NOW/HERE

30 JAN – 21 FEB 2016 FRANZ JOSEFS KAI 3

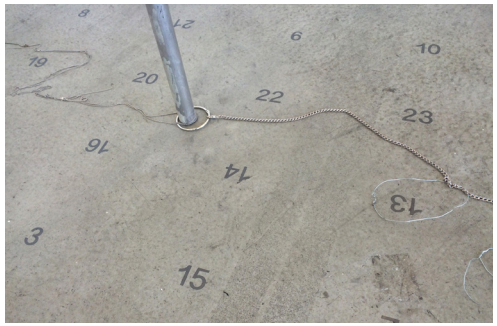
NOW/HERE

Following the exhibition *ELSEWHERE. Observations on Islands* (2015), an exposé on "insularity" as a paradigm of openness, pluralism and the relational idea of an „elsewhere", the exhibition *NOW/HERE* proposes a multifaceted case study of the ephemeral.

The ephemeral must not be hastily judged as the opposite of longevity and sustainability. Much rather is it the epitome of the preciousness of one specific moment in time and a poetic reminder of infinity being merely a concept of the mathematical sciences. Per definition the notion of "ephemerality" or "evanescence" is commonly summed up in the sample sentence: "the evanescence of vapor, of a dream, of earthly plants or hope".

The exhibition touches on the idea of value in an accelerated society, resulting in instant consuming and instant forgetting, while preserving every step on the way in the digital archive of the internet. Value is shifting, invisibly, and invisible are the tracks we are leaving while moving through space and time. Resources are burnt asynchronously and are a constant reminder of the significance of the ephemeral and its consequences.

It's "here" and "now", and nowhere else.



OG

Lucia Elena Prusa (DE / AT)

*1985, lives and works in Vienna

012 315 621 921

2016, Aluminium, plaster, silver necklaces, graphite

The precise determination of time and date holds our chaotic existence together. The rigid system of a sundial tells the time by the apparent position of the sun. The pole is aligned parallel to the axis of the Earth's rotation to stay accurate throughout the course of the year. Lucia Elena Prusa is interested in the systems that define our thoughts and daily life; like clocks and calendars. In her artistic process she makes them devoid of the rituals connected to them and thus makes the poetic qualities of time tangible. Time can feel like an infinite stretch – or a moment that passes within the blink of an eye. In 012 315 621 921, a version conceived site-specifically for the exhibition, the numbers of the sundial are applied directly on the floor with loose graphite, precisely facing north. Placed inside of the exhibition space, the pole becomes a mere reminder of the qualities associated with a sundial. The 24 hour clock face is composed of an anagram; readable from all sides it creates a moment of disorientation – and a chance encounter with a world beyond schedules and daily routines. Time-telling takes the form of a mysterious chainlet that reveals an undisclosed incidental numerology.



OG

Flora Hauser (AT)

*1992, lives and works in Vienna

Ein Herr und sein Terrier in blau, abends

2016, pencils on canvas
Courtesy of the artist and Ibid. Gallery London/Los Angeles

The notebooks and diaries of Flora Hauser – written in her unique minuscule handwriting – are the anchor and retreat of the artist in which she relies on an order and logic that does not necessarily comply with reality. Braced with unambiguous ideologies and determination, she tirelessly writes to get ahold of her thoughts and perceptions from various aspects of her work and life. In her drawings, often on large-format canvases, the artist flees from the urge for verbalization into a moment of silence. Following the natural flow of the hand, similar to when writing, the drawings let in the subtlety and sensuality of introspection, emotion and an impressionist freedom, sometimes becoming barely visible from afar. Meticulously conceptualized yet informal; lines, dots and subtle surfaces seem to carry fictional narrations that are told without words. The only verbal ties to the image are the works' titles, more reminiscent of a caption than an actual headline, momentary like a movie still; silent and fragile, refusing to explain anything.



