

MEDIA INFORMATION

FLEETING TERRITORIES

Group Exhibition

Opening: TH 28 09 2017, 7:00 pm
DJ TBA

Duration: FR 29 09 2017 – SA 09 12 2017

PRESS TOUR: TH 28 09 2017, 10:00 am

**PRESS and
IMAGE MATERIAL:** www.kunstraum.net/en/press

Artists: Adriana Arroyo (CRI), Amy Balkin (USA), Anca Benera and Arnold Estefan (ROU), Democracia (ESP), Peter Fend (USA), Grammar of Urgencies in collaboration with Sabine Bitter & Helmut Weber (AUT), Mikhail Karikis (GRC), Wietske Maas & Matteo Pasquinelli (NLD), Lucy + Jorge Orta (GBR/ARG), RESANITA (AUT), Khvay Samnang (KHM), Nicole Six and Paul Petritsch (AUT),

Curators: Maren Richter (AUT), Klaus Schafler (AUT)

Vienna Art Week

Programme: TH 16 11 2017, 6:00 pm curators tour with Maren Richter and Klaus Schafler, 7:00 pm lecture-performance with Peter Fend

Long Night of

the Museums: SA 07 10 2017, 7.00 pm Grammar of Urgencies and RESANITA

Invitation to the terra incognita: Fleeting Territories

The exhibition Fleeting Territories deals with a breaking topic: spaces and their geopolitical, ecological, and economic aspects. Curators Maren Richter and Klaus Schafler present artistic investigative works about different disputed fields around the world: rights, law, politics, economy, but also emotions as well play a central role in the appropriation of territories. In

addition, there are also factors such as climate change, neocolonialism, utopias, and mythologies. This artistic excursion leads to places like Albern Harbor in Vienna, where there is currently a collision of different interests, or sites of radical change such as deforested areas of Romania and a demolished Roma settlement on the outskirts of Madrid. The exhibition features national and international positions including Khvay Samnang, whose artworks are currently on show at documenta, as well as Peter Fend, Amy Balkin, Anca Benera & Arnold Estefan, Lucy + Jorge Orta, RESANITA, and many others.

Since several years now curators Maren Richter and Klaus Schafler have been researching territories and transformation processes which are happening evermore rapidly. For Richter and Schafler, the connection between the words "fleeting" and "territory" creates an opportunity to see spatial coordinates as fluid values. As a result, it becomes clear just how much the visible and invisible changes in nature, cities, and land are subject to human influences. The exhibition features artistic investigative works on processes relating to "land use" and "land grabbing" and their juridical, political, economic, and emotional indicators.

At the same time, this showcase is dedicated to performative forms of expressions that search for narratives to thematise changing and disappearing territories and their geopolitical and economic agendas. In this context, climate change, lost habitats, neocolonialism, utopias, mythologies, but also unknown dimensions of time, space, and form enter into a complex dialogue about permeable, fragile spatial concepts and new landscapes of knowledge.

Artistic Positions

Adriana Arroyo (San Jose)

If It Holds Water III, Lamina (I remember that I have remembered the same thing an untold number of times already) III

Born in Costa Rica and based in Berlin, artist Adriana Arroyo creates a connection between the abstract discourses on the shortage of resources and the transformation of landscapes. The works *If It Holds Water III* and *Lamina (I remember that I have remembered the same thing an untold number of times already) III* address these topics by representing the aspect of time as a relative quantity.

Amy Balkin (Los Angeles)

Public Smog

At dOCUMENTA (13) Amy Balkin proposed inscribing the Earth's atmosphere on the UNESCO World Heritage List and documented the administrative procedures. This work was a part of the long-term project *Public Smog* in which the artist employs real economic, interventionist

practices to trigger a debate on the geopolitical framework conditions of territories, such as borderlines and the allocation of collective resources.

Anca Benera & Arnold Estefan (Bucharest)

No Shelter from the Storm

Throughout history forests have always provided shelter and hiding places in times of war. The video installation documents a performative exploration of the forest in a time when there is massive deforestation taking place in Eastern Europe. On screen the artist roams through the woods, whistling “Where Have All the Flowers Gone”, a song which became famous as an anti-war hymn in the 1960s but was actually adapted from a Ukrainian folk song about civil resistance in the 1920s.

Democracia (Madrid)

Welfare State

In *Welfare State* the Spanish collective couples two events: the demolition of a Roma gypsy settlement on the outskirts of Madrid in 2007 and applauding hooligans euphorically cheering on the bulldozers. The economization of land and proliferating xenophobia stand opposite the increasingly dwindling social foundations of the welfare state.

