

Bernhard Garnicig

Digitales Portfolio mit Videos, Links und Texten: www.bernhardgustav.com

Artist Statement

My work begins where assemblages of society and technology self-disintegrate below their surfaces and syntaxes. Their paradoxa and contradictions cannot be resolved. I trace and materialize their forms and patterns—through research, collection, documentation—to make their fragile routines of legitimization explicit and malleable. From there I create conceptual-narrative entities: sincere propositions doubling as strategic fictions. These produce public formats—installations, curricula, publications, performances, organizations. Ambivalence is experience, method and material for playful incisive encounters with artifacts of the ultra-contemporary.

Bernhard Garnicnig (*22.5.1983 in Bregenz, lives and works in Vienna)

Bernhard Garnicnig is an artist and researcher who investigates the conditions of artistic practice in relation to institutions and media. Institutions are understood as cognitive infrastructures and loci of power, while media is the point where socio-technical systems materialize. These investigations yield artifacts—material, informational, audio-visual—which he transforms into conceptual-narrative entities: sincere propositions doubling as strategic fictions. These manifest in public formats such as installations, publications, curricula, performances, organizations. He explores phenomena around the legacy of cybernetics in cognitive infrastructures and the semiotics and syntax of institutions. He is currently building an artist-in-residence project in a rural setting. It is a platform for critically exploring the romance and reality of artistic infrastructural autonomy and post-digital image-making processes.

He is the founding co-editor of *continentcontinent.cc*, a collectively edited journal for thinking through media (est. 2011–2020), founder & former Very Artistic Director of the Palais des Beaux Arts Wien, a historic surface dedicated to the projection of past, present and future alike (est. 2014), the co-founder of the Bregenz Biennale, a festival for ephemeral public art in the town he was born (est. 2012) and the co-founder of Artist Project Group, a consulting brand in the ambiguous field between product and performance (est. 2015).

Garnicnig participated in and convened exhibitions, lectures, workshops and residencies internationally, including Haus der Kulturen der Welt Berlin, Kunsthalle Wien, MAAT Museu de Arte, Arquitetura e Tecnologia Lisbon, Wien Museum, Nikolaj Kunsthall Copenhagen, Galerie Elisabeth & Klaus Thoman, WRO Media Art Biennale, Diagonale Graz and f.eks Aalborg. Garnicnig is the recipient of grants from the Austrian Federal Government, City of Vienna, State Government of Vorarlberg, Swiss National Science Foundation research fellowship, and residencies including the Unifiedfield Nomadic Artist-in-Residence (Philippines) and Resilience Residency Serrinha do Alambari, Brazil. His work is in public collections by the Austrian Federal Government and the City of Vienna.

Garnicnig holds degrees from the University of Applied Arts Vienna (MFA), Piet Zwart Institute Rotterdam, and completed his PhD in 2025 at the Academy of Fine Arts Vienna. 2017–2024 he lectured “New Media Art” at the Art & Education Department at the University of Art and Design Linz. In 2023 he lectured in Theory of Institutions at the University of Applied Arts Vienna. From 2017–2021, he was a researcher for an SNF-

funded research project at the Institute of Experimental Design and Media Cultures (IXDM) at HGK Basel. From 2017–2025 he was a member of the board of directors at Künstlerhaus Thurn & Taxis, Berufsvereinigung Bildender Künstler_innen Vorarlberg (BV:BKV) in Bregenz. In 2019 he was a visiting scholar at The New School for Social Research, New York City.

Education

2005 – 2011 University for Applied Arts Vienna, Mag.art (MFA equiv.) with Honours in Digital Arts (Prof. Peter Weibel, Prof.

Tom Fürstner, Prof. Ruth Schnell, Nicolaj Kirisits)

2009 – 2010 Visiting Student, networked_media, Piet Zwart Institute Rotterdam

2008 – 2009 Art and Digital Media, Prof. Constanze

Ruhm, Academy of Fine Arts Vienna

Performative Art and Sculpture, Prof. Monica

Bonvicini, Academy of Fine Arts Vienna

2025 Doctor of Philosophy, Academy of Fine Arts Vienna, Prof. Axel Stockburger

Selected Exhibitions, Projects, Publications

2025

Das Sporadische Institut. A public art commission for the Vorarlberg University of Applied Sciences.

Practices of Relation. Submission and defense of PhD thesis at the Academy of Fine Arts of Vienna.

Soft Poachers and Sensitive Monsters. WRO Art Center @ Freedom Games, Łódź.

S for Sound, S for Solidarity. f.eks & Radio Alhara.

2024

I HAVE NEVER BEEN TO BREGENZ Biennale

2024, curated by Bernhard Garnicnig

Kunsttage Basel, Keck Kiosk X Unofficial Hiking Society AG

WIEN MUSEUM, Gekauft! Und dann?

Vorarlberg Museum. Mythos Handwerk. Zwischen Ideal und Alltag

ACiD – Analogue, Digital and Sonic. Curated by Piotr

Krajewski. WRO Art Center, Poland.

2022

What Can Artists Do Now? curated_by Artist Project Group at Galerie Elisabeth und Klaus Thoman, Wien – with John M Armleder, Artist

Project Group (Bernhard Garnicnig, Lukas Heistingner, Andrea Steves), Eglè

Budvytytė, Bureau Of Analogies (Jens Van Lathem, Scott William Raby, Tobias Van Royen), Thomas Feuerstein, Julia Haugeneder, Lucie Kolb, Mary Maggic, memeclassworldwide (Juan Blanco, Mateusz Dworczyk, Ramona Kortyka, Jennifer Merlyn Scherler), Walter Pichler, Peter Sandbichler, Miriam Simun, Paul Spendier, Lois Weinberger, Franz West
Das Sporadische Institut, Kunst und Bau Projekt des Land

Vorarlberg an der FH Dornbirn (2020–2024)

tetatet, solo exhibition, Galerie c-art, Dornbirn

Liminal Creatures, Künstlerhaus Bregenz – with Lena-Elise Aicher, Maximilian Arnold, Dominika Bednarsky, Karin Ferrari, Bernhard Garnicnig, Gregory Hari, Stefanie Kägi, Marianne Mueller und Selina Reiterer. Curated by Marlene A. Schenk und Selina Reiterer

2021

memeclassworldwide. e-flux Education.

MHYTNIX at WRO Media Art Biennale, Diagonale

Graz, Vienna Shorts Film Festival

memeclassworldwide. Co-editor with Ramona Kortyka, Mateusz

Wojciech, and Juan Blanco. no-talent, Kiel, 2021

ELIA Academy 2021, with Lucie Kolb

External Jury, Akademie der bildenden Künste Corporate Redesign

Shamanic Mall Retreat, curated by Karin Ferrari,

Kunst im Öffentlichen Raum Innsbruck.

2020

MHYTNIX. Pixel, Bytes & Film ORFIII Artist in Residence.

Bregenz Biennale 2020: The Art of Hosting. Artistic

Director, co-curated with Marlene A Schenk.

Visiting Scholar, The New School, New York City

memeclassworldwide, How to teach a plant the internet. Kunstuniversität Linz

The Art of Making Art Schools. Experimental Workshop, HGK Basel

Who Is an Art School? Workshop, HGK Basel

“Making It Up.” In The Critical Makers Reader, edited by Bogers Loes and Letizia Chiappini, 298–305. Amsterdam: Institute of Network Cultures, 2020.

“Interviews with the Swamp Thing, the Poacher and the Healer.” Edited by Rachel Mader and Signe Meisner Christensen. *Passepartout Journal of Art Theory and History*, Aarhus University, no. 40 (2020): 105–18.

2019

My Holy Nacho at FMR 2019, Linz

10th SAR International Conference on Artistic Research, Zürich
Mythos Idylle Maisäß, Vorarlberg Museum

continent. publishing collective at Forms of Life,

Haus der Kulturen der Welt, Berlin

continent. FRIEND / SHIPS, Centre culturel suisse, Paris

SANS ORDINATEUR, Postdigital Research

Group, Ecole normale supérieure Paris

memeclassworldwide, Kunstuniversität Linz.

“The Art of Instituting.” In *Digital Dynamics in Nordic*

Contemporary Art, edited by Tanya Toft Ag, 2019.

With Lucie Kolb and Jamie Allen. “Artwork as Institution. Stephen Willats.”

In *Artwork as Institution: Stephen Willats*. Zürich: brand-new-life, 2019.

2018

sonic objections #2 at Bildraum Bregenz – with Bella Angora, Angélica

Castelló, Faxen, Bernhard Garnicnig, Ulrike Königshofer, Albert Mayr,

Ulla Rauter, Strotter Inst., Benjamin Tomasi, Mario de Vega und Thomas

Wagensommerer. Curated by Alexandra Grausam & Karl Salzmann.

continent. reproducing at L'Automàtica, Barcelona

151 Allmendstrasse, initiated by Ann-Kathrin Eickhoff and Lucie Kolb, Zürich

continent. Body of Us, Swiss Pavillion at London Design Biennale

FAD, Mitgliederausstellung Künstlerhaus Bregenz

Supergood – Diálogos com Ernesto de Sousa at MAAT Museu de

Arte, Arquitetura e Tecnologia Lisbon – with Melanie Bonajo, Rita

Sobral Campos, Vasco Costa, Simon Dybbroe Møller, Jannis Varelas,

Supergood com Ernesto de Sousa. Curated by Hugo Canoilas.

New Media Art: Rewriting New Media Art History, Kunstiversität Linz

Issue Editor “Palais Des Beaux Arts Wien.” continent. 7.1 (2018).

Magnusson, Jonas, Cecilia Grönberg, Tobi Maier, and Hugo Canoilas, eds.

“Supergood.” In *The Zero Alternative*, Vol. 80/81. OEI. OEI, 2018.

Weiner, Seth, and Bernhard Garnicnig. *Palais des Beaux Arts Wien: Legacy and*

Latency. Interview by Sarrita Hunn. *Temporary Art Review*, March 21, 2018.

2017

continent. publishing collective at Technosphere 1948,

Haus der Kulturen der Welt, Berlin

continent. Radio Brouhaha for the Publishing Sphere conference

at Haus der Kulturen der Welt, Invited by Lionel Ruffell

Secret Island Archive, Unifiedfield Nomadic Artist-in-Residence, Philippines

“Palais des Beaux Arts: Ideas worth spreading again” Pixel,

Bytes & Film. ORFIII, Arte Creative, Academy of Fine Arts Vienna. In cooperation with Fabian Faltin.
 “#vaporfolk” Palais Thurn & Taxis, Bregenz – Lona Gaikis, Peter Moosgaard, Zsófia Keresztes, Angus McCullough, Andreas Ervik
 Resilience Residence, Serrinha do Alambari, Brazil.
 continent. First Encounters in the Technosphere. Public
 Making of the Technosphere x Knowledge at Haus der Kulturen der Welt at Freies Theater Innsbruck.
 WINDOWS, Computer + Software, Basel. Commissioned Group Exhibition – Aram Bartholl, Benoît Verjat, Bernhard Garnicnig, Ciara Phillips, Constant Dullaart, Evan Roth, Geraldine Juárez, Ishac Bertran, Jamie Allen, Jan Robert Leegte, Moritz Greiner-Petter, Peter Moosgaard, Phillip Stearns, Pussykrew, Rosa Menkman, Sebastian Schmieg, Suzanne Treister, Windows93
 WRONG BIENNALE, postinternet.art
 Henderson, Louis. “Lettres Du Voyant.” Edited by Bernhard Garnicnig. continent. 6.1 (March 22, 2017): 36-37–37.
 Khaikin, Lital, and Bernhard Garnicnig, eds. “Interview with John Tresch and Claire Pentecost.” continent 6.3: The Technosphere Dialogues II(2017).
 Lyons, Steve, Jason Jones, and Bernhard Garnicnig. “The Occupation of Institutionality and Institutional Liberation – Interview with Not An Alternative.” continent. 7.1 (July 26, 2017): 74–81.

2016

Performance: Premierentage Innsbruck, with Supergood & Medien.Kunst.Tirol at Künstlerhaus Büchsenhausen
 Installation & Publication: continent. at the Atlanta Biennial, Atlanta Contemporary
 Curated Exhibition: Bregenz Biennale 2016 – Jamie Allen, Albert Allgaier, Simone Borghi, Sean J Patrick Carney, Martin Chramosta, Claude Closky, Constant Dullaart, Fabian Faltin, Karin Ferrari, Alec Finlay, Peter Fritzenwallner, Michele Gabriele, Bernhard Garnicnig, Thomas Geiger, Katharina Höglinger, Barbara Anna Husar, Lisa Kainz, Lital Khaikin, Rick Lins, Romain Mader, Maria Maeser, Fernando Mesquita, Marco Rios, Lina Rukevičiūtė & Lina Zaveckytė, Driton Selmani, Lena Sieder-Semlitsch, Benjamin Tomasi, GRUPPE UNO WIEN, Noburo Watanabe, Seth Weiner and Arnaud Wohlhauser declare the sunset on the 14.08.2016 as a work of art
 Performance & Exhibition Contribution: Palais des Beaux Arts at L'Exposition Imaginaire, Kunsthalle Wien
 Interview & Publication: continent. at the “Technosphere,

Now” Campus at Haus der Kulturen der Welt, Berlin
 Exhibition & Performance: SECTIONING MY HOLY NACHO
 – With Jamie Allen, Nikolaj Kunsthal, Copenhagen

2015

Group Exhibition: APPENDIX – With Eva Egermann, Karine Fauchard, Benjamin Grodin, Ludwig Kittinger, Bernd Kräftner, Christoph Meier Martyn Reynolds, Hans Schabus et al. Curated by Phelim McConigly – Atanas Petrov Foundation, Pleven, Bulgaria
 Curated Exhibition: #vaporfolk #hollyvoodoo. Sponsored by Amazon Readymades. – With Zsófia Keresztes, Angus McCullough, Alexandra Hackett (A.L.C.H.), Andreas Ervik, Stephanie Syjuco, Michele Gabriele, Pau Sampera, Peter Moosgaard – Lust Gallery, Wien
 Group Exhibition: THE FLOATING TRANSPARENT EYEBALL – With Salvatore Viviano, Alfred Lenz, Lukas Heisting – Curated by Max Lust, Donaufestival Krems
 Performance & Exhibition Contribution: SOCIAL GLITCH – With Lawrence Abu Hamdan, Harun Farocki, Thomas Feuerstein, Ayesha Hameed, Mathias Kessler, Mark Lombardi, Jennifer Mattes, Godofredo Pereira, Axel Stockburger, Technopolitics, UBERMORGEN.COM, et al. – Curated by Sylvia Eckermann, Gerald Nestler, Maximilian Thomann – Kunstraum Niederösterreich, Wien
 Group Exhibition: NEUE MITGLIEDER – Künstlerhaus Palais Thurn & Taxis, Bregenz
 Group Exhibition: UNSAFE+SOUNDS – With Karin Ferrari, Hyo Lee, Magda Tothova – Bar du Bois, Wien
 Group Exhibition: ONE WORK GALLERY – Vienna Contemporary Artfair
 Artwork Commission: Order My Holy Nacho <http://myholynacho.net/order/> – With Jamie Allen, Kunsthal Aarhus
 Performance & Publication, Media Production: UNBOXING MY HOLY NACHO – Kunsthal Aarhus
 Performance & Project Space: SUPERGOOD – Temporary project space focusing on the reflection of health, food and self-optimisation related practices of life with daily interdisciplinary, performance and educational program. With Lukas Heisting, Wien

Extra-disciplinary practice

2020 Bregenz Biennale 2020 “The Art of Hosting” (Co-Founder and Curator with Marlene A. Schenk). With Danja Burchard, Gregor

Legeland, Nour Shantout, Benjamin Tomasi, Marie Vermont.

2018 – 2024

memeclaworldwide (Contributor). Ongoing work on a curriculum with a focus on digital-native art practices, aesthetic and political discourse. Development of formats of hosting, teaching and learning that support a new generation of art students. Workshops at Kunstuniversität Linz and Muthesius Kunsthochschule Kiel.

2016 Bregenz Biennale 2016 (Co-Founder and Curator). Thirty-two artists declared the Sunset on August 14, 2016 as a work of art. With Jamie Allen, Simone Borghi, Sean J Patrick Carney, Martin Chramosta, Claude Closky, Constant Dullaart, Fabian Faltin, Karin Ferrari, Alec Finlay, Peter Fritzenwallner, Michele Gabriele, Thomas Geiger, Katharina Höglinger, Barbara Anna Husar, Lisa Kainz, Lital Khaikin, Rick Lins, Romain Mader, Maria Maeser, Fernando Mesquita, Marco Rios, Lina Rukevičiūtė & Lina Zaveckytė, Driton Selmani, Lena Sieder-Semlitsch, Benjamin Tomasi, Gruppe Uno Wien, Noburo Watanabe, Seth Weiner, Arnaud Wohlhauser.

2016 Open Scenarios for Non-Trivial Pursuits: A three day workshop program at the intersection of Pedagogy and Performance. Curated for continent. and Coded Cultures Festival, The University in Ruins. With Julia Hölzl, Fabian Faltin, Seth Weiner, Karin Ferrari, Peter Moosgaard, Jamie Allen.

2011 – 2020 Co-founder of continent., a collectively edited journal for thinking through media. We published 20+ issues and convened events and workshops at various partner institutions and sites, like the Technosphere 2015–2018 Project, Publishing Sphere (both Haus der Kulturen der Welt), University of Basel, documenta14 Athens A-Letheia Project, Coded Cultures Festival Wien, Fundació Antoni Tàpies and Index Foundation.

2014 – ongoing

Founder and Very Artistic Director of the Palais des Beaux Arts Wien, a wireless conceptual art space and digital art commissioning programme. With Joe Hamilton, Museum of Internet, Pussykrew, Jamie Allen, Rosemary Lee, Fabian Faltin, Karin Ferrari, Peter Moosgaard, Seth Weiner. Commissioned writings by Jamie Allen, Maren Mayer-Schwieger, Fabian Faltin, Eva Maria Mandl, Erik Born.
www.palaisdesbeauxarts.at

2014 bregenz/biennale/2014 (Co-Founder and Curator)

with Rainer Ganahl, Philipp Leissing, Maria Anwander, Ruben Aubrecht, Philipp Preuss, Svetlana Heger, Alexander Fuchs, Mathias Garnitschnig, Tim Hartmann. www.bregenzbiennale.com

2014 Making Places – A imaginary map of historic artist run institutions. Commissioned by the Arts Program at Zeppelin University Friedrichshafen

2014 on_offspaces - a series of exhibitions and a publication mapping an informal history of artist run spaces in Vienna (Archiv für Gegenwart, Wien)

2014 Anonymous & Others - with Constant Dullaart, TRAUMAWIEN, Peter Fritzenwallner and Emilie Gervais (Nomadenetappe, Linz)

2012 bregenzbiennale (Co-Founder and Curator)

with Markus Proschek, Salvatore Viviano, Andrea Lüth, Peter Fritzenwallner, Maria Anwander und Ruben Aubrecht, Philip Hanich, Paul Landa, Albéert Bernàrd. Project development grant by Austrian Federal Chancellery and Regional Government. www.bregenzbiennale.com

2009 – 2013 SOUNDWWWALKS. Commissioned artists to create works for this browser based sound performance format. Performances and lectures at Experimenta Int. Biennial of Media Art, Melbourne Australia; Code Of Contingency, 319 Scholes Brooklyn NY; NIMK, Amsterdam; iMAL Brussels; WORM Rotterdam; Laboratoria, Moscow; Science Friction, Copenhagen; ISEA2011 Istanbul – www.soundwwwwalk.net

05 2012 One is the loneliest number (Google confirms),

Kunstraum Glockengasse 9 Wien
with Albéert Bernàrd, Claude Closky, Hennessy Youngman, Jesus Papichulo and Salvatore Viviano

05 2009 Sound/Time/Space – c17, Wien

with Mamoru Ukonu, Valerie Lange / Benjamin Tomasi, Daniel Lercher, Peter Kutin, Nicolaj Kirisits, Michael Fischer, Tim Blechmann und Albéert Bernàrd

01 2009 The machine becomes the idea that makes the art – c17, Wien

with Florian Waldner, Marketta Seppälä, Gordan Savicic, UBERMORGEN.com, Peter Moosgaard, Guthrie Lonergan, Franck Lays, Gottfried Haider, Luc Gross, Bernhard Garnitschnig, Albéert Bernàrd

Grants, Residencies, Acquisitions

- 07 2021 Impact Academy Studio Resident
- 03 2020 Palais des Beaux Arts Wien digital collection acquired by City of Vienna
- 2017–2021 Swiss National Science Fund Research Project
“Institutions as a Way of Life”, Co-Applicant
- 06 2018 Mythos Idylle Maisäß, Gargellen, Montafon, Austria
- 08 2017 UNIFIEDFIELD Nomadic Artist in
Residence, Davao/Ayoke, Philippines
- 02 2017 Resilience Artist in Residence, Serrinha do Alambari, Brazil
- 10 2016 Visiting Artistic Researcher, Critical Media
Lab, School for Design and Art Basel
- 08 2016 IFK International Research Center for
Cultural Studies, IFK_Akademie 2016
- 09 2015 BilbaoArte Artist in Residence Stipendium,
Vorarlberger Landesregierung
- 05 2015 Acquisition to Collection of the Austrian Federal Chancellery (BKA)
- 05 2014 Artist in Transit – Research and production of 2 Real,
Brasilia, Funded by BKA and Land Vorarlberg
- 02 2014 Berlin Artist in Residence Stipendium, Vorarlberger Landesregierung
- 09 2012 Christiania Researcher in Residence,
Christiania, Copenhagen, Denmark
- 08 2012 Triptych Tripping – Lust Gallery New York, Los Angeles, Wien
- 06 2012 Startstipendium Medienkunst, Austrian Federal
Ministry for Education, Arts and Culture (BMUKK)
- 05 2012 Acquisition to Collection of the Austrian Federal
Ministry for Education, Arts and Culture (BMUKK)
- 03 2010 Artist in Resident Culture Lab, Newcastle University, Great Britain

Das Sporadische Institut.

Kunst und Bau Wettbewerb, 2021–2025

Das Sporadische Institut ist ein konzeptuelles und interdisziplinäres Werk, das als Kunst und Bau Projekt im Rahmen der Renovierung und Erweiterung der FH Vorarlberg entstanden ist.

Ausgangspunkt der Arbeit war eine dreckige Fassade. Was auf den ersten Blick als vernachlässigter und vergrauter Gebäudekomplex erschien, erwies sich nach genauerer wissenschaftlicher Betrachtung als komplexes, lebendiges Biom aus Pilzen, Flechten, Moosen, Algen und Bakterien. Vier detaillierte Studien dokumentieren die Biodiversität dieser Fassade: Von DNA-Analysen, die eine Vielzahl von Pilzarten identifizierten, über die Kartierung von 34 Flechten- und 35 Moosarten bis hin zur visuellen und biochemischen Analyse des Biofilms. Diese wissenschaftlichen Erkenntnisse stellten die automatische Gleichsetzung von “schmutzig” mit “unerwünscht” grundlegend in Frage und beeinflussten in weiterer Folge die Erzähl- und Gestaltungsformen für das Werk.

Das Sporadische Institut manifestiert sich als mehrteiliges Werk: als Sitzskulpturen im Innen- und Außenbereich, als Künstlerbuch in der Bibliothek und als architektonische Installation an der Innenwand des Foyers. Als Konzeptuelle Intervention in der Fachhochschule fügt sich Das Sporadische Institut narrativ in dessen institutionelle Strukturen ein, beansprucht aber diese Räume für “Allianzen der Andersartigkeit”.

Das Projekt plädiert für einen Paradigmenwechsel: Statt Vielfalt als Bedrohung zu bekämpfen, schafft Das Sporadische Institut einen Vorstellungsraum jenseits institutioneller Muster und deren Reproduktion.

[VIDEO](#)



Künstlerbuch für die FH Bibliothek

378 Seiten, 32x44cm, Auflage 3 Stk. Mit Beiträgen von Dietmar Buhmann, Bernhard Garnicig, Marina Jecmenica, Diethard Mattanovich, Veronika Pfefferkorn-Dellali, Roman Türk.

Ein Einführungstext auf Englisch und Deutsch, vier Naturwissenschaftliche Studien sowie eine Textsammlung zu Studienzwecken mit Texten von Bernard Rudofsky, Mary Douglas, Hélène Frichot, Anna Lowenhaupt Tsing, Brian Dillon, uvm.



Das Künstlerbuch ist für die FH Bibliothek konzipiert. Der Stoff für den Einband und der sogenannte "Schmutztitel" wurden vor der Renovierung mit Dreck der Fassade präpariert, der sich so in das Archiv der Fachhochschule einfügt.

Das Buch beinhaltet einen Einführungstext, der von der Beschäftigung mit Schmutz und Institutionen erzählt. Er kann auf meiner Website gelesen werden:

[LINK](#)

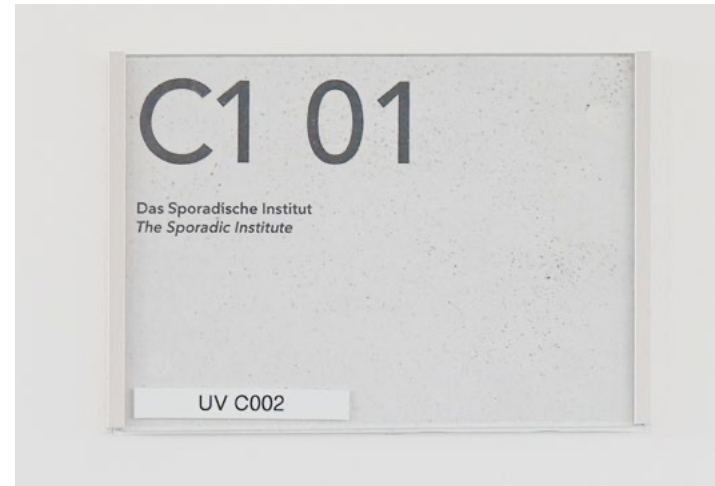
"Institutionen werden so zu einer kognitiven Infrastruktur, an die wir das Denken in Kategorien auslagern, über die wir nicht mehr nachdenken wollen. Sie werden tatsächlich zu Ablagen und Schubladen für das, was wir uns weigern, zu überdenken oder vermeiden, neu zu durchdenken, damit wir mit unserem Leben so weitermachen können wie bisher."

Installation "Waiting for Change". Aufenthaltsraum vor der Tür zum Sporadischen Institut.

Sitzskulptur: Polsterstoff, Daunen, Schaumstoff, Holz, Aluminium. 480cm x 180cm x 100cm

Türschild: Laserdruck auf Handgeschöpftem Papier, Fassadenschmutz. 21cm x 15cm

Tügriff: FDM Druck aus PLA, Epoxidharz. 5cm x 20cm x 5cm





Die Tür zum Sporadischen Institut lässt sich nicht öffnen. Der Türgriff ist eine Weiterentwicklung des Modells “Favorit” der Firma Grundmann, das im Gebäudebestand verwendet wurde.

Die Form meiner Version ergibt sich aus deren Produktionsprozess. Die Wie von Flechten durchsetzte Struktur ergibt sich aus dem “Support” Material, das im 3D Druck Prozess verwendet wird um überhängende Formen zu ermöglichen.

Diese werden normalerweise vom Endprodukt entfernt und entsorgt. Ich habe für den Entwurf eine Methode entwickelt, wie das Abfallmaterial mit voller Materialstärke gedruckt werden kann und so fixer Teil des Objektes wird.



Practices of Relation.

