

# a proposal for going public and staying opaque



Department of  
**Artistic Strategies**

*di:'angewandte*  
Universität für angewandte Kunst Wien  
*University of Applied Arts Vienna*





Opened in the fall of 2020, the department of Artistic Strategies offers interdisciplinary courses to students affiliated with departments of the 'Institute of Arts and Society' and across the University of Applied Arts, Vienna.

Our teaching approaches artistic strategies as a result of thorough examinations of how research, methods, artistic discourses and practices are in interrelations, focusing on the complex process of defining, experimenting and implementing specific artistic strategies.

We investigate how artists provide innovative methods and practices to envision new forms of civic imaginations, subjectivities, communities, knowledge production and dissemination, offering new perceptions and a comprehension of the challenges of our time.

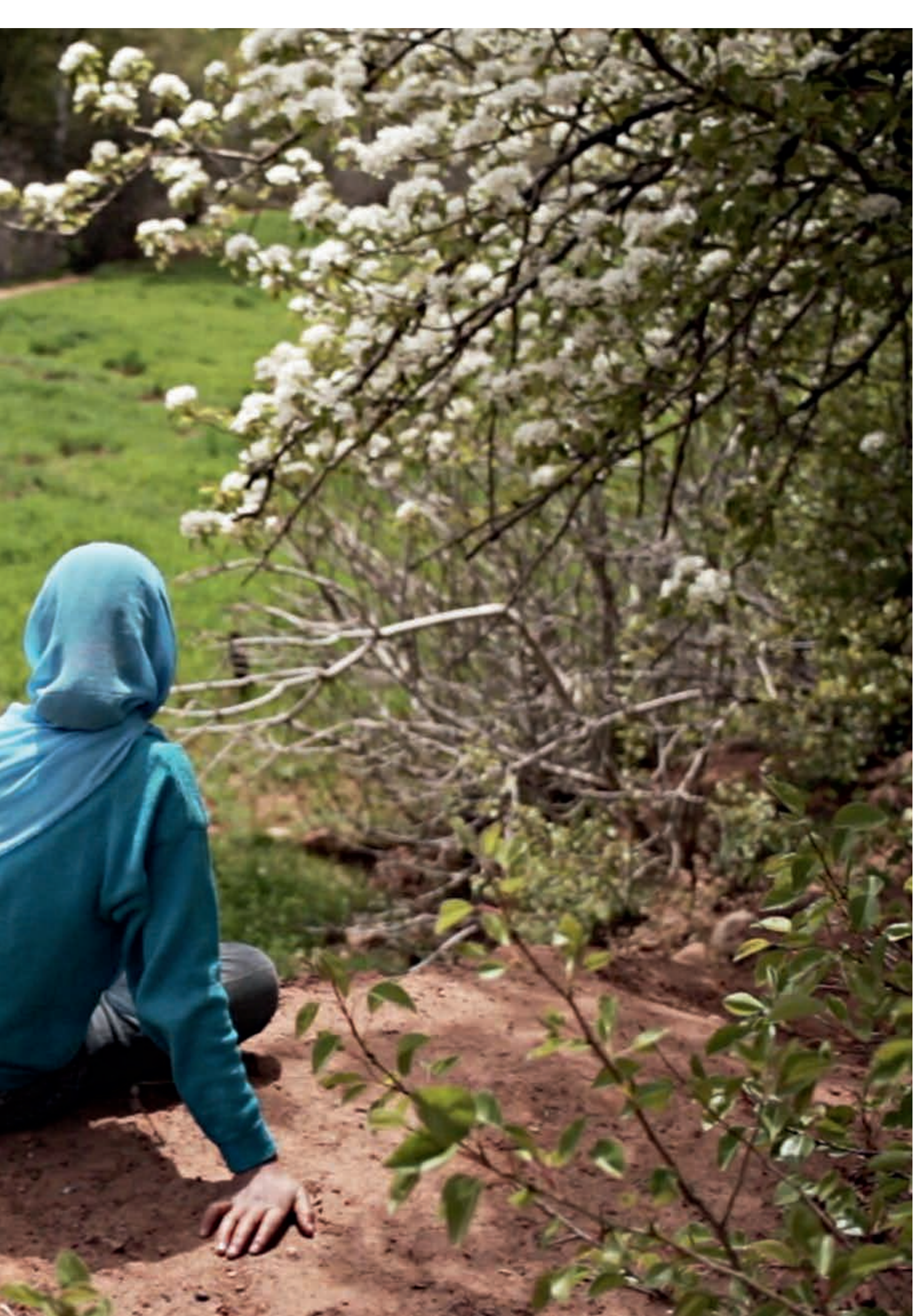
For the years 2021-2022 and 2022-2023, the department engages with notions of representation, self-representation, agency and strategies of public visibility of groups subjected to social and political exclusions.

Originating from the research of our students, this editorial platform offers a visual and textual examination of their projects developed, presented or produced within the framework of the courses, seminars and workshops of Artistic Strategies during the academic year 2021-2022.

We extend our warmest thanks to our students and colleagues and express our deepest gratitude for their support with the development of our teaching.

Bouchra Khalili  
Stephanie Misa  
Anna Witt  
Antoine Turillon







How does one research? What for? And once research is done, how does one move from research to production? Or in other words: How does an artistic strategy takes shape? Starting from students' projects, 'Methods & Practices' functions as an incubator of ideas, a reading group, a group critic, a platform for horizontal collaborations, forming a site for reflecting on the development and implementation of specific artistic strategies designed for each of the students' projects. Led by collective critical and self-critical thinking on the question of representation and public visibility, the course forms a platform in which theory and interdisciplinary practices are strongly tied to each others.

Eurocentric World

Globalisation

Migrations

Terror

Management of Difference and Diversity

2010-11 Multiculturalism Manqué: Cameron, Merkel, Sarkozy et al

Contra

Multiplicity

Demand for Assimilation Versus Integration

Translation

Différence

Multiplicity

Hybrid/Creole Syntax

Pidgin agrammatical Identities

Diversity

Variety, Assortment, Plethora

global parade of fixed identities

Algorithmic translation

Untranslatable

Unnameable

Non-Notationable

Non-identity: Beyond Identity

'Diversity Fever': notes towards an epidemiological map

Prevalence & Incidence. Sites of Outbreak & Inflammation. peaks and dips

Antigens & Pathogens



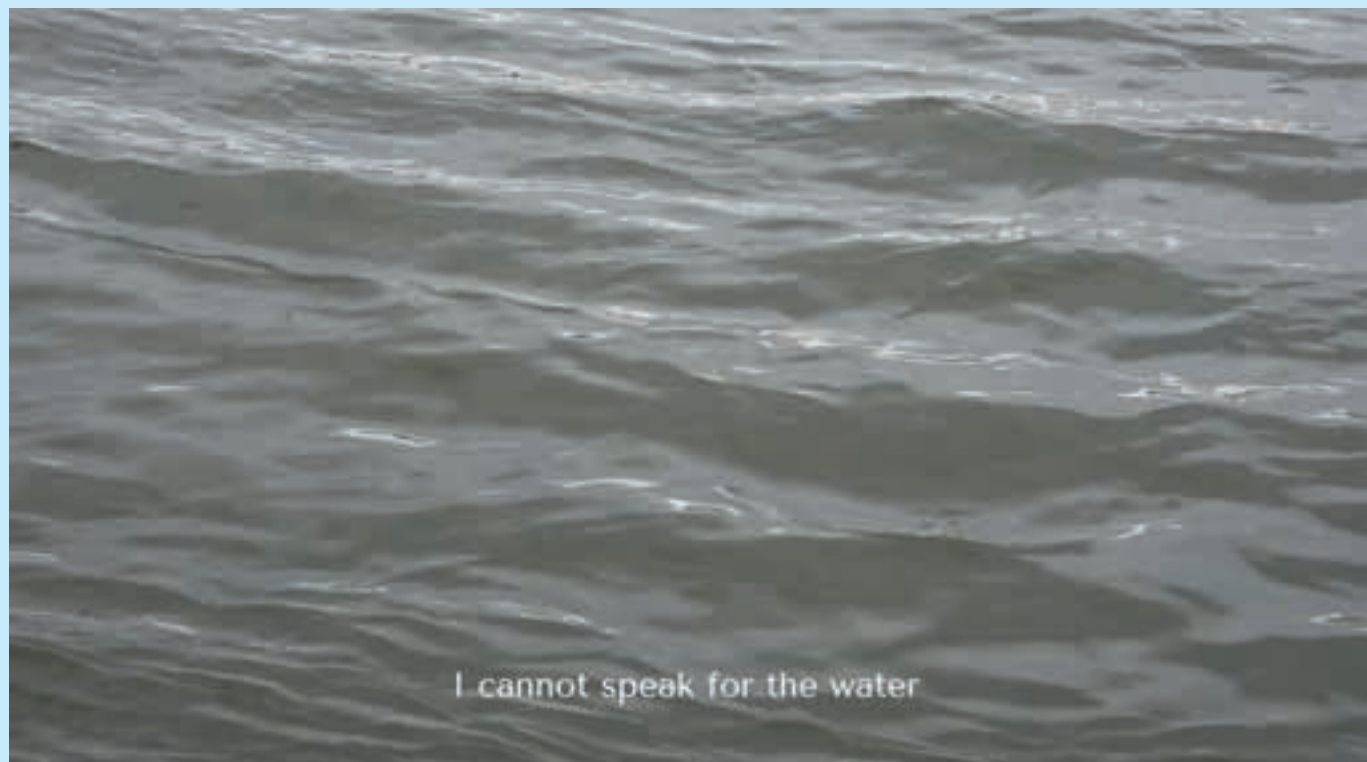
Luca **Hierzenberger**

# Be Danube Water, My Friend

*Be Danube water, my friend* is a visual essay around the Danube River that continues my previous project – a collective zine on Danube stories. Questioning the power of storytelling, I continued collecting more stories on this river, and the more I collected stories the more I came closer to the water. When starting to film the water, I got into the flow of this seeming river. Observing the water for hours, brought me into an almost meditative state of mind:

*can we still find a place in nature where we can dream?*

I cannot speak for the water, but strangely the water spoke to me. This film is an attempt to create a similar encounter. It is an ode to ‘unexcitement’ and deceleration.









