



Models of Collaboration

Artist groups are a "modern" phenomenon, at least in the way they have gained prominence in art and culture events.

The fundamental idea of a collective practice is to pursue a shared interest that cannot be achieved alone, or that increases its potential effectiveness by joining together.

Christian Helbeck & Dietmar Schwärzler Curators

KÜNSTLERHAUS VEREINIGUNG

LOVING OTHERS

Curated by Christian Helbeck and Dietmar Schwärzler

Models of Collaboration

Karpo Godina

Karpo Ačimović Godina directed his short film On The Art of Loving or a Film with 14441 Frames in 1972 on behalf of the Belgrade Zastava film military company...

In his short film, Godina directs the approximately 12,000 soldiers at his disposal in a hypnotic choreography set in the picturesque mountain landscape of Saramazalino in North Macedonia.

"We sing a song of love. Let's everybody hear it! A thousand soldiers to a thousand women, but no children, but no children. Saramazalino, what a great place for living! Saramazalino, what a great place for loving!"

The film, a subversion of the penultimate hierarchical and communal work structure, nearly landed Godina in prison.

O ljubavnim veštinama ili Film sa 14441 Kadranama / On the Art of Loving or a Film with 14441 Frames, 1972, 35mm/digital, 11 min



Group Material

Dazibaoos (trans.: wall newspaper) are a very popular Chinese medium for debate and the source of inspiration for New York artist collective Group Material's 1982 work of the same name.

A dazibaoos is a handwritten poster affixed to a public wall expressing an opinion, piece of information, or a protest. New dazibaoos then follow in reply, and a conversation unfolds.

In their work DA ZI BAOS, Group Material interviewed passers-by on Union Square in New York City about current social and political issues – for example, US interference in El Salvador, women's reproductive rights, the death penalty, and the significance of trade unions – and presented these opinions in public, contrasted with statements by relevant organizations of the time.

DA ZI BAOS, 1982/2022, 12 posters, approx. 84,1 x 118,9 cm, DA ZI BAOS, poster campaign at Union Square, 1982

Bar du Bois

The central work of the artist collective Bar du Bois (trans.: bar of wood) opens with a view above, where the glass ceiling of the Künstlerhaus has been reinterpreted.

The alternating squares and octagons of the skylight show an arrangement typical of Gründerzeit-era floor tiling. The objects are spread across this "floor", yet are in reality overhead and backlit, opening up connotations of church windows and advertising banners.

Bar du Bois are known, among other things, for their dysfunctional slot machines – three of which are on exhibit in Loving Others. Observers are asked to gamble with their luck.

Ohne Titel, 2022, Three vending machines: various materials, approx. 200 x 80 x 60 cm, Lichtdecke / Light ceiling, 2022, Acrylic on PVC, 510 x 840 cm

fabrics interseason & friends

fabrics interseason (Wally Salner & Johannes Schweiger) is a label that was active from 1998 to 2012 at the interface of art, fashion, and design. Loving Others focuses on their collaborative practices.

Originally designed as a tapestry, fabrics interseason had the fabric remnants from their various collections woven into carpets, a ten-metre-long, mottled black and grey example of which hangs from a wooden beam.

Two Cabinets for DÖBLING REFORM: Bätter and Biboburgoisia, 2007, One compartment, RAL 9016 Sulphur Yellow and RAL 1027 Curry Yellow, surface: tapisserie N°1, 2008, Hand-woven patch rug, diverse fabrics and materials, 230 x 1000 cm

House of Ladosha

House of Ladosha is a queer feminist collective deeply rooted in the New York ballroom culture of the LGBTIQ+ community, as well as in the rap music and club culture scenes.

InvASORIX's video is a performative masquerade of photos showing "intellectual machos", 14 pioneering twentieth-century artist groups, underpinned by a catchy song with ironic lyrics and a cumbia beat.

Untitled (she's carrying), 2022, Video, 21 min and green wall

Femplak

Using very simple materials such as white copy paper, black paint, and paste, the intersectional feminist collective Femplak (short for feministische Plakate, or "feminist posters" in German) pastes slogans denouncing gender-based violence on the public walls and buildings of Vienna.

Instructions for making posters are presented in the Femplak style, large letters on copy paper, pasted onto the wall of the Künstlerhaus exhibition room.

Another piece exhibited as part of Loving Others is a collaboration with the TU Wien that takes back the public space of Karlsplatz square – a huge banner hung from the pillars of the main university entrance staves: LIEBE MACHT KEINE BLAUEN FLECKEN (trans.: Love does not cause bruises).