OG

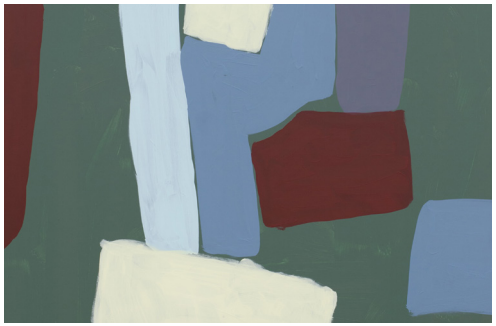
Raphael Hefti (CH)

*1978, lives and works in Zurich and London

Lycopodium

2015, Photograms on photographic color paper using the gently burning spores of the moss plant Lycopdium, unique
Courtesy of the artist and Bruce Haines, Mayfair, London and Raeber von Stenglin, Zurich

Magic, witchcraft, special effects: The spores of the Lycopodium moss plant hold hidden chemical properties that make them highly flammable. When the powder is exposed to fire, it explodes. The spores of the plant with historical links to both early photography and the occult were commonly used to create the illusion of an explosion or as a natural "flash". Situated somewhere between the sublime and the hazardous, Raphael Hefti plays the part of a modern-day alchemist. In a special dark room inside an underground storage facility on former Swiss army grounds, completely sealed from light, the artist leaves photo-sensitive paper rolls (often as long as 15 meters) for an extended exposure that records the movement and physical aspects of the lycopodium. The defining moment of the explosion process is spellbound to the paper, what really happens inside remains a secret.



OG

Andy Boot (AU / AT)

*1987, lives and works in Vienna

Sommerhaiden

2015, Acrylic on wood

Neuwaldegg

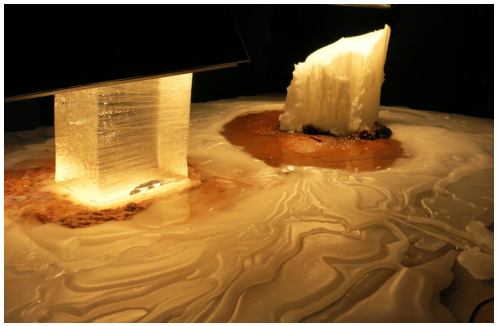
2015, Acrylic on wood
Courtesy of the artist and Galerie Emanuel Layr, Vienna

The image you remember must not coincide with the actual reality. That specific moment, the light, the temperature – the atmosphere – can hardly be captured in a single photo. Seeing and looking are two different things. Early Japanese landscape painters never painted actual landscapes. Instead, they were reflecting what they saw and took the visual imprint back into the studio. Memory plays tricks on our minds, and forgetting is part of the magic. What we see and what we feel merges in abstraction. This is the basis for Andy Boot's paintings, which reveal their site-specificity only in their titles. The image you get when searching for a keyword on Google is generic yet defines the uniqueness of a specific spot on the map. While loading, Google Image Search produces abstract color fields reduced to a color palette that dominates the actual image. What emerges on the screen and on the canvas is a placeholder, the essence of the image, a moment of archetype: the collective memory of a landscape.

Untitled

2016, Laser cut S235 steel, 6 components
Courtesy of the artist and Galerie Emanuel Layr, Vienna

The denotation of a specific place onto an infinite surface. For his series of engraved steel tubes, Andy Boot marks the topography of the place where the work is presented: The Google perspective, an abstract interpretation of a map, engraved on an endless surface, the annulation of the space-time continuum; a monument to the ephemeral.



OG

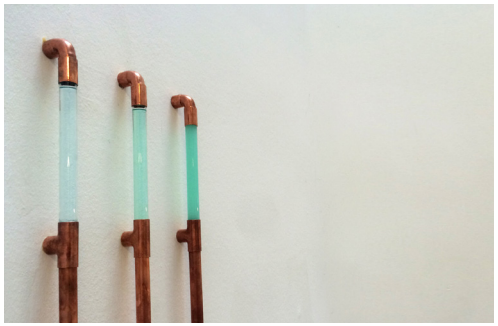
Marilia Furman (BR)

*1982, lives and works in Sao Paulo

Not-simultaneous and combined evolution of crash

2015, Installation, ice, wax, M.D.F and mixed media
Courtesy of the artist and PSM Gallery, Berlin

The complex installation *Not-simultaneous and combined evolution of crash* by Marilia Furman, discusses the mechanisms of destruction and conservation, repulsion and pervasion, by utilizing the antagonistic interaction of two competing substances. Within this process, ice and wax change their aggregate state under the influence of heat and consequently are destroyed. Over the course of the parallel melting process, the two materials reveal their inherent tension, forces and hidden potentials. Transformed into cold water and hot paraffin, they react as repellents to one another: The oily wax rejects the water, changes its way and locks up surfaces against the penetrability of the melting ice. Influenced by the situation of her native country Brazil, Marilia Furman's work does not confine itself only to a seemingly poetic play with materials but also signifies symbolically an engagement with mechanisms of political systems and the instability thereof. What seems like a controlled process turns out to be a chaotic and finally self-destructive machine.