Doktoratsstudium der Philosophie. Akademie der bildenden Künste Wien. 2018–2025

Kunst im Zeitalter der Neuverhandlung von Deutungshoheit: “Practices of Relation” erforscht Praxen von Künstler_innen die in kritischen Bezugsformen zu Kulturinstitutionen entstehen.

Während Kulturorganisationen mit institutionellem Anspruch wie Pilze aus dem Boden schießen, stehen Künstler_innen vor der Entscheidung sich diesen anzupassen oder zu entziehen. Oder aber wir stellen die Frage nach der Beziehung zwischen Kunst und Institution neu. Die Studie mit dem Titel “Practices of Relation” nimmt die Beziehung zwischen Kunstpraxen und Kulturinstitutionen unter die Lupe und zeigt auf, wie Kunstschaffende Institutionen nicht nur kritisieren, sondern ihre Form und Wirkung auch für emanzipatorische Zwecke aneignen.

Der Ansatz der Arbeit wurzelt in der Geschichte des Museums als “verdinglichter kognitiver Infrastruktur” und der Konzeptkunst, die aus institutionalisierter Kunstausbildung hervorgegangen ist. So entsteht eine differenzierte Perspektive auf Institutionen, insbesondere auf die Frage, warum sie für Künstler_innen und Aktivist_innen als Orte gelten die es Wert sind, angeeignet zu werden.

Die Arbeit beginnt mit einem Überblick über verschiedene Konzepte von Institutionen und Praxis, die in neueren Versuchen einer Historisierung der Institutionskritik zu finden sind. Anschließend wird der Begriff der Institution in verschiedenen Diskursfeldern untersucht, insbesondere im Hinblick auf ihre kognitiven Auswirkungen und ihre Rolle bei der Kategorisierung von Wissen und der Produktion von Wahrheit. Das Museum als dominante Form der Kulturinstitution wird durch dessen politische Geschichte ebenfalls genauer behandelt. Anhand einer Fallstudie des “Museum of Capitalism” analysiert die Arbeit emanzipatorische Formen der Nachahmung, wie beispielsweise Präfiguration, “anticipatory representation” und Überaffirmation, die in institutionskritischen Praxen von Künstler_innen und Aktivist_innen eine zentrale Rolle spielen. Schließlich werden Cluster analytischer Komponenten für die Konzeptualisierung von Praxen vorgestellt, die nicht als Mittel zum Zweck, sondern als Ausdruck von Haltungen und Strategien der Künstler_innen verstanden werden müssen.

Im Fazit wird dieses Phänomen in einen größeren zeitgenössischen Kontext einer Neuverhandlung der Macht über Wahrheitsbildung einordnet, in dem die Anzahl von Organisationen die einen institutionellen Anspruch erheben zunimmt. Kunstpraxen, die emanzipatorische Formen der Nachahmung von Institutionalität einsetzen, werden hier zu Orten der öffentlichen Neuverhandlung von Vorstellungshorizonten und einem Modus der Subjektivierung von Künstler_innen.

“Practices of Relation” liefert einen Beitrag zur kritischen Auseinandersetzung mit der komplexen Beziehung zwischen Kunst und Institutionen und eröffnet Perspektiven auf die kritische Analyse von institutionskritischen Kunstpraxen, die diese nicht nur als opportunistische oder antagonistische Positionen verstehen, sondern auch als Werkzeuge für emanzipatorische Praxen.

Publikation im transcript Verlag bevorstehend 2026.



Patterns to Institutions.

Video, 4K, 31:34.

That architecture directs how we move is somewhat obvious—we cannot pass through a wall where there is no door. The wall exists precisely to block our passage. Less obvious is how certain architectures also pattern the way we think. Buildings are designed to evoke specific patterns in viewers' and users' minds. They embody signs we have learned to interpret, symbols we were taught to read, and myths we were told to believe. This is why the buildings of many institutions appear similar: the cognitive infrastructure they embody is evoked by the signs presented on their surfaces. This video is a collection of buildings ranging from national museums to activist tents—an opportunity to meditate on the cognitive patterns evoked by facades. Viewing it allows us to examine both the exterior structures of buildings and the interior patterns inscribed on our minds. Close attention might reveal openings where there are none.

[WATCH](#)



WHAT CAN ARTISTS DO NOW?

2022, Exhibition at Galerie Thoman for curated_by

Die Ausstellung zeigte Projekte die Seit dem Workshop „Artists Have The Answers?“ in Entstehung sind in einer für die Galerie und das Galerienfestival spezifischen Szenographie.

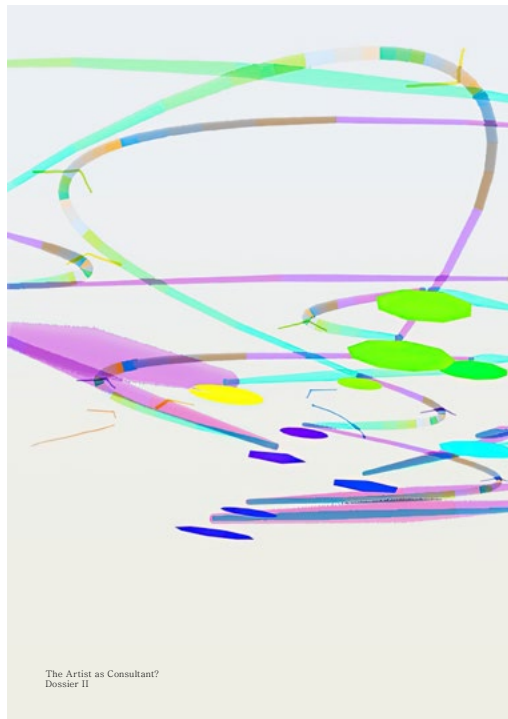
Neu entwickelte Werke von acht Künstler_innen wurden in Projektdossiers dargestellt und installativ platziert. Die Werke der eingeladenen Künstler_innen operieren an der Schnittstelle zwischen Konzeptkunst und Angewandter Kunst der Wissensökonomie. Dazu haben wir Möbelobjekte aus dem Archiv der Galerie ausgesucht, die eine ähnliche Transgression zwischen Kunst- und Nutzobjekt vollziehen. So ist ein Setting entstanden in dem die Dossiers in der Galerie gelesen und besprochen werden können.

Um die Ausstellung im Rahmen des Galerienfestivals visuell zu positionieren wurde eine strategische visuelle Oberfläche entwickelt. Dazu wurden Sprachobjekte entwickelt, die mit AI Software zur Generierung von Bildern verwendet wurden. Zur Ausstellung ist ein umfassender, von den Kuratoren geschriebener Text erschienen.

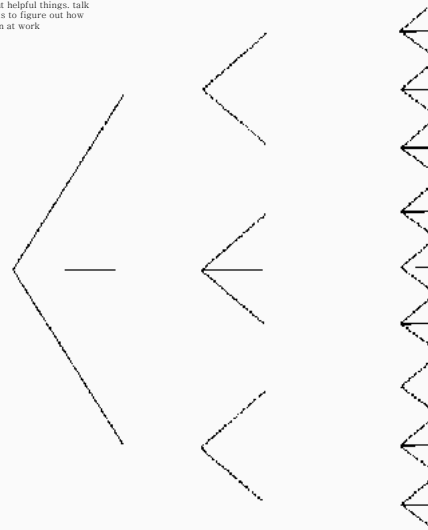
Instagram: @artistprojectgroup



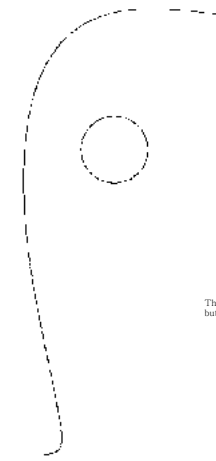
Dossier II



ask questions to make clients
think about helpful things, talk
with clients to figure out how
to have fun at work



2

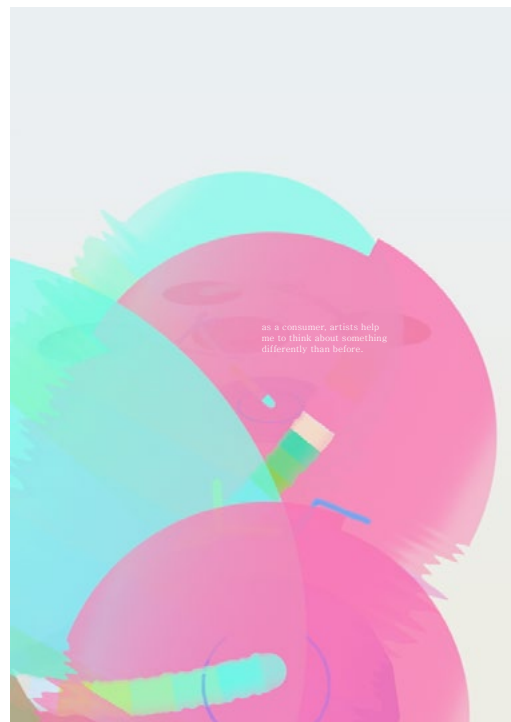


Things seem to change,
but the status quo remains.

26



Money leads you into situations
that are not fully professional



as a consumer, artists help
me to think about something
differently than before.



THE TOXIC CONSULTANCY



MARY MAGGIC

WHAT DO WE,
AS AN ORGANIZATION,
PROVIDE FOR ARTISTS?



LUCIE KOLB, BERNHARD GARNICIG

SOMETIMES
YOU HAVE TO OPEN UP
A CAN OF WORMS



ARTIST PROJECT GROUP

BUREAU OF ANALOGIES



JENS VAN LATHEM, SCOTT WILLIAM RABY, TOBIAS VAN ROYEN

@mcwww.service



MEMECLASSWORLDWIDE

SCOPE OF WORK



MIRIAM SIMUN

Alle Künstler_innen der Ausstellung haben gemeinsam, dass ihre Arbeit auf Forschung basiert und an Wirkung jenseits des Kunstmarktes und seiner Institutionen interessiert sind. Artist Project Group entwickelt Praxen von Künstler_innen als Beratungsdienstleistungen. Dieser Ansatz ist wichtig, um das Interesse und die Fähigkeit von Künstler_innen zu fördern mit den Standardmethoden der Beratungsbranche zu konkurrieren und so an Gesellschaftlichen Veränderungen mitwirken zu können. Einige der Überlegungen, die dieses Konzept aufwirft, sind:

- Können performative Wissenspraktiken eine Art von angewandter Kunst im Zeitalter der Wissensindustrie sein?
- Die Positionierung künstlerischer Praktiken als Dienstleistungen bringt uns zu der Frage „Was wird gedient und wem?“ - produktive Fragen, die es uns ermöglichen, über das Publikum (einschließlich Mäzenen, Betrachtern und Interessenvertretern) sowie über die Auswirkungen von Kunstwerken, die Rolle des Publikums und die Machtdynamik, die Kunstwerke formen, nachzudenken.
- Wir wollen, dass Künstler_innen in den politischen und wirtschaftlichen Prozessen, die das tägliche Leben verändern und bestimmen, präsenter werden.
- Welchen Einfluss haben die Standardmethoden der Beratungsbranche auf unser Leben?

Im Oktober 2021 veranstalteten wir mit mehreren Künstlern einen Workshop mit dem Titel Artists Have The Answers? und von Mai-Juli 2022 ein Online-Festival mit dem Titel „What Would Artists Do?“, die es uns ermöglichten, erste Beziehungen zu Künstler_innen aufzubauen und Werke in Auftrag zu geben und zu entwickeln (von denen einige überarbeitet und/oder aufgenommen wurden).

Miriam Simun erforscht die Beziehung zu einem Unternehmen entsteht wenn sie sich dort als Beraterin positioniert. und reflektiert sie in einem öffentlichen Audiotagebuch. In ihrer Arbeit mit einem Biotechnologie-Startup in der Frühphase bringt sie das Unternehmen dazu, darüber nachzudenken, an welcher Art von kultureller Produktion es beteiligt ist. Sie stößt auf Geschäftspraktiken und Protokolle wie NDA-Verträge (ungewöhnlich im Kunstbereich) und bietet dem Unternehmen die Perspektive eines „Künstlers“, was zu neuen Lesarten und Überlegungen führt.

Das Bureau of Analogies erforscht aktiv neue Formen rechtlicher Analogien, die für Verträge verwendet werden können. Der Standard-Kunstwerk-Kaufvertrag ist für die Art von Werken, die wir verkaufen, nicht relevant. Verträge erfordern eine rechtliche Infrastruktur, wie z.B. Gewerkschaften oder Verbände, da sonst das Machtungleichgewicht zwischen Unternehmen und Künstler zu groß ist (nicht wegen der Größe der Organisation, sondern weil inwieweit das Gesetz auf früheren Fällen beruht und Rechtsberatung eingekauft/ausgeführt werden kann)

Der Workshop von Eglė Budvytytė spricht Machtungleichgewichte in organisatorischen und institutionellen Hierarchien direkt auf einer somatischen Ebene an. Die Durchführung von Workshops wie dem ihren erfordert jedoch, dass die APG einen Rahmen für den Erfolg bietet.

Lucie Kolb und Bernhard Garnicnig schlagen Bedingungen vor, die für den Erfolg von Künstlerberatungsdiensten in einer Organisation notwendig sind, indem sie nicht fragen, was der Künstler zu leisten hat, sondern welche Bedingungen die gastgebende Organisation, die möglicherweise unerfahren in der Vergabe von Kunstaufträgen ist, schaffen muss.

memeclaworldwide wartet nicht darauf, dass die gastgebende Organisation einen Raum für sie einrichtet. Ihr unaufgeforderter Beratungsdienst für Institutionen im Kunst- und Bildungssektor bietet Kritik an der Institution und skizziert eine Methodik, mit der Organisationen die Kontrolle im kulturellen Raum des Internets aufgeben können.

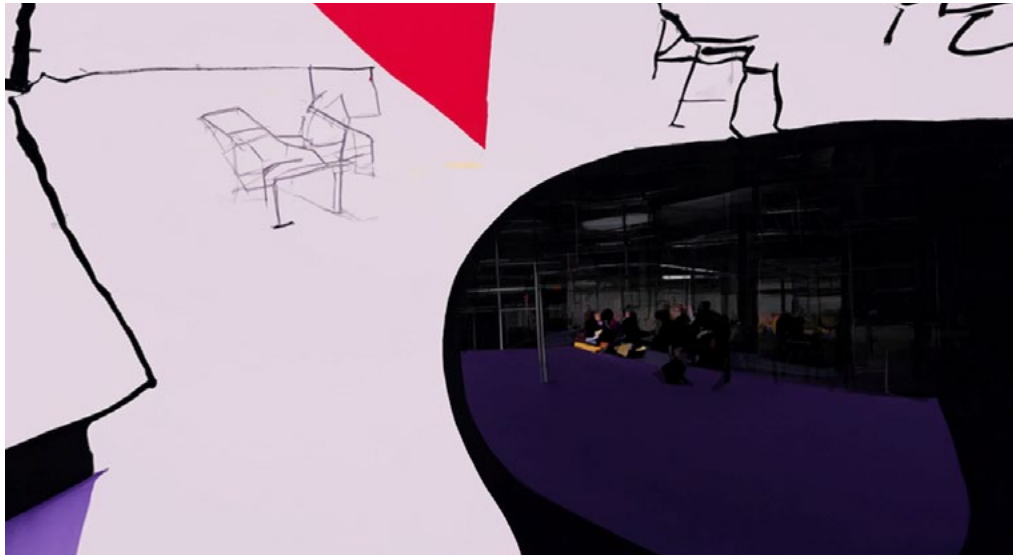
Parsa Sanjana Sajid schreibt über die Unternehmensberatungsbranche und die tatsächlichen Auswirkungen des Schlagworts „Social Impact“ aus der Perspektive der Tätigkeit der Beratungsbranche in Myanmar und Bangladesch und stellt eine Verbindung zur Situation der anhaltenden humanitären Krise aufgrund des Krieges her.

Die Dossiers wurden von Seth Weiner entworfen, was an sich schon eine Beratungsdienstleistung ist, eine performative Beratung auf den Oberflächen von Künstlern, die performative Wissensdienste anbieten.

Die Möbel schaffen einen Raum, in dem die Dossiers bequem gelesen werden können, während sie gleichzeitig über die sich verändernde Rolle der Künstler und die sich verändernden Anforderungen an die künstlerische Praxis nachdenken. Möbel von Künstlern wie Franz West oder John M. Armleder werden seit mehreren Jahrzehnten von der Galerie Elisabeth & Klaus Thoman vertreten. Künstlermöbel stehen an der Schwelle zwischen Kunstobjekt und Artefakt (Armleder) und machen uns die willkürlichen oder „kulturellen“ Unterscheidungen bewusst, die zwischen den verschiedenen Dingen gemacht werden, die durch künstlerische Praktiken produziert werden - wie etwa die Unterscheidung zwischen performativen Wissenspraktiken von Künstlern und Beratungsdienstleistungen.

Das Ankündigungsvideo und die Einladungsbilder sind strategisch für den Kontext eines Kunstmarktfestivals generiert und beinhalten wünschenswerte, historisch informierte malerische Qualitäten. Sie werden mit einer modifizierten Software für maschinelles Lernen erzeugt. Diese Praxis bedeutet eine Verschiebung in den Methoden der Künstler, bei der die Bildproduktion automatisiert ist, aber das Verständnis von Machine-Learning-Modellen und die Definition des Stils auf der Grundlage analytischer Vorgaben zum Werk der visuellen Kunst wird.





BREGENZ BIENNALE 2020: THE ART OF HOSTING

2020, Art Direction, Project co-curated with Marlene A. Schenk

The theme of the 2020 Bregenz Biennale, „The Art of Hosting“, is a response to the quasi-naturalised continuum of art as culture in an economy of industrial scale cultural tourism.

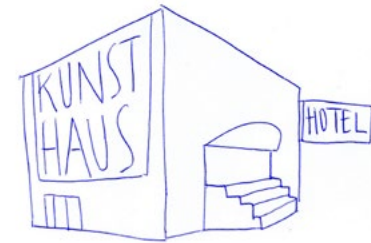
As a provocation to this continuum, we proposed the artist as a host of singular encounters between artwork and public. What would a *Biennale For One* look like?

Four artists were invited to hang out in Bregenz to conduct research and host singular encounters resulting in a number of undocumented moments.

As strategic attachments to the local context, a hotel-art-critic-in-residence was invited to write about art found in the hotel rooms where he stayed. The artist Marie Vermont was commissioned to create a visual framework in the form of post-apocalyptic post-tourism-collapse alpine postcard motives.

A limited edition publication was published with hand printed artists postcards, available at www.newartworldordernow.com

THE ART OF HOSTING



BREGENZ BIENNALE 2020

THE ART OF HOSTING



BREGENZ BIENNALE 2020



MHYTNIX

2020, HD Video, 22 min, Anthropocene Road Movie commissioned by ORFIII Pixel, Bytes & Film

With Karin Ferrari and Peter Moosgaard, Original Soundtrack by The New Whole

Festivals: Diagonale Graz 2021, WRO Media Art Biennale 2021, Festival del Cinema di Cefalu 2021

The element lithium plays a leading role in the production of smartphone batteries and antidepressants at the same time. Coincidence or system? m h y t n i x embarks on a psychedelic road trip into a bizarre world of exploding Teslas, smartphone occultism, trash mysticism and vaporwave. Carmen, Peter and Gustav are Millennials ripe for a digital detox and in search of the “new original”: Peter wants to know where milk and batteries actually come from. And so the three of them set off on a fantastic voyage of discovery. But suddenly Peter disappears. The last sign of life from him is a cryptic SMS: m h y t n i x. An adventure begins in the hybrid terrain of the Carinthian highlands, where dairy farming, car batteries, high-tech, crypto-economies, post-digital mythology and professional paranoia meet.

The production of mhytnix is the result of a research workshop hosted by the Palais des Beaux Arts Wien in 2019. The soundtrack was produced on an iPhone by Bernhard Garnicnig and mixed on a vintage Italian tape deck by Simone Borghi.

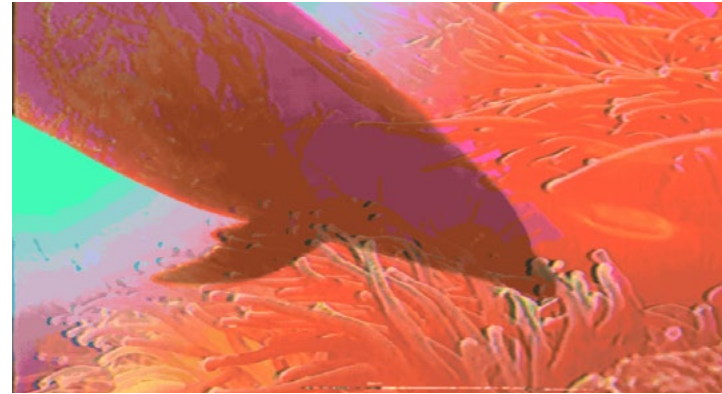
WATCH

EN <https://www.youtube.com/watch?v=Z3M9q4fvQM0>

DE <https://www.youtube.com/watch?v=xq19LHpKfDg>

LISTEN

MHYTNIX TAPES by The New Whole on [Youtube](#)



AAAA

Aalborg Anti-Artwashing Agreement

2019, Public Artwork, With Artist Project Group, Produced by f.eks (Scott Raby and Rikke Ehlers) Aalborg, Denmark

AAAA was an event-based public artwork that sought to encourage interactions between the artistic, public, corporate, and governmental interests in Aalborg's transformation from an industrial city to a cultural destination. AAAA was based on the analysis that cities in transformation are at risk of art-washing by complacent administrators and opportunistic property developers, which leads to the displacement of communities and the defaulting to canonised artist practices.

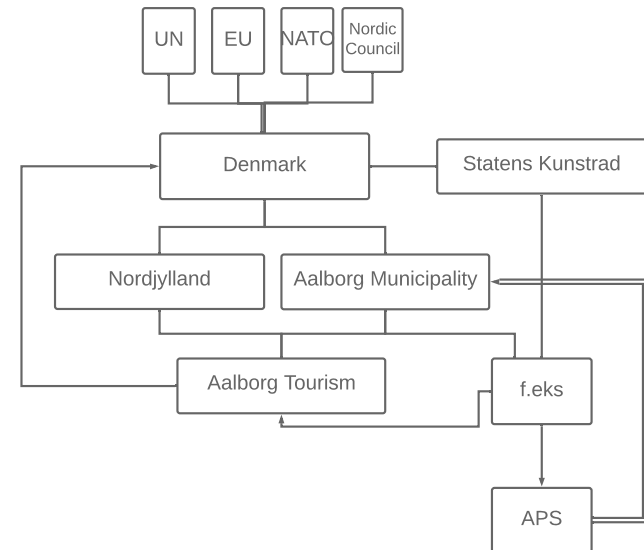
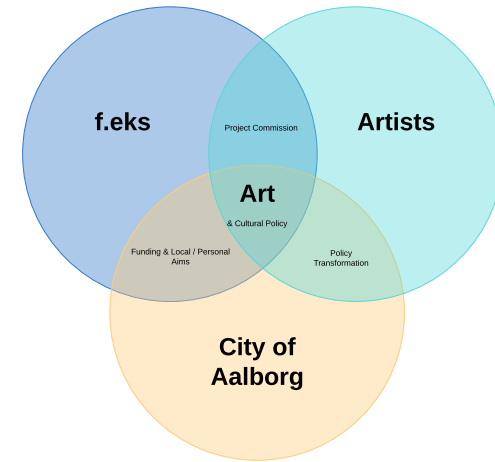
The project generated its thesis upon a detailed institutional analysis of the stakeholders interests at a national and local level. Furthermore, it hooked into two points of local history and their economies of exploitation for location marketing. One is the history of Aalborg as a maritime city with its current practices of re-marketing this through imagery of classic yacht racing. The other is of Aalborg as marketing itself as a center for policy innovation, as it was the host for the first international sustainability cities agreement (The Aalborg Charter, 1994).

After this analysis, a conversation and mediation process began. The project team forged links between f.eks as a production platform and local artists in Aalborg who had until this point been excluded from municipal cultural policy processes. Heisteringer and Garnicnig established a common understanding of the need for artists to engage actively with legislative processes of cultural policy to push for a change from concepts of innovation to concepts of maintenance and care.

They then strategically over-affirmed the need of the municipality to create images of renewal and innovation and that fulfill the requirements of location marketing directives. The artists staged a sailboat journey along the scenic shores of the Limfjord in Aalborg's center. Sailing the three mast schooner under the flag of 'SV Policy Transformation', a workshop and discussion with all participants took place on the deck, ultimately ratifying the Aalborg Anti-Artwashing Agreement. The collective voyage landed in the harbour and dramatically staged the delivery of a scroll signed by hundreds of stakeholders to local legislators.

The project yielded an unexpected long-term result. The AAAA branding developed in the process was taken over by the newly established local arts network (<https://aaaa.network>) and remains the spearhead of artistic critique towards urban innovation and renewal projects hurting local communities. This group has now become a vital and independent part of the cultural policy process in Aalborg, which came just at the time when a paradigm shift needed to take place due to the collapse of the international tourism industry.

The project weaves together 1000 years of history, reaching back to viking settlements, industrial heritage and the particular local sprawls of contemporary capitalism – such as cruise ship tourism and real estate developments – to create a narrative backdrop for a performance taking cues from publicity stunts and activist interventions.





Brand Presentation



Strategy workshop



Policy Proposal Workshop aboard SV Policy Transformation



Boarding SV Policy Transformation



Handing the Aalborg Anti Artwashing Agreement to council member Christina Halkjær

memeclassworldwide

2018–ongoing, Research and Workshop Framework, Critical Theory Production

With Ramona Kortyka, Mateusz Dworczyk, Juan Blanco

Muthesius Kunsthochschule Kiel, Kunstuniversität Linz, HGK Basel, Galeria Santa Fe, Bogotá

memeclassworldwide is an autonomous class that started to unfold from within the art academy in Kiel, Germany. Based on the Internet as a reference space, the class investigates post digital phenomena across their aesthetic, social and political dimensions, and is integrating these investigations into practices of teaching and exhibiting. memeclassworldwide is becoming a decentralized curriculum that seeks to advance the conversation about the relation between art education and contemporary art practices, which are primarily inspired by cultures born on the internet. What narratives of artistic practices and art education are we telling each other? Can we synchronize the canonized practices and narratives currently taught in art school with the motivations, skillsets, and inspiration that current and future generations of students take from cultures that are endemic to the internet? To which extent is today's middle European, post-Bauhaus art academy in embrace or resistance of the transformative power of the internet? How does the Art School negotiate the changes to artistic and activist practices in relation to its central concepts? Who is writing the theory and narratives of art practice in hyperconnected late-stage capitalism?

memeclassworldwide is an ongoing development of a critical curriculum for anti-disciplinary research and workshop situations that seek to create the space and time for conversations around merch, myth, and memes in relation to what artists do with today's tools and conditions.