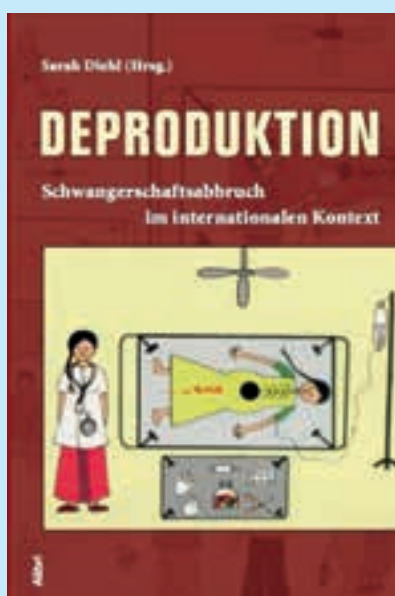
# I Do Not Regret



I developed research on silenced stories of abortion told to me by women who overcame the trauma, stigmatization, and shaming associated with abortion. At a moment when pro-choice women and activists groups are targeted around the world, I decided to engage in conversations in person, or by email and text messages with women willing to speak for themselves, reflect on their traumatic experiences, and affirm their own right to choose. Presented here are excerpts of the transcripts of these conversations with several Austrian women. The final format of this project will be a podcast with sonic and textual material forming a potential archive of women's experiences and a space for self-affirmation and resistance.

Even though I struggle daily with the decision I made, I know that it was the right one for me and for my son. It angers me to hear people claim that abortion is the easy way out when in reality, deciding to have an abortion is one of the hardest decisions a woman can make.

LARA



A lady showed up in front of me and asked me “why are you going into this building’?”. I explained my situation and she replied: “Are you aware that you are going to kill your unborn baby?”.

A second person tried to approach me and I ran quickly inside the building. I was in shock but I quickly calmed down once I could sit there.

A doctor scanned me and said « it's not your time yet ». The doctor smiled at me with empathy and I can tell she understood how I felt. She told me that I was very early and that I had to come back the week after. Before leaving the building, I carefully looked if one of the two people from before were still around. One of them was actually standing next to the building. The lady who first approached me asked again : “So, what have you decided?”.

I replied, “fuck off” and left.

SARAH

It has been more than a year now. I was always so scared to share my story. I was scared to be shamed by my family or my friends. I suffered in silence. I don't want any other woman to go through the same silencing.

SOPHIE



Valerie Solanas  
120 East 3rd Street  
New York, N.Y. 10009

# SCUM MANIFESTO

*Presentation of the rationale and program of action of SCUM (Society for Cutting Up Men), which will eliminate through sabotage all aspects of society not relevant to women (everything), bring about a complete female take-over, completely automate, eliminate the male sex and begin to create a far-out, funky female world.*

by  
**VALERIE SOLANAS**

This is the CORRECT Valerie Solanas edition

Copyright © 1967 by Valerie Solanas

The bell rang, my neighbor wanted to check on me. She heard me cry the whole night. I told her what happened and she immediately gave me a big hug and told me: “You are in shock and you have experienced all this by yourself. Can I just tell you how brave you are?” That type of understanding from a fellow woman touched my heart so deeply and I began to calm down. There is no doubt I made the right decision. As dramatic as it may sound to some people, I can tell that I would not be here if I had not been able to access this service. No one should be told what they can or can’t do with their bodies.

MARIE

There are older members of my family and my husband’s family that just wouldn’t understand, so I’ve never told them. What I have done is being open and honest with my two older children. They understand that for whatever reason a woman or a couple can make this choice and it’s HER/THEIR choice. My daughter was only 9 months old at the time. Now she’s fifteen and she articulates proudly her pro-choice voice. So to anyone out there who made the choice I did: your story matters!

ANDREA

I understand that there are people who have very strong opinions on abortion, but if you take anything from my story please remember that you may have friends or colleagues who are going through or have been through a story just like mine, and you don’t know how your comments may trigger them.

Abortion is about the right to choose. You have the right to choose.

REBECCA





# Wild Plants in the City

A Practical Proposal of Applying Edible City as A Strategy to Cope with The Heat Island Effects in Cities, The Soil Degeneration and Biodiversity Loss Caused by Monoculture, The Diseases and Pests Spreading Among Plants, The-unseen-by-citizens Food Crisis, The-unseen-by-citizens Water Crisis and The-unbelieved-by-many Climate Change.

Wild plants in the city  
They thrive, they thrive  
In every possible corner  
Where there is a little sun  
A little shade  
And a little water

Wild plants in the city  
They thrive, they thrive  
In the very unbelievable corner  
Where I see their power

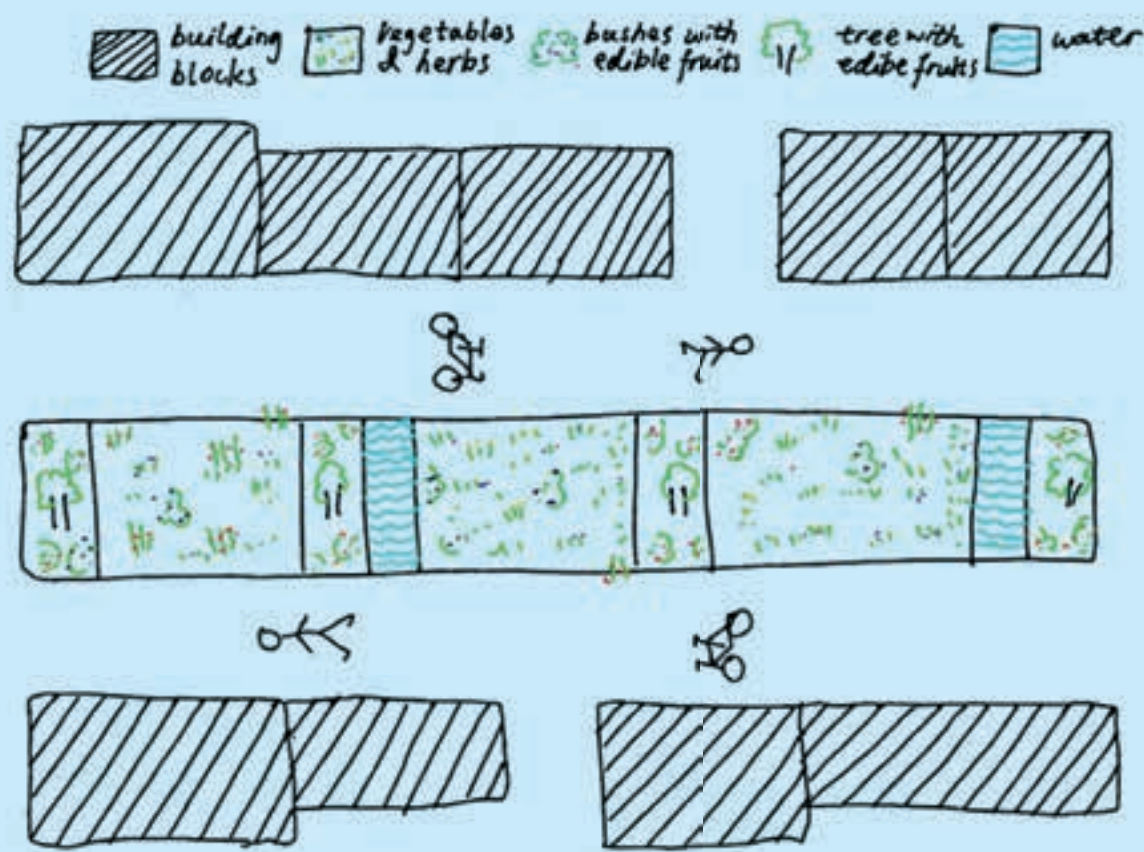
Wild plants in the city  
They thrive, they thrive  
We deny, and deny  
Where is their pride?  
Where is their dignity?  
Do we see a life  
In our eyes?  
Can we promise a right  
To another life?

We walk into nature  
And pray  
“Embrace me,  
Mother nature”

Did we ever hear her murmur then?  
So brightly,

“Please pride the others,  
My kids.  
Allow the nature in,  
In your hearts,  
In your city  
Allow the city,  
To be wild.”

“I’ve promise you,  
Since forever  
My abundance.  
Please pride the others,  
Learn  
How to nourish.  
Learn  
How to harvest.”



Plantain weed / *Plantago major*



Common sowthistle / *Sonchus oleraceus*





dandelions into dumplings



or more possibilities ... ?

*from street to table*



Dandelion / *Taraxacum*









article entitled "Political Satire, Political Cabaret":  
ing made these days with the word satire. Ever since it  
able, a certain type of writer flits through bourgeois  
bills himself a political satirist, tosses sniped-up punch-  
es, and like the dear Lord looks down from on high and  
sing workpieces in such a manner that nobody is hurt.  
es simply do not realize that the vocation of the satirist  
of creating a balance by means of conciliatory nuances.  
is. On the contrary, it requires depicting social contras-  
as possible, by positing nature against the unnatural,  
pressor, forward against backward. The cabaret-immor-  
bent occasionally tickle the rudimentary revolutionary  
senses, but they do not topple anything.

AKTENTOTWIEDERTACKT  
Reise Melodie

rgi:  
rin,  
hant bei den Ruffen.  
fir,  
ich,  
in Dämmerung  
Mist die Fiedel reg -  
im Dreck.  
Jeder,  
mit einem.  
Geste  
Balken...  
Bretter!  
wer nicht noch einmal!

time it can be said that she actually did show genuine  
social and political issues of the day. One indica-  
her frequent performance of "The Red Melody" (Die  
hich Tucholsky wrote explicitly for her. This, his most  
ar song, with music by Hollander, was addressed di-  
endendorff. Having enjoyed almost dictatorial powers  
War, Ludendorff staunchly opposed democracy and  
to sabotage the Republic in its early years. In perform-  
played the role of a mother who lost her only son in the  
the general: "Don't dare try it once again" (Gewalt  
nur nicht noch einmal). The song concluded with an  
lives of the dead, both soldiers and slaughtered political  
from their graves and marching against Ludendorff.

annelore:  
d vom Hall'schen Tore  
des Geschöpfchen  
sten Bubiköpfchen  
chulden kann  
elke Mann  
annelore  
d vom Hall'schen Tor

her authorship was  
d in contemporary  
s despite the fact that  
a male-sounding  
ty Beuth.