Die Straße gehört uns / The street belongs to us, 2022, Participatory poster campaign: buckets, poster brushes, glue, lettering, Liebe macht keine blauen Flecken / Love does not cause bruises, 2022, Banner, main building TU Wien, Karlsplatz

Forensic Architecture

The investigation Russian Strike on the Kyiv TV Tower (L82) kicks off a long-term collaboration between Forensic Architecture (FA) and the Center for Spatial Technologies (CST) aimed at providing detailed reconstructions of important Ukrainian cultural and historical sites impacted by the Russian war of aggression.

The rockets aimed at the TV tower landed in the area known as Babyn Yar, the filled-in gorge where in 1941, in a mere 48 hours, 33,771 Kiev Jews were killed by Nazi soldiers.

"The history of this place is not only a history of violence, but also one of various practices of cover-up and denial." (FA)

Russian Strike on the Kyiv TV Tower, 2022, Video, 9 min

The Nest Collective

The Nest Collective is represented in the exhibition with three works. The entrance to the main room leads visitors past 21,322. Seemingly endless strips of shipping labels hang down, references to the colonial looting ("Upper Arm Ring", "Neck Spiral", and "Seas") are just some of the 31,302 objects that supplied the collections of various cultural institutions throughout Europe and America.

There is a comic strip in another room: Mekatilli wa Menza – Freedom Fighter and Revolutionary (2020) is printed on cardboard and likewise hangs from a wooden beam.

The short films This One Went to Market and This One Called His Baby are part of the mini-series We Need Prayers (2018) and can be watched on two separate screens.

31.302, 2020, Labels, Part of Invisible Inventories: Questioning Kenyan Collections in Western Museums – An Exhibition Series, Mekatilli wa Menza – Freedom Fighter and Revolutionary, 2020, Comic, This One Went to Market, 2018, Video, 5 min, This One Called His Baby, 2018, Video, 21 min, From the mini-series We Need Prayers

ruangrupa - lumbung

Lumbung Kios by the ruangrupa collective is a network of decentralized, self-operated kiosks at different locations that sell products made by lumbung members, lumbung artists, and their local environments.

The income collected by the lumbung Kios network is spent on long-term projects within the lumbung ecosystem and to maintain collaborations such as educational events about sustainable distribution models.

lumbung Kios, 2022

Total Refusal

"War cannot be played. By definition, a game is played voluntarily – and for most of the participants, there is nothing voluntary about war in the real world." (How to Disappear, 2020)

The media guerrilla collective Total Refusal focuses its work on the artistic intervention and appropriation of mainstream video games. Like a parasite, the military settings of war video games are repurposed to create peaceful performances revealing the political apparatus behind the glossy hyper-real textures of the video game media.

How to Disappear uses the picturesque, computer-animated warscapes of Battlefield V as a backdrop for an essay-like narrative. The film revolves around the history of deserters, a rarely examined slice of human history.

How to Disappear is quite literally an anti-war film that looks for opportunities for peace in the most unlikely location of online wargames. It is a tribute to disobedience and desertion – in both digital and physical warfare.

How to Disappear, 2020, Video, 20 min

IMPRINT

LOVING OTHERS Models of Collaboration Künstlerhaus Wien 13.10.2022–15.1.2023

Curated by Christian Helbeck, Dietmar Schwärzler Curatorial assistance Rhea Tebbich

Cover Karpo Godina, About the Art of Love, or a Film with 14441 Frames, Yugoslavia, 1972, Filmstill

Exhibition design studio-itzo, Isometrie Ausstellungen-architektur, 2020

Production Vinzent Cibulka, Gerald Roßbacher und Art Consulting & Production Communication, PR, and Art Education Alexandra Gamrot, Julia Kornhäusl, Mirjam Prochazka, Daliah Torsh

ACCOMpanyING PROGRAMME

Opening 12.10.2022, 19:00 With a concert by Klitclique and a screen-printing workshop in collaboration with ruangrupa - lumbung

The Nest Collective Freie Wand! Screening and artist talk 3.11.2022, 18:00 Chair Doris Posch

Kat Voss/ TINT Filmkollektiv Subjekträume Screening and artist talk 24.11.2022, 19:00 As part of Vienna Art Week 2022 Chair Christiane Erhardt

Platform Screening and artist talk 13.1.2023, 18:00 In collaboration with sixpackfilm Programming and chair Gerald Weber