

steirischer herbst 23/09 – 16/10/2011

Exhibition openings

Fri 23/09

5 pm **c/o Galerie Zimmermann Kratochwill** Second World

Sat 24/09

10 am **< rotor >** detached

11 am **Kunstverein Medienturm** Hauntings – Ghost Box Media

12 noon **Kulturzentrum bei den Minoriten** Irreligious!

1 pm **Mariahilferstraße 9-13** Festival district

2 pm **Camera Austria** Communitas. Among Others

3 pm **Haus der Architektur** Plural realities

3.30 pm **Galerie Artelier Contemporary** Life in the 20th century

4 pm **the smallest gallery** If it is not beside you it is inside you

4.30 pm **Mursteg / Akademie Graz** Lullaby of the Earth / Graz

5 pm **Grazer Kunstverein** Public Folklore

6 pm **ESC im LABOR** Possibility Grid

Sat 01/10

11 am **Kunsthau Graz** Antje Majewski

5 pm **Pavelhaus / Pavlova hiša** Zwischenwelten – intermediate worlds – med svetovi

Exhibitions

Second World

herbst exhibition

c/o Galerie Zimmermann Kratochwill & Festivaldistrikt

23/09 - 16/10

Curated by What, How & for Whom / WHW (HR)

With Jumana Emil Abboud (PS), Yael Bartana (IL), Nemanja Cvijanović (HR/I), Marcelo Expósito & Verónica Iglesia (E/ARG), Decolonizing Architecture Art Residency / DAAR (PS), Ruben Grigoryan (ARM), Bouchra Khalili (F/MA), Daniel Knorr (D/RO), Tom Nicholson (AUS), Maha Maamoun (EG), Mona Marzouk (EG), Chan-Kyong Park (ROK), Lala Raščić (HR/USA), Marko Tadić (HR)



Second Worlds: in which the past had different consequences and the future does not depend on the present. Parallel worlds, possible worlds, impossible worlds, ideal worlds. Worlds apart, worlds connected. The programme invokes the unrealised possibilities haunting our present day, as well as the realistic dangers that could wipe out any conceivable future.

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The notion of another world has become largely apocalyptic – a world in the wake of an unimaginable natural disaster, for example, or a human-induced self-destruction with capital as the sole survivor. The geopolitical construction of a second world from the Cold War era, that for decades euphemistically sought to conceal the dark chasm between the First and Third Worlds with the illusion of progress that would, sooner or later, embrace all people, has gone out of fashion. But the inequalities and divisions that it manifested have continued to grow. Only the ideology of economic growth has superseded that of progress.

This year's herbst exhibition – conceived by the Croatian curator collective WHW, who were, amongst other things, responsible for the Istanbul Biennial 2009 – uses the potential of possible and impossible second worlds as a projection surface for an imaginary and political change of perspective – but still firmly rooted in the geopolitical reality of our time.

detached

Artistic positions on networks of power

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24/09 - 27/11

Curated by Margarethe Makovec (A) & Anton Lederer (A)

With Libia Castro & Ólafur Ólafsson (ES/IS/NL), Oskar Dawicky (PL), Angela Dorrer (DE/A), G.R.A.M. (A), Elvedin Klačar (BA/A), Marek Kvetan (SK), Kathrin Plavcak (A/DE), Pragmatische Sanktion (A) Josef Schützenhöfer (A), Voina group (RU) et.al.



The parallel systems of power are tightly intermeshed: political power, the interests of business, religion, media, intellectual elites. Numerous decisions in our democracy are made pseudo-democratically at best, when corruption, bribery or more euphemistically lobbyism, wield their influence. Inconvenient legislation is circumvented, invisible networks work on their constructions of reality behind the scenes.

When investigative journalists, researchers critical of the system and tenacious activists look for missing pieces in public information, they are dependent on those who are prepared to divulge something about the way things are linked together in the worlds of power: but the whistle-blowers often remain invisible and faceless, giving no interviews and staying forever incognito. How can we get a hold on the big picture in this situation? Where is the truth between abstruse conspiracy theories and the officially prescribed reality that seeks to draw a veil over as much as possible?