Einhorn, who recited erotic and sadomasochistic verses under the pseu-  
donym Doloresa. One observer described her performance rather charita-  
bly: "A young woman in a white gown, with chryselephantum in her hair,  
recites her own poems, full of a sultry, perverse sensuality and at the same  
time in singular profundity. One cannot laugh at the meager vocal ability;  
it seems as though the monotonous sound of the voice hides an immense  
anguish and an immense fear that want to cry forth." Doloresa appeared  
often at several artists' pubs over the ensuing months. Another habitual



Rosa Valenti

Theater am Schillbaurdamm  
Direktor: Ernst Josef Arndt

**Die Dreigroschenoper**  
(The Beggar's Opera)  
Ein Stück aus Musik in seven Vorzüge und 8 Bildern nach dem  
Engländer des John Gay.  
(Eingeleitet von Franz von Vollen und Robert Kloppe)

Übersetzung: Elisabeth Hauptmann  
Bühnenregie: Ernst  
Musik: Kurt Weill  
Sänger: Erik Engel  
Bühnenbild: Oskar Nölde  
Musikische Leitung: Theo Mandel  
Kopie: Ernst Josef Arndt

Passanten  
Johann Pilsch, Carl von Bismarck, Erik Engel  
Friedrich Schiller, Ernst Josef Arndt  
Mollath, Carl von Bismarck, Erik Engel  
Mollath, Carl von Bismarck, Erik Engel

AUGUST 28, 1928 — LOUIS LOMAX

It was Elisabeth Hauptmann, Bert Brecht's secretary  
and vigilant shadow in the mid-twenties, who first read of  
the great success in London of a revival of John Gay's  
*The Beggar's Opera*. She promptly ordered a copy of the  
play and, as soon as it arrived, began a rough translation  
whenever she had a few free moments, giving the German  
text to Brecht one scene at a time. Brecht was busy

Whatever the exotic mixture of grist required to turn  
Brecht's creative mill, nobody doubts today that Elisabeth  
showed uncanny flair in turning up that copy of *The Beg-  
gar's Opera* during that winter of 1927-28. Almost at



Clara Schellhoff

Raus mit'n Männern aus'm Dasein  
Und raus mit'n Männern aus'm Hiersein  
Und raus mit'n Männern aus'm Dortsein  
Sie müssten längst schon fort sein  
Ja, raus mit'n Männern aus'm Bau  
Und in in die Dinger mit der Frau!



When a major crackdown on cabarets  
finally occurred in 1904 and 1905,  
Of some seventy-two venues that  
claimed to be cabarets in 1904,  
few had any serious artistic aspirations:  
**a crackdown on cabarets**

though Berlin's censors were (in my opinion) quite open-minded, nothing  
could be said on stage that had not been approved by the police. The

pub-cabarets  
the Parasitic Weeds!"  
to commercial  
Cabarets



Hannalore singt Revue im Chor  
Man hört es nicht genau

Ultimate Networker

**Stilpe**  
Roman  
aus der Großstadtrevue

Otto Julius Bierbaum

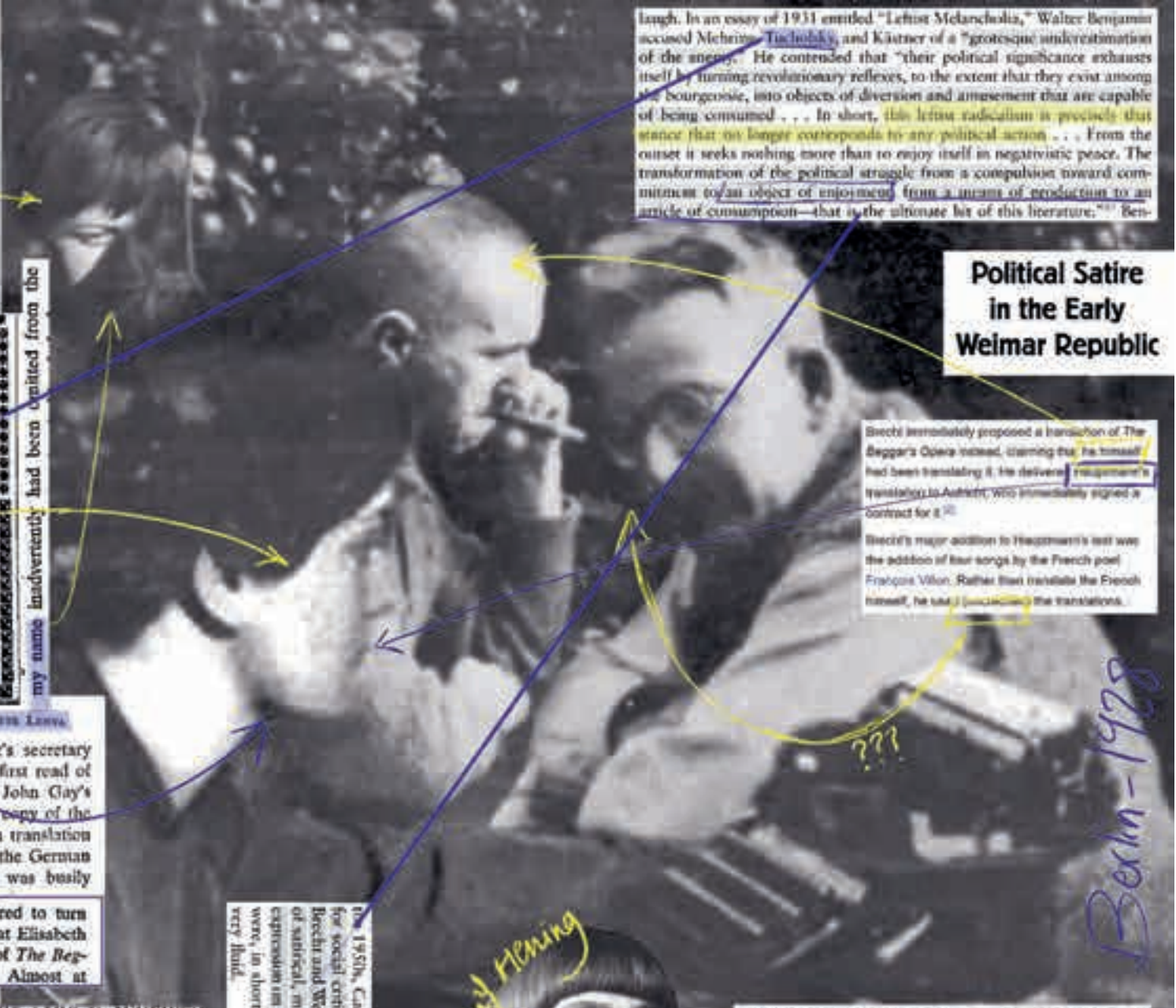
Stilpe (1897) recounted the misadventures of its eponymous antihero, a  
bright but unstable writer who dabbled in the various cultural trends of  
the fin de siècle. The cabaret founded by Stilpe turned into a commercial  
and artistic debacle, and he ended up hanging himself on stage during a  
performance. Despite the novel's warnings about the many ways in which  
a cabaret could become derailed, its arguments in favor of founding such  
venues were taken seriously by many readers. They concurred with  
Stilpe's observations: "Just look at the theaters! They're empty! Go into  
the Wintergarten! It's full! Death in one spot, revival in the other!" How-  
ever, both were "ripe for destruction".



Frida Uhl

When all this took place, Frida Uhl had done her part as a modernist promoter. Based on her  
knowledge about the artistic cabaret *Club Naut* in Paris, visited both by Strindberg and  
Wedekind (Strauss, 2001, p. 147), she set forth to engage herself in a similar project in Berlin  
together with Donald Wedekind (brother of Frank) and Ernst von Wolzogen. The result was  
*Reuter Theater*, which opened in January 1901, luckily with a scandal. The cabaret form  
quickly became very popular, and at the end of 1901, the city of Berlin had received over  
forty permit applications for such cabarets. (Strauss, 2001, p. 148.)

in a nutshell



**Political Satire  
in the Early  
Weimar Republic**

Brecht immediately proposed a translation of *The  
Beggar's Opera* instead, claiming that he himself  
had been translating it. He delivered a  
translation to Arndt, who immediately signed a  
contract for it.  
Brecht's major addition to Hauptmann's text was  
the addition of four songs by the French poet  
Francis Villon. Rather than translate the French  
himself, he had a (Jewish) translator.

Berlin-1928



Emmy Hennig

**Künstlerkneipe Voltaire**  
Allabendlich mit Ausnahme von Freitagen  
Musik-Vorträge und Rezitationen



Marcela di Monaco

Zürich 1916



Munich-1903

**Weinrestaurant "Simplicissimus"**  
München, Türkenstr. 27.  
Allabendlich mit Ausnahme von Freitagen  
Musik-Vorträge und Rezitationen  
Kunstwerke, Bücher, Plakate, etc.  
Kathi Kobus

**Simplicissimus**  
Künstlerkneipe, Kathi Kobus

**Bühne und Brett**  
No. 4  
Preis 20 Pf.

**Wiege bis zum Grabe**

Marya Dehard

Die 11 Scharfrichter?

1901-Munich

Wien-1902



# Ghosts are Seductive as Hell, Aren't They?

“Look, you're tired and I'm going to tell you everything as if it were a story. It will do you good, it will change your ideas, and I'll tell it to you in the simplest way even though you won't believe me”.<sup>1</sup>

I was on my way to a conference with an abstract and a promise but then I got distracted by a photograph and had to take a detour, ... that led me to follow the traces of a woman ghost.”<sup>2</sup>

“[Enter Ghost] ... MARCELLUS: Thou art a scholar; speak to it, Horatio”<sup>3</sup>

The wide-eyed child in love with maps and plans

Finds the world equal to his appetite.

How grand the universe by light of lamps,

How petty in the memory's clear sight.”<sup>4</sup>

“... that facts are factitious ....

You have to be utopian to think that in a human order, of whatever nature, things can be as plain and straightforward as all that.”<sup>5</sup>

“... and I feel like a hunted spy ...”<sup>6</sup>

“The fictional, the made-up, the invention that comes between me and my object of study and that is the result of the encounter, a real thing. It is never fully ours for the making, of course, and that is why those «unassumed contradictions» come like traces, often remain as traces, the tracks of our fieldwork, dragging all that construction into the relationship between me and knowledge.”<sup>7</sup>

“Drunk on her genius, Humanity,

Mad now as she has always been, or worse,

Cries to her God in raging agony:

"Master, my image, damn you with this curse!" ”<sup>8</sup>

1. Valenzuela, Luisa 1977, *He Who Searches* (Como en la Guerra). Translated by Helen Lane. Elmwood Park, N.J.: Dalkey Archive Press. p. 116

2. Gordon, Avery, *Feminism, Writing, and Ghosts* in Social Problems, Vol. 37, No. 4 (Nov., 1990), pp. 483-485  
Shakespeare, William, *Hamlet: The Pelican Shakespeare*, ed. A. R. Braunmuller  
(New York: Penguin, 2001), act 1, scene 1, line 42

4. Baudelaire, Charles, *Flowers of Evil*, Oxford University Press; Bilingual edition (15 May 2008), p. 283

5. Baudrillard, Jean 1988 *America*. Translated by Chris Turner. London, p. 85

6. Marker, Chris. 1997, *Level Five*, Argos Films, 1:08:05

7. Gordon, Avery. “Ghostly Matters: *Haunting and the Sociological Imagination*” (Minneapolis, MN: University of Minnesota Press, 1997), p. 36

8. Baudelaire, Charles, *Flowers of Evil*, Oxford University Press; Bilingual edition (15 May 2008), p. 289



How can ‘opacity’ be an effective method of negotiating ways of being seen? For Glissant, opacity overcomes the risk of reduction and assimilation by being beyond comprehension. For Derrida, the ‘Spectre’ alludes to a figure of ‘radical alterity’. For Isabel Stengers, the stutter produces ‘active divergence’ as a mode of critique; and for Legacy Russell, the glitch is celebrated as a vehicle of refusal: ‘a strategy of nonperformance to inject our positive irregularities into systems as errata, activating new architecture through these malfunctions’. What are the techniques of dissonance of an active NO? Thinking with and through thinkers & theorists of different backgrounds along with artists, performers, artworks and guests, we composed a parasitic reader of non(visibility).



