#### **Models of Collaboration**

Artist groups are a "modern" phenomenon, at least in the way they have gained prominence in art and culture events. Collective art production cannot be separated from the attempt to develop alternative, sometimes utopian, ways of working and living that stand apart from competition and profit maximization. Collectives are often founded after completing one's education, and many groups or collectives dissolve again relatively soon. The various forms of collaboration are as diverse as the artistic strategies and contemporary trends represented here in the respective works by differing political statements.

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. Loving Others sees itself as an experimental field where collectives, artist groups, and temporary collaborations can be viewed as a sociopolitical decision.

Christian Helbock & Dietmar Schwärzler Curators

# 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 motif is an almost endlessly expandable still life addressing issues of artist- and authorship and social monads. Working materials that include brushes, pens, and tools are mixed with the remnants of stimulants like wine bottles, pizza boxes, and drug paraphernalia portrayed in the traditional vocabulary of a still life: opulence, transience, mastery of a craft (or not). These motifs were painted together with other artists over the course of several sessions.

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. The group's work has established itself as a counterpoint to recognisable artistic authorship and encompasses a critical examination of the fixation of the art market on commodities and the history of the white cube. Instead of these established standards, Bar du Bois believe in the composed chaos of artist collectives.

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

portraying the haunting gazes of the

Originally designed as a tapestry,

business at the time.

models, who were often recruited from

\_\_\_\_fabrics interseason had the fabric

remnants from their various collections

mottled black and grey example of which

floor and acting as a room divider. Two

den toppers that \_\_\_\_fabrics interseason

boration with architect Robert Gassner.

Two Cabinets for DÖBLING REFORM:

Batter and Biobourgeoisie, 2007

surface: tapisserie N°1, 2006

and materials, 230 x 1000 cm

Six photos, various sizes

(visual noise) FEM, 2002

ego vacuum rec. 1998–2005 Show soundtrack compilation

Video. 20 min

Video, 7 min

ADHOCRACY, 2005

Hand-woven patch rug, diverse fabrics

RAL 1027 Curry Yellow

brightly coloured metal lockers with woo-

dubbed "hair-dos" were created in colla-

One compartment, RAL 1016 Sulphur Yellow and

Protocols, lookbooks, collections, 1998-2009

woven into carpets, a ten-metre-long,

their circle of friends and acquaintances

\_\_\_\_fabrics interseason (Wally Salner & Using very simple materials such as Johannes Schweiger) is a label that was white copy paper, black paint, and paste, active from 1998 to 2012 at the interface the intersectional feminist collective of art, fashion, and design. Loving Others Femplak (short for feministische Plakate, focuses on their collaborative practices. or "feminist posters" in German) pastes The folders (designed by Susi Klocker) slogans denouncing gender-based viofor their many different fashion collectilence onto the public walls and buildings ons - which often addressed sociological of Vienna. The origins of this authorless and socio-political issues - are mounted form of resistance were les collages on an installation wall in a collage. This féministes (trans.: feminist collages) in Marseille in 2019 – the starting point of a includes show videos from two of their collections - (visual noise) FEM and movement that spread like wildfire. Simi-ADHOCRACY – and a compilation of lar collectives sprang up in Berlin, Paris, soundtracks, most of which were compo- London, Frankfurt, and Montréal. sed for their performative presentations of thematically designed fashion collections. Selected photographs by Maria Ziegelböck are put into this context,

Femplak are now providing visitors to the Künstlerhaus with their own tools of protest, calling on them to become active using the "Femplak Activism Protocol": Reclaim public space using buckets, brushes, and paste; work together to and considered "atypical" for the fashion fight patriarchal structures, gender-specific violence, racism, and all forms of systemic discrimination.

Instructions for making posters are presented in the Femplak style, large letters on copy paper, pasted onto the wall of the Künstlerhaus exhibition room, the hangs from a wooden beam, reaching the tools for making more available for free. It is your turn to be an activist! The streets belong to us.

> 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 states: LIEBE MACHT KEINE BLAUEN FLECKEN (trans.: Love does not cause bruises).