Peter Fend (New York)

Answer to Macron

Since decades Peter Fend’s work has been linking evidence-based policy, ecology, and research. In his investigative, interdisciplinary art in the 1990s he began proclaiming a “historical turning point” from fossil fuels to plant-based energy sources, like creating biomass from algae. But above all, Fend tries to unravel monopolist conflicts and distribution wars in his self-drawn maps, texts, and installations. Each additional research work – whether about state or corporate political schemes – becomes part of an archive about a complex global struggle for resources which, according to Fend, takes place in secret like in the Cold War and is the cause of poverty, homelessness, and political apathy, among other things.

Grammar of Urgencies (Sabine Bitter, Maren Richter, Klaus Schafler, Helmut Weber; Vienna)

Fleeting Territories_ An Exercise in the framework of Grammar of Urgencies

As a part of the preparations leading up to the exhibition, the collective Grammar of Urgencies in collaboration with Sabine Bitter und Helmut Weber explored two sites on the periphery of Vienna, bordering the province of Lower Austria, together with guests. In July 2017 a group of artists, architects, and biologists were invited to an on-site inspection in Albern Harbor. They determined where different interests stand face-to-face and could be described as “fleeting territories”. A table which served as the main methodological element at the harbor is transformed into a

presentation centrepiece in the exhibition. With RESANITA, Katrin Hornek, architect Michael Hofstätter, and others.

Mikhail Karikis (Thessaloniki)

Larderello: The Board Game

The board game – developed in and about the town of Larderello, a modernist industrial town in *Valle del Diavolo*, the Devil’s Valley in Tuscany – asks participants to make decisions against the backdrop of dilemmas and conflicts and the socio-economic narratives of de-industrialisation, post-Fordism, resettlement, and migration. *Larderello: The Board Game* is part of the multipart project *Children of Unquiet* (2013–14) in which he investigates what the youth have inherited from the older generations who currently have the economic, cultural, and political power.

Wietske Maas / Matteo Pasquinelli (Amsterdam)

Manifesto of Urban Cannibalism

Published in 2012, this manifesto – part of a collaboration between artist Wietske Maas and theoretician Matteo Pasquinelli under the title *Urbanobalimus*, which focuses on the binary logic in the field of ecology – is a rejection of the political correctness of bourgeois garden projects with sustainability as their leitmotif, state the authors. It is neither for horizontal systems nor against the vertical, rather it is a manifesto for the polytheism of nature. At the same time, it establishes a connection with colonialism as the text refers to Oswald de Andrade’s manifesto “Antropófago” (Cannibalist Manifesto) from 1928 in which primitivism becomes a liberation formula for anti-colonialisation in Brazil.

Lucy + Jorge Orta (London/Paris)

Antarctica

In their *Antarctica* body of work the artist duo Lucy + Jorge Orta have been dealing with the ambivalence of the so-called Antarctic Treaty for a longer period of time. It is an agreement from the time of the Cold War (currently) among 50 nations, which allows these countries to “occupy” the uninhabited area for – as it states – the purpose of peaceful, scientific research. Lucy + Jorge Orta designed a flag as a tribute to the treaty – one of the most distinct symbols for the occupation of uninhabited territories.

RESANITA (Graz)

EINES VON FIELEN

In their temporal interventions RESANITA (Resa Pernthaller, Anita Fuchs) explore the connection between politics and plants, which they formulate in nomadic, collective processes and experimental investigations. At Albern Harbor they meticulously mapped out a defined territory of possible readabilities of history, interests, and conflicts.

Khvay Samnang (Phnom Penh)

Where Is My Land?

The video installation by the Cambodian performance artist presents the dancer Nget Rady at three sites around the capital Phnom Penh: in the remnants of a lake being filled in with sand to make way for the construction of an exclusive housing estate; on the ruins of a decrepit house along the Mekong River; and in the sand-pumping facility nearby a fishing village where a hotel is being built. Khvay Samnang's performative works are a response to the massive sell-off of Cambodia's natural landscapes to private investors and to new forms of colonialisation, which leave the inhabitants wondering: Where Is My Land?

Nicole Six & Paul Petritsch (Vienna)

21-07-2016

What role do the dimensions of a space play when we get lost in it? Such questions and the like manifest in the interventions of Nicole Six & Paul Petritsch. They produced a video series for the exhibition that attempts to reveal the hidden. At Albern Harbor a camera equipped with a sensor was triggered by random movements and heat. In the end, so-called concrete data, like those from land survey or surveillance technologies – but also their interpretability – which often accompany current evidence-based policy and security discourse, are rendered senseless.

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Image material: <http://www.kunstraum.net/en/press>

Opening hours:

Tuesday–Friday, 11:00 am – 7:00 pm, and Saturday 11:00 am – 3:00 pm

Free entrance