Forasisthe  
conobring

The theory of difference

is invaluable.



## IV – ETUDES CRITIQUES

### «HER TURN ~ MY TURN »: NOTES ON TRANSATLANTIC TRANSLATIONS<sup>1</sup> OF AFRICAN FRANCOPHONE WOMEN'S POETRY

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Janis A. Mayes  
Syracuse University, USA.

«Before we get to the issue of what idiom one should speak in,  
there is the prior struggle of who may speak ».  
Toni Cade Bambara. *Language and the Writer*

Un jour à Gorée  
Fatou Ndiaye Sow (Sénégal)

Sais-tu mon fils  
que sur ces mers profondes  
ont vogué un jour les lourds négriers  
Emportant à jamais  
Les pionniers au verbe fertile.  
Sur la vague bleue  
Ils ont parsemé l'espoir  
Et là-bas au-delà des frontières  
Quand les «blues» remuent  
Les entrailles de la nuit,  
c'est ton frère qui te rappelle  
Le pacte de sang.

[Le mot juste]  
Tanella Boni (Cote d'Ivoire)

Où trouver le mot juste  
De la porte du silence  
Pour ouvrir la danse du conte  
Près de ma peau de femme

A Day at Gorée  
Janis A. Mayes, Translator, U.S.A.

Do you Know my son  
on these deep seas  
once sailed heavy slave ships  
Taking away forever  
Pioneers with fertile tongue.  
On the blue wave  
They sprinkled hope  
And over there, way-beyond borders  
When the «blues» moves  
The night's bowels,  
That's your brother ~ recalling for you  
The blood pact.

[Just the Right Word]  
Janis A. Mayes, Translator, U.S.A.

Where to find just the right word  
For the gate of silence  
To open the story's dance  
Next to my woman-skin

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<sup>1</sup>. In an earlier essay titled, « Translating, Home » and Intellectual Responsibility: Mercer Cook and Toni Morrison » (Paris: Présence Africaine, forthcoming) I introduce and name TransAtlantic Literary Translation as a conceptual framework of literary translation analysis. This new idea is elaborated further in this essay.



"AKU MENJADI SAKSI KEPADA PEMIKIRANKU" - ROOPESH SITHARAN

I BECAME A WITNESS TO MY OWN THOUGHTS

I feel an immense burden: why do I ever convince myself to carry this burden over and over again - to emancipate my thoughts by means of engaging the other?

NON-NATION

I am outside  
of it in the land  
of NOPE.

Defend your position or surrender to the perception of an undefined stereotype...

I am not grappling with  
notions of identity and representation in my art.

I'm grappling with safety and  
futurity.

We are beyond asking should we be in the  
room. We are in the room.

DEFEND  
YOUR  
PLACE

AKU MENJADI  
SAKSI KEPADA  
PEMIKIRANKU

"LINGGAHANSANGAN"

Language Environment

The environment of my language is what I use to witness my thoughts.

can I write with a certain clarity? That is to consciously choose to speak in my chosen language.

DUALITY

DUALITY

STRUGGLE WITH  
DUALITY

Fluency Appropriations  
Expressions  
justifications



"It's important to think of Refusal as an affirmation.  
Anti Colonialism can just be a stoppage of assumed access.  
Boundaries are yeses."

Class notes from  
ANTI COLONIAL  
METHODOLOGIES with  
DR. MAY Li Bolton

Refusal "is not just a 'no,' but a redirection to ideas otherwise unacknowledged or unquestioned." @mestowfacy

There are the objects we recognize, such that when we face them, we know which way we are looking.  
They gather on the ground and also create a ground on which we can gather. Yet objects gather quite differently, creating different grounds.  
What difference does it make what we are oriented toward?

Poetic Force  
P O E T I C F O R C E  
↓  
RADIANT  
↓  
Replacing the absorbing  
concept of unity

Water

Inheritance

Belonging



suppose I wrote this before I read most of the texts,  
I did not think enough about the written language or  
association to my dissonance for this task, I've always  
enjoyed the stream of consciousness - but I was, I said myself  
heard myself saying a lot recently that oh I forgot  
now, ah yes, that writing is self editing. I sense a  
lot I cannot capture with the written word. maybe

**What (visibilities, categories,  
assumptions) do you resist?**

**What do you refuse?**

**Can you be strategically opaque?**

**Intentionally indeterminant?**

**Write a**

**No**

**NOPE**

**Nah**

**Nevermind**

**No Thanks**

**No Way**

**Not Now**

**Not Ever**

**Manifesto**

clearly my goal is not to go across the  
whole page it was harder to fill it  
the act of writing stresses my tendon  
which is why I like to type and why  
I write really like this - the less I  
can for form. I pick up my pencil,  
the less stress it causes my arm &  
see the fun and smiling I have not  
even been writing a lot (as to excuse this)  
there is no reason for it - I wonder  
how if my work will manifest. What  
does her use of language mean?



## My NO Manifesto

I am an assumed immigrant. I refuse to be subjected to prejudice and stereotypes. Don't relate your perception of me to the already preconceived idea you have on people like me.

I am to be regarded as a young person who had to leave their poor, unfortunate, unwelcoming country in order to have access to a brighter future. I will not be seen as a job-thief, or a beggar. I will not be seen as a person who drains the Austrian state of its resources because I live on welfare and don't contribute to the society in any way. I will be treated and addressed as I deserve, with respect. I demand to be seen as who I truly am. A student abroad who wants to study and build a living with their own powers.

I refuse to be treated as a 2nd class resident. I reject nationality and language to be obstacles on my journey. When I am on the U-bahn talking to my parents about how my day was, I refuse to be told that in Austria one has to speak German. I refuse being laughed at or not being answered to, when I try to address someone in public in my broken-ass German. I refuse having people dim my light and intentionally make it harder for me when I try. I will try and try again. I will keep trying.

At the same time, should you have the genuine will to help me and people like me, don't pity me. Don't feel sorry for me. I don't need your condolences. I am alive and well. I am not going anywhere. What you could do is ACT, ACT meaning listening actively + taking steps in the right direction. Given the circumstances, to a certain extent my well being depends on you. So I'll ask you to keep that in mind next time you assign a label to me based on the prejudice others manufactured about me.

Agree not merely to the right to difference but, carrying this further, agree also to the right to opacity that is not enclosure within an impenetrable autarchy but subsistence within an irreducible singularity. Opacities can coexist and



Excerpt from:

Emilyn Claid

*Yes, No, Maybe: Selective Ambiguity in Dance*  
London: Routledge, 2006

*Queer living* 183

## 38 QUEER LIVING

I relish the notion that a performing body can be between identities, that the dynamic pulse of living is the movement between things, becoming things. This is a queer perspective. Inhabiting the places between identifiable objects finds an academic parallel in the hopefulness of queering.

Queer theory takes off from where lesbian and gay theories of performativity settle. However, queer living in this context has nothing to do with somebody's sexual orientation or the anatomical identity of someone who is desired. Eve Sedgwick refers to queer as: 'The open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically' (Sedgwick 1993: 8).

Living queerly sets desire free. Where desire comes from is exchanged for where it is going, removing the emphasis from the impossible-to-possess lost object. The importance of queer is in 'freeing desire from its location' to 'render queer the relations between images and bodies' (Probyn 1995: 9; emphasis mine). The act of queering evokes bodies in a process of transmuting, making, doing, trans-crossing, always on a journey with no final destination but with junctions of creative change. Queer is a slippery term that blows freely over the coagulated conventional systems of binary definitions of desire.

The history of psychoanalysis has signified desire as a linear narrative that presents a subject who lacks, and as such is forever reaching to find the lost object. Lack and loss, as both subject and object, become the motivating life force rather than reaching beyond this search to become desirous in the *now* and the *now's* future. Of course, desire can be about lack and loss, particularly of the lost mother, but desire is also a drive that enables us to move forward into new experiences: to create relationships, feed imagination and ambition, evoke an exchange of knowledge and allow us to feel different things. Queering desire climbs out of psychoanalysis in order to see a breadth of landscape, substituting routes for roots, how for why, playing for searching. The notion of an always-lost moment is acknowledged, then deconstructed, changing desire from a search for the *one-and-only* meaning into desire as a *play* for meaning. The seduction of reading queer dancing bodies in performance is the desire/pleasure to play with identity and meaning at the body site. In theory and practice, the activity of searching and desiring is the seductive element, not the meaning itself.

An abdication of political responsibility? OK. Whatever. We're just anti-politically romantic about actually existing social life. We aren't responsible for politics. We are the general antagonism to politics looming outside every attempt to politicise, every imposition of self-governance, every sovereign decision and its degraded miniature, every emergent state and home sweet home. We are disruption and consent to disruption. We preserve upheaval. Sent to fulfill by abolishing, to renew by unsettling, to open the enclosure whose immeasurable venality is inversely proportionate to its actual area, we got politics surrounded. We cannot represent ourselves. We can't be represented.

Fred Moten & Stefano Harney  
"The Undercommons: Fugitive Planning & Black Study", 2013

The thought of opacity distracts me from absolute truths whose guardian I might believe myself to be. Far from cornering me within futility and inactivity, by making me sensitive to the limits of every method, it relativizes every possibility of every action within me. Whether this consists of spreading overarching general ideas or hanging on to the concrete, the law of facts, the precision of details, or sacrificing some apparently less important thing in the name of efficacy, the thought of opacity saves me from unequivocal courses and irreversible choices.



As far as my identity is concerned, I will take care of it myself. That is, I shall not allow it to become cornered in any essence; I shall also pay attention to not mixing it into any amalgam. Rather, it does not disturb me to accept that there are places where my identity is obscure to me, and the fact that it amazes me does not mean I relinquish it.

Poetics of Relation  
Edouard Glissant

What is not with  
me now but I am  
thinking about

- Resisting Canada
- Zam-Tam
- art & cultures of care + liberation - Sandra Abdul Had
- Braiding Sweetgrass
- BACA 2020

### FURTHER READING

- Borderlands - La Fentec
- Gloria Anzaldúa
- hungry listening, Dylan Robinson - page 25
- new turn, my turn - Janis A. Mayer
- how Black folk became fetish objects - Greg Lake
- the mystery of iniquity by Lauren Hill
- in the break, freed motion

The moments in my artistic life where I feel I have succeeded most in communicating genuinely have never occurred on paper. In an undergraduate experimental writing workshop, my final project was an installation at UC San Diego's Che Café. I hung a series of thick canvas banners—each of them stenciled heavily with words like audism, oralization, & cochlear implant in black & red—from a twelve-foot-wide PVC pipe frame. In the center of the banners, a space was cut for a television that played the same silent, looped footage of a mouth repeating different words that are indecipherable from one another when lipread. In order to reach the canvas & television, however, a spectator had to move through a small forest of hanging plaster hands—mine—each of them shaped in recognizable ASL signs or classifiers & tethered from the ceiling with fishing wire. I spent most of my PhD trying to replicate on the page what came so easily & audaciously to me as a nineteen-year-old with a toolbox & an extension cord. Must all Deaf poets writing in English be visual artists in order to avoid needing experimental as permission or, worse, explanation?

