD

- The “jumping” reference
- The meaning of this reference
- Instrumentalising the frustration
- How did I chose the Cities
- What happened to my head
- Being a tourist for Public Filming
- Public action and interaction - anecdotes
- The background images appearing to the eye after some repetitions
- The Background should not have a lot of visual information
- Direct Hit and Indirect Hit-Scenes
- Loops and Sequences
- Rhythm comes from head-banging, and melody comes from the urban ambiance background
- Coherence
- The audiovisual composition is a sensitive game of balance between logic and intuition.

EPISODE 15 THE MEDIUM AND THE STORY

- A contemporary approach of expanded cinema
- All the tricks are excuses for triggering stories

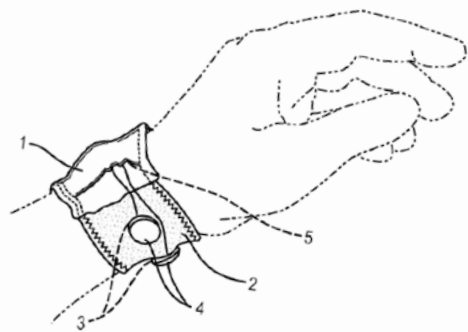


I/DEAL - Capitalization Of The Self

*„[We] have one basic motive, that is the tendency to self-actualize — i.e., to fulfill one's potential and achieve the highest level of 'human-beingness' we can.“
(McLeod, 2014)*

Self-Optimization and Self-Representation

Showing an optimized version of oneself — the Ideal Self — has always been a longing of human nature. Portraiture as well as portrait photography have been used to show this to a specific audience since the very beginning. Research on self-optimization and self-representation has been conducted since a long time, dating back to the Roman-Greek techniques of self-care. “The ostensible similarities one could call on are plentiful: The ancient premeditation of evils reappears in the form of the entrepreneurial imagination of future states of success; one's ability to face any challenge if one just mobilizes one's potentials resembles the ancients' goal of invulnerability to external events acquired by practices of endurance and the rehearsal of death [...]” (Voegeli, 2005, p.217). Carl Rogers already believed half a decade ago, we humans “[...] want to actually change ourselves towards the ideals we see and “[...] self-actualization occurs when a person's 'ideal self' (i.e., who they would like to be) is congruent with their actual behavior (self-image)” (McLeod, 2014). Models and movie stars have always been seen as an ideal concerning body and appearance, whereas successful people and their productivity habits have been quoted for decades. “Before today's spreadsheets, activity trackers and GPS diaries, people used pens and paper to track their habits, their money, their sleep patterns and their travels” (Rettberg, 2014, p.9). Portrait paintings of the aristocracy have always been showing the sitter in the best possible way and when portrait photography was available for the masses, people have been lit and dressed the best possible way. And even self-portraits date back to the times where “[...] monks copying manuscripts would often draw small pictures of themselves in their texts, and artists would paint their own face on characters in paintings” (Rettberg, 2014, p.8).

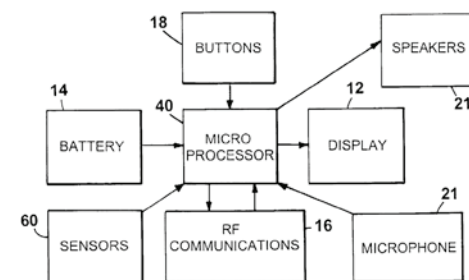


Now Forms of Sharing a Cultivated Product

Nowadays, the Ideal Self is not limited to solely facial or bodily enhancements like muscles and skin colour anymore, and self-expression within the digital sphere has become a “[...] conversational practice that draws images and their referents into the immediate moment of discursive interaction” (Frosh, 2016, p.254). In our fast-changing and highly connected world, the bar seems to be steadily raised as we are confronted with ideals from every corner of the planet. With the emergence of the connectivity of everyday devices, the avidity of comparing oneself has reached a new climax. Our lives and our bodies are becoming carefully cultivated and consummated images which are presented to a hazy and shifting circle of people on a daily basis. Social networks from Instagram to Snapchat are intrinsically demanding self-representation, using the seductive nature of photography, as it “[...] is never anything but an antiphon of 'Look', 'See', 'Here it is'” (Barthes, 2000, p.5).

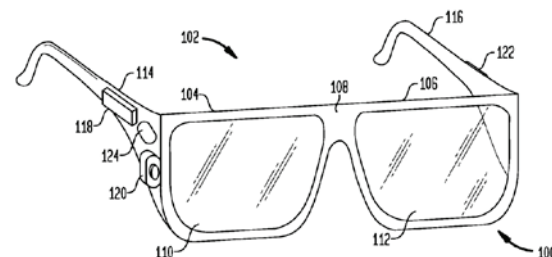
Technology and Portrait Photography as Driving Force for Optimization

I want to examine how technology and photography are being used to communicate an image of ourselves towards others, and I will examine the interplay between imagery, technology and the perception of ourselves against the backdrop of human optimization. What role do technology, our body, and idealistic norms play in this process? Does the influx of self-portrait photography put pressure on our appearances and bodies? And how is the industry exploiting it? I will examine these questions in correlation with historical references and juxtapose past developments with the current state of the optimization industry through the medium of photography.



Research Agenda

My research will mainly draw on research conducted through artistic practices. Scientific fields like optimization psychology will serve as a framework for artistic research, but inductive, archival, and performative research will be used as main tools of analysis. To achieve this, I will implement two steps for the project: the first will combine visual material from archival footage as well as self-generated documentary photography with other found footage, for instance the output of wearables such as fitness trackers and other data loggers to show a landscape of trends in the field of productivity and bodily optimizations. The second layer stems from images generated by a mobile photo-studio taking images and videos of the users amid the topic of body, face and posture optimization. Additionally, I will use qualitative interpretive methods to analytically disclose the meaning-making practices of the main subject: us humans. This will be done through qualitative interviews with excessive users as well as developers of tools, software and hardware made for human optimization. My research draws awareness to how visual representation, in combination with modern technology, shapes our behaviour and perception of ourselves.



References

- Barthes, R. (1980/2000). Camera Lucida. London: Vintage.
- Frosh, P. (2016). The Gestural Image: The Selfie, Photography Theory and Kinaesthetic Sociability. In: K. Kuc and J. Zylinska (Eds.) Photomediations: A Reader (pp. 251-267). Open Humanities Press.
- McLeod, S. A. (2014). Carl Rogers. Retrieved from <http://www.simplypsychology.org/carl-rogers.html>
- Rettberg, J. W. (2014). Seeing Ourselves Trough Technology: How We Use Selfies, Blogs and Wearable Devices to See and Shape Ourselves. Basingstoke: Palgrave Macmillan.
- Voegeli, F. (2015). Techniques of the Self in View of Potentiality. In: A. Zaharijevic, I. Cvejic and M. Losoncz (Eds.) Engaging Foucault (Vol. 1) (pp. 215-228). Institute for Philosophy and Social Theory, Belgrade.
- Wendt, B. (2014). The Allure of the Selfie - Instagram and the New Self-Portrait. Amsterdam: Institute of Network Cultures.