OG

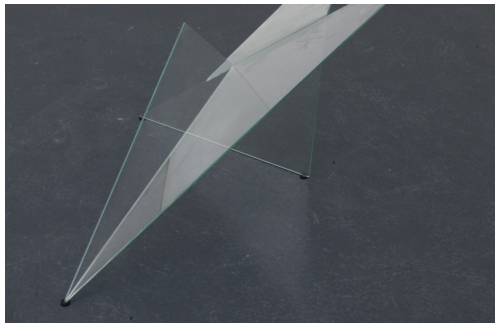
Iris Touliatou (GR)

*1981, lives and works in Paris and Berlin

Dissolving Questions

2016, Copper tubes, glass phials and liquid solutions
Courtesy of the artist and DUVE Berlin

"Nature does not know extinction, all it knows is transformation". With this quote from W.v. Braun's introduction to *Gravity's Rainbow* by David Pynchon, Iris Touliatou describes her interest in the intrinsic properties of matter and their role in the construction of social and cultural formations. In a recent body of work, the artist examines how fluids came to be represented as prosthetic extensions of identity. She is interested in the concept of plasticity, from the Greek plassein, a state that is both fluid and resistant simultaneously: Once formed, it cannot go back to its previous state. The fluids exposed within glass phials in the copper tubes push in-between substances for ingestion and digestion, actions and reactions, distinctions and alignments. The liquid mixtures produced by altering the existing molecules in time and space are „dissolving questions" that evoke a Kantian axiom of illusory solidity: "All that is solid melts into air".



OG

Iris Touliatou (GR)

*1981, lives and works in Paris and Berlin

The Medium Is The Message

2011, Hand made glass sculpture
Courtesy of the artist and DUVE Berlin

Utopia has no beginning and no end. A moment of impossibility takes shape in the abstract glass sculptures of Iris Touliatou. Composed of transparent glass panes, the formal concept is based on hypothetical film props of Sergej Eisenstein's scenario for *Glass House* (1926–1932), a film by the avant-garde director and former architect that remained unrealized. Arranged into a geometric structure that merges almost imperceptibly with the space in which it is installed, its dynamic yet fragile form implies loss of all known dimensions and points of view. Evoking an idea of architectural and democratic utopia, the piece seems to redefine a sense of property, privacy and ownership. Kaleidoscopic and poly-focal yet transparent and empty, they become a simultaneous display of all and of nothing. Utopia seems to transpire here and now, yet to last nowhere.



OG

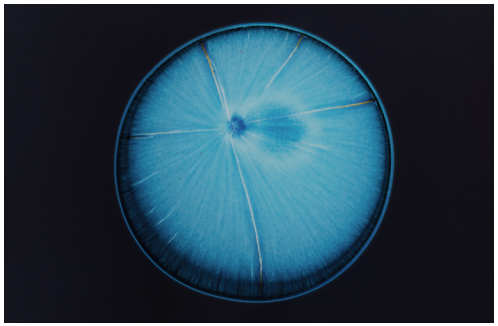
Alicja Kwade (DE)

*1979, lives and works in Berlin

Donnerstag, 13. März 2014, 11:21:00 Uhr

2014, aluminium, zinc, lead, copper, nickel, tin, silver, gold
unique
Private Collection, Vienna

On Thursday March 13th 2014 at 11:21 a.m. the artist Alicja Kwade bought eight grams of gold. In forward trading of gold, the exact moment of purchase determines the absolute value and hence its actual evanescence. Until 1971 the Gold Standard (or "Bretton Woods System") defined the value of a currency with a fixed quantity of gold. In the course of the dematerialization of the monetary system, the material value was replaced by the immaterial value ascribed to it. In Alicja Kwade's sculpture the gold plate is the smallest, therefore most valuable quantity, counterbalanced by silver and various industrial metals, the dimensions of which grow in reverse to their material values. Measuring value against time is one of the great paradoxes of economics. Conceived from a future that is yet unforeseeable, the shift of value can occur within the blink of an eye. In her work, Alicja Kwade questions the dimensions of time and value while reflecting upon the uncertainty and instability of all economic systems; making visible through art what remains undisclosed within our reality.