Meg Jay, "Unfit to Print: Refusing the page in Deaf Poetics", 2021



Room

Collectively made by: Marius **Balan**, Maya **Kornfeld**,  
Luca **Ladányi**, Chloë **Lalonde**, Felix **Maier**,  
Zahra **Mirza**, Stephanie **Misa**, Enrique **Torres** & **WILTS Press**



“Art has no parameters... Artists do, they continually re-define them” \*

The purpose of the course is to create and practice artistic strategies as public responses to societal topics in order to apply pressure on them. Not only conceived as products of given circumstances, the research-based responses were conceived to engage publicly with the topics, to contribute to the existence of the very circumstances surrounding it. Questions of agency, authorship, representation, and their interrelations within their larger conditions guides the process to ultimately ask what does it actually mean to create and apply singular artistic strategies and what new forms of perceptions and comprehension can they generate ?

\* Raivoo Puusemp in Beyond Art - Dissolution of Rosendale, N.Y.



# SCHW\*chtel



I spend a summer night on the same site in the same outfit.

I am allowed to do whatever I want.

Just 30 minutes.

Every incident or major reaction to my appearance extends the performative intervention by another 15 minutes.

Who is the judge of that? I am.

I leave, when I feel like I can leave again.

I leave, when the Schwuchtel feels serene.



# Muttersöhnchen

## **Simple 3-Step Exercise Routine for Body and Mind!**

**-Reflect on recent behaviour.  
Are you happy with the way you are?  
(repeat until content)**

**-Talk to your peers you feel  
comfortable with. They might help  
or go through something similar.  
(repeat until content)**

**-Have a good cry! Don't feel ashamed.  
(once in a while)**

**Follow these steps and gain your  
masculinity points!  
Soon you will feel like a real man!**



# Sexual Health Must Be Affordable!

## Sich gegen Krebs schützen

Jährlich sterben zwischen 130 und 180 Menschen in Österreich an Gebärmutterhalskrebs, einer der vielen Folgen einer HPV-Infektion. Weitere Folgen können andere Krebsarten, aber auch Genitalwarzen sein, die schmerzhaft und langwierige Behandlungen nach sich ziehen können. 80 % der sexuell aktiven österreichischen Bevölkerung infiziert sich im Laufe ihres Lebens mit HPV.

---

**WWW.HPVIMPfung.JETZT**



Emilia **Gruber**  
Sanea **Hertlein**



17.01.  
Aschach an der Steyr  
Oberösterreich



17.01.  
Anger bei Weiz  
Steiermark



03.02.  
Favoriten  
Wien



23.02.  
Favoriten  
Wien



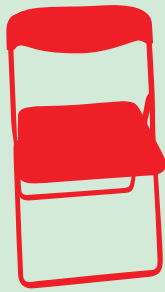
05.03.  
Alsergrund  
Wien



22.03.  
Salzburg-Schallmoos



07.04.  
Graz, Bezirk Gries  
Steiermark



22.04.  
Neulengbach  
Niederösterreich



29.04.  
Brigittenau  
Wien



05.05.  
Ottakring  
Wien



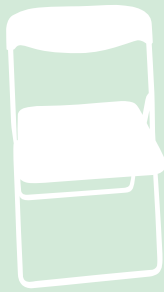
06.05.  
Wals-Siezenheim  
Salzburg



06.05.  
Wals-Siezenheim  
Salzburg



11.05.  
Vöcklabruck  
Oberösterreich



12.05.  
Simmering  
Wien



26.06.  
Donaustadt  
Wien



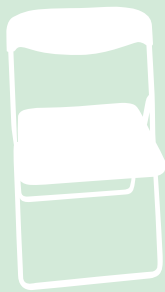
16.07.  
Brigittenau  
Wien



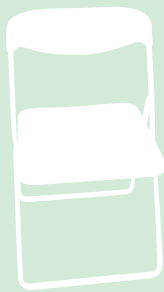
21.07.  
Graz, Bezirk Geidorf  
Steiermark



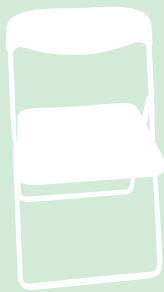
28.08.  
Waldgebiet  
Salzburg



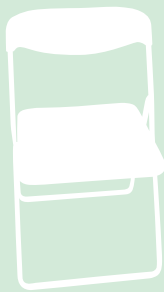
30.08.  
Maishofen  
Salzburg



13.09.  
Favoriten  
Wien



13.09.  
Favoriten  
Wien



20.10.  
Deutsch-Brodersdorf  
Niederösterreich



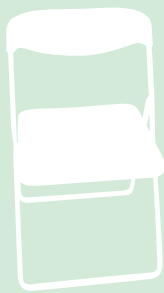
26.10.  
Bürs  
Vorarlberg



08.11.  
Weerberg  
Tirol



14.11.  
Floridsdorf  
Wien



16.11.  
Villach  
Kärnten



19.11.  
Innsbruck  
Tirol



21.11.  
Eibesbrunn  
Niederösterreich



24.11.  
Innsbruck  
Tirol



30.11.  
Brigittenau  
Wien



16.12.  
Hohenems  
Vorarlberg

# Blood, Spaces & A Chair

In Austria in 2021, there were 31 alleged femicides by (ex-)partners or family members or by person close to the victim. These are not individual cases – it’s a systemic problem. With this project we want to give a representation of the missing women and ask how many more empty chairs do we need to start talking about femicides in our society?



Selina **Meier**

# Soup and Flesh

**Recipe: “Radical Empathy”**

**Preparations:** Young deprivation

After water fasting, that means not eating anything and only drinking water for a time period of your choosing, it is important to eat something light that preferably, contains vegetables so that your stomach can slowly get used to food again.

In January of 2022, I chose to make potato soup, the first thing I would eat after a span of 3,5 days of water fasting.

**For that we need:**

- 1 onion
- 1 tablespoon of flour
- 3 tablespoons of vegetable bouillon
- 2 middle large potatoes and
- 1,5 l of water.



**1<sup>st</sup> step:** Addictive pleasure

First we're going to wash our zucchini. Then we dice our onion into very tiny pieces. We also cut our zucchini into small cubes, but don't worry too much about the size since we're going to mix it in afterwards anyways.

*How am I. Everybody wants to constantly know how I am. You know, I'm going to tell you: it feels good, this sensation of being in absolute control. I'm the one choosing these restrictions voluntarily, I'm the one making the rules. This is not because of external influences.*

There is a dark, addictive pleasure of being a little fascist towards yourself. And it also becomes addictive to look down on other people. People who “lack the discipline” of restraining themselves because we have learned that hunger is a sign of virtue. We have internalized the idea that it's good to deprive ourselves of the joy of eating.

**2<sup>nd</sup> step:** Commercial exploitation

Now that we have all of our ingredients prepared, we will heat up the oil in a large pot and then fry our onions. When they're soft, we powder them with the flour and stir that around for a little bit. We add our zucchini cubes and the bouillon water and let that simmer for about 10 minutes.



*Do I care about my looks?  
I mean we both know I'm supposed to say no now, because what am I? Superficial? Vain? I'm supposed to love myself the way I am.  
But my 15-year-old anorexic body was prettier than my body is now. I want to be – you know what we strive for – being underweight even.*

Distorted relationships with food are not an individual problem. It's a private expression of a cultural trauma, which comes out of the systemic oppression of our bodies. Our bodies are commercial resources that are exploited.

**3<sup>rd</sup> step:** Hateful anger

Now that the zucchini is soft, we put everything into a blender.

Blend it. Pour it back into the pot and let all of that simmer for a few minutes more.



**Day 4:**

*Yeah sure I'll eat today. Because I want you to know. Not because I have to. I'm still in control of my body. I am in control of my body. Not the other way round.*

**4<sup>th</sup> step:** Radical Empathy. R:E.

Now we pour the soup into a tupperbox that is, preferably, microwave friendly. And we go to therapy and fix our deep, ‘psychological issues’.



**To do:**

- Eat cotton to fill your stomach
- Eat paper to fill your stomach
- Drink an excessive amount of water
- Green tea for faster digestion
- Coffee to appease your hunger

**Thoughts:**

I'm hungry now, but I'm going to bed soon anyways. While I sleep I don't feel my hunger. Where does the next meal not come from?  
Your thoughts become slower like in dreams where you want to run away through quicksand

**Feelings:**

cold, tired, distorted



Eva Milena **Gradl**  
Helena Lea **Manhartsberger**  
Freda Bing Jie **Yu**

# Sex Work-Walk and Talk

A proposal for three audio walks through the city for sex-workers' rights, dignity and visibility. The participants choose one of the audio walks to listen to while, considering how the audios affect their perception of the environment. The route is marked by red umbrellas which is also a symbol that stands for the rights of sex workers.

Audio 1:  
Interview with Nicki:  
How ubiquitous are sex workers and sex work in the city? Imagine that anyone passing by could be a sex work customer or sex worker. They might be working in the flat or the club you just passed by while walking the trail.



Audio 2:  
Audio collage of news broadcasts on sex work issue:  
unlike the other audio walks, this one confronts us with the dominant negative, dramatic news about sex work and the effects of the corona pandemic. In the audio, different reports are compressed and condensed, To what extent do such reports influence our perception of our surroundings?



Audio 3:  
Performance by Liad Hussein Kantorowicz. She questions the different labels and appropriation of sex work in and by the art world. Students follow a path from their art university to a nightclub, potentially reflecting on their own role as a guest (or performer?) at an art/sex performance and their views of sex work outside as well as inside the art world they are part of.



# History of No Consequence



Adolf Loos is one of Vienna's most celebrated public figures. What his memory rarely includes is his trial for the sexual abuse of minors. With the help of his prominent and influential friends, he escaped consequences, turning history in his favor. In 2015, criminal records resurfaced with juridical proof of his crimes and unveiling the absurdity of his trial. Educational institutions still fail to include this as part of his biography.

This project deals with a confrontation of the Leopold Museum with their responsibility in writing history, an active process that exists as a symbiosis of inclusionary and exclusionary practices.

Using methods of non-linear and fictional history writing, the project presents four different storylines of how the Leopold Museum could and did answer to their educational responsibility on Adolf Loos. One storyline is true, three of them are fabricated.