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Hauntings – Ghost Box Media

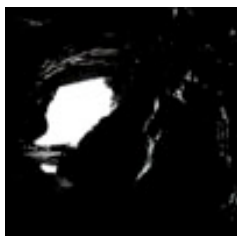
Secret and uncanny presence in media, art and pop

Kunstverein Medienturm

24/09 - 19/11

Curated by Thomas Edlinger (A) & Christian Höller (A)

With Yto Barrada (F), Bureau of Inverse Technology (AUS), Minerva Cuevas (MEX), Leif Elggren (S), Michael Esposito (USA) / Carl Michael von Hausswolff (S), Harappian Night Recordings (GB), Julian House (GB), Mike Kelley / Scanner (USA/GB), Jakob Kolding (DK), Claudia Larcher (A), Moon Wiring Club (GB), Baron Mordant (GB), The Otolith Group (GB), Walid Raad (LB), Dr. Konstantin Raudive (LV), Markus Schinwald (A), Zineb Sedira (F), Alejandro Vidal (ES), Apichatpong Weerasethakul (T) & Hans Weigand (A)



Since media have existed, they have been said to have a hotline to the hereafter. The open, electronic archives of our time radicalise this suspicion even further, as there is hardly a media artefact left that isn't haunted by a ghost of the past. What are the characteristics of this secret presence or uncanny absence in contemporary art? How is the facticity of the simulacrum, the "presence of a ghost" (Jacques Derrida) manifested? What undead beings haunt an art whose main characteristic is its claim to contemporaneity? What "sinister resonances" (David Toop) are currently at work here? Based on a small cross-section of a wide range of media, visitors can experience all the things that continue to pursue and haunt us in today's art forms.

Irreligious!

The parallel world of religion in art

Kulturzentrum bei den Minoriten

24/09 - 13/11

Curated by Johannes Rauchenberger (A)

With 0512 (A), Peter Ablinger (A), Maja Bajevic (BIH/F), Anna & Bernhard Blume (D), Papo Colo (PRI/USA), Danica Dakic (BIH/D), Marta Deskur (PL), Wilfried Gerstel (A), Hermann Glettler (A), G.R.A.M (A), Christian Jankowski (D), Zenita Komad (A), Korpys/Loeffler (D), Marianne Maderna (A), Muntean/Rosenblum (A/IL), Adrian Paci (AL/I), Hannes Priesch (A/USA), Lidwien van de Ven (NL), Daphna Weinstein (IL/A), Nives Widauer (CH/A)



Since the beginning of the 21st century, religion has been experiencing an unexpected comeback: 9/11, debates about headscarves, crucifixes and relativism, the cartoon controversies, the grammar of fundamentalism and violence have thrown politics, courts and even intellectual value hierarchies into a state of turmoil. At the same time, the call for values and the often vague fear of "doing away with oneself" is growing louder. But how does current art react to such religious debates?

"Irreligious!" brings together artistic positions in the intersecting field of belief systems, works that focus as much on revelations as on the vacuum of an unassimilated present, and thus testify to a return of religion in art – a return along the thin line between fear of disoriented secularisation on the one hand and totalitarian theocracies on the other.

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Communitas. Among Others

Camera Austria

24/09 - 15/01/2012

Curated by Reinhard Braun (A) & Maren Lübbke-Tidow (D)

With Yael Bartana (IL), Ursula Biemann (CH), Laurence Bonvin (CH/D), Peggy Buth (D), Rabih Mroué (LB) & Artur Żmijewski (PL)



If society is divided into different social fields that each foster community as exclusive coexistence, it defines itself not in the form of a utopian dream of coexistence, but particularly on the basis of negative criteria: inequality, being made different, differences instead of commonalities.

By its very title, "Communitas. Among Others" understands the social field as always being pervaded by others, setting out to examine

whether our societies are in fact still driven by a political concept of coexistence. Or have we long taken leave of the notion that community may be regulated communally? Can society even be conceived in any other way than in the form of division, splitting, demarcation and defence in order to define and legitimise its supposed ownness (one's own culture, belief and sexuality)?