OG

Sarah Schönfeld (CH)

*1979, lives and works in Berlin

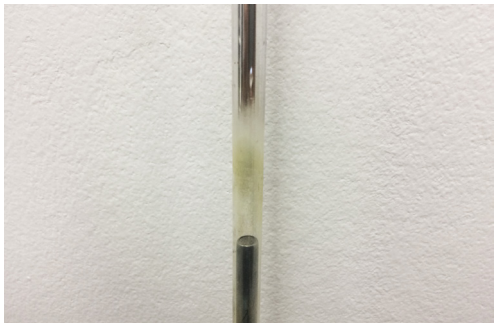
All you can feel / Planets

Pharmaceutical Speed on photo-negative, enlarged
Crystal Meth on photo-negative, enlarged
Cocaine on photo-negative, enlarged
C-Prints

All you can feel / Maps

Speed & Magic on photo-negative, enlarged
MDMA on photo-negative, enlarged
Heroin on photo-negative, enlarged
C-Prints

Human perception of reality and time can be easily manipulated – and it seems to be a distinctively human desire to do so: the use of mind-altering substances (legal and illegal) has come a long way. How do they influence the self, the personality, the psyche, and how one experiences the world? One trip or high, an ephemeral experience, makes forget reality for an instant – a zoom in from a larger worldview into the extended perspective of a microcosmic inner vision. Apart from physical and psychological effects caused by the chemical reactions of the substance within the human body the chemical properties of drugs bring surprising aesthetic qualities to light when meeting their synthetical relatives, the components of the photographical process. For her ongoing series *All you can feel* (started in 2013) Sarah Schönfeld exposed various substances – over the period of several days to a week – on photo-negatives in order to explore the visual effects in a quasi-alchemistic process. Within the resulting chemical reactions the pharmaceutics – actually a waste material of the dye industry – revealed an unforeseen spectrum of shapes and colors that trigger reminiscence of another, less rational image of reality. Magnified to large prints they draw the spectator deep inside a hidden universe of planets, fictional maps and the poetically altered perception of a subjective microcosm.

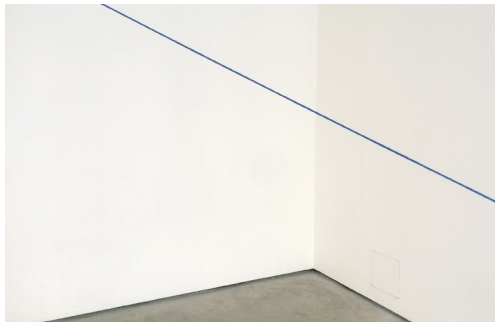


OG

Sarah Pichlkostner (AT)

*1988, lives and works in Amsterdam

Denying a title or further specifications of her work in the exhibition, Sarah Pichlkostner determines the materials and methods of fabricating a temporary setting. Its specific manifestation can only be fully grasped when taking into account the effects of the particular implications of production, material, perception and social behavior. Focusing on the representation of time, space, self-optimization, productivity, self-reflection and empathy created by objects, the artist creates a fragile mirrored glass tube glooming in yellowish light: an object extending further than its material limits of form and dimension. A character, quietly dissolving in the space surrounding it, its existence being limited only to the duration of the exhibition.



OG

Fred Sandback (US)

1943–2003, New York

Untitled (Diagonal Construction)

1970, blue acrylic yarn, three ply
dimensions variable
Private Collection, Vienna

There's only a certain amount of control that you can have over a situation. I'm interested in working in that area in which the mind can no longer hold on to things. The point at which all ideas fall apart.