# Carrier Bag

You may write me down in history  
With your bitter, twisted lies,  
You may trod me in the very dirt  
But still, like dust, I'll rise.

Most of our memories were burned.  
The voice was replaced with paper  
and a greater silence came to reign.  
Any story that was not in their one book was banished.  
Memories of magic, of healing, of speaking with the forest,  
of our origins...  
Memories of the time when we shared everything  
and nothing was owned were suppressed.

This is how they destroyed our roots.

Since that day, our task has been to learn who we are again.  
This is why I take this place, hold this space to tell the stories.  
Stories of our lives, of our struggle, of the future we want and  
of a past we invent because we no longer remember it.  
I tell these stories to question the memory and domination  
over land and body.

To address history in the present moment  
to talk to a future unknown.  
To move in relative opacity not knowing how the doing of today  
will affect the beings of tomorrow.  
But this unknowing will not prevent the undoing  
of what has become obsolete.

I am not afraid to smash things up.  
To make a noise that will not go away.  
To burn all that is not true.  
To make the supernatural something natural.  
To rip up the paving stones and discover beneath them the earth.  
To begin and grow roots again.





‘Open Space’ is a transdisciplinary, collaborative and transversal platform, focusing on the group members’ projects and practices. The course operates as a ‘collective’, supporting group members with the development and implementation of artistic strategies based on the specifics of their projects. The course also aimed to foster notions of collaboration and solidarity as ways to envision other ways to relate to artistic practices.



# Endangered Indigenous Songs: Latin American Music for the Living and the Dead

### Kara Chaxhchaxh

Martin Malán, Kichwa Puruwá  
Transcripción: Citlali Gómez Escobar

Este cántico se cantaba para animar a los niños cuando estaban llorando o se perdían en el bosque, ya que el canto les hacía a sus hermanos para que vinieran a consolarlos. Este cántico es la prueba de la vida y la muerte. De igual manera, se cantaba a las personas muertas para que se pudiesen ir a trabajar.

This song was sung to ease the children when they were crying or wandering. The chant evoked a desire to come back home, to watch if there are the parents alive and comfort them. If they do not stop crying or become well, (died), they sang to the people to apply themselves to work.

### "Kara Chaxhchaxh"

Canção: Martin Malán  
Tradução: Uemara Chiquet

Con sus pelos sueltos van a ligar  
Y más tarde se van a volver a ir.  
Con sus pelos sueltos van a ligar  
Y más tarde se van a volver a ir.

¿Quién será que van a quedarse?  
¿Quién será que volverán?  
¿Quién será que van a quedarse?  
¿Quién será que volverán?

Con sus pelos sueltos van a ligar  
Y más tarde se van a volver a ir.  
Con sus pelos sueltos van a ligar  
Y más tarde se van a volver a ir.

Para ellos cantamos  
y los animamos en la jungla perdida.  
Para ellos cantamos  
y los animamos en la jungla perdida.

Con sus pelos sueltos van a ligar  
Y más tarde se van a volver a ir.  
Con sus pelos sueltos van a ligar  
Y más tarde se van a volver a ir.

With their loose hair they will arrive  
And later they will go again.  
With their loose hair they will arrive  
And later they will go again.

Whom will they stay?  
Whom will they return?  
Whom will they stay?  
Whom will they return?

With their loose hair they will arrive  
And later they will go again.  
With their loose hair they will arrive  
And later they will go again.

For them we will sing  
and we will call them in the jungle there.  
For them we will sing  
and we will call them in the jungle there.

With their loose hair they will arrive  
And later they will go again.  
With their loose hair they will arrive  
And later they will go again.

This research project explores ways to recover and preserve the oral memories of indigenous populations through the study of their music, with the goals of producing new knowledge regarding the worldviews of Other peoples and generating novel possibilities for the revitalisation of their culture. The project explores, additionally, the importance of this music for the reinforcement of indigenous identity.

The focus of this study is the music and (hi)stories of the Zapotec peoples from the Isthmus of Tehuantepec in Oaxaca, Mexico, whose musical practices are today threatened with extinction along with the worldviews so intimately linked to them.

The loss of Zapotec peoples’ music derives from the way that indigenous songs, in general, are subject to a variety of pressures imposed by the contemporary environment as well as by the legacy of colonialism reflected in issues of migration, expropriation of territories, globalisation, use of culturally homogenising mass media, and social struggles; all of which are affecting the dissemination of cultural and performative practices inside indigenous communities.

The survival of traditional music is crucial for the process of recovery and preservation of indigenous collective memory, and reinforcement of their identity. Indigenous songs are bearers of indigenous peoples’ thinking, aesthetics, ideologies, and worldviews; and as they are passed down orally from generation to generation, they serve as records of (hi)story, identity, and memory for their communities. Their continued practice and transmission across generations of musical heritage contributes to the vitality and strength of indigenous communities and the individuals that make them up. Therefore, the disappearance of any indigenous people’s music puts at risk their cultural heritage as a whole.

The effects of losing it extend well beyond indigenous communities themselves, it represents a loss for the common heritage of humanity, and that’s why we (both indigenous and non-indigenous peoples) must care about their disappearance. When those songs disappear, some of the oldest living wisdom still remaining in the world is lost.



Salma **Shaka**

# Heirloom

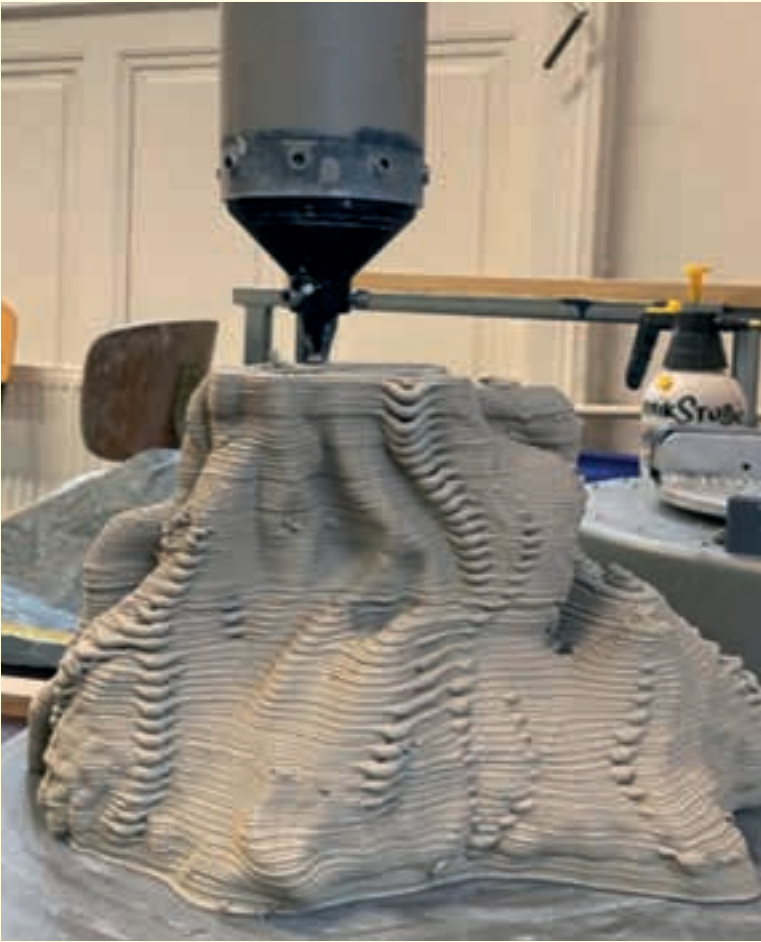
‘Heirloom’ is a mixed-media performative installation that tells stories of Palestinian resilience. Various materials are gathered and presented through a floor set-up, inviting visitors to engage with the space and their senses in smelling, touching, and tasting the different herbs and seed varieties being displayed. The installation is supported by a folder of photographs and personal accounts collected from the West Bank during my recent visits in August 2021 and February 2022. The combination of materials and documentary photography opens up ways of mapping personal memory, inquiry, and theory, as the images go back and forth between the research text, the objects displayed, and stories written, weaving all of these three together.