Plural realities

Variable multisensory spaces

Haus der Architektur

24/09 - 30/10

Curated by Franziska Hederer (A) & Werner Jauk (A)

In architecture, visible space, space that can be visually experienced, is almost always to the fore. Its arrangement, the significance of light, its furnishing. But spaces often have underestimated audible traits which – similar to light – can be used deliberately in architectural planning. "Plural realities" plays with this knowledge and creates a variable auditive space, that enters into a dialogue with a variable visual space: the dominant interaction of our body with its environment through vision is modified by subtle auditory interventions so as to perplex our consciousness. The installation thus becomes a show laboratory for our ideas of space, demonstrating the influence of our habits of perception on our condition – and how this influence can be selectively controlled.

Life in the 20th century – 250 million murders

Augmented reality installation

Galerie Artelier Contemporary

24/09 - 06/12

By Peter Weibel (A/D)

Programming Jens Barth (D) / Research Adam Rafinski (D)



A second space in real space. The space we scan is empty. We only recognise that there is another space within, on specially programmed

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hand-held screens: banderoles full of numbers, numbers of dead people, wound around virtual globes. The confusion between the real and the virtual in Peter Weibel's latest artistic work serves not to escape the world, but to return to the real: thus, the numbers remind us of where and why people were killed for political, ethnic and religious reasons – a brutal, very real history of the 20th century, symbolically and metonymically condensed.

**If it is not beside you it is inside you
the smallest gallery – collaboration space**

24/09 - 20/11

Curated by Eva Meran (A), Barbara Thaler (A) & Milo Tesselaar (A)

With Elke Auer (A), Felipe Campos (BR) & Esther Straganz (A)

the smallest gallery is a space for special artistic collaborations: young artists are invited to choose one or more persons for a début collaboration and exhibition, that consists of a single display window.

For steirischer herbst, the artists Elke Auer and Esther Stanganz have joined up with the Brazilian medium Felipe Campos – in keeping with Duchamp's maxim "The artist is the medium" – to explore the concept of animism and their interest in the soul of objects. What if we attribute social roles to stones or towels, if laptops solidarise with lap-dogs, if demystified objects strike back? It is about "mana", the power of the soul, and those bastards that populate the blurred boundary between body and soul, subject and object, human and non-human.

**Lullaby of the Earth / Graz
Sound installation & work in progress
Mursteg / Akademie Graz**

24/09 - 16/10, daily from 6 – 11 pm

Curated by Astrid Kury (A)

With Danica Dakić (D/BIH)



A bridge between two worlds, a bridge made of lullabies from around the world, whose words we may not understand, but whose voices we can relate to. And a bridge between two worlds, equally in a political and autobiographical sense: for Danica Dakić is profoundly marked by her youth in Sarajevo. From a mixture of vehement cultural and religious distortions, her central subjects remain identity, language and social parallel worlds.

In Graz this bridge links the areas of the city to the left and right of the river Mur, identified by the postcodes 8010 and 8020, whose historical social and economic division is still visible today. Administration, universities and the middle class on one side, immigration, industry and waste disposal on the other; monolingualism with a knowledge of foreign languages on one side, inevitable multilingualism on the other.

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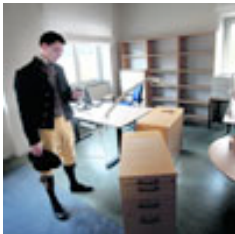
Public Folklore

Grazer Kunstverein

24/09 - 19/11

Curated by Søren Grammel (A)

With Eva Arnqvist (S), Annika Eriksson (S), No Corruption (founded by Roza El-Hassan, H), Andreas Fogarasi (A), Folk Archive / Jeremy Deller & Alan Kane (GB), Jens Haaning (DK), Martin Krenn (A), Eva Linder (S), Mari Laanemets & Killu Sukmit (EST), Eva Labotkin (EST), Christian Philipp Müller (CH), Ilona Németh (SK), Audrius Novickas (LT), Joanna Rajkowska (PL), R.E.P. / Kseniya Gnylytska, Nikita Kadan, Zhanna Kadyrova, Volodymyr Kuznetsov, Lada Nakonechna, Olesia Khomenko (UA), Erzen Shkolli (KOS), Sean Snyder (USA), Helene Sommer (N) & Jaro Varga (SK)



Despite the EU, despite globalisation: in many countries there are movements that argue with a concept of the nation that goes back to the nineteenth century.