WATCH

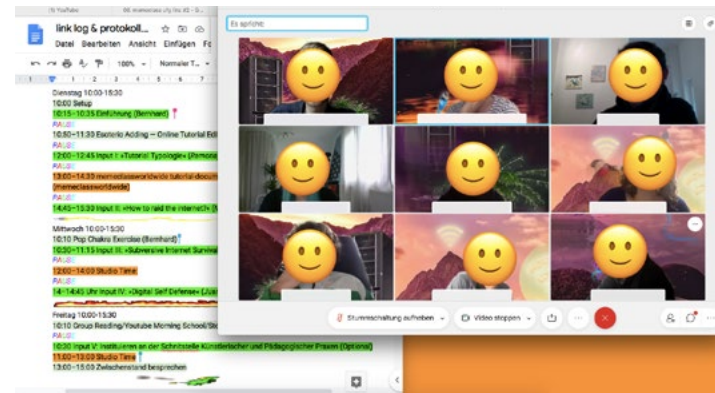
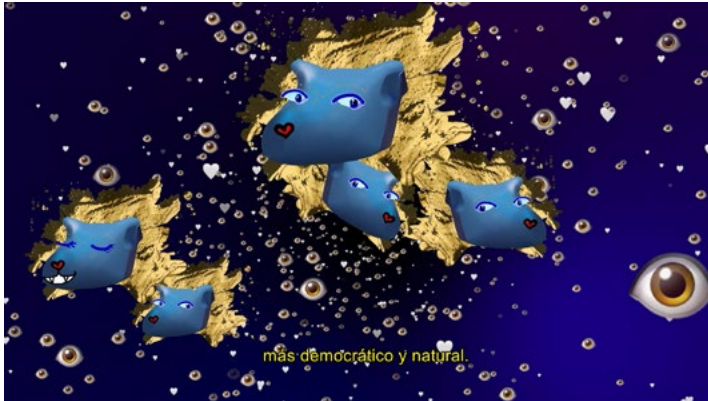
<https://www.youtube.com/watch?v=-oNs8N2WDj8>

READ

<https://www.artandeducation.net/classroom/413615/memeclassworldwide/>

SHOP

<https://www.no-talent-shop.org/memeclassworldwide-publication/>



»memeclassworldwide: curriculum«

A snapshot of memeclass methods as conceived
at the memeclass research retreat 2019

Esoteric Adding

The internet experience leaves us atomized, fragmented, and hung over with the illusion that we are uniquely addressable individuals. Esoteric Adding attempts to shift online aesthetic experiences from Ego to Eso. We gather round in a circle and share stories usually kept private: reports of paranormal activities, admitting to guilty pleasures, and tips for what channels help to sleep. By sharing our interface habits and browsing histories, we connect among each other without interference of ad-tech content curation algorithms. Because after all, one is the loneliest number. This conversational unit is based on trust, respect and openness – sharing needs caring.

Merchcraft (a.k.a. Bastelverbot)

“Bastelverbot” translates to a prohibition of tinkering as it is often found in art schools. Educational institutions canonise certain practices as art, and others as not-art, to the extent that the art school even legislates who is doing what kind of work, such as see the early Bauhaus’ bias of women being pushed to work with textiles. In this read-write-discuss unit, we study the history of powers dynamics with which art schools wield canonising force over their students. From that, we interpolate what forms and practices we want to see in post-Bauhaus era academies. Together, we speculate how practices and artifacts originate from a hyperconnected place where styles and tools are liberated from any roots in colonial modernism. We model how artists can build sustainable practices with merch and media as we seek for delightful manifestations of ideas among planetary flows of materials.

Meme Magic & Myth Making

We have all been there: that weird corner of the internet where conspiracies and alien life forms run wild. Where social and biological theories grow alternative facts about the universe and the forms of sentience that might inhabit it. How do we always end up there, whenever we spend those couple of waaay-to-late night hours on the web? What algorithmic biases and machined coincidences take us to these places? Or are conspiracies just an effect of interfaces that engineer our emotions to increase platform engagement? Because after all, nothing is worth more than an angry social media user. In this research and discussion unit, we look at algorithmic agents and the semiotics of online activism. We allow ourselves to flow with the channels that stream mystical undercurrents on planetary energy networks. How do movements manifest through memes, and what are the new myths of the digital native?

MMCW Computing and Programming Lounge

Web-based art and web-design are entangled in multiple ways. Artists and designers often are among the experiment with the ever-changing stack of available tools and toys. At the same time, they also rely on these skills to generate income that sustains their practices and lives. In this studio unit, we advance our awareness of trending aesthetics, emerging programming languages, and cultural theories which can de-code the context in which we work. The computing and programming lounge is a co-learning space where we improve skills by discussing and practicing the possibilities of various code-based environments in which we create new narratives and aesthetics. Participants are asked to introduce their personal interests, passions and motivations. At the end of the semester we plan to launch a collaborative web-project.

outside

The “outside” class takes us away from keyboard and into convivial modes of perception, commotion and conversation. We move our bodies of knowledge into unplugged environments to retune our brainwaves and reload our senses. We seek a place beyond the artificial dichotomies of nature/culture, ecology/technology and cats/dogs. Let us care for ourselves so that we can care for each other. Breathe deeply, laugh out loud. no fomo.

Old Media Arts

By now (2020), the internet has sprouted multiple distinct forms of aesthetic practices. Of this multitude, two have been, and will continue to be, thoroughly absorbed as art history by the institutions and industries of contemporary art: net.art and post-internet art. Themselves non-linear predecessors to each other, they are by now fully historic genres preceded by electronic art and new media art. Those, again, exist in a genealogy of tools, theories, people, and institutions. In this collaborative research unit, we study the institutions, canons, networks, techniques, practices, and theories of these periods in a student-led and expert-backed inquiry. By re-tracing each of our own histories of perception, we use the wealth of resources available online to take deep dives into art historical rabbit holes and contextual study of exemplary artworks. Alongside all this, we think reflect on the methodologies of research. How do we process information as knowledge? And how can we contribute to perpetually re-write multi-vocal art histories?

YouTube Night School

Where memeclassworldwide began. We gather around a electric liquid crystal light emitter and watch videos. Best viewed between dusk and dawn.

Esoteric Videocall

Due to the drastic changes in teaching video conferencing became the new normal. While everyone is talking about functionality or data protection of the different providers, we would like to broaden the discussion and look at the situation from a different perspective, because as it turns out: video conferencing is far less futuristic than Sci-Fi films have promised us. Our voices/mimiks are always in a delay and the presence of some participants just fades through bad connection or other open tabs in one’s browser. Now it is time to get a deeper minded connection through the digital classroom (1) by going on a permitted screenshot stalking Safari to find the silent observer; (2) by finding exit strategies to flee from the worst online conversation in the future and (3) by crafting Anti-Amazon-Amultets, because for one thing is certain: The university will not teach us how to protect ourselves from Jeff Bezos.

The Technosphere Dialogues II

2017, HD Video 48m01s

Editing and Camera with Nina Jäger

Production Residency, Vorbrenner.org, Innsbruck, April 2017

Exhibition and Installation at Haus der Kulturen der Welt, 2018

continent. (a.k.a., „The Harry Tuttle of Online Publishing“) thinks of itself as a vehicle for research and scholarship by other means, and as such we try, with each issue to detourne and modulate the assumptions of the ‚back‘ and ‚front‘ stages of publishing. We also seek to render palpable the hands, eyes, minds and care that go into these endeavours.

During the Anthropocene Curriculum Campus April 2016: The Technosphere Issue at HKW, we were fortunate and favoured to have recorded paired encounters, discussions and interviews with some of the accomplished participants. The audio recordings we made there are vibrant and full of the life of thought, they are charged by the collective and individual experiences of an intensive ten-day seminar and workshop series that comprised the event.

The single channel video-as-issue is based on these materials, echoing the different voices that were captured and transcribed. At the same time, it is an attempt to abstract from the situated relationality of these conversations, that is consciously kept and hopefully saved in the raw format of the transcripts we have provided for download below, dear reader.

In Gulliver's Travels Jonathan Swift describes a project at the Academy of Lagado, where scholars carry around bags full of things to show each other, in order to have conversations together. It is „a scheme for entirely abolishing all words whatsoever“, a language that speaks with, through and by things. Within our practice of publishing-as public-making and the sharing of knowledge, rather than abolishing words, „extending the dialogue“ has required us to open our eyes and ears not only to the Other but also to other forms of being, other forms of language, to the a/verbal, im/material utterances of the things and existences that the technosphere spills out and provides. We find this extension necessary given the itinerary of technospheric endeavours at HKW, such as the 1948 Unbound event happening in December 2017, and upcoming foci on lifeforms.

We meditate here on the technology of language and the use of language technologies, in the production, mediation and publication of culture(s). From the nascence of information theory (1948), approaches to language have become increasingly analysed, tokenized, fragmented, resampled, cut-up, and (mis)interpreted. Words are irreversibly erased and omitted, predicted and interpolated—as is done when transcribing the spoken voice to the typed page. In trying to capture the essence of a conversation do we not sometimes miss what has been said, let alone what must remain unsaid? What role is played by the pauses in the ceaseless transmissions that mark our contemporary situation? Can we listen to these anew? And what relationships hold in the process of lo(o)sing words, as a poietic strategy of interposition?

WATCH

<http://new.continentcontinent.cc/continent/issues/issue-6-3-2017>



BREGENZ BIENNALE 2016: THE SUNSET AS A WORK OF ART

2016, Art Director, co-curator

For the Bregenz Biennale 2016 the curators Albert Allgaier & Bernhard Garnicnig chartered an airplane that announced the realization of 29 imaginary and immaterial artworks by Jamie Allen, Simone Borghi, Sean J Patrick Carney, Martin Chramosta, Claude Closky, Constant Dullaart, Fabian Faltin, Karin Ferrari, Alec Finlay, Peter Fritzenwallner, Michele Gabriele, Thomas Geiger, Katharina Höglinger, Barbara Anna Husar, Lisa Kainz, Lital Khaikin, Rick Lins, Romain Mader, Maria Maeser, Fernando Mesquita, Marco Rios, Lina Rukevičiūtė & Lina Zaveckytė, Driton Selmani, Lena Sieder-Semlitsch, Benjamin Tomasi, Gruppe Uno Wien, Noburo Watanabe, Seth Weiner and Arnaud Wohlhauser. They declared the sunset at the Lake Constance seen from Bregenz on the 14th of August 2016 as a work of art. The works are preserved as printed as postcards and are now circulating worldwide.

SEE THE POSTCARDS

<http://www.2016.bregenzbiennale.com>



Postcards for sale in the Vorarlberg Museum gift shop



An airplane circled the Lake of Constance announcing that days sunset as a work of art

continent.

Online Journal Co-Editor, 2011–2020

<http://continentcontinent.cc>

continent. is a media-agnostic publishing platform comprising an online journal, printed objects, and international events. Established in 2010, we are an international collaboration dedicated to Open Access publishing and promoting the Creative Commons. continent. aims to disrupt publishing practices by modeling a journal that insists on the materiality of the internet by presenting photographic essays, audio research files, video, and computer code-based projects. We regularly publish interviews with artists and theorists, as well as translations of contemporary fiction and poetry from across Europe and the leading media theorists and philosophers today.

Partners and Events:

Haus der Kulturen der Welt, Experimental Publishing Partner Technosphere Project 2015–2018

Coded Cultures Festival, Open Scenarios for Non-Trivial Pursuits, 2016

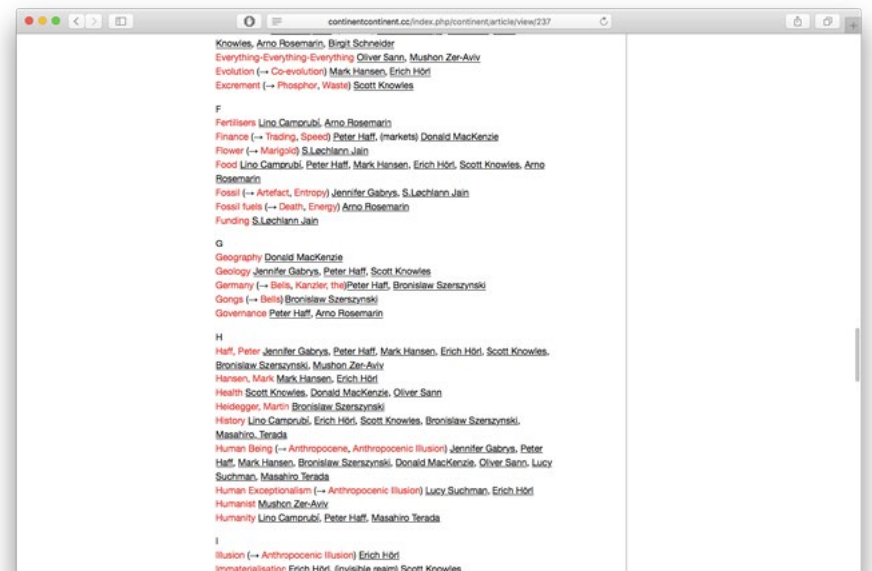
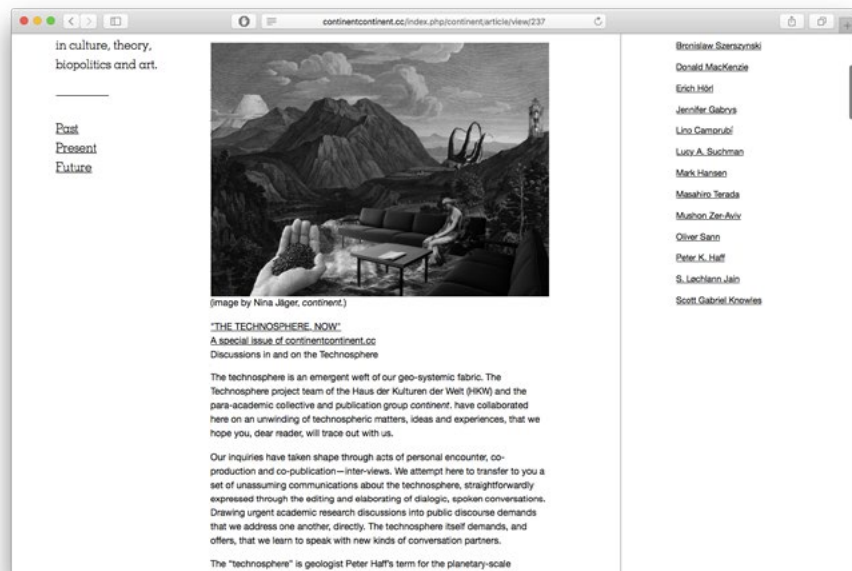
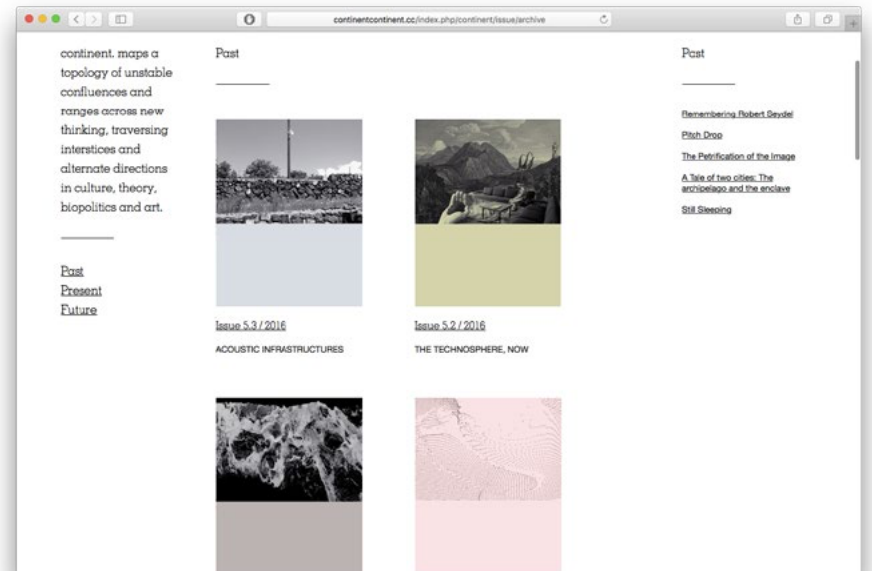
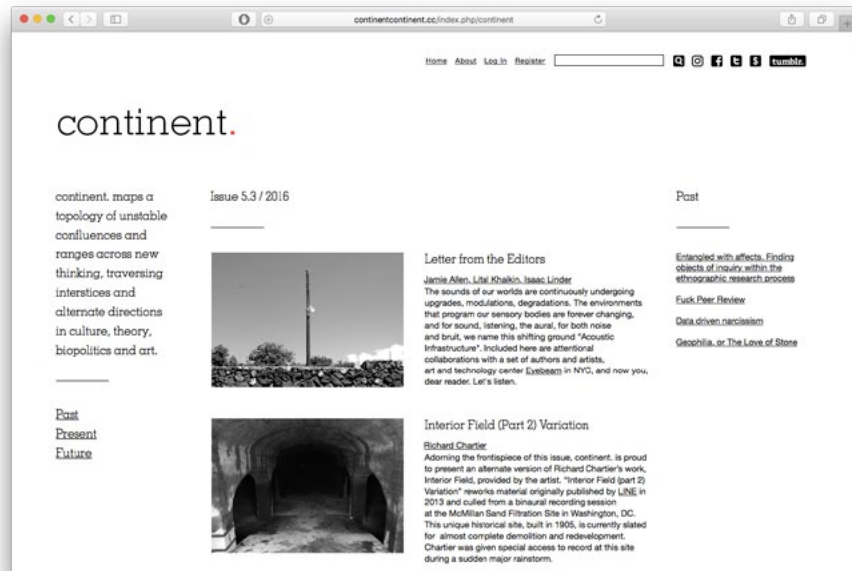
Friendship x Scholarship, Centre Culturel Suisse de Paris, 2016

Acoustic Infrastructure, Eyebeam New York, 2016

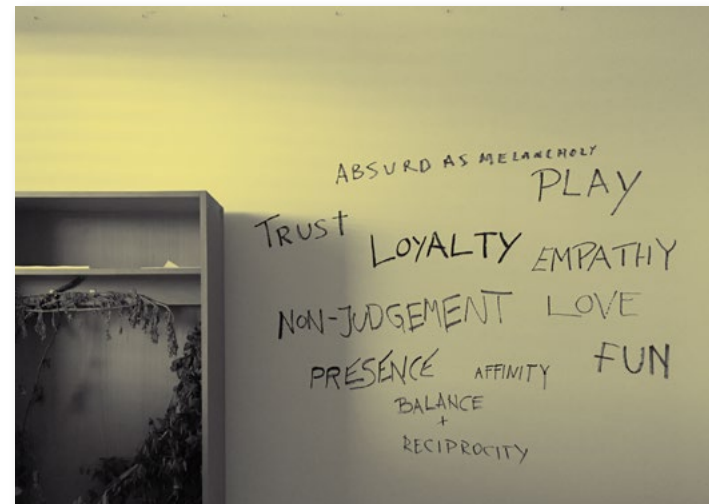
Publish and be damned? Index Foundation Stockholm, 2012

Editors: Lital Khaikin, Jamie Allen, Nina Jäger, Paul Boshears, Bernhard Garnicnig

Issues: 17



Coded Cultures 2016



Technosphere: Knowledge x Sharing
Experimental Publishing Partner. Workshop, Publication & Performance
Haus der Kulturen der Welt, 2016



Das Scheue Zebra von Vergalden

2018, Konzeptuelle Fotografie (10*15cm), Monoprint auf Papier (8, 20x30cm), Holzobjekt (30x5x8cm)

Auf einer Artist-in-Residence im Gatterhüsle bei Gargellen (1600 ü. d. M.) fiel dieses historische Foto beim Durchblättern der Hauschronik auf den Tisch. Der Abzug ist undatiert und unkommentiert und konnte keiner der chronologisch strukturierten Seiten zugeordnet werden. Ich war erstaunt darüber ein berittenes Zebra auf der Wiese gleich neben dem Haus zu sehen. Ab diesem Moment begann die bisher Stille Landschaft eine Geschichte zu erzählen.

Abgebildet ist eine auf einem Zebra sitzende, im Safari-Look des beginnenden 20. Jahrhunderts gekleidete Frau, im Hintergrund ragt die Madrisaspitze in den Himmel. Über die Hintergründe, die zu diesem Bild führten, kann ich aber nur mutmaßen. Ähnliche Abbildungen sind mir aus Modezeitschriften der Belle Époque bekannt. Dort sind sie Teil von Fotostrecken und Reiseberichten, in denen von Erlebnissen in kolonial-exotisierte Konstruktionen von Natur, Wildnis und Kultur der Südhalbkugel berichtet wurde. Vielleicht hatte hier ein Art Director eine eklektische Idee und wollte ein doppelt exotisches Sujet konstruieren? Eine andere Möglichkeit ist, dass es sich hier um das Dokument eines extravaganen Gasts auf Sommerfrische handelt. Haben wir es hier vielleicht mit einer Figur ähnlich einer Marchesa Casatti zu tun, die auch bei der Reise ins Montafon nicht auf exotischen Tiere verzichten mag?

Meine Begegnung mit diesem Bild wurde zum Ausgangspunkt dieser Werkserie „Das Scheue Zebra von Vergalden“ welche Idyllisierung, Visualisierung, Kommerzialisierung und Exotisierung des Alpinen in verschiedenen Formen in unserer Vorstellung zum Leben erweckt. Vor dem Gatterhüsle sitzend war es für mich leicht mir vorzustellen wie hinter der Steinmauer zur Wiese nur den Oberkörper und das intensive Muster des grasenden, scheuen Zebras zu sehen ist, Kopf und Beine verdeckt. Das Zebramuster fand sich auf einmal in der von der Natur geschärften Wahrnehmung überall wieder: auf traditionellen Zaunkonstruktionen und der verwitterten Holzmaserung des Hauses zeichnet es ab, wie auch auf den schroffen Bergrücken, wenn diese manchmal zwischen Wolken und Nacht im richtigen Licht zu sehen waren. Das Muster mutierte und modulierte den Blick in die Landschaft während sich gleichzeitig das Trugbild des Alpinen dekonstruierte. Auch ich war froh nicht nur Kühe und Touristen zu sehen.











Ideas Worth Spreading Again

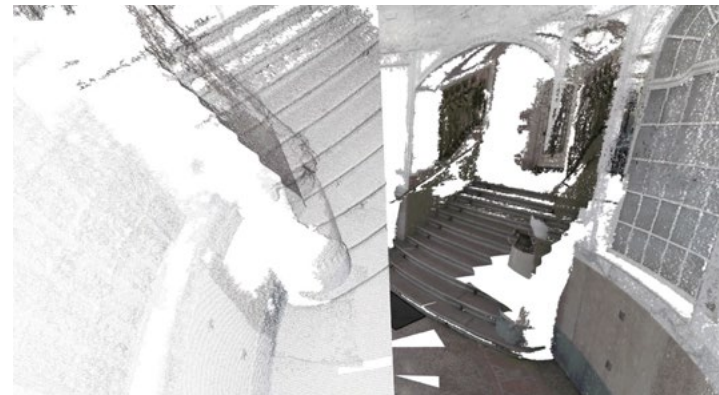
2018, HD Video, 9m44s

Mit Fabian Faltin für Pixel, Bytes & Film - Artist in Residence

Wir sehen uns Talkshows an, besuchen Paneldiskussionen und hören dabei Theorien über uns und die Welt, die uns als Neu präsentiert werden. Aber sind sie wirklich so neu? Fabian Faltin und Bernhard Garnicnig zeigen, dass auch Ideen der Jahrhundertwende durchaus etwas zu aktuellen Debatten beizutragen haben.

Dabei greifen sie auf einen Denker von anno 1900 zurück: Ernst Mach. Der Positivist und Vordenker der Medientheorie holt uns auf den Boden der Tatsachen zurück. Im Gegensatz zur heute oft und gerne im Zuge von Selbstoptimierungsstrategien propagierten Vorstellung, wir könnten unsere Realität anhand unserer Gedanken beeinflussen und sogar gestalten, vertrat Ernst Mach eine simple und bodenständige Theorie: Unsere Gedanken zeigen sich von der Realität beeinflusst. Wir sollten negativ denken, nicht positiv. Mach appelliert daran unsere Sinne zu benutzen und statt des Denkvorganges, der komplexe Sinneswahrnehmungen vereinfacht, unser Wahrnehmungsvermögen zu schulen.

In Fabian Faltins und Bernhard Garnicnigs dreißigminütigem Film „Ideas Worth Spreading Again“ entsteht aus Ernst Machs Ideenwelt, gemeinsam mit Bildern des heutigen Wien und Musik von Arnold Schönberg ein künstlerisches Gesamtwerk für die Sinne.



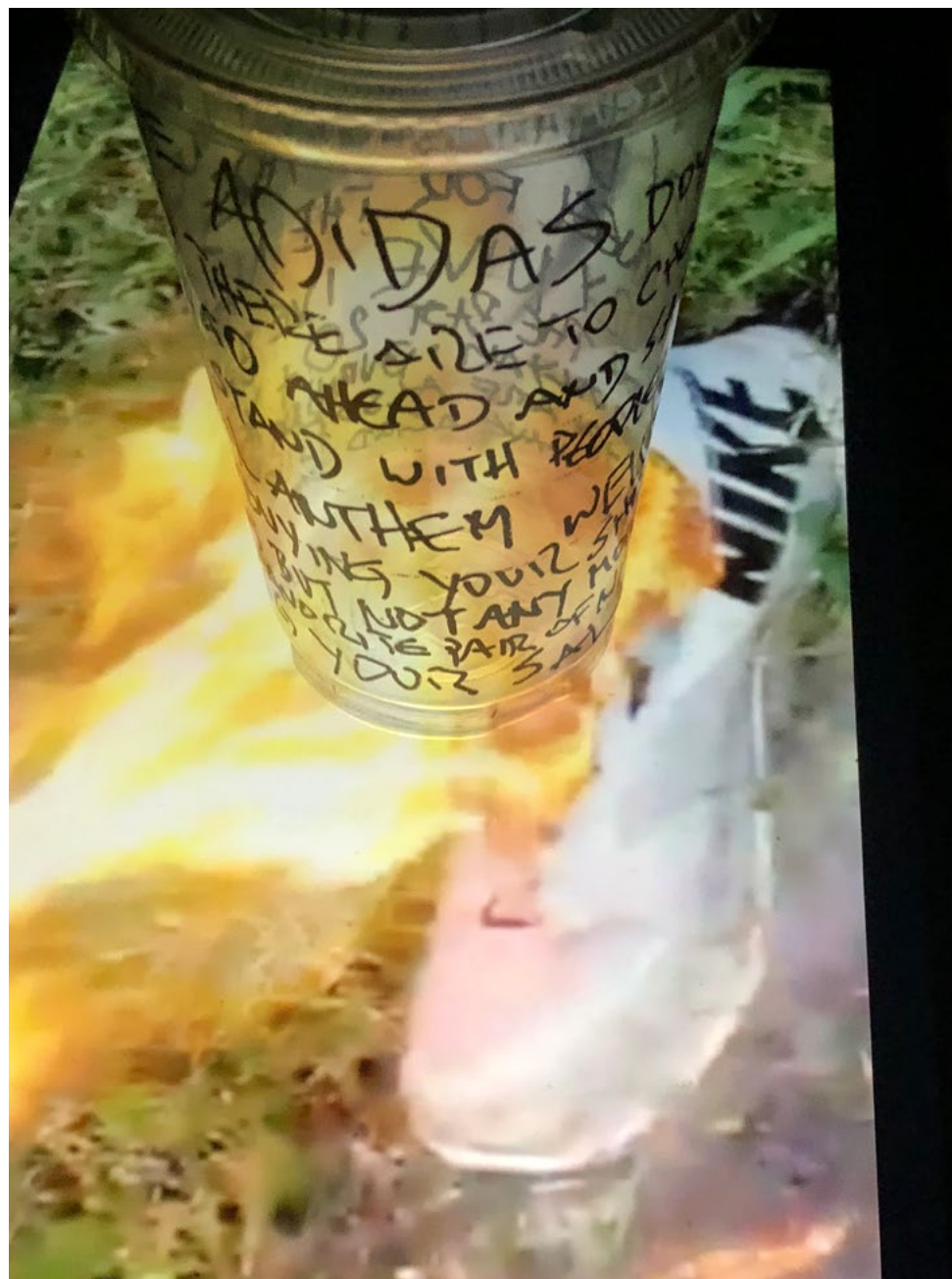
It burns my soul when you burn your sales (The New Whole I)

2018, Videoinstallation: 32" Screen, HD Video 29m, Object

i'mma enjoy. hell, i might go buy some adidas. do you know how many other sneakers there are to buy, to choose from? you're gonna go ahead, you're gonna go ahead and say hey, buy em our shoes, we stand with people who kneel with the national anthem. well, sorry nike, i've been buying you for the past 20 plus years, not any more. not only am i burning my favorite pair of nikes. you are burning your sales. have a good day.