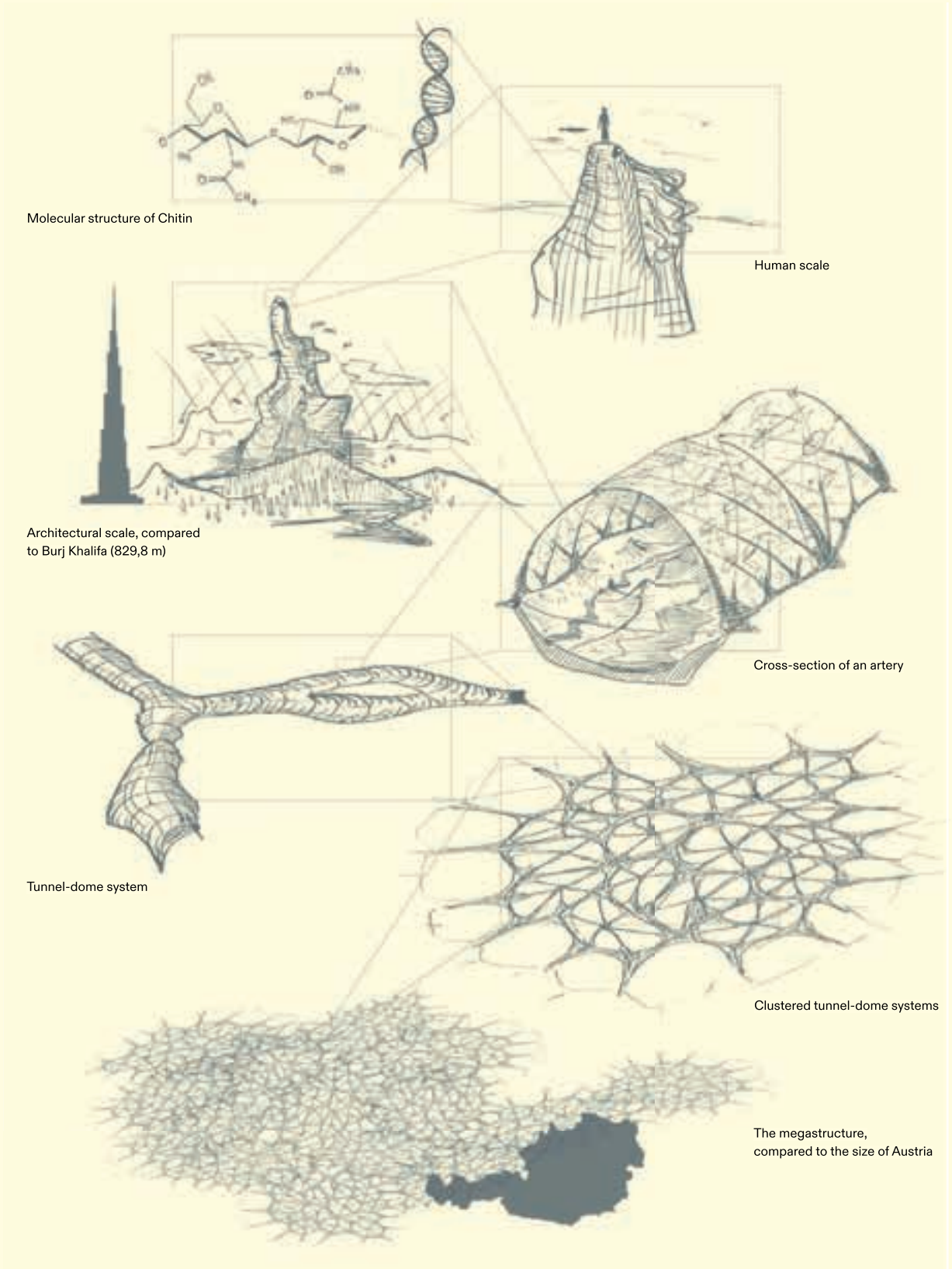


Andreas Palfinger

# Mother Arkah



*Mother Arkah* is a mixed-media project that includes a short film and sculptures. It explores a speculative climate-apocalypse scenario and the hypothesis of a posthumanist ideology: a 'Bio-Technoism'. The project speculates on prohibiting the 'religion of growth', future power structures shaped within the 'Posthuman Convergence', AI-driven symbiogenetic evolution and autopoietic architectures. The film serves as an allegory on mechanisms behind political belief systems, while posing questions about how deep the 'urge for innovation' is rooted within us - 'the humans' - and therefore how much humanness our planet can take.



The 'human urge for growth' needs to be obliterated





Sebastian Lang  
Raky Josefine Wane

## ‘Myths of Progress’: Gentrification and Touristification

Challenging the idea of progress, we find ourselves situated in a globalised world characterised by continuous processes often deemed as ‘progressive’ improvements of the status quo. Our goal was to develop a project which forms a knowledge base on the particulars and (inter)relations of such transformative urban processes, specifically gentrification and ‘touristification’. Combining aforementioned concepts in one project posed challenges, but soon turned out to be a fruitful and efficient way of looking at the concept of ‘progress’ in cities. Clearly, topics surrounding changes and conflicts in a geographical area, like a city district, need to be discussed and researched in a democratic society. The

and ‘undesirable’ population groups from inner-city neighbourhoods and promoting a spatially selective upgrading process. Access to social housing is marked by increasing barriers, creating a dependency of even low-income residents on the private housing market with rising purchase and rental prices. As their main solution to resist gentrification (or avoid it), these initiatives recommend, to de-normalise conditions such as a location surcharge in rent prices when a new subway station is built, or, create diverse strategies through cooperation between different groups and organisations for a greater impact, such as official letters to proprietors. Collectivity is a central point: Including organisations and tenants,



project includes knowledge acquired from literature of disciplines like urban studies, political science, sociology, and management studies. The results of our research and artistic interpretations were developed and exhibited at the Angewandte Festival 2022.

The Viennese housing market has become increasingly pressured in the last ten years due to unexpectedly large population growth and the financial crisis, resulting in a continuing shift of assets from savings books to land registry. One of the consequences was a sharp rise in prices in the private housing market, while at the same time the stagnation of disposable income of households. There is also a noticeable trend towards the redevelopment and renovation of buildings and houses, as well as the redesign of public squares and streets, enforcing the displacement of socially weak

providing the latter with knowledge on how to resist and developing long-term strategies together.

‘Touristification’ as a phenomenon describes a state, where boundaries between tourists and locals have become increasingly blurred. Markets and touristic demands have considerably changed in the last few years and a touristic influence has extended over whole cities. ‘Authentic’ local experiences and the notion of ‘exploring’ diverse and lively neighbourhoods, as opposed to regular tourist hot spots not only impacts city centres but also their peripheries. Digital platforms and private accommodation offerings have the potential to fulfil the demand of such ‘explorer’ tourists, but consequently the accompanying gentrification (displacements of inhabitants) and ‘touristification’ (displacements of cultural and



commercial activities) disrupt local neighbourhoods both short-term and long-term. Again, the main strategies to halt, or soften, effects of ‘touristification’ include: legally limiting the number of tourists, preserving the local resources damaged by tourism, imposing an entry tax on tourist arrivals, and establishing policies for the improvement of the locals’ quality of life.

For Vienna, the entry tax solution might work best (beyond the existing local tourist tax), in combination with better preservation efforts for local cultural and natural resources.



# WHAT HAPPENED TO SOLIDARITY? — Anna Witt

**“Solidarity is not the same as support. To experience solidarity, we must have a community of interests, shared beliefs and goals around which to unite, to build Sisterhood. Support can be occasional. It can be given and just as easily withdrawn. Solidarity requires sustained, ongoing commitment.”**

**Bell Hooks**

Many Austrians know Traiskirchen, a small town 20 km south of Vienna. It made the headlines in 2015 as the location of one of Europe’s largest asylum reception centers.

Traiskirchen became the focus of heated debate on asylum policies in Austria. But the center did not just open in 2015. In fact, it has a long history: since the 1950s, around one million people have transited through there.

But Traiskirchen is anything but simple. On one side, it prides itself with its long tradition of workers’ struggle shaped by the notion of solidarity and class belonging; on the other, the spirit of the workers’ movement has dissipated long ago with the destruction of the industrial fabric. However, Traiskirchen continues to be a prominent place of transit in Europe even if the barriers of ‘Fortress Europa’ have become higher while their visibility in the media is decreasing. Nationalistic conceptions of the state are reaching new heights and notions of coexistence are contested at every level of society: from the political sphere to the classrooms, and in the private sphere.

But Traiskirchen remains an ambivalent space: a place of separation yet a place of encounters.

With this collaborative project, the class investigates, core questions: What does solidarity mean in Austria today? Who defines community-belonging? And how do we want to live together as a society? To conduct this investigation, we followed and collected traces of solidarity left in the community. From street signs, stickers, graffiti, meeting with a tapestry craftman, a local historian and a government official, we wandered around Traiskirchen in search of a haunting ghost known as ‘Solidarity’.

The series of location scoutings and on-site research will be presented as artistic concepts and comments within the framework of the exhibition ‘Practices of Solidarity’ in public space in Traiskirchen. Curated by Michaela Geboltsberger and produced by Art in Public Space Lower Austria, the project will be presented in July 2022. For this publication, we present traces of these ghostly traces.





Für die Ausstellung in Traiskirchen wollen wir eine Skulptur anfertigen. Die Skulptur besteht aus einem Kubus, der mit unterschiedlichen Mustern versehen ist. Die vier Seiten weisen unterschiedliche Formen auf. Die vier Seiten zeigen in vier Himmelsrichtungen. Auf das Erstaufnahmезentrum Traiskirchen. Auf das Stadtzentrum. Auf eine Teppichwäscherei, und

auf eine Gießerei. Es werden Ornamente, starke Formen, und Bräuche herangezogen, welche sich auf die vielschichtige Vergangenheit und Gegenwart des Ortes beziehen. Aus der Recherche werden Gemeinsamkeiten gesucht und abstrahiert. Der Kubus besteht aus Beton, weil es ein solides Material ist. Die schwere des Kubus, soll auf die Geschichten und

Veränderungen des Ortes hin weisen. Ein Sockel aus 5 kreisförmig angeordneten Stahlträgern, stützt den Kubus. Auf den Spitzen Enden der Träger stehend, und mit den stumpfen Seiten zum Boden hin, wirkt das Zusammenspiel der Elemente Verletzlich  
Und Fürsorglich zugleich.

Und Fürsorglich zugleich.





Muster aus afghani-  
schen Teppichen



Römische Ornamente



Muster aus afghani-  
schen Teppichen



Iranische Ornamente



Römisch Ornamente



Syrische Ornamente



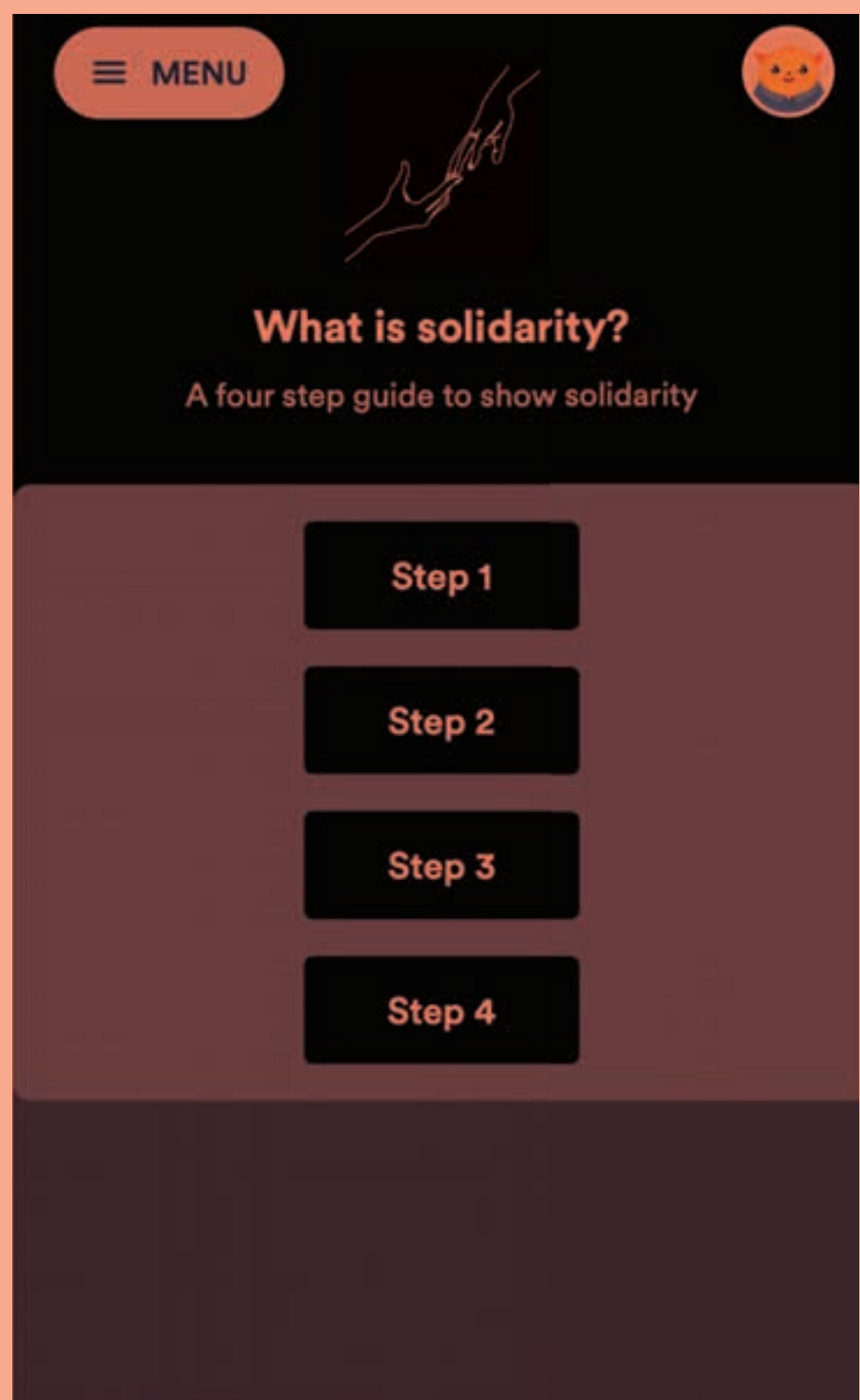
Iranische Ornamente





# Solidarity App

The aim of this app is to question the limit of technologies promising interactivity in relation to the experiences of stateless citizens. With this ironic diversion, the user is invited to think and reflect about the personal meaning of solidarity. After going through the four steps (thinking, showing, contributing and acting) of this solidarity app's tutorial, the user is able to say that he/she/they are in full solidarity with their chosen subject. Please note that the project is taking a sarcastic spin on a 'step by step' tutorial of solidarity and does not try to define or mock the importance of empathy, solidarity or any form of helping communities in need. The sole purpose is to get the audience to think about the significance of aiding people in need.