Nationalist politics makes deliberate use of the folkloristic theory that every people has a soul. Its goal is enacted, artificially created, equalising reality. "Public Folklore" examines phenomena of folklorisation in media, tourism, popular culture and politics and presents artistic strategies at

the interface to ethnology, visual anthropology and sociological practice. What are the effects of folklorism on the mental societal climate?

Possibility Grid

ESC im LABOR

24/09 - 16/10

Curated by Reni Hofmüller (A)

With Agnese Trocchi (I), Grit Ruhland (D), Vadim Fishkin (SLO/RUS) & Time Inventors' Kabinet (A)



"Freedom exists in the moment before the decision is taken", writes Alfred Andersch. "One out of many possibilities is chosen – what happens to the rest?", asks Pascal Mercier. And Judith Butler observes that the possibilities that are perceivable depend on "what we can recognise, therefore what we can acknowledge and with whom we can consequently empathise". In this possibility grid, that always implies the possibility that everything could have been completely different, Agnese

Trocchi opens a window on TV journalism hell, Grit Ruhland from Dresden outlines the shape of the landscape left by uranium mining in eastern Thuringia and Vadim Fishkin introduces the element of irony by contrasting fans and wind turbines – embedded in sonification pieces created during the Time Inventors' Kabinet in Graz.

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Antje Majewski

The World of Gimel. How to Make Objects Talk

Kunsthaus Graz

01/10 - 15/01/2012

Curated by Adam Budak (A/PL) & Antje Majewski (D)

With Antje Majewski (D), Marcel Duchamp (F), Didier Faustino (P), France Fiction (F), Pawel Freisler (PL), Delia Gonzalez (USA), Alejandro Jodorowsky (RCH), Edward Krasinski (PL), Markus Miessen & Ralf Pflugfelder (D), Agnieszka Polska (PL), Mathilde Rosier (F), Gavin Russom (USA), Issa Samb (SN), Juliane Solmsdorf (D) et.al.



Antje Majewski sets out on a very personal search for the meanings of objects in museums and other collections and confronts them with radical, artistic and curatorial questions: is it possible to replace inanimate objects of art with living things? Can objects think or speak? And can objects link their thoughts with ours? She has examined the encyclopaedic structure of the 200-year-old Universalmuseum Joanneum in this respect, and is now making the objects speak in a kind of language laboratory, a rhizomatic construct of complex connections that condenses an advanced museological experience as super-intellectual, hyper-semantic and universal. Classifications, systematisations and symbolic orders are resorted in an almost hallucinatory process of question and doubt.

Zwischenwelten – intermediate worlds – med svetovi

Pavelhaus / Pavlova hiša

01/10 - 26/11

Curated by Elisabeth Arlt (A)

With Zsombor Barakonyi (H), Christian Eisenberger (A) & Metka Zupanič (SLO)



Our society prescribes certain norms that must be observed in everyday life, codes that govern everyday life. Unpleasant symptoms such as poverty, sickness, death or sexual deviations tend to get masked out, with undesirable things deported into parallel worlds.

While Zsombor Barakonyi's works appear to depict random public space and the forced adaptation of people to prescribed urban structures, Christian Eisenberger's yurt is an intervention that creates a demarcated

space in which the Slovenian media artist Metka Zupanič allows the outcasts, the losers of standardised, meritocratic society to have their say.

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Further projects of visual / media arts artists in the festival (selection)

Maruša Sagadin (A/SLO)

Festival district

Mariahilferstraße 9 - 13

24/09 - 16/10



Gates hold the square together, illuminating and yet distinctly dividing. Outside, you are excluded – and inside, enclosed. The festival district is inviting and uninviting in equal measure, a gated community with big portals, homey and uncanny. A neighbourhood that fends off the outside. We are who we are, guests are more than welcome, but within limits. We form a closed community, perhaps a bit too enclosed. This time around, steirischer herbst has settled at the heart of gentrified

Graz, where for four weeks it will be a cosmopolitan little town within the city – with a tendency for bigger things. Extremely inviting: oversized illuminated writing on the houses, elongated table runners on the street, its own pub and eateries all around, a club, a cinema, a hotel, a shop, a bar and restaurants. From tourist office to nightmare therapy, from experimental electronics to exhibition, from party to theory, it offers everything, we are self-sufficient.

