

m e a n w h i l e . . .

Opening: DO 21 01 2016

Duration: FR 22 01 2016 – SA 14 03 2015

Artists: Iris Dittler, Cornelia Fachinger, Elisabeth Falkinger, Daniela Grabosch, Remigius Gnetner/Janine Maria Schneider, Bettina Kattinger, Ana Mendes, Andrej Polukord, Elisabeth von Samsonow, Lena Lieselotte Schuster, Sööt/Zeyringer, Georg Winter/S_A_R Projektbüro, Angelika Wischermann

Concept: Christiane Krejs, Sissi Makovec, Lena Lieselotte Schuster, Marlies Surtmann

The cliché: Performance art is a powerful medium in which all possibilities are concentrated into a short time span. The sole lasting constant of this art form is an intense impression for the memory.

The curator Sissi Makovec and the co-curators Christiane Krejs, Marlies Surtmann, Lena Lieselotte Schuster, and Cornelia Fachinger, however, are interested in the spaces in-between, the carrying and connecting elements between the intermittent performative acts.

m e a n w h i l e . . . focuses on the typically unexplored aspects of performance: the structure of the creation, materials, and ideas, which accompany performative acts. m e a n w h i l e . . . is the attempt to do justice to this art form which has preoccupied the Kunstraum Niederoesterreich since longer: Performances, lectures, and workshops with artists and theoreticians as well as the discussion about an archive for performance art are on the comprehensive agenda, which will span throughout 2016. Welcome to m e a n w h i l e . . . !

Details about the programme of **m e a n w h i l e . . .** :

Objective. The Artist is Absent

Performance evening and exhibition

DO 21 01 2016 – 6:30pm

Exhibition duration: FR 22 01 2016 – SA 13 02 2016

Lecture by Sibylle Omlin

Concept: Christiane Krejs

Artists: Elisabeth Falkinger, Daniela Grabosch, Elisabeth von Samsonow, Angelika Wischermann

It will be noticeably calm on this evening curated by Christiane Krejs because all of the performative acts will have already happened. But what happens “after” is certainly surprising and often also exciting as the works of the artists demonstrate.

Elisabeth Falkinger: T.E. – An Invitation

Tractor Elisabeth – T.E. – tells the story of a liaison between Elisabeth Falkinger and an old tractor. The performance is over, but the encounter is in full swing: Relicts, daily reports, photographs, drawings, traces, and evidence can be seen in the Kunstraum.

What happened up to now: The Upper Austrian Elisabeth Falkinger travelled to the Ukraine to seek out an Upper Austrian linguistic enclave. There she bought an old kolkhoz tractor and set off with it on her journey home. During this months-long journey she lived on and in this tractor: eating, sleeping, driving on, documenting her travels. Falkinger’s personal “odyssey” was the performative act, whose observers became witnesses of her journey by pure coincidence. Upon the completion of her trip the work with the tractor was not over for the artist: damaged parts were gilded, the tractor dismantled and rebuilt, plans and up-to-date weekly reports were made, etc.

In her work Falkinger addresses the connection between human and object, the anthropomorphisation of things. For the **m e a n w h i l e . . .** focus she demonstrates the resonance of the performative moment in an exemplary manner and just how much the before, after, and in-between represent an artistic act in themselves.

Angelika Wischermann: Eagerly Awaiting

The artist is interested in expectations, perceiving the *one* decisive moment in performance art – and thereby leads the audience around by the nose: *Five monitors are arranged in the room in such a way that only one of them can be viewed at a time. Each plays a video of a vase standing in front of a wall. I circle around it with a string in my hand, wrapping it tighter and tighter until it finally breaks under the pressure. In the exhibition one hears time to time the sound of a vase breaking from a monitor. When one approaches a monitor you only see the broken vase, the actual event of breaking was missed. [...] The concern about the loss and destruction of the valuable object gives way to the desire to experience this one very brief moment yourself for once.*”

Daniela Grabosch: In Constant Observation

This work is a tongue-in-cheek examination of the constant collection of data: image material, maps, and locations.

The performance by Daniela Grabosch will have already happened: She goes to special places in the city, marks them with a sticker, snaps a selfie at arm's length, and notes the location on an absurd and useless city map of Vienna. Whoever sees the artist on her way through the city can accompany her and observe. However, the possibility to participate is entirely coincidental because the time and location are unknown. The map is on display at the Kunstraum; videos of her performance will be streamed.