# Letter to the Editors

## WE ENTER A HALL

We, the students, or we, the people of Traiskirchen, or we, the audience, or we, the readers, in other words: we enter a hall. Windows or hatches have been darkened so that no light from outside intrudes and disturbs. Perhaps the hall was used by industry that once existed in this place, or perhaps it was built recently, and we are in a lightweight hall.

In the middle we see a lantern, an old streetlamp. It is beautifully built, with a long mast, and we recognize it, have seen it before, out on the village's streets. Only at the top, where there is usually a glass ball on the mast protecting the lantern, there is an apparatus: mirrored, polygonal dark glasses, like those of an airport tower or an interrogation room - those on the inside can see through, those on the outside can only see themselves in the reflection. On the roof of this apparatus are small pointed iron sticks, like on neon signs in front of shops or name signs at railway stations, to prevent pigeons from settling.

The apparatus is bathed in a warm, monochrome light. It shines down from the ceiling of the hall. Everything is absorbed by this yellow light, almost swallowed up. Perhaps we recognize the light, and it feels safe, familiar, because we may have walked under the lanterns as children, drawing a crack in the dark night with the same light. Perhaps it is creeping us out, because the light drains all the color, and it is not familiar to us, we don't know it, don't like the mood it creates. Again and again, in a slow beat, another light, a white light, flashes. It is different from the yellow light. It bathes everything in daylight and breaks the mood created by the yellow light. It flashes again and again in the hall in a machine-like rhythm: click, click, click, click,...

## Was uns verbindet

„Da ist wirklich nicht so viel, in diesem Traiskirchen. Die Schule, die Kirche, der Dorfplatz, der eher einem Parkplatz ähnelt— you get it. Alle 15 Minuten tuckert die Badner Bahn durch, welche dann doch irgendwie eine ziemliche Nähe zur Großstadt Wien herstellt. Aber das passt ja auch.“ Traiskirchen ist ein weltoffenes Dorf. Eine rote Hochburg in einem sonst eher gemischten Badner Bezirk. Von der Marktgemeinde Traiskirchen zur Industriestadt Traiskirchen mit frühgewerkschaftlichen Aktivitäten, dann die Kadettenschule Traiskirchen und nun Transitort Traiskirchen. Oder Zwischenstation Traiskirchen? Traiskirchen ist nicht mehr für alle derselbe Ort. Seit 1955 wird die alte Kadettenschule als Erstaufnahmestelle für geflüchtete Menschen genutzt, gerade in den letzten Jahren war sie dann auch immer öfter in den Schlagzeilen. Traiskirchen ist geprägt von der „Bundesbetreuungsstelle Ost“, sie ist Thema. Denn wie gesagt, wenn man in Traiskirchen aus der Badner Bahn steigt, ist da auch nicht viel Anderes. Der Gang vom Bahnhof zur Erstaufnahmestelle ist ein fünfminütiger Spaziergang, durch diese Kleinstadt-Öde, die das Privileg hat, in 20, 50 oder 100 Jahren noch immer genauso öde auszuschaun. Dazwischen wird gewartet. In der Regel nicht länger als zwei bis sechs Wochen, wenn's scheisse läuft ganze eineinhalb Jahre. So lang darf man Traiskirchen sein „Zuhause“ nennen. Es ist eine weitere Station. Ein weiterer Stopp. Ein weiterer Stopp kurz vor dem Ziel. Man kann es wohl nicht den Traiskirchner\*innen vorwerfen. Klar, dass da höhere Instanzen im Spiel sind. Und das vielgelobte „Traiskirchner Engagement“ ist toll, keine Frage. Und doch wirft es Fragen auf. Den Ort kann man dann doch nicht wirklich mit einem guten Gewissen verlassen. Worauf wird hier genau gewartet? Abschiebung ins Heimatland? Verschiebung ins nächste Zentrum, Zwischenstation Nr. 23? Endlich ein neues Zuhause, falls es das überhaupt gibt?

Der Slogan der Badner Bahn lautet: „Was uns verbindet“. Doch was verbindet uns? Was verbindet uns hier in Traiskirchen? Was hält diesen Ort zusammen, was ist der Antreiber des Zusammenhalts? Ein Transitraum wie Traiskirchen wird manchmal als „(k) ein Raum“ beschrieben. Damit setzt er sich irgendwo durch ausser Gefecht. Alles das einem so bedeutungsvoll vorkommen mag, ist auch einfach bisschen egal. Doch nur temporär also. Noch zwei Wochen, dann sind neue Geflüchtete da, um die man sich sorgen kann, kümmern muss. Die man aber, wenn man ehrlich ist, auch einfach bisschen ignoriert, man will ja nicht voyeuristisch sein. Was kann uns also verbinden in diesem Raum? Oder in diesem nicht-Raum, un-Raum? Was will uns die Badner Bahn hier vormachen?

Transiträume an Flughäfen hinterlassen doch auch immer diesen komischen Nachhall. Es ist der Moment nach dem Aussteigen, aber noch vor der Einreisekontrolle. Man hat irgendwie das Gefühl, auf neutralem Boden zu sein — obwohl das natürlich absoluter Bullshit ist —, ja manchmal ist es sogar ein leichtes Gefühl des Schwebens. So wahnsinnig leicht, nur mit dem Handgepäck unterwegs, der glatte Boden, der neue Geruch, das kleine Kribbeln. Vielleicht geht es jeder Person, die in Traiskirchen ankommt ähnlich? Vielleicht fühlt sich der Asphalt unter den Füßen beim fünfminütigen Gang zur Erstaufnahmestelle genauso glatt an? Die Aufregung, vielleicht ist es dieses Mal soweit? Gibt es hier nun endlich ein Ankommen? Spoiler: probably not. Auch wenn wir uns das alle wünschen würden. Auch die Traiskirchner\*innen wünschten sich das. Und ich. Aber schlussendlich sind wir alle nur Akteur\*innen in diesem paneuropäischen Dilemma-Kabarett. Das ist es wohl, was uns verbindet. Traiskirchen ist immer noch die Zwischenstation. In die eine Richtung nach Baden, in die andere nach Wien. So ungefähr...



# A PROPOSA public AND ST

An editorial platform produced with students  
who attended the courses of Artistic Strategies  
at the University of Applied Arts, Vienna.

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p.4: Sarat Maharaj: *'Diversity Fever': Notes Towards an Epidemiological Map* (2019)  
originally published in *South as a State of Mind, fall / winter 2019*, eleventh issue  
p.7: Cover of the German Translation of *Se Défendre* by Elsa Dorlin (2017)  
p.7: Cover of *Deproduktion* by Sarah Diehl (2007)  
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p.30: Martha Rosler: *Semiotics of the Kitchen* (1975). Video still.  
Back Cover: Legacy Russell: "Glitch Feminism Manifesto". Video still of a "montage" by  
Legacy Russell for her lecture "Glitch Feminism" at the MFA Lecture Series at the School  
of Visual Arts, New York, March 27th, 2018.

This newsprint is our inaugural editorial platform. The contributors are students  
who attended courses, seminars, guests' lectures and workshops offered  
by the Department of Artistic Strategies at the University of Applied Arts,  
Vienna, during the year 2021-2022. Our series of editorial platforms aims at  
contributing to the dissemination of investigations of/on artistic strategies in  
relation to notions of practice, methods, research and new civic imaginations,  
produced by students, artists, educators and researchers.

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# FOR GOING AYING OPAQUE

We extend our warmest thanks to our guests speakers during the year 2021-2022 for generously sharing with us their work and practices in our classrooms.

## Guests of the Department of Artistic Strategies (2021-2022)

**Ahmet Ögüt** (visual artist, Istanbul/Amsterdam/Berlin) & **The Silent University**: *On agency*

**Tala Hadid** (filmmaker, Marrakech):  
*House in the Fields* (documentary, 86', 2017):  
On collaborative filmmaking

**Lynhan Balatbat** (curator and educator, Berlin):  
*Curating with communities*, Savvy Contemporary  
and Colonial Neighbors

**Marina Fokidis** (curator and writer, Athens):  
*South as a State of Mind: Decentering knowledge  
production and dissemination*

**Johannes Schmelzer-Ziringer** (musician and sound  
designer, Athens-Vienna):  
*Hearing – Recording - Sharing*

**Pascal Sémur** (graphic designer, La Rochelle):  
*Publication-making across media*

**Seth Weiner** (artist, Vienna): *On Historic Surfaces*:  
Palais des Beaux Arts Wien

**Schandwache** (artists' collective, Vienna):  
*The invisibility of a monument*

**Mirela Baciak** (curator, steirischer herbst, Graz):  
*What is public about Public Art ?*

**Katrin Hornek** (artist & researcher, Vienna):  
*What is site-specific artistic research?*

**Vincent Weisl** (curator, Wien Museum, Vienna):  
*Art against the Status Quo*

**Betül Seyma Küpeli, Shirin Farshbaf and Bitá Bell**  
(artists, Vienna): *On 'Refusal'*

**Vincent Rougmanac** (artist & researcher, Uniarts  
Helsinki, Helsinki): *On 'Specter'*

**Mai Ling** (artists' collective, Vienna): *On Anonymity*

**Lauren O'Neal** (art historian, Boston University,  
Boston): *On Invisible Research*

**WILTS Press** (artists' collective, Vienna): *On  
Reading & Readers*





# GLITCHFEMINISM MANIFESTO