Als Nike im Jahr 2018 eine mit Emanzipationsrhetorik überbordende Kampagne mit Colin Kaepernick veröffentlicht hat sah sich ein Teil der amerikanischen Social Media Gesellschaft dazu verpflichtet, ihre Nike Turnschuhe zu verbrennen, da die Marke nun mit dem Nicht-Trump-Supportenden American Football spieler solidrisiert hat.

Aus von Social Media Kanälen gesammelten Footage, die diese Verbrennungsakte dokumentieren, wurde diese Installation entwickelt. Das Video zeigt einen ewig brennenden Nike Schuh. Auf der Tonspur wurden die Worte des Anti-Nike-Aktivisten entfernt, nur das Knistern und Lodern der Flamme sowie ein sanftes Naturgeräusch ist hörbar. Auf einem Starbucks Becher sind seine Worte aufgetragen. Eine Euologie an den binären Ideologismus.



Supergood – Dialogues with Ernesto de Sousa

2018, Ausstellungsprojekt, MAAT Museum of Art, Architecture and Technology

The exhibition Supergood – Dialogues with Ernesto de Sousa is based on the transdisciplinary and transversal work by one of the most relevant figures in 20th-century Portuguese avant-garde. The exhibition both reviews and brings up to date Ernesto de Sousa's body of work, showing, side by side, artists from different generations and nationalities, as well as new perspectives on the political, cultural and ideologic aspects which have shaped his career for more than two decades. This way, Ernesto de Sousa's artistic and conceptual legacy is converted into a vast arena for experimentation, and a starting point for reflection on current artistic practices. Next to previously existing works, we show others which have been especially produced for this exhibition, in an unprecedented dialogue with a selection of works and documents from Ernesto de Sousa's Archive.

PARTICIPATING ARTISTS: Melanie Bonajo, Rita Sobral Campos, Vasco Costa, Simon Dybbroe Møller, Jannis Varelas, Supergood with Ernesto de Sousa

For this exhibition, Supergood has realised a suite of interventions and projects specific to the museum. Supergood established the relation of a consultant to the museum, advising it in the delicate matter of exhibiting the legacy of a socially conscious, revolutionary artist in the framework of a cultural institution in the corporate-cultural continuum.

The artwork unfolds across several platforms, formats and events: The exhibition title, the mediation program, the sponsoring surfaces, the gift shop, the opening event and a central interactive installation in the exhibition space.



Supergood

SUPERGOOD
DIÁLOGOS COM ERNESTO DE SOUSA
DIALOGUES WITH ERNESTO DE SOUSA

Ernesto de Sousa is a Portuguese artist and curator. He is known for his work in the field of contemporary art, particularly in the area of social and political engagement. His work often explores themes of identity, community, and the role of art in society. He has curated several exhibitions and is currently working on a new project that aims to create a dialogue between different cultures and perspectives.





Exercises in Transcription, Translation, Transience

2017, Text, Interview, Performance, Video

Resiliência: Residência Artística, Silo Arte Latitude Rural, Serrinha do Alambari, Brazil

Transcription of a conversation about art and trade as a poetics of relation

A performance involving the technologies of language, emotions and digital input-output systems.
Top Club, Resilience Residence Serrinha do Alambari, 2017

this is a performance about translating the artworks produced during this residence and my thinking around them into speech and text. this results in a more or less cohesive text about my work and your impressions about it. this performance is limited to me and you. i kindly ask you to type what i'm saying as i introduce my works and answer your question, in turn i will also type what you're saying. Also, this performance includes the possibility to taste Supergood Jucai, a tasty fruit product made here in Serrinha do Alambari.

B.

route to capelinha, the earth eroded, a hill. A gap. In the gap there was a fence hanging in the air. What a strange sight...site...sigh... the consequence of the residence. Resilience...the quality to adapt. To bounce back. A great way of existing. The fence. Nature and tech at the same time.

video and audio, a recording of the Dawn chorus, before the sun rises all the animals are awake and they sing a special song. From quiet and dark to an emerging sound rising, the blue, the song coming out of nothing. In the day there is already a sound. From the Dawn chorus, a new song emerges.

A recording from the perspective of a tree. What would a tree with ears would hear...a conversation, a transcription, paper in the pool, documents in still photos. Is this the technosphere Human activity as consequence of earth ...the earth# the separation between human made and nature concrete-structures-pipes-roads- and the atmosphere above us. Fortz interviews around the technosphere. In the atmosphere Nature and humans is permanently negotiated in a community like this Introducing the conversation of the technosphere into this collective conversation What does transcription sound. how does it change the conversation if the text is transcribed by other people or if the transcription is listened what text can look like outside printed and fixed form

G.

loves many parts - some more than others loves the discussion around technoculture and technosphere. intrigued by how we discuss the "techno-" and its various conversations. it seemed like a class or seminar. the sound of voice in a loop on repeat made me curious to see if the loop/repetition was the meaning of the conversation. as i was listening to nature, the dawn chorus, at some moment a bird was singing, after 30 seconds i was thinking "is it repeating itself?" - is it the same thing with the conversation loop again? our technologies are similar. who is this made by, this repetition? it was the bird. (b explains reason for loop in transcription tech)

G.

when i was a teenager, without internet, i loved music and many albums didn't come with lyrics. on the turntable in her room, i learned english by transcribing queen, the who, the doors - their lyrics in a notebook, with a lot of misunderstandings... this is poetry though, not the literal translation of sound in transcription. sometimes there were blank spaces for words i couldn't find in the dictionary. i had a cat called freddy mercury. i learned "tie a mother down" - all my friends called me the day he ceased. i had all their albums.

G.

"my alter ego is a diva".

B.

a potential book title - people who know me know i have this alter ego.

Transcription of a conversation about art and trade as a poetics of relation

A performance involving the technologies of language, emotions and digital input-output systems.
Top Club, Resilience Residence Serrinha do Alambari, 2017

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M.

dynamic barreirs. mobility. movement. question is it the real sound?

B.

it was not connected i made the connection between the sound and image the rupture between the way we build narrative between image and sound

thinking of the meaning of presentness, the state of being. beautiful piece in the swimmingpool. we can think about the accesllarationism when i think about how is it possible to live better, build communities of care

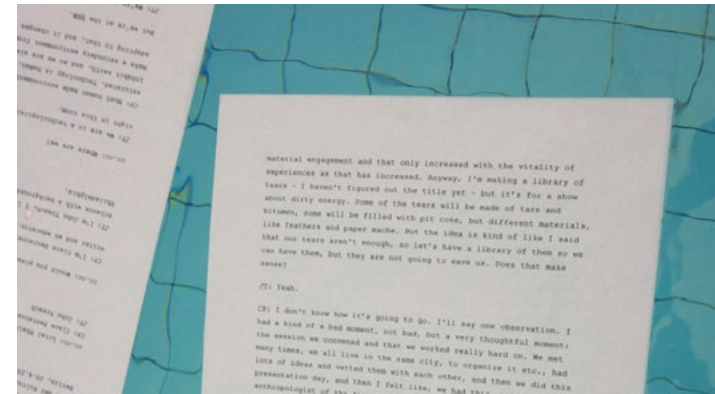
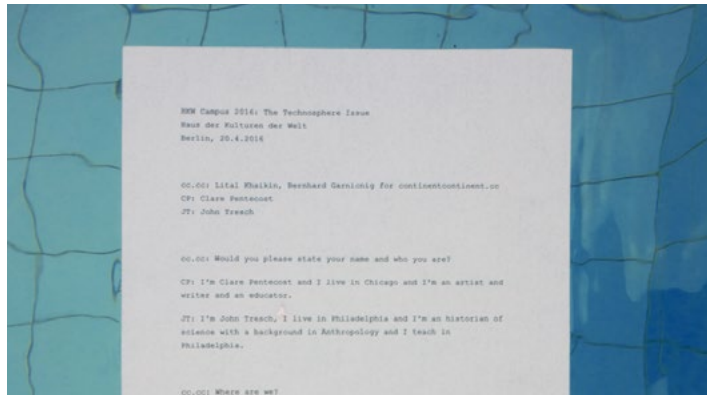
how is it possible to go slowly, for me its an exercise of hearing. resilience is ot be open to share the senf of common. what united us. between this, what zou see and what ou listen, someitmes conneted action and reaction. exercises of hearing the first is the hearing oneself is the first in the exercise of resilience. if you dont have tha tfirst step of making onnection between things and pepople, its not possible to pay attention to the common. i was thining this morning about curatorial practice that is disconnected with the meaning of care, which is connected to listening, and how to produce subjectivity and afterwards expand subjectivity / your and mine, as an island, first , and then we meet, but the movement is only possible after we pay attention to each other. i believe in the scale of you and me. and exercise of attention. and exercise of being together.

when you put the clouds in the scene it is for me connected on how to build language, because language is a kind of / we say in portugese> through the language we can offer shape to something "formar and deformar" the exercise of elasticity cahterina malabou> plastic disruption

B.

the rupture you can make through language, the language of perception, editing make the text better but can kill the art of encounter.

Videos: <https://resilience.silo.org.br/bernhard-garnicnig>



Doulos

2018, Opentype Typeface

Doulos is a digital typeface based on the hand painted title cards of Jean Pierre Melvilles 1963 movie “Le Doulos” (The Finger Man). It comes with upper case characters only, but offers alternate glyphs for each character.

Doulos is probably best used for title cards in your own moody gangster movie (perhaps also set in epic silver black and white?).



Bregenz Biennale

est. 2012

The Bregenz Biennale was founded in 2012 by Albert Allgaier and Bernhard Garnicig in the town they were born. It is a site specific intervention in the vivid cultural landscape of a small town that finds itself set idyllically at a large alpine lake. Bregenz Biennale focusses on ephemeral forms of art in public space, avoiding commodification and industrialisation but encouraging abstraction and curiosity.

2012 Salvatore Viviano, Markus Proschek, Andreas Trobollowitsch, Andrea Lüth, Paul Landa, Philip Hanich, Peter Fritzenwallner, Albért Bernàrd, Maria Anwander und Ruben Aubrecht

2014 Jamie Allen, Albert Allgaier, Simone Borghi, Sean J Patrick Carney, Martin Chramosta, Claude Closky, Constant Dullaart, Fabian Faltin, Karin Ferrari, Alec Finlay, Peter Fritzenwallner, Michele Gabriele, Bernhard Garnicig, Thomas Geiger, Katharina Höglinger, Barbara Anna Husar, Lisa Kainz, Lital Khaikin, Rick Lins, Romain Mader, Maria Maeser, Fernando Mesquita, Marco Rios, Lina Rukevičiūtė & Lina Zaveckytė, Driton Selmani, Lena Sieder-Semlitsch, Benjamin Tomasi, Gruppe Uno Wien, Noburo Watanabe, Seth Weiner, Arnaud Wohlhauser

2016 Richard Prinz, Svetlana Heger, Mathias Garnitschnig, Tim Hartmann, Philipp Leissing, Commendatore Himi Burmeister, Lisi Hämmerle, Rainer Ganahl, Philipp Preuss, Paul Mittler, Maria Anwander Und Ruben Aubrecht, Uwe Jäntsche

2018 Lina Aušra, Francisco Babo, Samuel Bich, Simone Borghi, Elena Borghi, Godomira Buroskwy, Kevin Desbouis, Damien Dion, Victoria Durnak, Jona Einarson, Stefano Faoro, Faxen, Romain Gandolphe, Steve Giasson, Akba Gurundi, Token Black Guy, Tim Hartmann, Stefanie Heine, Robert Huber, Florence Jung, Fatmir Mustafa Karlo, Stefan Klein, Marika Konstantinidou, Mikko Kuorinki, Sophie Lingg, Mmmmmegumi, José Oliveira, Will Owen, Alice Pamuk, Philipp Preuss, Anahita Rahzmi, Christopher Richmond, Valentine Ridde, Karl Salzmann, Liv Schulman, Driton Selmani, Lena Sieder-Semlitsch, Semino Spataro, Martin Sturm, Andreas Trobollowitsch, Emmanuel Troy, Salvatore Viviano, Robin Waart, Dimitri Waschkov, Noboru Watanabe, Bernhard Weber



Maria Anwander & Ruben Aubrecht











Throwing three balls in the air

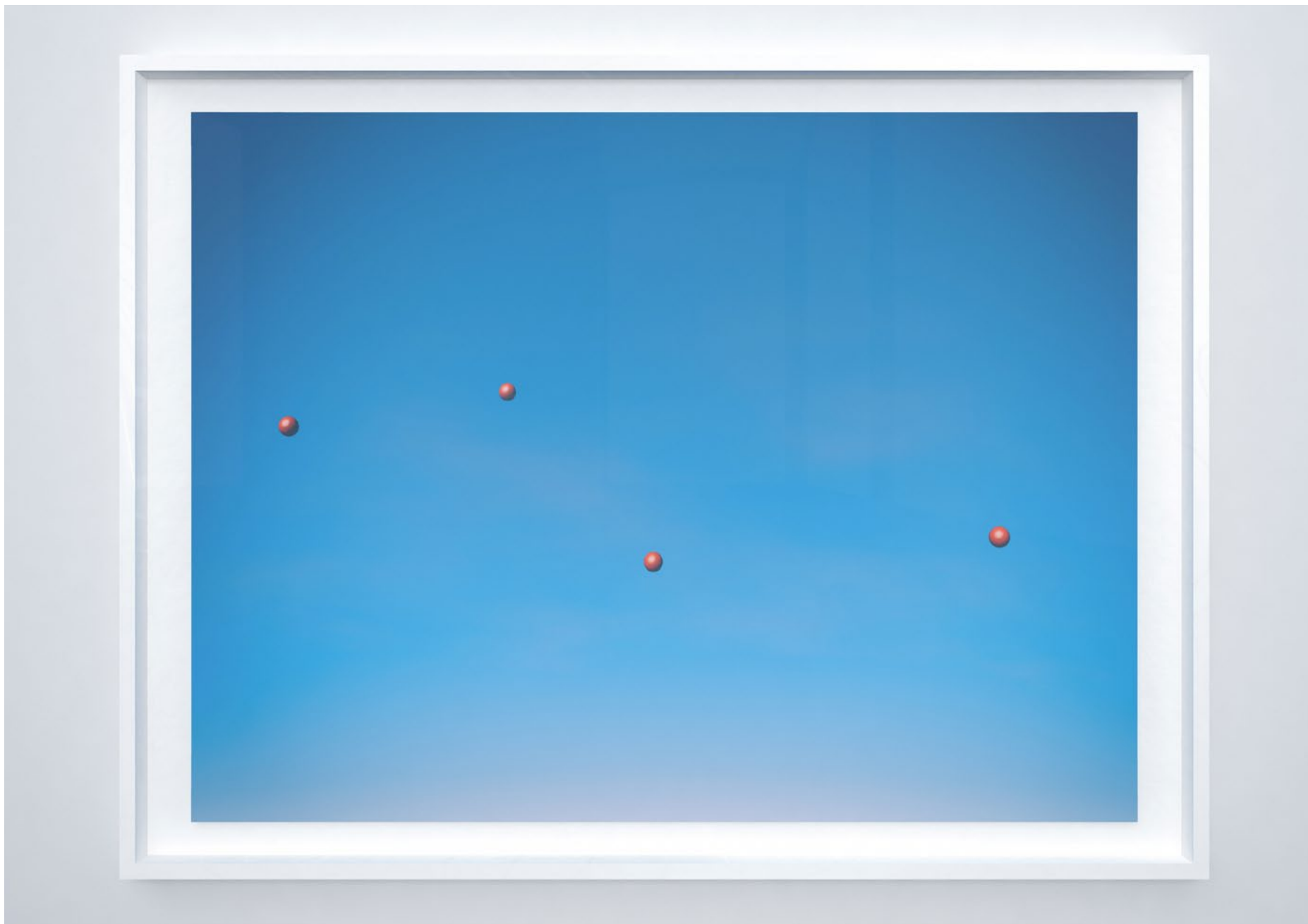
2016/2017

Throwing Four Balls in the Air to Get the Labour Output Growth in the European Union Regardless of Post-National Tendencies
2016, Digital Print, 30x40cm, Series of 3

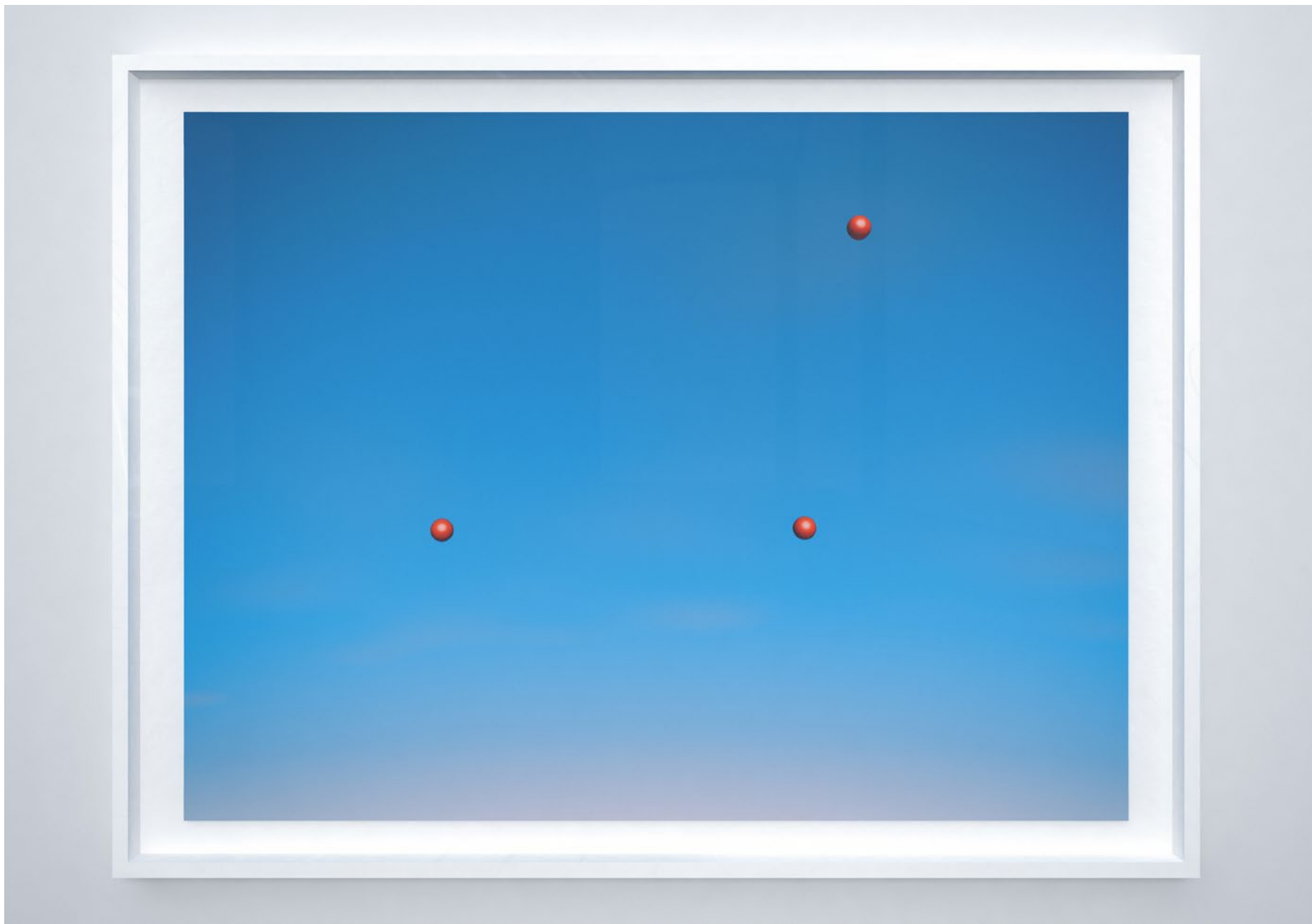
“Predicting the world with models and drawing graphs of it is like throwing three balls in the air and connecting the dots.”

John Baldessari for the generation of Big Data & Big Disillusionment. While we could still enjoy the aesthetic deviations of Baldessari's minimalist lines and triangles in the 1970s, today we look for relevant data and facts in the media simulations of spontaneity and chance. And so it seems that throwing three balls in the air is as good a means of making statements about the present and formulating predictions about the future as the complex heuristic models of statistical supercomputers, which simplify the world into a system of prediction.

Throwing Three Balls in the Air to Get the Global Ozone Layer Depletion Graph in the New Millennium
Throwing Three Balls in the Air to Get the Vertebrata Extinction Rate Chart for the next 100 Years
Throwing Three Balls in the Air to Get the Rainforest Loss in the Near Future

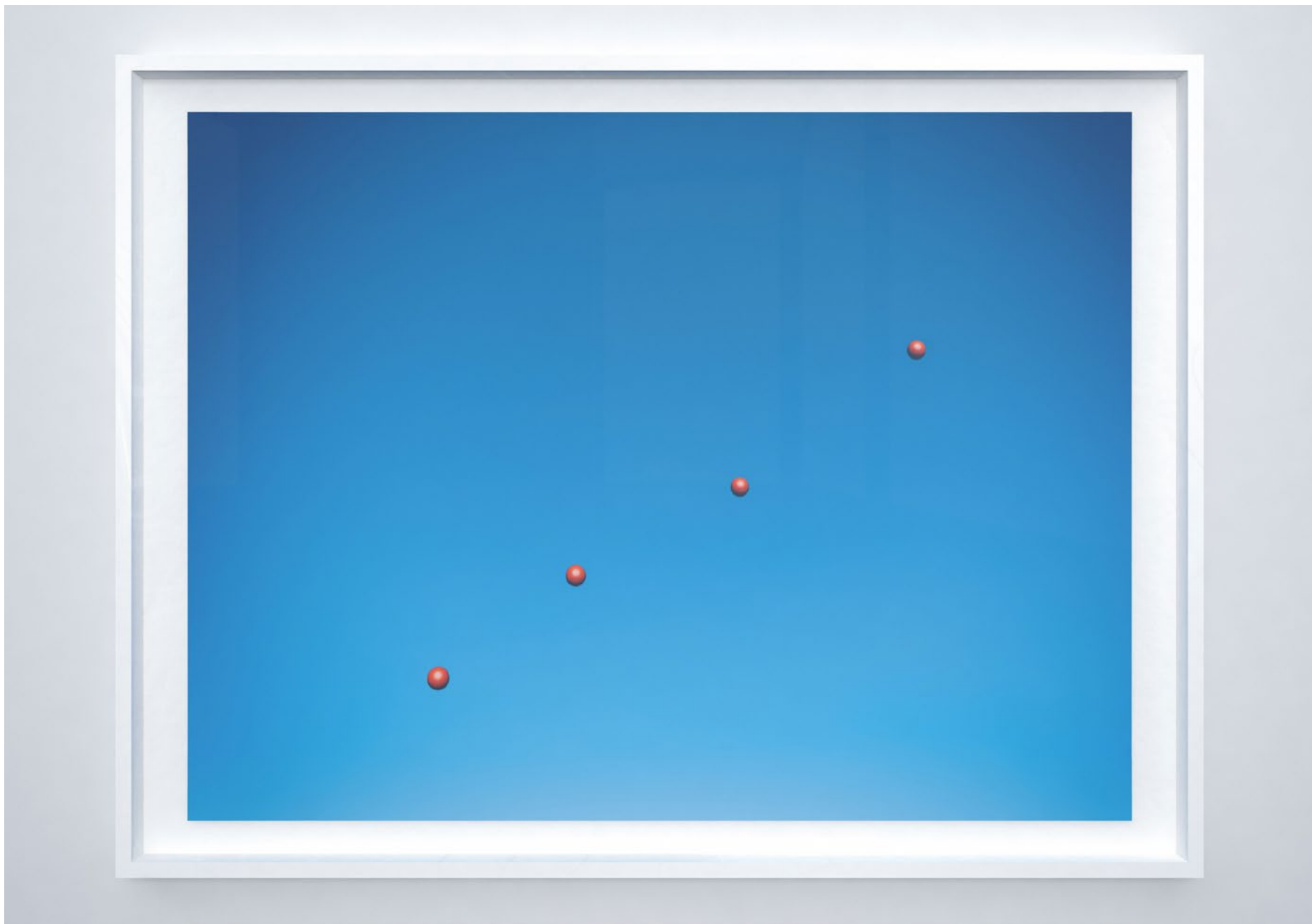


Throwing Three Balls in the Air to Get the Global Wealth Distribution Graph since the Baby Boomer Generation
2016, Digital Print, 30x40cm, Series of 3



Throwing Four Balls in the Air to Get the Median Amount of Time People Will Spend Looking at Charts

2016, Digital Print, 30x40cm, Series of 3



Supergood

2015–2018. Brand, Collaboration Framework, with Lukas Heisteringer.

Supergood is a brand for performances and products focussing on the market of cultural institutions and contemporary art. It was founded and run collaboratively in 2015 by Lukas Heisteringer (CEO) and Bernhard Garnicnig (Director). Its foundation story begins in Brazil, where the two artists travelled for pre-production of a film project. But instead of returning with a movie project, they brought the idea that a superfood bar and catering service is a better medium to work on their interests in a non-representational way. They chose Açaí, an amazonian superfood berry mousse as a central medium for its tasty synthesis of issues around globalisation and self-optimisation. The product allowed us to discuss critical-existential issues of living in the age of contradictory consciousness in a way that is life affirming and not bound to the formal questions of fine art.

Through Supergood, the artists developed the methodology of “Conflicts of Interest”: a genuine interest in the constant non-dual articulation of the irresolvability of conflicts as a prerequisite for grasping and enjoying our multidimensional existence.



FREE BETTER YOU

Supergood

SUPERGOOD

2 hours of relaxation and motivation
for a free better you

Video, HD, 2h14m

Cast: Jessyca R. Hauser, Stefanie Speiser, Pheidlim
McConigly, Annina Machaz, Gerald Benesch, Mahir Jahmal

Soundtrack: Bernhard Garnicnig, Freya
Edmondes, Benjamin Tomasi

WATCH

<https://www.youtube.com/watch?v=sB0ppoCNbkE>



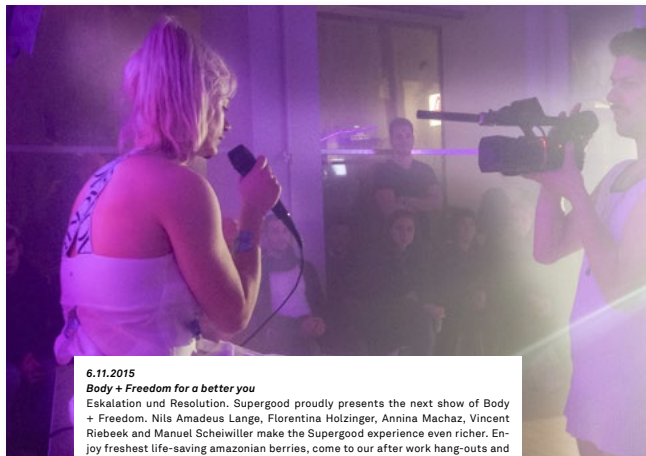
Free Better You
Exhibition, Performance
One Work Gallery, 2016



Supergood Event Catalogue

Documentation of Supergood Concept Store, November 2015

16 pages, PDF



6.11.2015

Body + Freedom for a better you

Eskalation und Resolution. Supergood proudly presents the next show of Body + Freedom. Nils Amadeus Lange, Florentina Holzinger, Annina Machaz, Vincent Riebsch and Manuel Scheiwiller make the Supergood experience even richer. Enjoy freshest life-saving amazonian berries, come to our after work hang-outs and become a Body + Freedom star! Feel the Brazilian sun shine! Creatio Continual Supergood Açai: ein Aroma so intensiv wie die Schöpfung.