Fred Sandback, Statements 1975

A form without a surface, without depth, yet still defining a space: Fred Sandback's sculptures could be called both the epitome of minimalism and of "maximalism". Much rather than a sculptural form or homogenous structure they are a stubborn and irrefutable statement of a point of view. Sandback's material is the void, cut to form. Transcending our perception, a line, suspended in space, has the ability to create place. The form and its material existence are unified in the defining element of emptiness, and ultimately of freedom.



UG

Max Schaffer (CL / DE)

*1985, lives and works in Berlin

Cloud

1966/2013/2016, Found material (3M Scotchpak)
Courtesy of the artist and Gabriele Senn Galerie, Vienna

Meanwhile, Harold Hodges found a material that was highly impermeable to helium and could be heat-sealed easily. Made by 3M, it was called Scotchpak and, we were told, used by the army to wrap sandwiches... […] When Andy saw it he said, "Let's make clouds." Andy simply folded the material over, heat-sealed it on three sides and filled it with helium. […]

Billy Klüver, scientist and Warhol collaborator

Max Schaffer's artistic practice is based on the presumption of a narrative that remains in-transparent, seeking unusual challenges to tackle the interaction of art and coincidental intentions.



UG

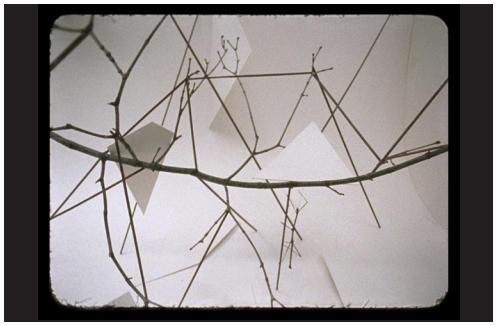
Lisa Oppenheim (US)

*1975, lives and works in New York

Smoke

2013, HD videos, 2 channels, Edition of 3
Courtesy of the artist and The Approach, London

Unwillingly, moments of beauty can occur even within catastrophe: Images of smoke caused by fires in natural and industrial disasters or bombing attacks form the basis of Lisa Oppenheim's video work. The artist began the production process by downloading images from an amateur stock-video site. She output the videos to 35mm motion picture film and used the negatives to make prints that she then scanned to make the video. To expose her photographic prints, the artist used the light of an open flame in order to create a dramatic solarized effect: light and dark are reversed, thereby linking the subject matter of the photograph to the process of its making. The gloomy ephemeral clouds do not reveal their source. Though being a depiction of actual events, *Smoke* shows that one's understanding of the world is only partial, that photography can merely portray reality, and that the documentary genre is ultimately fraught with uncertainty.



UG

Daniel Steegmann Mangrané (ES / BR)

*1977, lives and works in Rio de Janeiro

Phasmides

2012, 16mm film transferred to HD video, color, mute
22'41"
Courtesy of the artist, Mendes Wood DM, São Paulo and Esther Schipper, Berlin

Perception can be shifting momentarily. What is visible in one instant may be invisible the next and exist only as an afterimage in one's mind. *Phasmides* is a 16mm film that follows a family of stick insects camouflaged in different sceneries, challenging the viewer's perception of ephemeral movements. In a series of abstract shots, the insects' silhouettes appear and disappear making the instability of our perception of reality visible. Over the course of the film, geometric forms become organic and inversely organic forms reveal their geometry; the living seems inanimate while the inanimate comes to life. The recurrent figure of the stick insect evokes the possibility of an organism's integration into its environment. The evolutionary process of camouflage is called *crypsis*, from the Greek *krypticos* meaning „fit for concealing", and refers to something that is hidden in plain sight: A desire to dissolve into the world, yet with an irresistible presence.

SPECIAL THANKS TO

FRANZ JOSEFS KAI 3 www.franzjosefskai3.com

AIL – Angewandte Innovation Laboratory www.ailab.at

hs art service austria www.hsartserviceaustria.com

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Graphic Design: Jürgen Bauer

Installation: Andreas Duscha, Daniel Fonatti, Eduardo Köstner, Paul Leitner, Lukas Ipsmiller, Christian Rasser, Alibert Castello – THANKS A MILLION!

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BUNDESKANZLERAMT ÖSTERREICH