Elisabeth von Samsonow: The Artist is Absent

This performance deals with the mental presence and absence of the performer during the performance. It is about the desubjectification, the self-archiving of the artist and philosopher, whereby the conscious and unconscious state alternate. It is about the intensification of time and shifting the sense of time. The body of the artist is present, but the mind is absent. A radical approach.

Elisabeth von Samsonow will lay on a bed. A doctor/curator will sedate her, however the dose of the sedative will be regulated so that the artist will awaken once again after a certain time and make a "short, friendly speech". Thereafter, she will again be put back into deep sleep, and visitors can view the body of the artist as an art object. *"In my performance I attempt to interweave the two fields (medicine and art) through the reciprocal exchange of signifiers, whereby the autonomy of the body has priority and should be enhanced."* (Samsonow)

Frame it. On the Relation between Action and Document

Exhibition, lecture, and discussion.

DO 25 02 2016 – 6:30pm

Exhibition duration: FR 26 02 2016 – SA 05 03 2016

Concept: Marlies Surtmann

Artists: Iris Dittler, Bettina Kattinger, Ana Mendes, Andrej Polukord, Sööt/Zeyringer

Performance with Ana Mendes

Lecture by Pascale Grau

Discussion round with Pascale Grau, Olivia Jaques (moderation), Sabine Marte, Romy Rügger, and Angela Strohberger

Workshop with Iris Dittler: MO 29.02.2016 5:00-7:00pm

The question of the possibilities to archive and document performance informs the thematic framework of this evening. The Kunstraum Niederoesterreich is planning an archive for performance art. Besides

practical considerations, there are the issues of the transmission and translation of the medium and the adequacy of different forms of documentation: What is our motivation to lend a fragile duration to a medium whose most important quality is the brief presence in the moment it happens? Also the artistic works of this evening and the exhibition address the relationship between action and document.

Ana Mendes' performance "Map Series" is symbolic of the attack on former colonised countries with the help of her sewing machine. The artist sits at the sewing machine and sews over historical maps of these regions. A live projection shows the needle piercing into the landscape. Through focusing on image segments and the sound (of the sewing machine) Mendes illustrates and translates the violent act of colonisation. The performance is documented with drawings, video, and photography.

The video is the only evidence of **Andrej Polukord's** clandestine action at the Academy of Fine Arts Vienna, which became an experience at the edge of physical limits: "It really happened."

Sööt/Zeyringer also deal with graphic recording systems in their strict and precise choreographies, which are regularly interrupted by humorous breaks: They are performed and then recorded once again. A video work can emerge from the recording. The performance is simultaneously the rehearsal, the documentation of the performance the sketch for the next project... loop it!

In **Iris Dittler's** work "Body Scans" the drawing serves as the departure point for perception, movement, and object and puts them into a relationship in space. On different levels – be it a drawing, performance, or a workshop held by the artist – she develops an approach to movement sequences and continuously re-adjusts the focus on the body in motion. In her own way **Bettina Kattinger's** work is an attack on the bodies of the observers. A photograph shows a self-portrait of Kattinger – the artist has a handful of knives in her mouth, her skin stretched over the handles. Is the physical transfer which is so essential for the medium of performance art only possible in the first place through this detail?

Aura undercover

Performance evening and exhibition

DO 15 09 2016 – 7:00pm

Exhibition duration: FR 16 09 2016 – SA 01 10 2016

Concept: Cornelia Fachinger, Lena Lieselotte Schuster

Artists: Cornelia Fachinger, Remigius Gnetner/Janine Maria Schneider, Lena Lieselotte Schuster, Georg Winter/S_A_R Projektbüro

Participation in the framework of the Long Night of Museums SA 01 10 2016

An exhibition space has to endure a lot. Things are installed and performed within it, exhibitions are opened, contacts are made, one shows art and shows off. It is an intersection point for success and failure, excitement and boredom, favour and disfavour. The exhibition space cannot withdraw. It is an archive.

Does an exhibition space change along with its permanent exposure to artistic expression? The subject of research is the Kunstraum Niederoesterreich itself, which is almost exemplary for these thoughts as relicts of a Roman settlement were uncovered during archaeological excavations in Palais Niederösterreich.

The measurement of the energy field by an energy healer and the graphic representation of the exhibition history of the Kunstraum will be the departure point for the artistic works.

The results form the departure point for a performative interaction of the place with all those who are involved in the exhibition: artists, visitors, historians, energy healers.