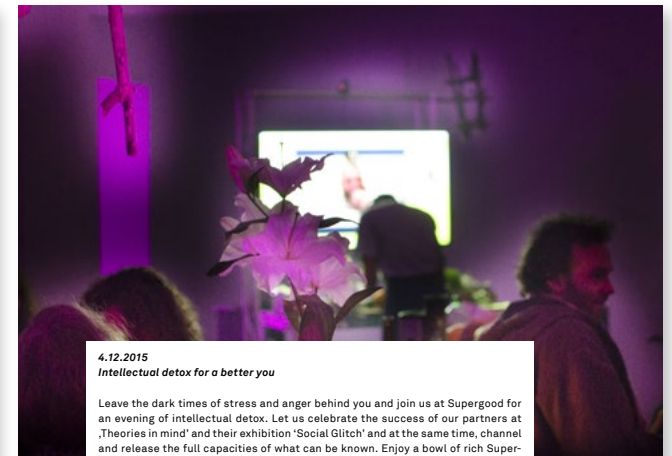
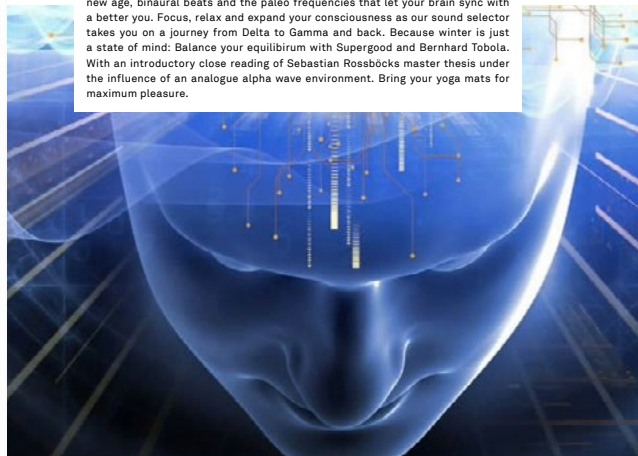


3.12.2015

Binaural beats for a better you



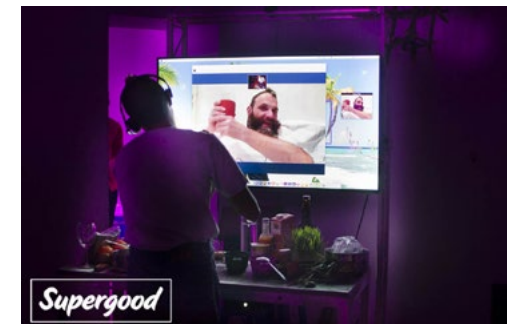
Optimize yourself after work and through the night with Bernhard Tobola and feel his sounds of mad scientisms. On this special night, Supergood serves a mix of new age, binaural beats and the paleo frequencies that let your brain sync with a better you. Focus, relax and expand your consciousness as our sound selector takes you on a journey from Delta to Gamma and back. Because winter is just a state of mind: Balance your equilibrium with Supergood and Bernhard Tobola. With an introductory close reading of Sebastian Rossböcks master thesis under the influence of an analogue alpha wave environment. Bring your yoga mats for maximum pleasure.



4.12.2015

Intellectual detox for a better you

Leave the dark times of stress and anger behind you and join us at Supergood for an evening of intellectual detox. Let us celebrate the success of our partners at 'Theories in mind' and their exhibition 'Social Glitch' and at the same time, channel and release the full capacities of what can be known. Enjoy a bowl of rich Supergood Açai or get instructions for your own special intellectual detox by artist LD Garnier. Supergood, because winter is just a state of mind!





SUPERGOOD
FREE BETTER YOU

Performance, Künstlerhaus Büchsenhausen, Nov 2016
With Medien.Kunst.Tirol





#vaporfolk #hollyvoodoo. Sponsored by Amazon Readymades.

2015

#vaporfolk #hollyvoodoo.

Sponsored by Amazon

Readymades.

Lust Gallery & Wien

Mitte Mall, 2014

Curated by Peter Moosgaard & Bernhard Garnicnig

With Zsófia Keresztes, Angus McCullough, Alexandra Hackett (A.L.C.H.),
Andreas Ervik, Stephanie Syjuco, Michele Gabriele, Pau Sampera

With technology invented to fly us to the moon we write LMAO.

After the digital natives were promised fame and success on global markets, they are now confronted with totalitarian networks and corporate structures. They turn their heads away from the screen, as content will be shared infinitely to only disappear in the clouds. Artists scattered around the globe start to look for common grounds in material culture.

The common ground between seven billion people seems that we can all share a micro USB connector. An empty coke bottle will be found in the desert sands and nomads navigate the dunes with a Samsung tablet. Global materials seem to override all phantasies of unique expression, they are consequently identified as new sources for a hyperthnicity formed on the web.

These so called “poorsumers” moved to the outskirts of physical production, re-using and infiltrating artifacts from the world of corporate mythologies. They work with concepts of the “Archaic” instead of “New”, transforming ideological waste into something magical. By processing brands and products in almost shamanic ways, a higher form of cargo is summoned: Be it future wealth, success or even art.



Amazon Readymade Pre-Order
Amazon Cardboard Box,
Speedman Filling Paper, Decofill
Padding Chips and a copy of Bernard
Rudovsky: "The Prodigious Builder"

Installation View
Lust Gallery

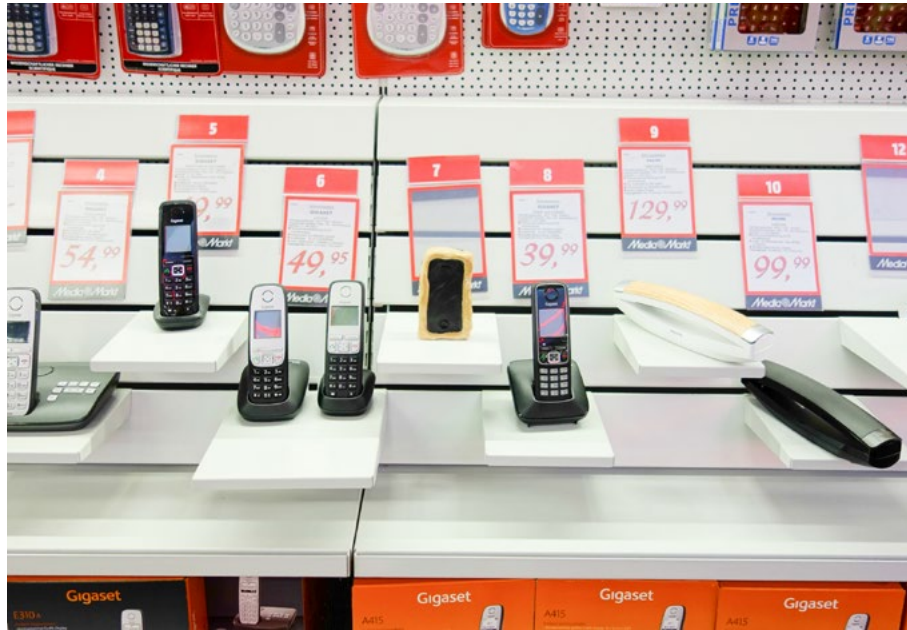




Zsófia Keresztes



Angus McCollough



Pau Sampera,
Angus McCollough, Andreas Ervik





Sponsored by Airbnb Studios
and Amazon Readymades.

amazon *Readymades*



My Holy Nacho
2013–2016

My Holy Nacho
<http://myholynacho.net>

In collaboration with Jamie Allen. Publication by
Mela Davilla Freire, Essay by Robert Jackson

A transactional and transnational art project between two artists who enjoy misunderstanding each other, using the gaps in communications via electronic media to create an artwork. My Holy Nacho is a sculptural object built from fissured transmissions and mistranslations — even the title of the work is the result of a misunderstanding: A mis-hearing of the name Moholy-Nagy in a noisy pub in Northern England; a mumbly mispronunciation in a Canadian accent to an Austrian not-so-native speaker.

What exactly is it that happens when you click the ‘submit’ button on a browser? Will a factory worker be set to action in distant land? Will a power outage be caused in a small town near a datacenter? Will the global economies be affected? Will it make someone smile? Will a long-lost friend come and visit? There is so much power in the action of a ‘click’, to move people, money, mountains, art.

For My Holy Nacho, a single object is sent to different manufacturers and workshops to have various ‘processes’ applied to it. Each process is chosen, in secret and in turn, by the collaborating artists, Jamie Allen and Bernhard Garnicnig. After 10 processes, the object — whatever it looks like and whatever it becomes — is exhibited.

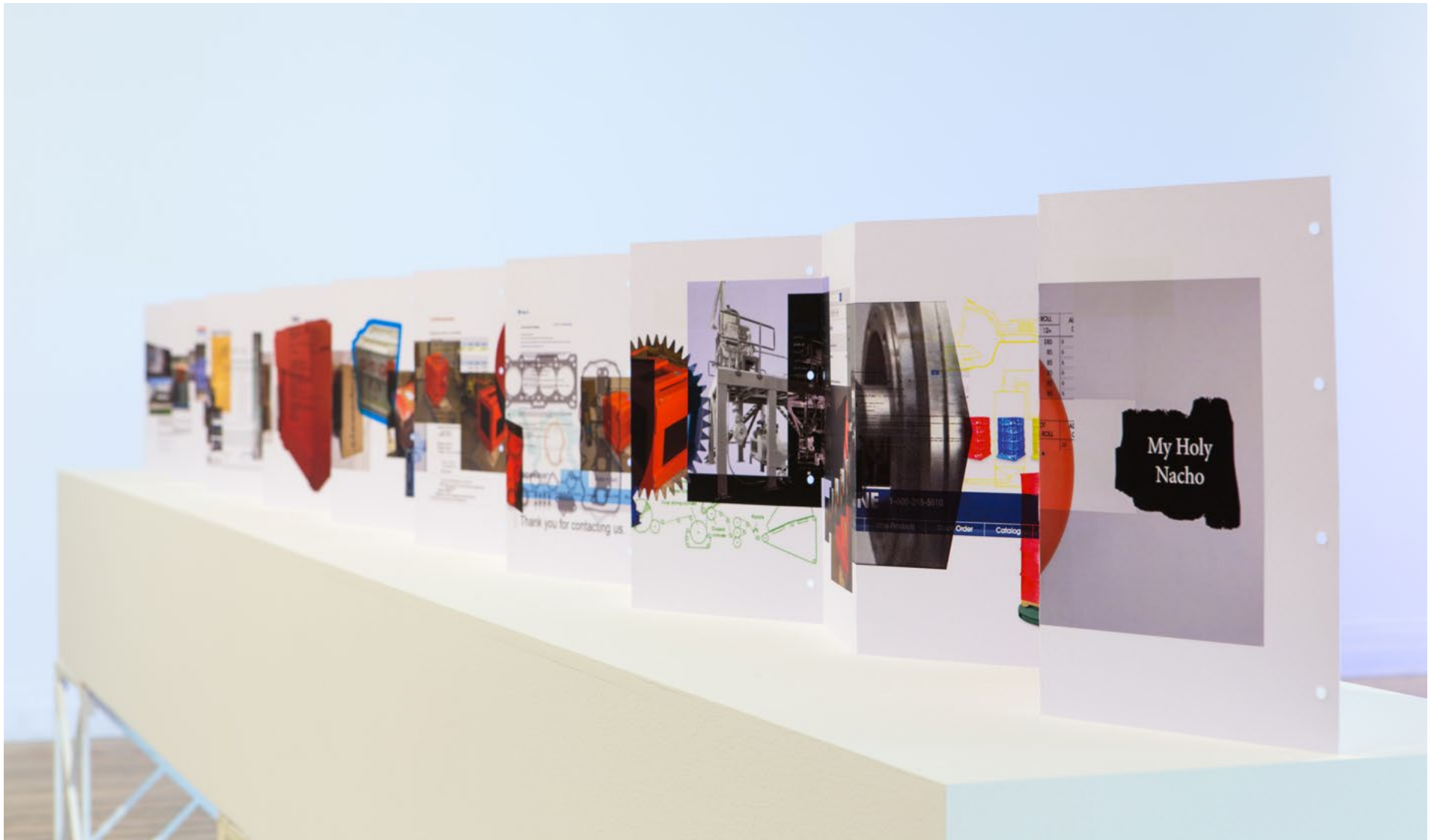
My Holy Nacho was “unboxed” and unveiled to the public for the first time in Spring 2015 at Kunsthall Aarhus. An online commission titled “myholynacho.net/order” was released in November 2015, and a solo exhibition took place in March 2016 at Kunsthall Nikolaj, Copenhagen.

My Holy Nacho was featured in the print edition Artpapers (July/August 2014), in an interview on we-make-money-not-art.com, on killscreendaily.com and on robertjackson.info

Unboxing My Holy Nacho
Kunsthal Aarhus, March 2015



Unboxing My Holy Nacho
Publication
Kunsthall Aarhus, March 2015



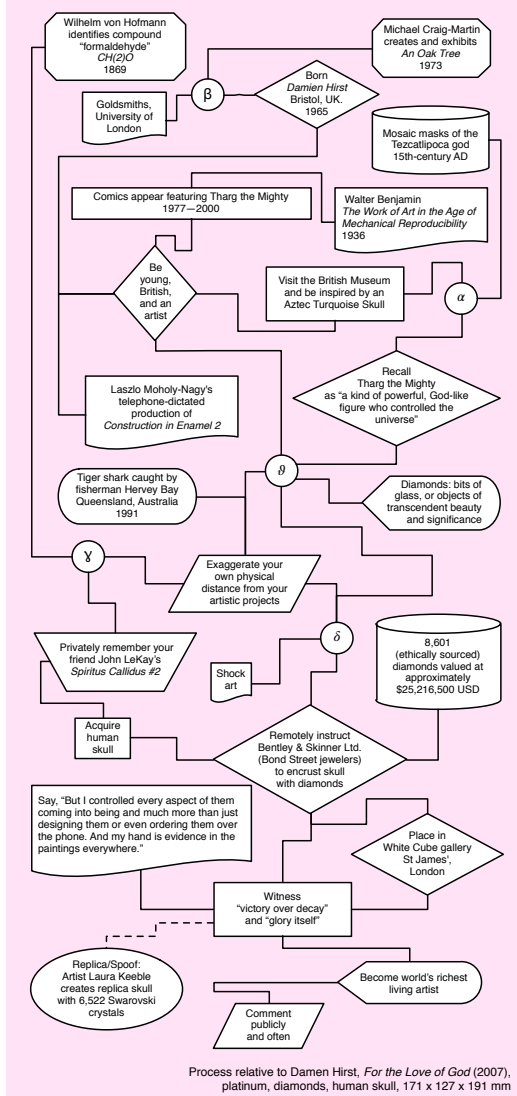
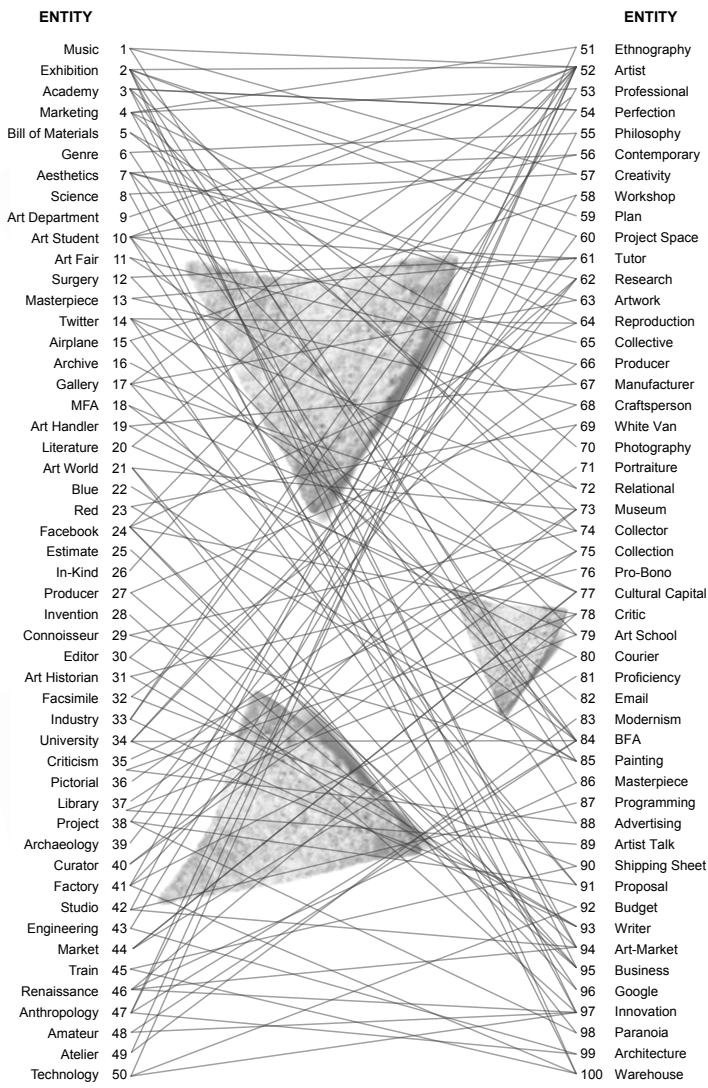
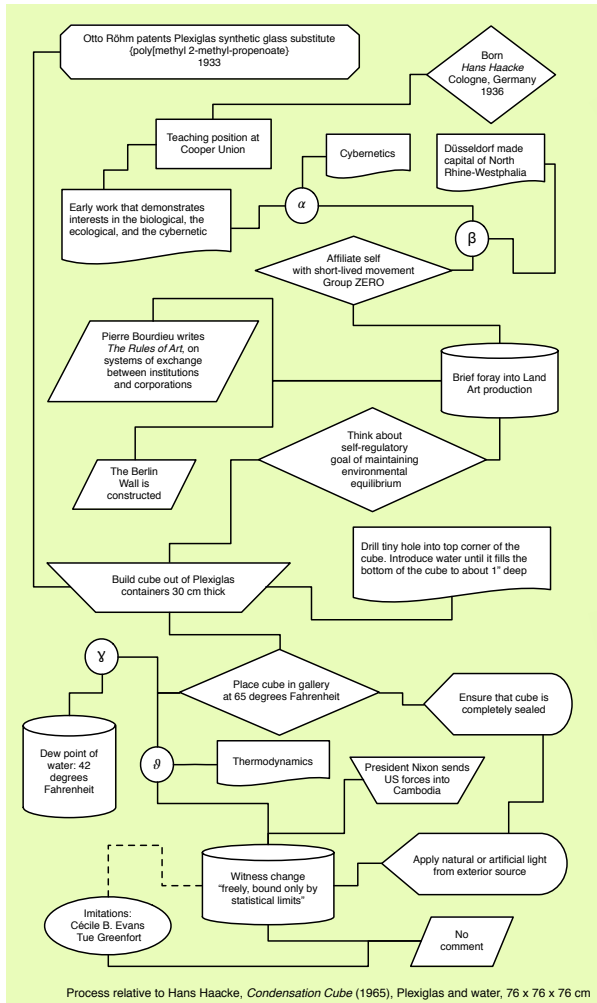
Unboxing My Holy Nacho
Video Still
Kunsthal Aarhus, March 2015



PROCESS PROCESSES

Jamie Allen, Bernhard Garnicig: MY HOLY NACHO

Research by Emily Friedman



My Holy Nacho's infographic experiments reflect ART PAPERS' interest in deploying all the means of communication and expression available to us in print. This commission is the result of collaborative, creative research. It is not devoted to "hard" data, but to processes of information acquisition and synthesis—to the very process of processing. It is an attempt to identify patterns, extracted from case studies—historical and contemporary—then congealed into transferable ideas. "Hard" or "soft," the goal here—and perhaps elsewhere—is use-value; the results are provisional, subject to further input.

—ART PAPERS, June 2014

Complex chains of material processes, begun with the click of a mouse or the pinky on a return key. Few physical processes cannot be sequenced, scheduled, or executed through a secure web form, or a quick live-chat with customer service. Industrial processes are aesthetic processes, commercial forming techniques, for-order DIY making, forming and finalising: a net of work, set to work through the Net-Work.



MY HOLY NACHO

"Jamie Allen and Bernhard Garnicnig were inspired by Moholy-Nagy's telephone pictures. They are using the internet this time but also the gaps in communications that happen via electronic media. The title of the work itself is the result of a misunderstanding: Austrian artist Bernhard's mis-hearing of the name Moholy-Nagy when it was pronounced with a Canadian accent by Jamie in a noisy pub in Northern England.

That's how Moholy-Nagy became My Holy Nacho. In this work in progress, a single object is traveling to manufacturers and workshops to have various physical fabrication 'processes' applied to it via online services. Each process is chosen, in secret and in turn, by the collaborating artists, Jamie Allen and Bernhard Garnicnig. After 10 processes, the final sculptural object – whatever it turns out to look like – will be exhibited, alongside the documentation of process and dialog with manufacturers and shipment companies."

"Actual collaboration is in many ways impossible. Collaboration is more about the love of misunderstanding and the impossibility of knowing than most people think. (...) Someone nudges ideas and materials this way or that, and then someone else comes along and nudges it some other way. That's just how bodies, brains and time work.

So the 'artwork' or object in My Holy Nacho is not what's being collaborated on, but there are ideas and processes set in motion, suggesting a whole bunch of gaps innate to (particularly digital) collaborations: the gap between actuality and language, the gap between idea and implementation, and the gap between people in collaboration. The work is 'about' those gaps as much as anything else."

Jamie Allen & Bernhard Garnicnig
Interview w/ Régine Debatty—wmmna.com

"THIS IS WHAT HAPPENS WHEN THE INTERNET BLINDLY CREATES A WORK OF ART."

J. Johnson—killscreeendaily.com

My Holy Nacho functions as a collaboration between the artists Jamie Allen (Canadian) and Bernhard Garnicnig (Austrian). The actual object of their collaboration is a physical, material, sculptural work. Beginning with an online order for a single physical item, the artists in turn select a particular material process to be applied to it. All changes are articulated through online orders, and shipped directly to following stages. Neither artist will touch or see the work until its completion, delivery and unveiling at an "unboxing ceremony" at a "gallery opening." The final work comprises the finished object as well as correspondence, bills-of-materials, invoices, and fabrication notes accounting for the art making process.

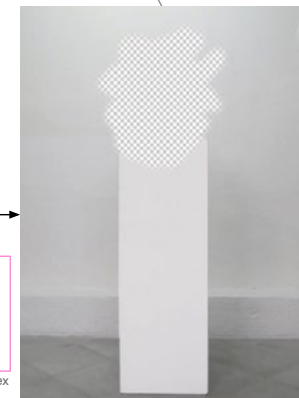
"In 1922 I ordered by telephone from a sign factory five paintings in porcelain enamel. I had the factory's color chart before me and I sketched my paintings on graph paper. At the other end of the telephone the factory supervisor had the same kind of paper, divided into squares. He took down the dictated shapes in the correct position. (It was like playing chess by correspondence.) One of the pictures was delivered in three different sizes, so that I could study the subtle differences in the color relations caused by the enlargement and reduction."

László Moholy-Nagy—*The New Vision and Abstract of an Artist* (1947)

"The unavoidable creative (...) mystifications of unpredictability take place in-between various modes of control. (...) It reminds of Cavell's most cited passage from Emerson: that is 'the evanescence and lubricity of all objects, which lets them slip through our fingers then when we clutch hardest' – of what is the most unhandsome part of the human condition."

R. Jackson—http://robertjackson.info/index

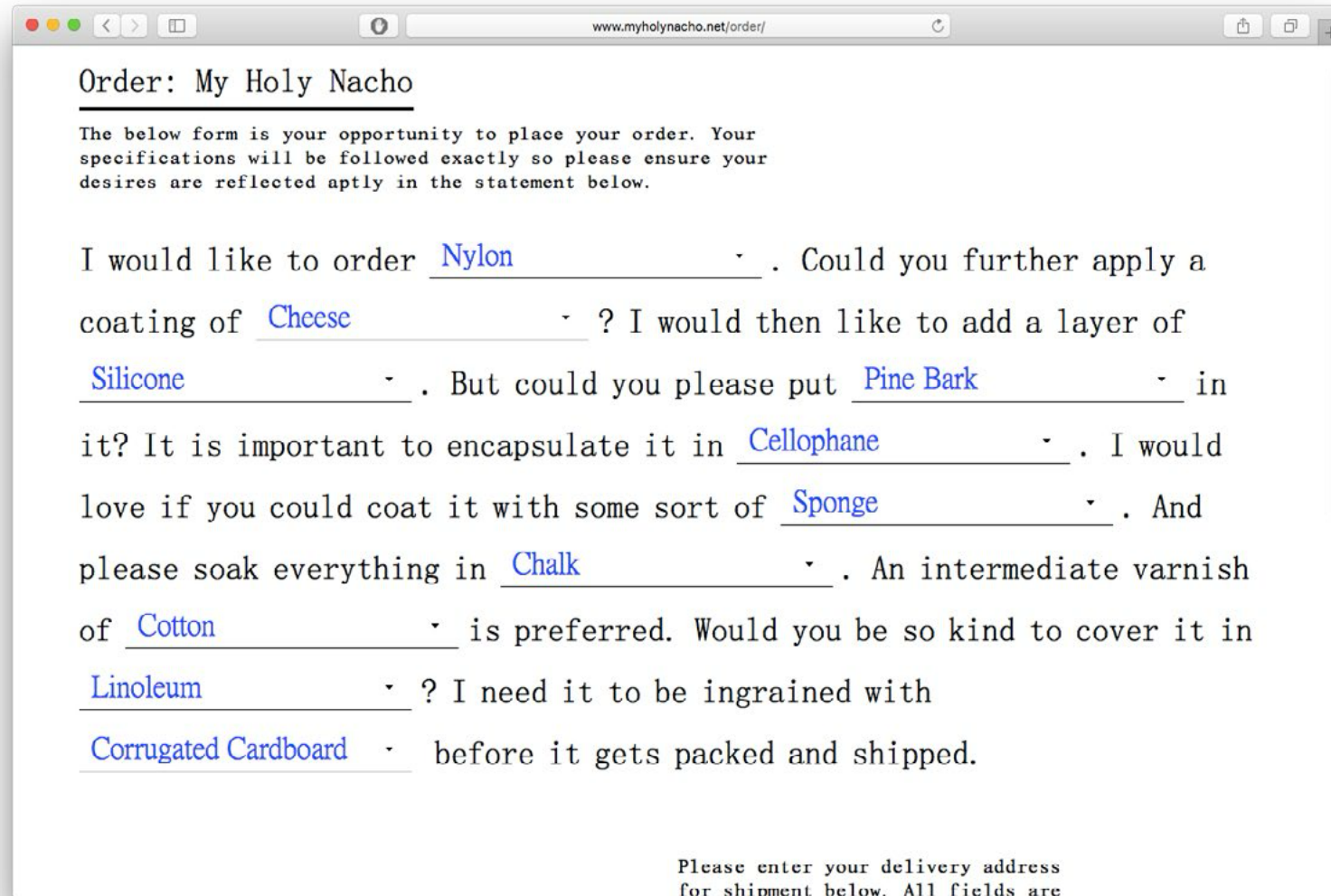
Régine Debatty—wmmna.com



myholynacho.net/order

Online Order Form

Online Artwork Commission, Kunsthal Aarhus



The screenshot shows a web browser window with the address bar displaying "www.myholynacho.net/order/". The page title is "Order: My Holy Nacho". Below the title, a paragraph of text reads: "The below form is your opportunity to place your order. Your specifications will be followed exactly so please ensure your desires are reflected aptly in the statement below." The main body of the form is a single line of text with several blue hyperlinks inserted into it, each followed by an underline and a right-pointing arrow. The text reads: "I would like to order [Nylon](#) . Could you further apply a coating of [Cheese](#) ? I would then like to add a layer of [Silicone](#) . But could you please put [Pine Bark](#) in it? It is important to encapsulate it in [Cellophane](#) . I would love if you could coat it with some sort of [Sponge](#) . And please soak everything in [Chalk](#) . An intermediate varnish of [Cotton](#) is preferred. Would you be so kind to cover it in [Linoleum](#) ? I need it to be ingrained with [Corrugated Cardboard](#) before it gets packed and shipped." At the bottom right of the form, there is a small text prompt: "Please enter your delivery address for shipment below. All fields are".