With her concept for this year's festival district spread out along Mariahilferstraße, the Austrian-Slovenian artist Maruša Sagadin plays with the idea of different worlds in one city, with the possibilities of dissociation and invitation, with the discrepancy between village and wannabe cosmopolitan city, between inside and outside, open to the world and bigoted. For after all, it also goes for steirischer herbst, if you're not in, you're not in.

Apparatus 22 (RO)

Morpheus Buyback

Festival district: Shop

Sat 24/09 & Sun 25/09, 2.30 pm - 02.00 am



The nightmare sits heavily on the chest, sleep becomes torment. The Romanian artist group Apparatus 22 opens the district shop for plagued dreamers until late into the night: in a strict exchange ritual, the customers hand over their nightmares and receive an amulet as a positive, hand-made voodoo charm in return. An other-worldly shopping ceremony which promises tangible help through a short-circuit in the usual flow of money in the market economy by utilising the knowledge

of ancient Romanian rituals as a cry of help to other worlds. "Morpheus Buyback" is a journey to the collective unconscious of the citizens of Graz, a confrontation with the private, uncharted wilderness. Come by day or by night, when fear has robbed you of sleep.

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Hans Rosenström (FIN)

Blindsight

Text-based sound installation for a single viewer

Festival district: Hotel, Zimmer 113

24/09 - 26/09, 10 am - 12 midnight



It happens here and now, and yet it doesn't happen. Voices so close, we can almost feel the breath. There is nothing to see, yet the story is concrete, we supply the emotions, the sounds, the pictures. We provide ourselves. The Finnish artist Hans Rosenström turns room 113 into a place of supposedly direct, immediate encounter, his installation forge an intimate link to the visitors who are alone with themselves, yet still actors, without having to move. For a few minutes, we are immersed in a world of sound, a space that is here and now and yet somewhere else, if at all.

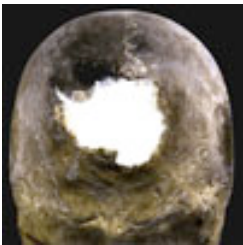
CREW (B)

Terra Nova

Première in the German-speaking region

MUMUTH

Thu 13/10, Fri 14/10 & Sat 15/10, 5.30 & 9.30 pm & Sat 15/10, 2.30 pm



Who are we? What is the self? How do we perceive this self? Can we trust our body as an interface between reality and the self? How do we construct our consciousness? Where does the manipulation begin? The Belgian CREW company of the former comic strip designer Eric Joris, operate with their technological and yet poetic theatre on the boundary between art and science. Electronic and digital media are the driving force for this narrative journey to the terrain of neurological research. "Terra Nova", Joris's most ambitious project to date, is a blend of theatre

performance, installation, visual challenge and virtual adventure.

Confronted with the story of Robert Scott's legendary, tragic Antarctic expedition, that seems here to be just as much the history of recent brain research, we travel both to the South Pole and to our own consciousness. Using head-mounted displays, we vanish into the stage set, which morphs from Potemkin village into an all-embracing experience. Wherever we look, we are the protagonists of this story, that we think we are controlling, but which leads us firmly into unexpected and inexplicable spaces. Who are we? The dividing-lines blur in Eric Joris's sensory theatre. Between technology and bodies, virtuality and reality, inside and outside.

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Apparatjik

Concert & multimedia installation

Orpheum

Sat 15/10, 10.30 pm



Apparatjik: international supergroup. Experimental art band. Artists collective. In short: a little sensation. Magne Furuholmen (a-ha), Guy Berryman (Coldplay), Jonas Bjerre (Mew) and producer Martin Terefe – four stars in futuristic, fantasy uniforms in a glowing cube. Pop meets science fiction, fashion meets Dada, Graz meets Apparatjik.

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