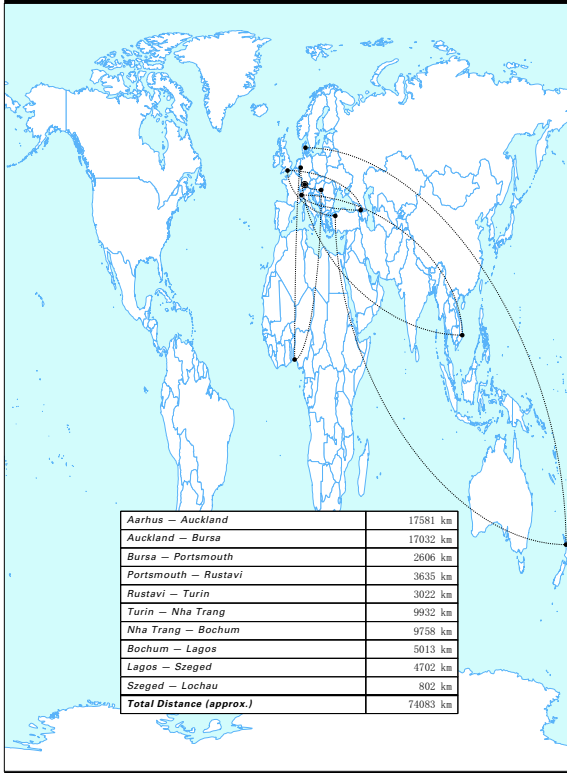
Order: My Holy Nacho

The below form is your opportunity to place your order. Your specifications will be followed exactly so please ensure your desires are reflected aptly in the statement below.

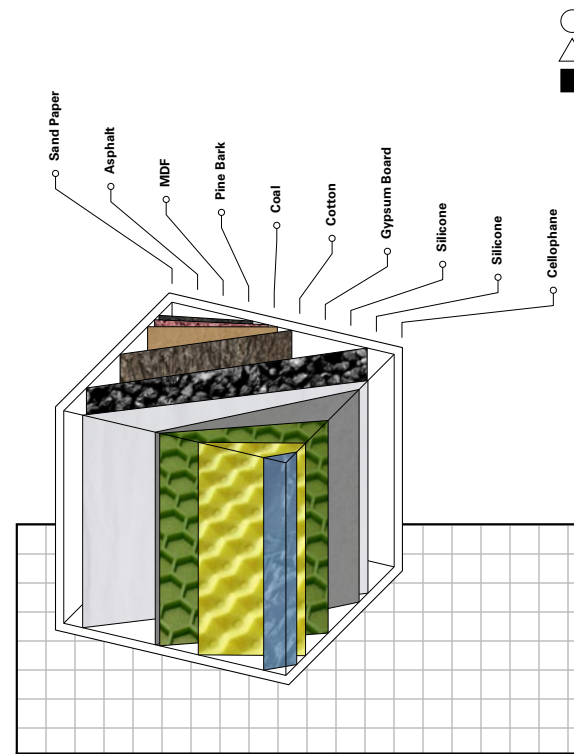
I would like to order [Nylon](#) . Could you further apply a coating of [Cheese](#) ? I would then like to add a layer of [Silicone](#) . But could you please put [Pine Bark](#) in it? It is important to encapsulate it in [Cellophane](#) . I would love if you could coat it with some sort of [Sponge](#) . And please soak everything in [Chalk](#) . An intermediate varnish of [Cotton](#) is preferred. Would you be so kind to cover it in [Linoleum](#) ? I need it to be ingrained with [Corrugated Cardboard](#) before it gets packed and shipped.

Please enter your delivery address for shipment below. All fields are

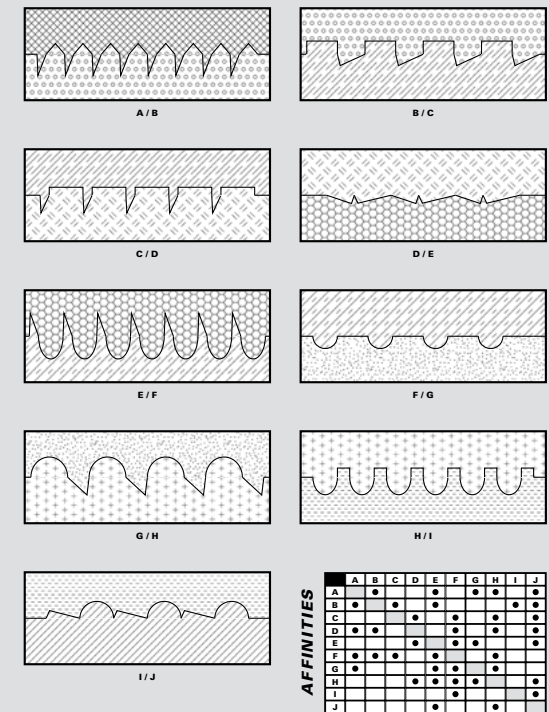
LOGISTICS



MATERIAL COMPOSITION



COMPOUND DETAILS



My Holy Nacho
Kunsthal Nikolaj, 2016



please let me know if

My Holy Nacho: Would You Please
Statistical Language Analysis of MHN Production Comjunction
Video, HD, 12:42

interested in the
kinds of

let me know if
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let me know if you
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if you have questions
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or comments on
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and I look forward
to working
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before and after the
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if you could send
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we would need to
have you had a chance to

help in any way
it would be great if
please let me know if this
to make sure that
will be sent to you
and please let me know
be glad to discuss
over the phone
I would be glad to
discuss over
if you have more questions
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discuss over the
feel free to contact
need to know how
would like to get the
do not want to
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to be implemented on a
to find a courier
which will be sent to you
I hope you are
I hope you can
it would be possible to
please let us know
have a nice day
if you encounter problems
be more than happy
to initiate further
have you had a
chance to look
help in any way
and would be
let me know asap
please feel free to contact
technical details of
permanent failure
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more than happy

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for your interest in
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I hope you have
kimberly angevine cutting
edge spray foam services
of what the object
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so that we can
thank you for your
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the object looks
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registered on etsy
com with this
email address
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for my holy nacho
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one coat of spray
or any additional
information
pictures of what the
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online and at the
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as a sponsor both
online and at
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be interested in
sponsorship or some kind
best to you both
both online and at
the art exhibitions
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a sponsor both
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what the other one
feature you as a
sponsor both online
get latest price moq
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company prominently in
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have to offer is
publicity for your
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in sponsorship
it has already undergone a
let me know if you
need anything
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the object made by
object needs to be
of the object made
by your company
our project has and
will get internet
our websites are
myholynacho
please contact me as
soon as possible
please contact me at
your earliest possible
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internet exposure
scanning by a company
called cyber f
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sponsor both online
and at the art
stl file ready to
subsequently attached

let me know if you have
any

in the kinds of processes
your company

Palais des Beaux Arts

A conceptual art institution for the wireless belle époque.

2014–∞

www.palaisdesbeauxarts.at

Acquired by the collection of the City of Vienna

The Palais des Beaux Arts Wien is a historic surface dedicated to the projection of past, present and future alike. Hosting a collection of commissioned artworks and texts on a wireless router, the Palais surrounds an Art Nouveau building built in 1908 of the same name with a cloud of data. As a site, it folds time into today. As a host, it questions how what has changed also seems to repeat itself in everyday life; political cycles, socio-economic divisions, media and the art that both inspires and is absorbed by these untethered, wireless and invisible technologies. Creating a conceptually unmarked space between the history of the building in Vienna and its environment, data becomes the interface for the reproduction and representation of art and institutionality in the post-digital age. At the Palais des Beaux Arts, the vernissage is on the trottoir, exhibitions are more-or-less always open, and can be copied, carried around in your pocket and even deleted.

The name Palais des Beaux Arts is a multiple. Popularized in the 19th century as an architectural container for primarily Western European aristocratic wealth and its colonial exploits, this dangling signifier continues to be emptied and filled with varying degrees of intensity across the globe – Madrid, Belgium, Mexico City, Rio de Janeiro, Lille. In 2014, Bernhard Garnicnig came across the Palais des Beaux Arts on Löwengasse in Vienna's third district on his way to the supermarket. At first struck by its ornate presence and the two sculptural globes on its roof that bear an uncanny resemblance to browser icons and dot.com logos, Bernhard began to dig into the building's history with the help of Herr Schleiffer (an antiquarian from across the street) and Eva-Maria Mandl (a cultural historian



that grew up in the surrounding neighborhood). Motivated by a desire to explore new forms of collaboration and rewrite the dynamics of institution-artist relationships, Bernhard then began reinstituting the Palais des Beaux Arts by experimenting with how the building's facade and historic graphic identity might comprise the surface of an institution, using a website to express and further format the project as a kind of site-non-site. While its institutionality is validated by search engine optimization, a community of artists, and an ongoing program of events, Palais des Beaux Arts Wien in fact has no keys or official access to the Palais des Beaux Arts on Löwengasse. The Palais des Beaux Arts didn't always exist as a paradox though, and because of the overwhelming historic conditions it has inherited by adopting this particular building and this particular name, it's important that the project continues to address institutional forms of matter, memory and void.

To start, a rough timeline: 1898; Atelier Bachwitz is founded in Vienna by Arnold Bachwitz and begins publishing and distributing lifestyle magazines and fashion catalogs internationally. 1908; Palais des Beaux Arts is built on Löwengasse 47 as the central headquarters for Atelier Bachwitz where it also hosts fine art exhibitions. 1930; Arnold Bachwitz dies of natural causes. 1938; Because of the family's Jewish heritage, Atelier Bachwitz falls under the rule of the Nuremberg Race Laws and undergoes Aryanization. As a result of this seizure, their publishing rights to several internationally distributed fashion magazines are revoked. At this time it has around 320 employees. 1942; Rosine Bachwitz, primary caretaker of the Atelier and wife of Arnold Bachwitz, is murdered in the Theresienstadt concentration camp. 1945; Rosine and Arnold's daughter Alice Strel dies under unknown circumstances during a death transport from Prague. 1946; Atelier Bachwitz becomes the property of the Republic of Austria, the company existing almost exclusively on paper and only publishing minimally. 1958; Atelier Bachwitz is officially dissolved. 1991; The Palais des Beaux Arts building is renovated and put under historic protection. 1998; The Generali Insurance Company purchases the building as one of their real estate holdings. 2003; 20,000 outstanding shares of the company's stock are returned to descendants of the Bachwitz family and their relations. 2014; Palais des Beaux Arts is reinstituted as an immaterial institution by Bernhard Garnicig.

In 2017, Bernhard invited Seth Weiner to work on a project for the Palais based on a series of watercolors he had been doing in his basement that related to catalogs produced by Atelier Bachwitz. Throughout the process of researching and working on the commission, they began to discuss how different meanings and intentions behind the term 'occupation' collide in the Palais des Beaux Arts. On the one hand, occupation is part of the logic of fascism that ultimately led to the genocide that the Bachwitz family were victims of under National Socialism. Inversely, it's part of a post-'68 logic and used as a conceptual, situationist strategy that assumes an alternative set of values in relationship to ownership; here, appropriation becomes emancipatory, and occupation, a form of political resistance. In both cases, 'occupation' implies a set values that is meant to upend an accepted order, but used to very different ends and through very different means, and with very different intentions.

Already by 2017, Bernhard had begun to feel he had reached the limits of where he could take the Palais project and had become somewhat exhausted by building and maintaining the collection and acquiring the necessary funds. Based on what he had been thinking about conserving the collection and solidifying its relationship to the site, the ongoing discussions about occupation, and the need for the institutional past to be addressed more directly in light of the current Austrian right-wing government's ties to a history of anti-semitism, Bernhard invited Seth to continue his involvement with the project as Artistic Director.

READ

<https://temporaryartreview.com/palais-des-beaux-arts-wien-legacy-and-latency/>

AKTUELL

ENRICO ZAGO: TOTEM

21.8.—25.10.2015



Enrico Zagos "Totem" versucht unser Verständnis der aussergewöhnlichen Jugendstil Fassade des Palais des Beaux Arts neu zu konfigurieren. Die Symbole und Muster sind nicht nur als Dekor und Prunk zu verstehen, sondern können als Andeutungen von sich verändernden Bedeutungen und Überzeugungen gelesen werden. Sein "Totem" ist eine dreidimensionale Assemblage aus abstrahierten historischen Elementen, die mit neuesten Designwerkzeugen nachempfunden wurden. Die Verschiebung der räumlichen Dimensionen und die Überlagerung des belle époque Ornaments lassen eine neue Form entstehen, die uns eine andere Perspektive auf das Extérieur der Stadt erlaubt: es nicht nicht nur als ein Relikt der Vergangenheit zu sehen, sondern als eine zeitlose Projektionsfläche unserer Zukunft.

oozingrace.tumblr.com

AKTUELL

BIM

8.9.2015



BIM ist der neue Performance Podcast des Palais des Beaux Arts. Der Produzent **Benjamin Tomasi** lädt Künstler_innen ein, von wo auch immer sie sind eine Performance Live zu ihm zu übertragen, um diese mit einer speziellen Technik aufzunehmen, während er vor dem Palais des Beaux Arts in Wien steht. Episode 7 hat **Jung, an Tagen** aus dem Labor für psychoakustische Antigravitationsforschung des **Virtual Institute Vienna** übertragen.

Subscribe with [iTunes](#) / [RSS](#)

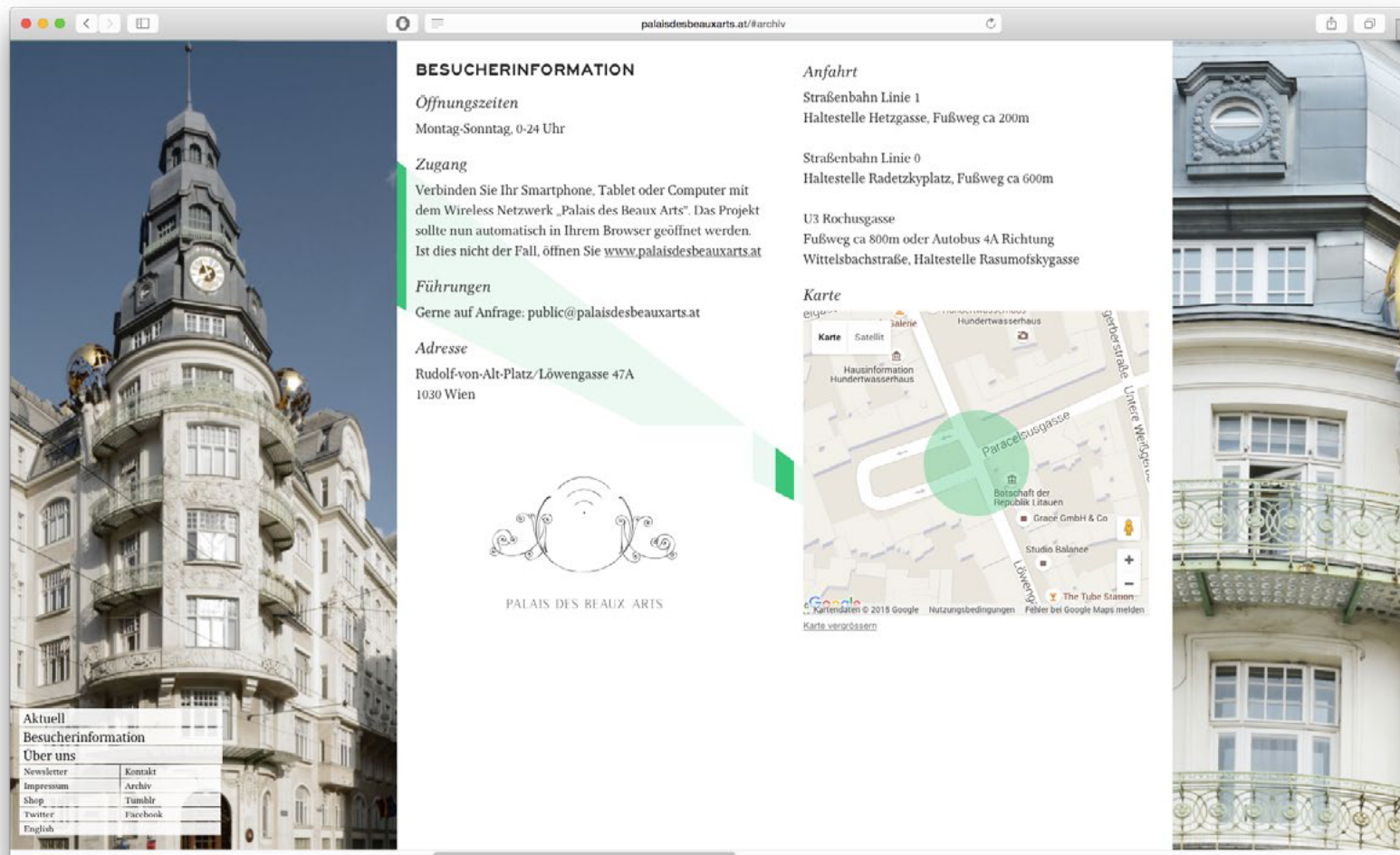
AKTUELL

NEWARTWORLDORDER



newartworldordernow.com ist der post Neuentwurf des Phänomens Museums manifestiert sich in variablen Dimensionen, in Geschäften, auf Kunstmes Shop. newartworldordernow.com widm Entwicklung von Verwertungsstrategie Objekte aus digitalen Kunst- und Design

www.newartworldordernow.com



BESUCHERINFORMATION

Öffnungszeiten

Montag-Sonntag, 0-24 Uhr

Zugang

Verbinden Sie Ihr Smartphone, Tablet oder Computer mit dem Wireless Netzwerk „Palais des Beaux Arts“. Das Projekt sollte nun automatisch in Ihrem Browser geöffnet werden. Ist dies nicht der Fall, öffnen Sie www.palaisdesbeauxarts.at

Führungen

Gerne auf Anfrage: public@palaisdesbeauxarts.at

Adresse

Rudolf-von-Alt-Platz/Löwengasse 47A
1030 Wien



PALAIS DES BEAUX ARTS

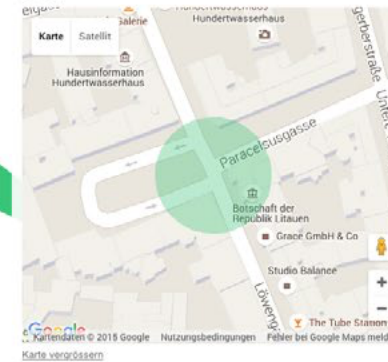
Anfahrt

Straßenbahn Linie 1
Haltestelle Hetzgasse, Fußweg ca 200m

Straßenbahn Linie 0
Haltestelle Radetzkyplatz, Fußweg ca 600m

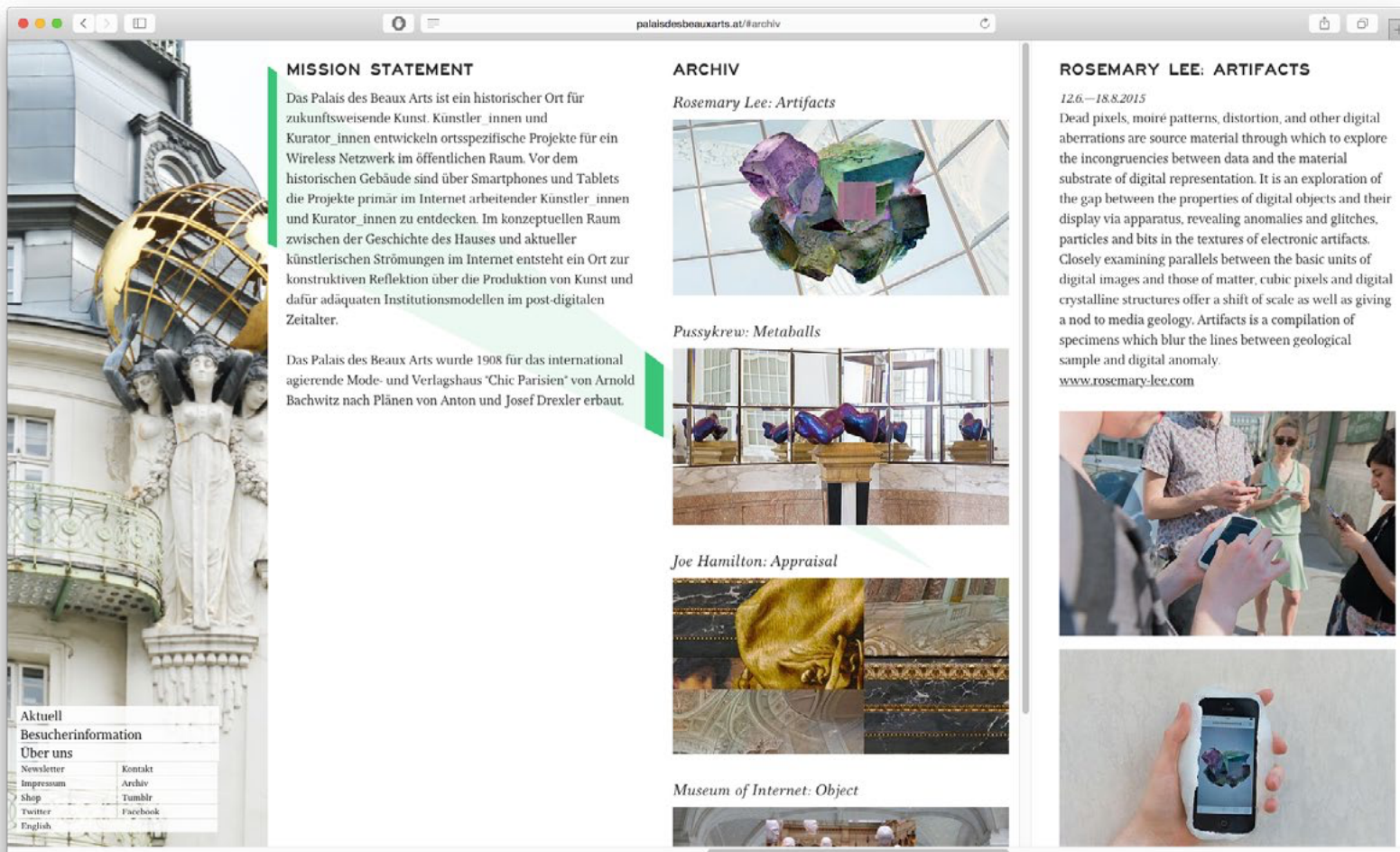
U3 Rochusgasse
Fußweg ca 800m oder Autobus 4A Richtung
Wittelsbachstraße, Haltestelle Rasumofskygasse

Karte



Aktuell Besucherinformation Über uns

Newsletter	Kontakt
Impressum	Archiv
Shop	Tumblr
Twitter	Facebook
English	



2 Real (Edit Mode)

In Zusammenarbeit mit Lukas Heisteringer

Kunstraum Memphis, Linz 2014

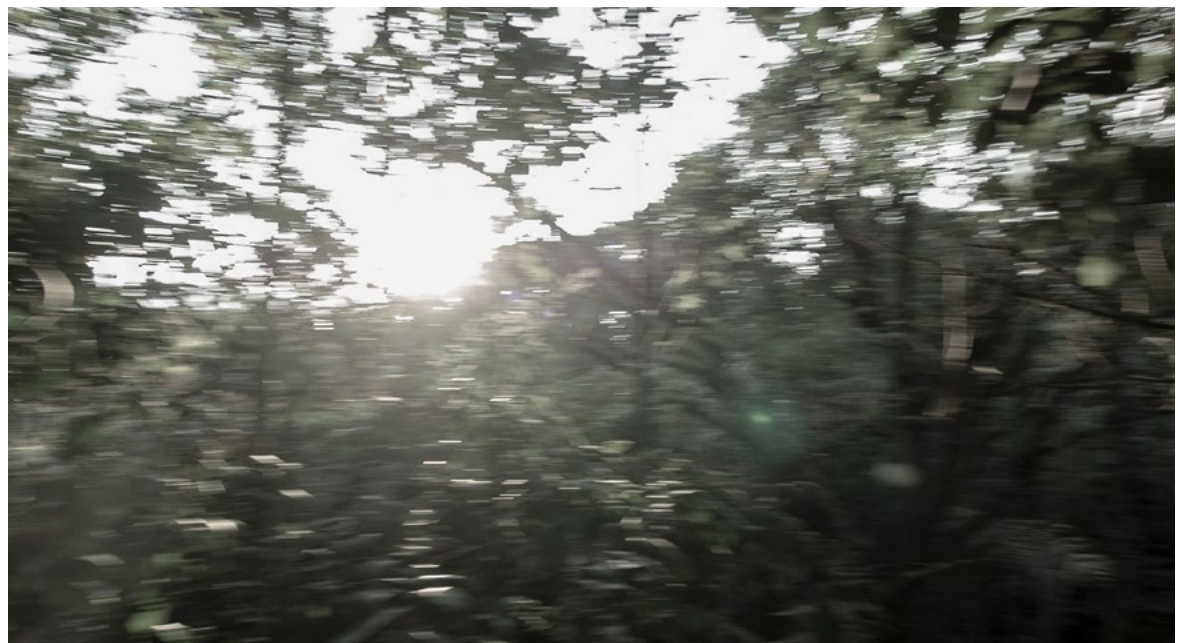
Video Installation on 3 screens, HD, 30 minutes

Acrylic paint custom made with soil from a construction site in Brasilia on wood (129x86 cm, 86x58 cm)



2 Real (Edit Mode)

3-Kanal Video, synchronisiert



Die Motivationen und Narrative ansich, die künstlerischen Forschungs- und Produktionsprozessen zu Grunde liegen, sind expliziter Inhalt von 2 REAL. Die hypergeographische, simulierte und imaginative Annäherung an einen spezifischen Ort wird durch seine visuelle Absenz und Abstraktion dargestellt.

Darin findet sich die Inszenierung eines tiefen Misstrauens gegenüber einer Symmetrie zwischen Werk und Sprache in Kunst und Architektur. Die post-digitale Kamera verbindet Abbildungsansprüche photographischer Aufnahmeverfahren mit den Repräsentationsambitionen digitaler Simulationsprozesse und bildet das Resultat einer Annäherung und Wiederentfernung von einem Ort, der im Zuge dieses Prozesses zu einem Identifikationsort multipler Intuitionen und Intentionen permutiert.

Für die erste Auskoppelung aus dem Produktionsprozess von 2 REAL entstand ein 30 minütiges 3-Kanal Video, welches Aufnahmen aus dem Jardim Botânico de Brasília, mit Texten über die Motivationen nach Brasília zu reisen, gegenüberstellen.

Die Aufnahmen sind mit einer mechanisch gesteuerten Handkamera entstanden und vermitteln einen körperlosen aber maschinellen Eindruck.

Die Texte schildern gänzlich differierende grundsätzliche Motivationen diesen Ort zu besuchen, jede schildert *“The one and only reason why I went to Brasília.”*

Videodokumentation der Installation:

<https://vimeo.com/110564271>

Passwort: 2real

2 Real (Mobile Mode)

Projektion auf Handfläche, HD Video, Miniaturprojektor auf Bambusstange

Parallel Vienna (2014), Dimensions Variable (2014), Expo Chicago (2014)



2 Real (Mobile Mode)

Performance, HD Video, Miniaturprojektor auf Bambusstange

Donaufestival Krems 2015



METADADA

Solo Exhibition, Lust Gallery, 2014

Overpainted Snapchat screenshots printed on Fine Art
Cotton Rag, silicone mounted behind Flabeg museum grade
glass, mounted in Guggenheim frames (59,4 x 33,1cm)



Overpainted Snapchat screenshots printed on Fine Art
Cotton Rag, silicone mounted behind Flabeg museum grade
glass, mounted in Guggenheim frames (59,4 x 33,1cm)



Contracts for Snapchat accounts named after famous collectors from 200 years of art history.

“meegaasaatchii”, “borghese2k”, “esslectic”, “babyboros”, “burd_abroad”, “cohenwashere”, “habsi04”

After purchasing the contract and certificate, the account holder gained exclusive access to a stream of artworks.



Account Ownership and Artwork Subscription Certificate
“meegaasaatchii”

2014, Contract printed on archival cotton paper with UV ink,
security patterns, unique holographic document seals

Account Ownership and Artwork Subscription Certificate

1. Upon purchasing this document from the artist, artist's agent or previous owner, the holder of this document henceforth is the rightful and sole proprietor, user and owner (hereinafter: owner) of usage rights of the account "meegaasaatchii" on the image messaging application platform Snapchat (hereinafter: account).
2. All successive images sent to this account are fully transferred into the ownership and liability of the owner.
3. The artist Bernhard Gamionig (Username "bernhardgustav") (henceforth: artist) guarantees that any still image and moving image artwork-file (hereinafter: artwork) sent to "meegaasaatchii" are not sent to any other account via Snapchat or via any other means of electronic communication.
4. The artist transfers the right to save, reproduce and exhibit any artwork data sent the owner of the account provided the following credit is included anywhere the work is presented:

(optional title as given by owner)
by Bernhard Gamionig (bernhardgustav)
sent to „meegaasaatchii“ via Snapchat
at (Time HH:MM) on (Date DD/MM/YYYY)
Unique

5. The owner is permitted to sell digital or physical reproductions of all artwork under the condition of transferring 50% (fifty percent) of the profit after reproduction costs to the artist. The subsequent owner of any reproduction is required to adhere to the obligations of crediting the artist and owner as set forth in in paragraph 4.
6. The owner is permitted to resell his ownership of the account „meegaasaatchii“ provided that the artist or artist's agent is provided with the name and contact details of the subsequent owner, the old owner passes on this document to the new owner and destroys any produced copies and the subsequent owner will adhere to the obligations set forth in this contract. The subsequent owner and holder of this document must change the password necessary to log in to the account via the account settings and insert the new password in the provided password field in paragraph 9.
7. This document serves as a certificate of ownership, a definition of the terms of subscription and holds the necessary credentials to put into effect the transfer of ownership of the account „meegaasaatchii“ under the agreed terms described above. The aforementioned transfer of rights is put into effect once the holder of this document consumes his right of ownership of the account „meegaasaatchii“ by logging in to Snapchat using the username „meegaasaatchii“ and the password printed in paragraph 9 below.
8. The contract is subject to the law of the Republic of Austria. Place of jurisdiction is Vienna.

9. Password:



10. Artist Signature

[Handwritten signature]

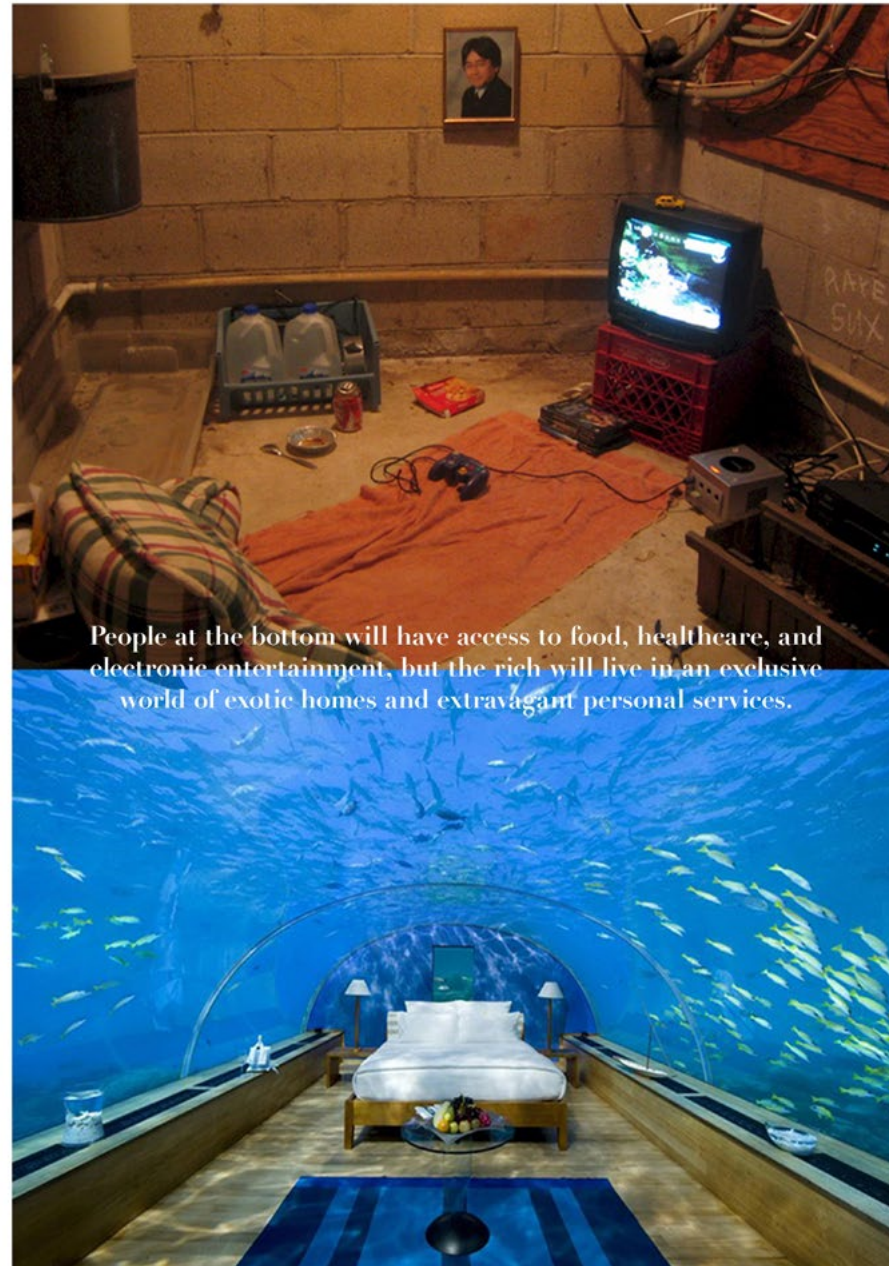
BIG DADA

Folded C-Print, 100x70cm, framed



#future

C-Print, 30x20cm



People at the bottom will have access to food, healthcare, and electronic entertainment, but the rich will live in an exclusive world of exotic homes and extravagant personal services.

METADADA

It's been known for quite a while now that the U.S. intelligence community (I.C.), which includes the NSA, CIA etc, runs it's own suite of web apps, like Twitter, Facebook and Pinterest, of course on their private and secure networks.

These web applications have their own tech support, which you call for help using a kind of I.C. version of Skype. Their tech support barely runs any more efficiently than any other tech support hotline, you call and might or might not get an answer to your problem. Yet you'll find exceptional people among these system administrators answer phone calls. One of them was Edward Snowden.

It turns out that Edward Snowden has been a systems administrator and infrastructure analyst for another special web application: The intelligence communities own version of Snapchat, which much like it's civilian version of the ephemeral photo messaging app, quickly became one of their most popular apps.

Why the CIA would make their own Snapchat? Back in the days, spies would get their instructions and would burn them after reading. I.C. Snapchat became the burn-after-reading app, praised for making any information or instructions - basically any evidence of communication - disappear after it has been read and acknowledged by the recipient.

What this has to do with the Snowden leaks? Well there has been a lot of abuse of I.C. Snapchat. No, it wasn't only used by agents to send nudies across the tightly secured network. The real problem was the secsnapping, a practice that describes taking a snapshot of a top secret document or powerpoint slide that is then sent by one agent to the other. But this would not happen for reasons of communicating

secret information itself, but only to show off what projects you were working on, what access level you obtained and what info you'd have seen. Basically it was used to represent your status among peers.

And with Snowden being the "IT guy" for I.C. Snapchat, he had access to every secsnap ever sent out - which as we now know, he of course would all permanently save. This is how Edward Snowden got access to so much of the data he leaked to the press afterwards.

RE: FWD: WHITE OUT/GLISZ
Installation, Artachment Basel 2011

WHITE OUT/GLISZ

2011. Sound & Light Installation

In collaboration with Benjamin Tomasi

<http://vimeo.com/26437643>

A Shepard Tone, an auditory illusion of a sound that infinitely rises in frequency, was played at very high volume from the inside of the closed building - a former customs booth in the industrial port of Basel. Additionally, 3000 watts of light was installed inside, making the building glow and resonate to the audience outside.

“White Out / Glisz” continues the exploration the Viennese artist duo started in 2009. Interested in modifying the causal relationships and decontextualizing the paradigmatic correlations between space, time and sound in popular electronic media, they juxtapose relics of technoid cultures with romanticist depictions of nature. Through this site-specific installation, Artachments’ idyllic waterfront space is put in a transcendental state by playing an endlessly rising hymnal synthesizer glissando with glistening bright lights pointing out from whitened windows. The inside of the exhibition space is hidden by non-transparent foil whilst it illuminates and places its surroundings into hyperspatial resonances with an endless loop of anticipative rave euphoria.

For Art, Entertainment & Desire at Artachment Basel, June 2011

Curated by Sarah Bernauer



WHITE OUT/GLISZ

2011. Sound & Light Installation

In collaboration with Benjamin Tomasi

<http://vimeo.com/26437643>



AST FÄLLT AUF TONSPUR

Exhibition, Magazin Vienna, 2010

AST FÄLLT AUF TONSPUR

2010. In collaboration with Benjamin Tomasi

HD Video shot in a forrest of two creatures walking along
the shape of a sine wave (projection, 11 min)

Video shot in a house club played back on a laptop with the screen
almost closed creating a reflection on the keyboard (7min)

Video of the two artists in a foley studio, creating a new soundtrack
for the film “Girl Chewing Gum” by John Smith (6min)

Tree branch with leaves, fan, microphones, custom PD software, audio
interface configured in a such a way that the sounds from inside the
gallery space are played back into the room with filters applied.

A photo of the forrest with a sine wave scratched into the emulsion (30x40 cm)

Vinyl LP with sounds from the foley recording session,
sold as limited edition sound effects library

Cover and Poster depicting assemblages created from the
objects involved in the foley recording process













00.00



01.00



02.42



03.20



04.00



05.00



06.24



06.51



08.33



07.20



07.46



08.02



09.24



09.57



10.01



10.31



11.00



11.24



Ast fällt auf Tonspur is a continuum exploring subtle correlations within the field of experimental and popular music. In particular, the respective strategies of visualization, image production and paradigms of performance and synchronisation have been crafted into a audio-visual-spatial constellation of works.

<http://vimeo.com/album/1486252>

RANDOM ACCESS MEMORIES

Thesis Presentation, University of Applied Arts Vienna 2011

RANDOM ACCESS MEMORIES:

SOUND TRACK LOGS

2011. Four vinyl objects, sound recordings, maps

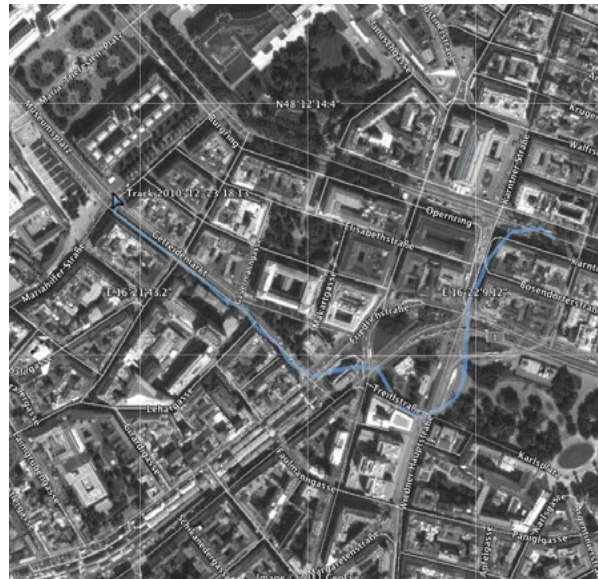
Sound Track Logs are a series of vinyl objects and recordings made as part of my 2011 magisterial thesis „Random Access Memories“. Inspired by the synergetic effects of environmental sounds and music on headphones and a loose contact in the earphone plug, I set out on several walks through Vienna. With every step interrupting the music coming from the music player, leaving space for the environmental sounds to be more present.

I recorded both sound sources just like they sound to my ears using in-ear microphones and semi-open over-the-ears headphones. The music selected for those walks is a selection of favourite songs and pieces. The way DJ Shadow nicely syncs with the sound of the alarm of police cars, or how John Cages piano pieces leave so much air and space for the sound around us to find a place in a musical structure.

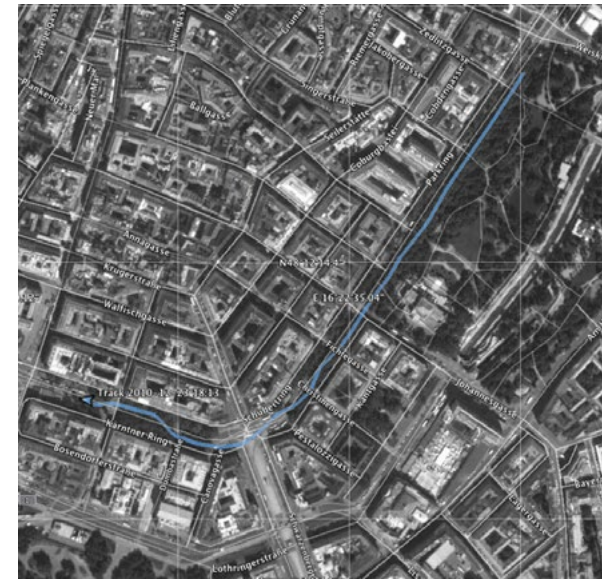
The vinyl objects have the sound recording on one side and a laser engraving on the other side. The laser engraving shows a map of the area of the city I walked through, as well as the path I walked.

Sound Track Logs are a manifest to the experience of music in public spaces on mobile devices. Listening to music on the go isn't the same as music filling a room. The music changes, it becomes more open, with room for interpretation and intervention from the outside.

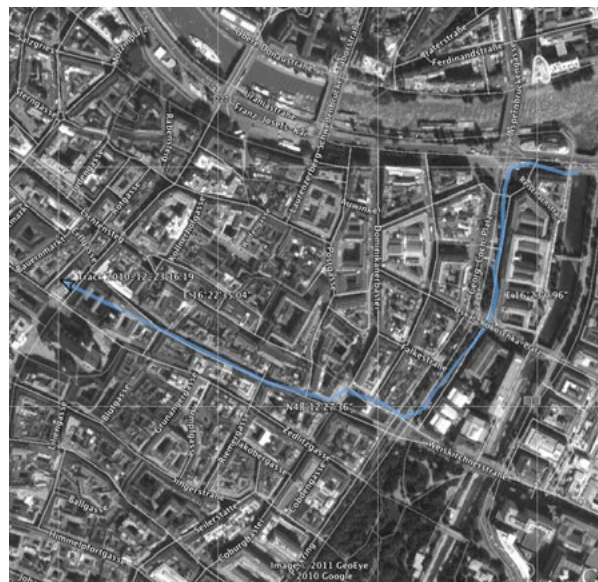




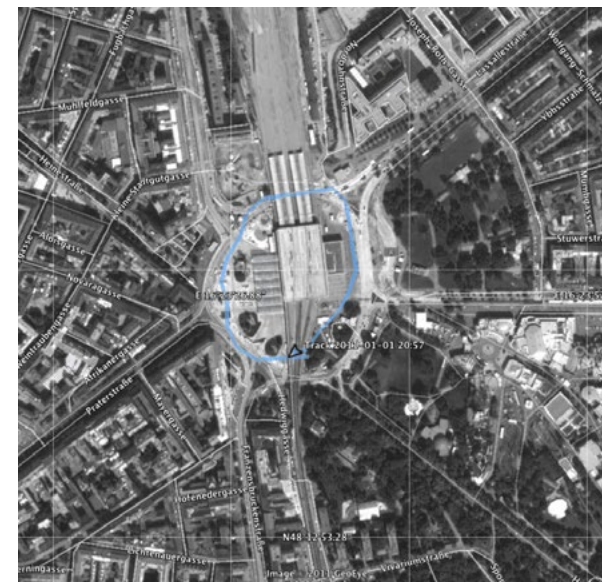
Damian Frey: Further
1154m, 13m53s



David Tudor: John Cage, Music for Piano 27, 21, 32, 36 [1955]
922m, 11m52s



Ahmed Jamal Trio: I Love Music + Asa-Chang & Junray: Hana
Julius Raab Platz > Brandstätte, 1015m, 14m37s



DJ Shadow: Midnight in a Perfect World
Praterstern, 745m, 10m07s



THE KAMEN VORTEX

Installation, das weisse haus, 2011

THE KAMEN VORTEX

2011. Installation with 2 Segway Personal Transporters automatically rotating in the room balanced by bags of groceries. Sponsored by Segway Austria
Video: <http://vimeo.com/22633112>

The Kamen Vortex is an installation of two Segway Personal Transporters autonomously rotating in an exhibition space. This balancing act is achieved by two very unequal approaches: while the Segway itself is using advanced sensor and motor technologies to balance a human body while moving, the rotation is achieved by unevenly loading everyday objects – plastic bottles, power tools – as weights onto the foot base, and a piece of adhesive tape that slightly tilt the handle bars to one side. As a spinoff from a technology originally invented to make wheelchair users be able to move up stairs, the Segway personal transporter attempted to ‘disrupt’ something very human: our ability – and desire – to walk on two legs. The title references *Vorticism*, a questionable British proto-avantgarde movement known for their embrace of technologies and ideologies of progress.







SOUNDWWWALK

Live Web Browser Sound Performances, concept

2009 – 2014

Soundwwwalk performances are an emerging genre of live browser-based performances where improvisation meets plugin sound-collage and multitrack mixing, shamelessly blending the traditions of acoustic ecologies, pro-surfing and laptop performance. The artists take the audience on a sonic detour through the World Wide Web.

A Soundwwwalk considers the act of surfing the World Wide Web as a form of sonic action in the networked space of the Internet, a place where multitudes of sound sources, sonic events and acoustic phenomena converge. All performances follow the Soundwwwalk One-Line-Manifesto: "All sound sources must be played in a browser, must not be self-produced and must be publicly accessible." The artists perform their Soundwwwalks in person on stage or transmit the notation, sometimes in real time, to a local interpreter operating the browser.

The performance series was initiated in 2009, inspired by the world wide web becoming the largest possible library of sonic artefacts and recordings, considering any sound and video file uploaded to the web as potential but fluctuating material for sonic ideas and actions.

Performed at „If Not Now“, Royal College of Art London, IMAL Brussels, WORM Rotterdam, Soundwwwalk Panel at ISEA 2011 Istanbul, NIMK Amsterdam, Experimenta Biennale Melbourne, Laboratoria Art&Science Space Moscow, Science Friction København, Code Of Contingency 319 Scholes Brooklyn New York,

Participating Artists: Michael Pollard, Joel Holmberg, Peter Moosgaard, Will Schrimshaw, Julian Palacz, Jamie Allen, Bernhard Garnicig, Constant Dullaart, Ceci Moss, Andreas Miranda, Antuong Nguyen, Christopher LG Hill

www.soundwwwalk.net

http://sounds.bl.uk/uksondmap/fusionmap.aspx

Latest recordings
Spooky stairwell by electricchalk (12/11/2010)
Bellowing Bull by marksbirdsong (11/11/2010)
Swans taking off, landing and running on water on the river Lea by dollyskillbeck (10/11/2010)

Newcastle Airport Arrivals
Recorded by: Jahroon
Duration: 67 seconds
Published: 31/08/2010 23:53:44
Tags: uksm, airport, ambient, crowd, people, arrivals, iphone, newcastle-upon-tyne airport

Will Schrimshaw
bgaminig
ready when you are!
Will Schrimshaw
monster.
will commence in 1 minute.
OPEN NEW WINDOW AND PLAY
<http://vimeo.com/11005854>
bgaminig
playing
Will Schrimshaw
NEW TAB AND PLAY <http://vimeo.com/11005653>
bgaminig
playing
Will Schrimshaw
PLAY TAB ONE
PLAY TAB TWO
bgaminig
playing

Nature Sound 1 - THE MOST RELAXING SOUNDS -
39 Videos
Abonnieren

381.849

constant dullaart
01:00
constant dullaart
new tab
<http://prostopleer.com/#/search?q=paparazzi+acappella>
PRESS PLAY
bgaminig
k
pornfortheblind is finished
constant dullaart
New TAB:
<http://www2.research.att.com/~ttsweb/tts/demo.php>
bgaminig
k
constant dullaart
dont press speak

AT&T Labs Natural Voices® Text-to-Speech
com/~ttsweb/tts/demo.php
Yahoo! Google Maps YouTube Wikipedia
Paparazzi (acappella) - Lady Gaga ...
AT&T Labs Natural Voices® Text-to-Speech
New Research Project Page for AT&T
Home | Demo | FAQ | Publications
Wizzard Software | How-To
Just one of the projects at AT&T Labs - Research
*** NEW EXPERIMENT: Got a minute?
Voice & Language: Crystal - US English
Text: Clear text - No translation - Length limit
Overwriting this disclaimer and using this demo
policies and restrictions described below.
STEP 3 Click: SPEAK -or- DOWNLOAD
Something mispronounced? SEND FEEDBACK
Something broken? Please consult the FAQ page Diagnose

Y TAB ONE
Y TAB TWO
Y TAB ONE

Lip Sync

Abstraction is to music as lip sync is to painting. Reconstructing Milli Vanillis' legacy in painting and the art of delegation.

2015, Archival Pigment Print and Acrylics on Canvas, 130x130cm

One Work Gallery @viennacontemporary



FOCUS ASSIST LIGHT, MOMA NEW YORK

Digital Image, 2012



BODYPLEX

Audio CD, 2015

Unseen+Sounds Festival

Review by Prof. William Edmondson

Bernhard plays the arch-flaneur trawling the digi-trail in Bodyplex, a gorgeously acquired coincidence of two definitively modern statements in musical sensuality presented in an utterly flawless collision of divergent intents and aesthetics. The outcome, a 5-track EP that layers Ciara acapellas with Ryoji Ikeda, comes across as the next-next ultra-flection, what we all been waitin' for long before we even realized but we greet like a panacea the moment it drops.

'data.flex'

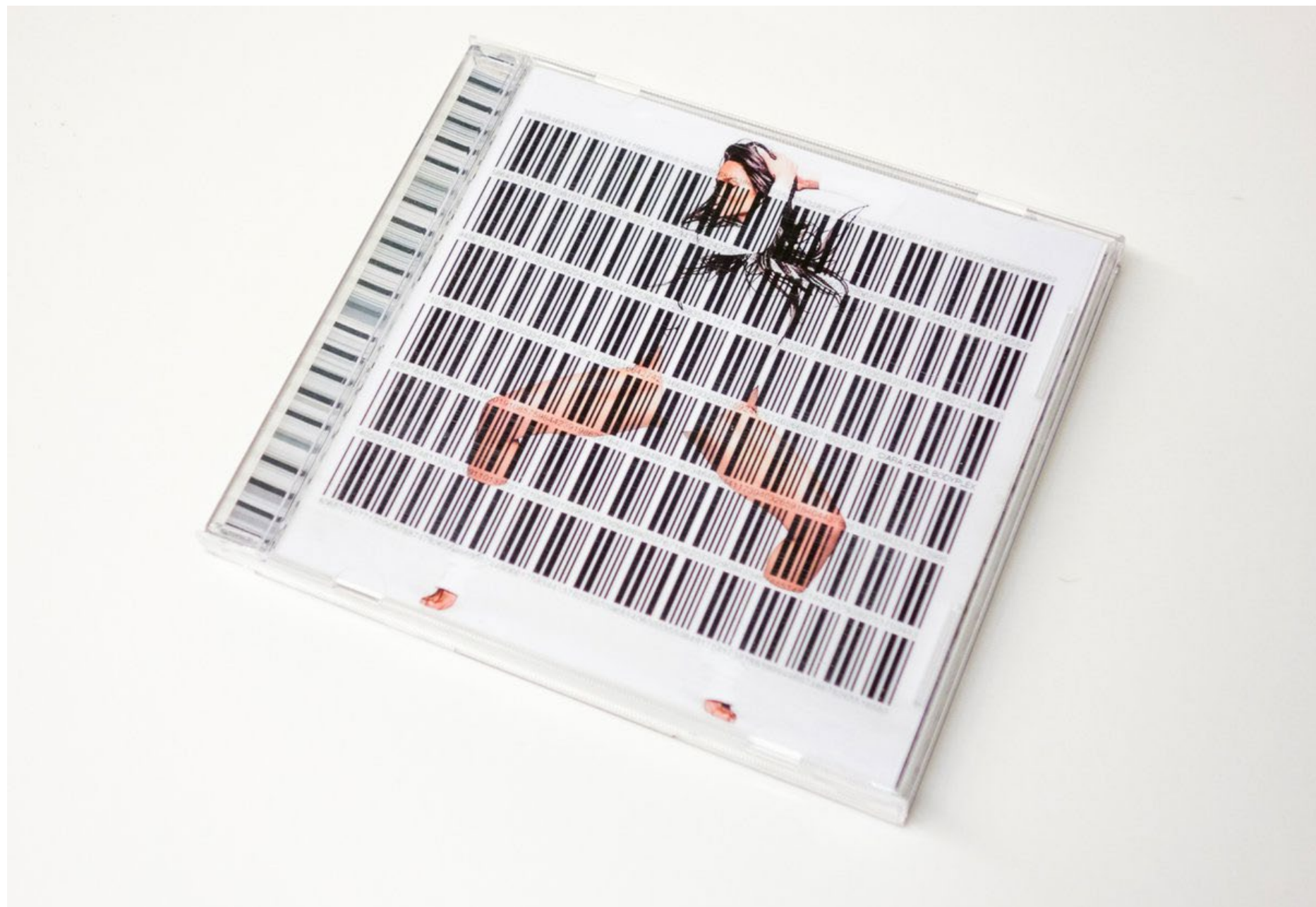
From the outset the two tracks feel/sound made for each other. Ikeda's stammering jitters map a strobing grid over the sweet spiel of Ciara's musings of dalliance.

'data.oh'

Ikeda's cyber snout nuzzles a survey with insistent indifference; Ciara gazes rechts as she ponders the condition – while the chorus chimes and sighs its reflections pounding architectonics of the grid's resolute basses.

'data.ride'

The duality consolidated in ways that the buzz of the map's codes move in and out of tonal semantics, one moment disinterested, the next graciously attentive to the diva's musings. Because it's a love song, above all. Buy-uy-uy-uy is the one point throughout the whole Bodyplex where the rhythms agree. The point of entry for Luda, was the electro-chime really coincidental? Amazing.



ONE THOUSAND LINES FOR A ONE LINE TITLE

2012

Pigment ink on paper

100x70cm

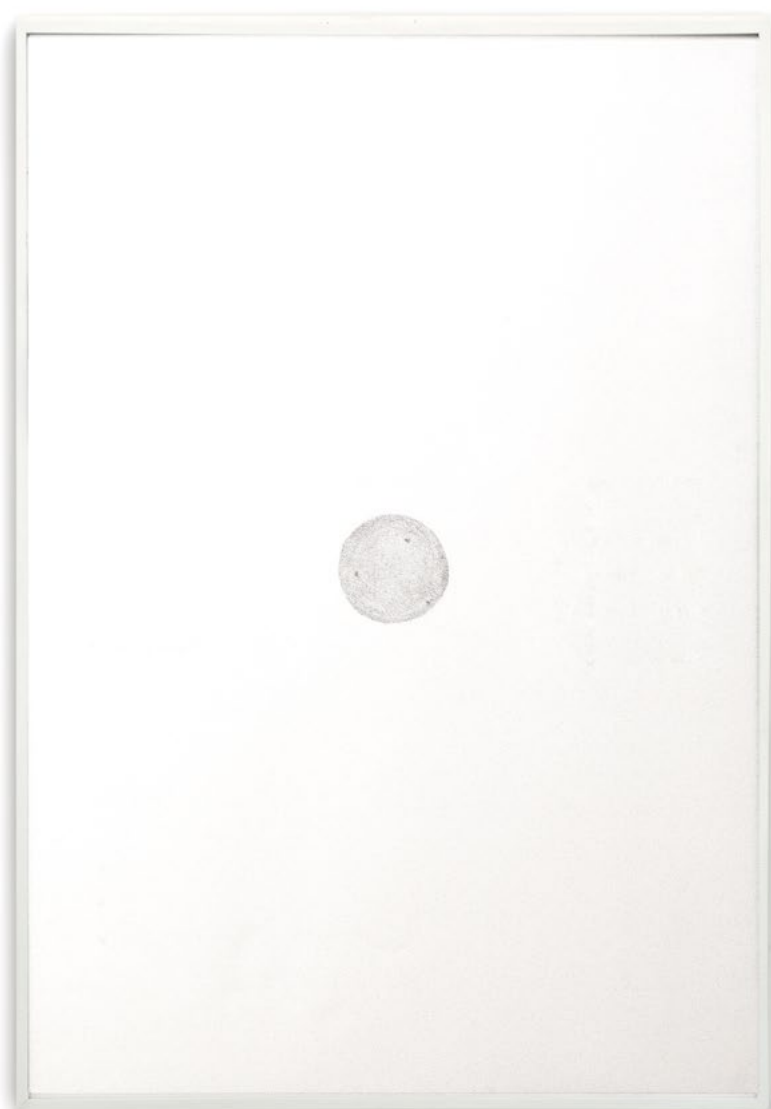


TEN THOUSAND DOTS TRYING TO MAKE A POINT

2013

Pigment ink on paper

100x70cm



FLAMINGO PINK

Performance, Triptych Tripping NYC, 2011

Albért Bernàrd
FLAMINGO PINK

2012, ongoing

For the duration of this exhibition,
Albért Bernàrd has dyed most of his pubic
hair in Flamingo Pink (RAL 4003).



CHISEL HARD

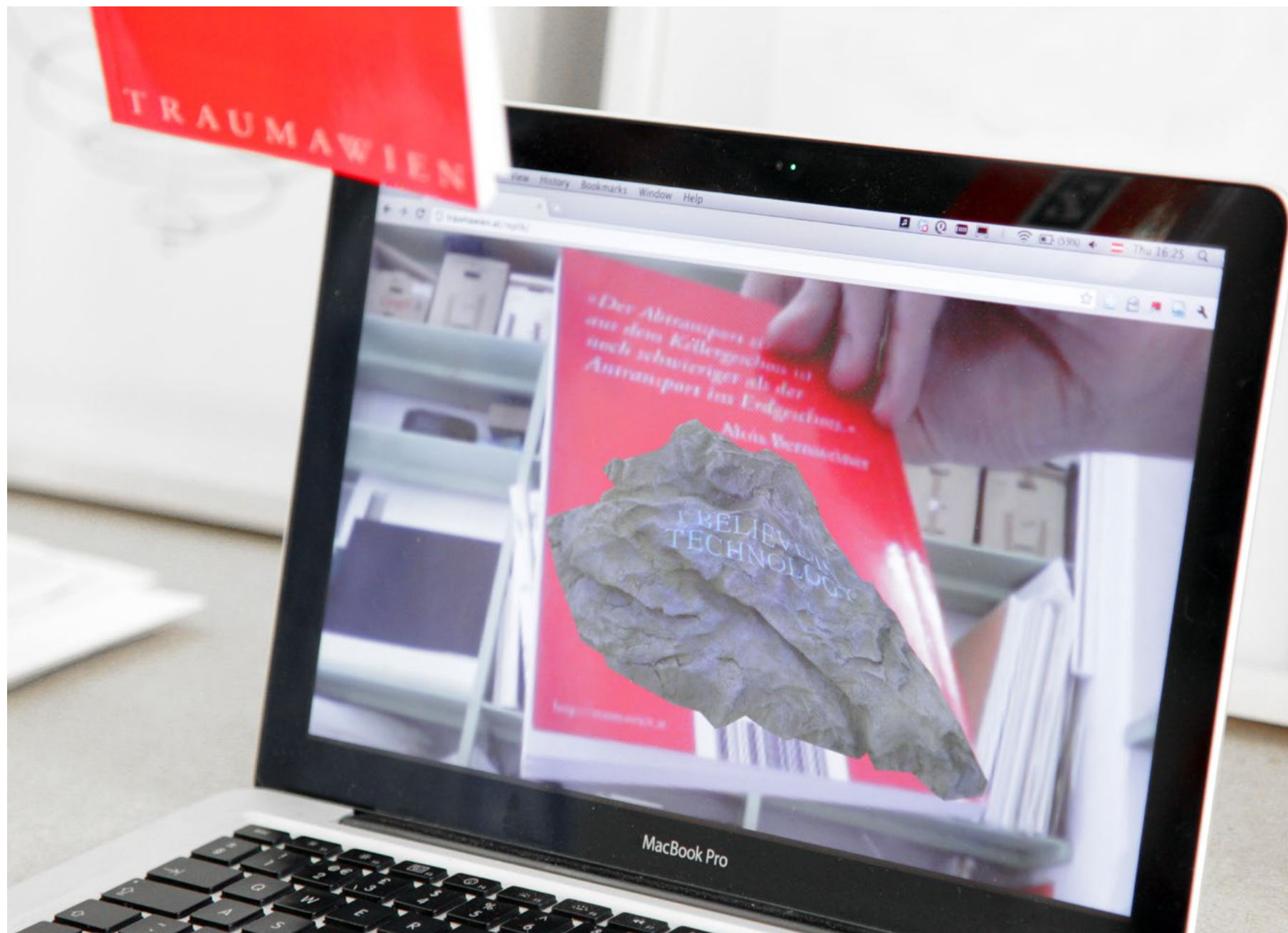
Artificial rock, Projection, Text

Curated by Georg Russegger, Kunstraum Glockengasse 2011



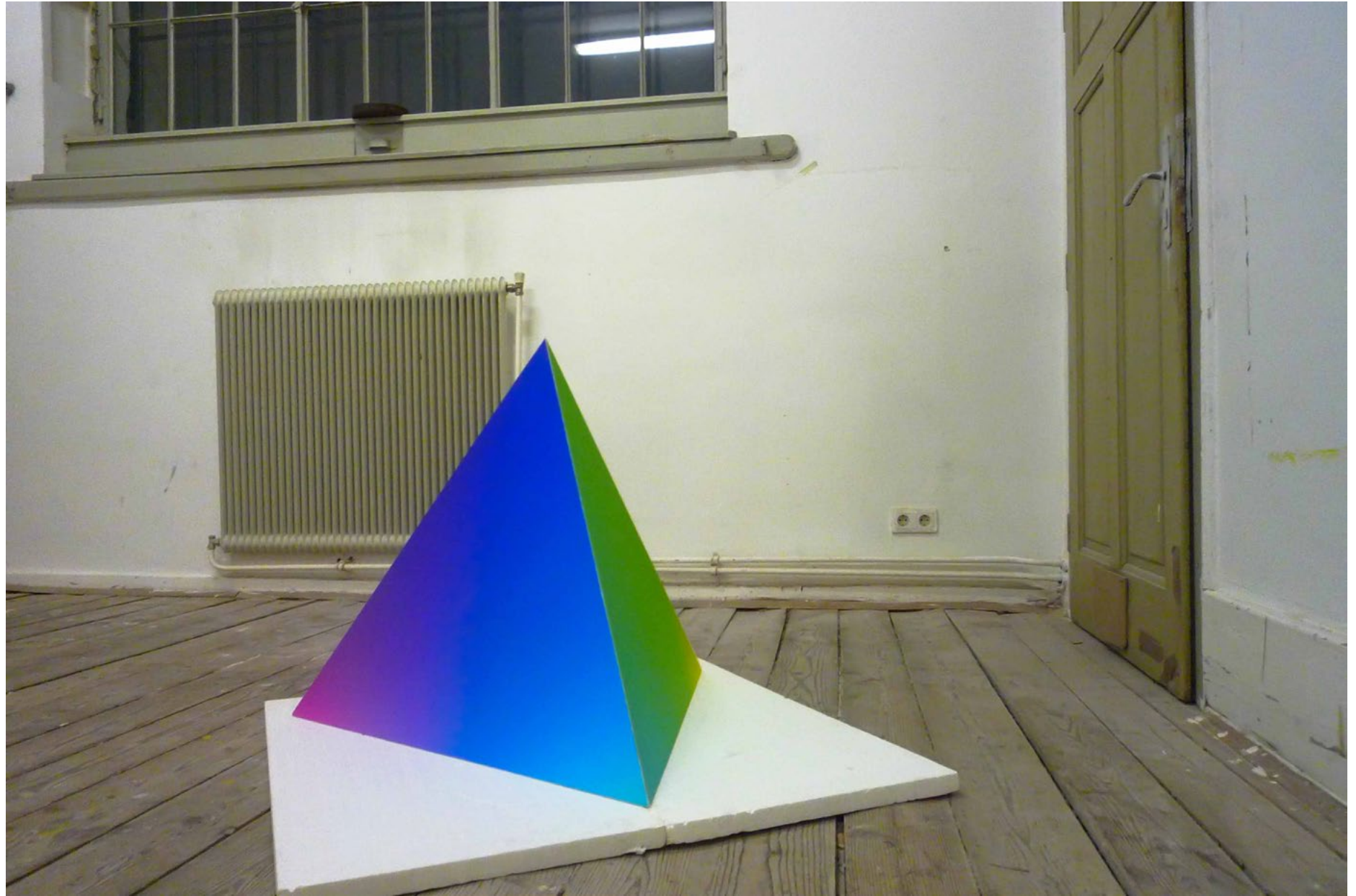
I BELIEVE IN
TECHNOLOGY

Augmented Reality Publication published by TRAUMAWIEN
<http://traumawien.at/prints/replik>



Object.1

Inkjet on Polystrol, 2009



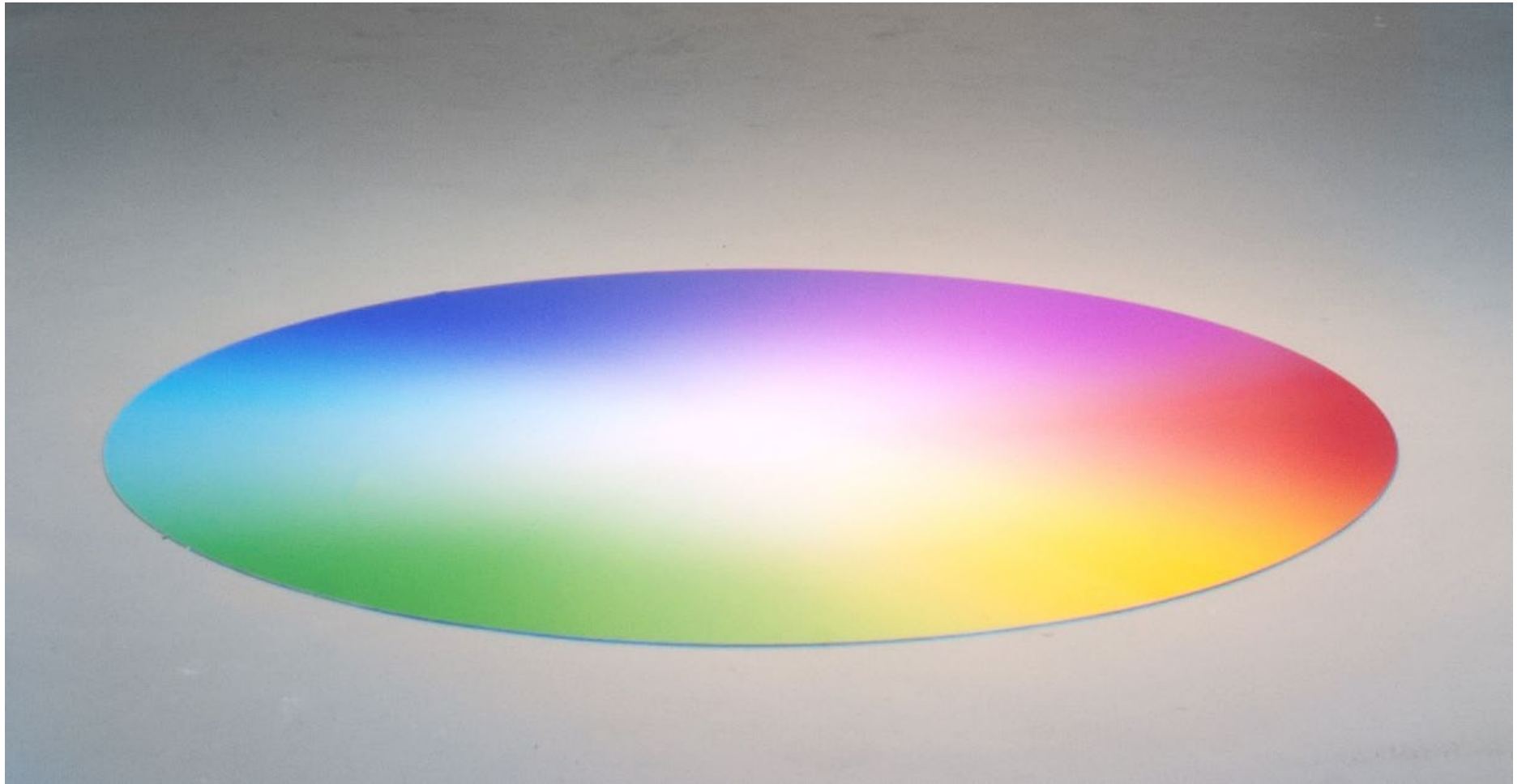
One of three choices

C-Print on Aluminium, 100x100cm, 2010

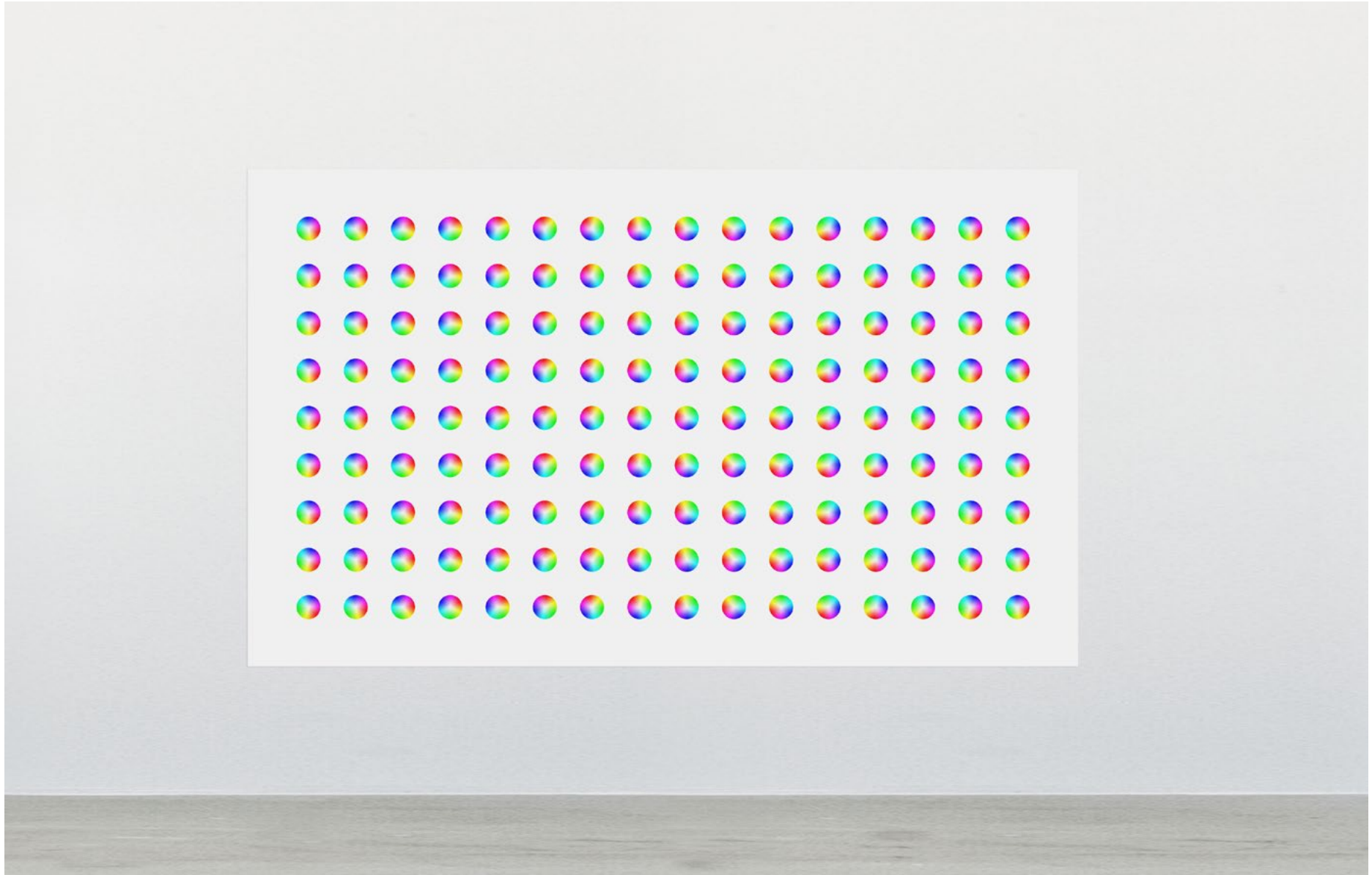


All the ways this could go

C-Print on Aluminium, Ø150cm, 2012



And all the ways you can look at it
(C-Print, 90x150cm)



Installation View

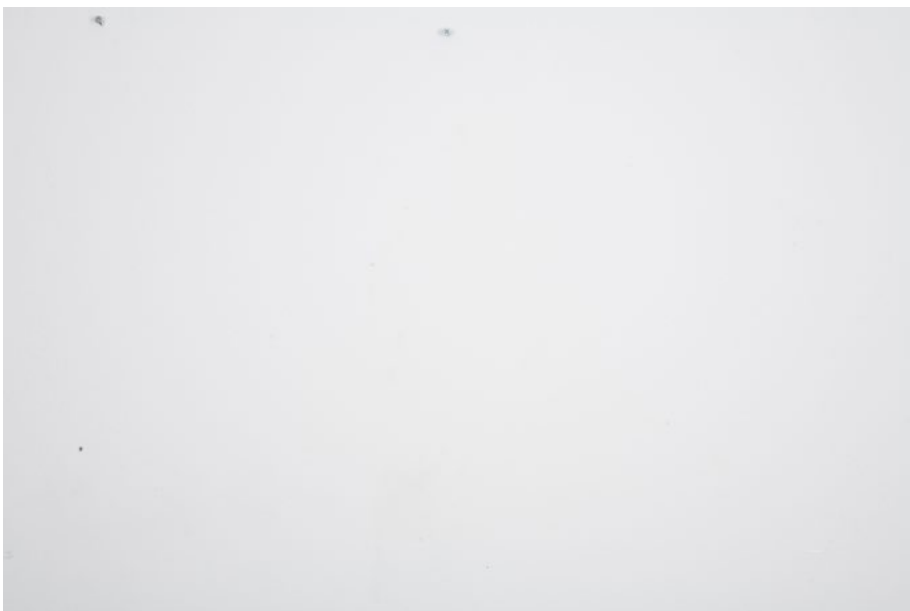
Stilwerk, Jean Nouvel Tower, Vienna 2011



ALMOST WHITE

Photography series, book

2006–2008



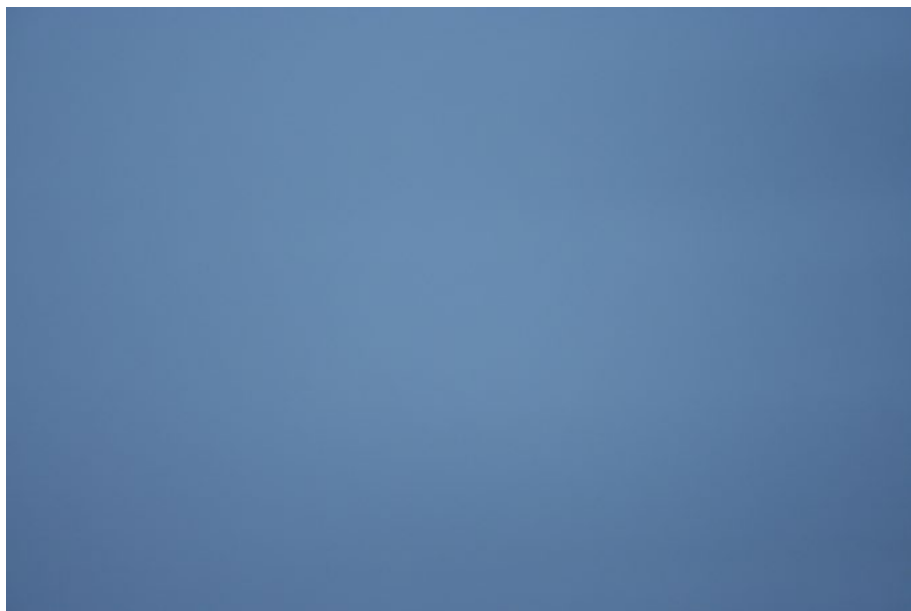
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IMG_6639

04.09.07, 21:22:08



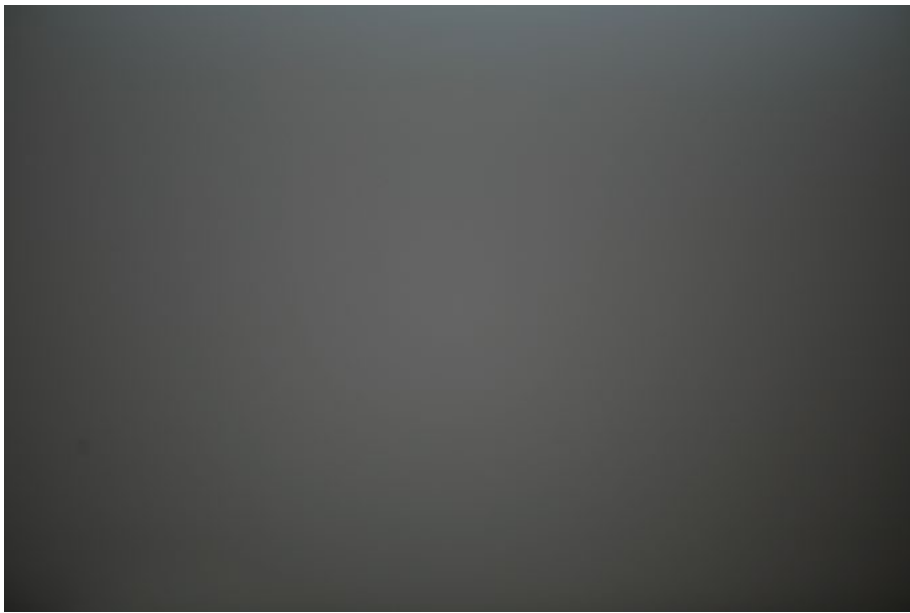
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29.03.06, 17:08:25



IMG_0088

16.09.06, 22:32:53



IMG_5808

15.08.07, 00:51:54



IMG_7275

29.03.06, 17:08:35

ON ALMOST WHITE

by Philipp Stearns, March 2012

So much of the world is left on the cutting room floor. This is a necessary part of relating experience, whether in the transmission of factual information or the telling of story based on fact. Not every detail is needed in order to give a general picture or to convey the essence of an idea or experience, nor can every detail be captured, recalled, or communicated. Exactly what is omitted reveals the circumstances (bias) around and through which the material aspects of an experience are transformed by the process of relating and crafted into media. Where lived subjective experience is often filled or obscured by the mediated experience of information displayed or rendered through electronics, today those scraps are increasingly difficult to find. Our culture of digitally mediated exchanges has been carefully structured to remove the perception of the framework through which we conduct our daily activities. The unwanted bits are tucked away on our hard-drives or tossed in the recycling bin—in some cases, deleted in-camera. Everything is curated, edited, cleaned and polished (even the raw webcam feed is a considered choice to convey honesty).

It's not so much an issue of noise—the din of cellphone rings, tinny ear buds cranked way too high, the drone of our air handling systems and refrigeration units, the screeching, grinding and rumbling of our transportation machines is certainly something we will not easily rid ourselves of—the dust that imposed itself on the grooves of a record, the grain of a piece of paper and the pen-in-hand overcoming it to scrawl a letter, the grit of static and dead air between the stations, are all disappearing.

It is not so much a sense of nostalgia but a reflection, looking back on where we were but a few years ago, while understanding that today digital media strives for higher levels of fidelity (which ironically force television personalities to pursue more extreme methods to alter their physical appearance; this in addition to the artificial sharpening and saturation applied to just about every image these days) in an attempt to look forward into the potential media of the future where everything is so radically fabricated and manipulated that there is no honesty, no substance, no reality left but a simulated phantom of what once was.

What is striking to me about Bernhard's Almost White series is that it brings to the surface issues of the photographic medium, how its digitization has been quietly accepted as Photography wholesale. The question of what makes photography different than digital imaging has been unearthed. By using these artifacts as evidence of the manipulation nearly every digital image undergoes, Bernhard opens the door to questioning the honesty behind every media image. Even tempting us to ask exactly how staged are these white balance calibration shots? Has "fidelity" in the digital (dark) age become a matter of passing off artificially enhanced hyper-realism as reality? Or has it becomes something more subtle, staging reality in such a way that the extraordinary seems mundane?