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

Die Straße gehört uns /

#### **Forensic Architecture**

The investigation Russian Strike on the Kyiv TV Tower (I.82) 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.

On 1 March 2022, Russia launched a missile attack on the Kiev TV tower, claiming five lives and injuring many others. In a war that also puts sovereignty over images and control of the narrative at stake, the attack on the capital's main television and radio tower was of central symbolic importance.

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. (It is estimated that between 100,000 and 150,000 Jews, Roma, political prisoners, and patients of the Babyn Yar psychiatric hospital were massacred during the German occupation between 1941 and 1943.) Forensic Architecture's investigation examines the confluence of past and present in this historically significant landscape by creating a detailed analysis of the recent TV tower attack and putting it together with a spatial reconstruction of the Babyn Yar site. While excavating the historical layers of Babyn Yar, they found remnants of the massacres and the numerous attempts, by the Soviets as well, to silence all memory of the inflicted atrocities.

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

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

cardboard and likewise hangs from a

wooden beam. The comic tells the story

British colonial rule in 1913. In *Mekatilili* 

wa Menza, the Nest Collective explores

ting communities that break down pat-

and This One Called His Baby are part of

the mini-series We Need Prayers (2018)

screens. The tongue-in-cheek mini-se-

and can be watched on two separate

ries is dedicated to the city of Nairobi

many of its citizens face day in and day

out. This One Went to Market is about a

young Kenyan artist with a unique plan

In *This One Called His Baby*, a taxi stops

along the side of the road, leading to a

frustrating argument between the driver

and the customer, who just wants to go

Part of Invisible Inventories: Questioning Kenvan Collections in Western Museums

Mekatilili wa Menza – Freedom Fighter and

to take over the international art market.

and highlights the dysfunction that

as a collaborative effort.

of Kenyan freedom fighter Mekatilili, a

Lumbung Kios by the ruangrupa collective is a network of decentralized, selfentrance to the main room leads visitors operated kiosks at different locations past 31,302. Seemingly endless strips of that sell products made by lumbung shipping labels hang down, references to members, lumbung artists, and their the colonial looting ("Upper Arm Ring", local environments. The network is an "Neck Spiral", and "Spear" are just some attempt to decentralize distribution of the 31,302 objects) that supplied the mechanisms and explore alternative, collections of various cultural institutisustainable economies. ruangrupa aims ons throughout Europe and America (Brito keep its environmental impact as minimal as possible. The name comes from tish Museum, Ethnographic Collection of the Indonesian word lumbung, which the Hanseatic City of Lübeck, American Museum of Natural History, and many translates literally to "rice barn" and is a communal building used in rural areas of Indonesia to collect the harvest of a community to create a shared resource There is a comic strip in another room: Mekatilili wa Menza - Freedom Fighter for the future that is gathered, stored, and Revolutionary (2020) is printed on and distributed according to jointly

ruangrupa - lumbung

agreed upon criteria. The income collected by the *lumbung* woman who started a revolution against Kios network is spent on long-term projects within the lumbung ecosystem and to maintain collaborations such as modern feminism, teaching about creaeducational events about sustainable distribution models. Part of the lumbung Kios profits flow into a collection riarchal structures. The story shows the importance of alliances in the decolonial pot, providing an opportunity to share struggle for freedom and autonomy and resources between lumbung artists asks us to think of our fight for liberation and members. ruangrupa sees the sale of the goods produced by lumbung members, lumbung artists, and their The short films *This One Went to Market* local ecosystems as a way to ensure the sustainability of their initiatives, ideas,

lumbung Kios, 2022

and ethical values.

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. These interventions into a semi-public space defy the instruction to "play" at war, breaking

the logic of the games and taking a pacifist turn. 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. Performances and creative interventions explore the

entertainment machine. 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 diso-

How to Disappear, 2020 Video, 20 min

KÜNSTLERHAUS VEREINIGUNG

Schwärzle



Models of Collaboration

## Karpo Godina

Karpo Ačimović Godina directed his short Dazibaos (trans.: wall newspaper) are a film On the Art of Loving or a Film with 14441 Frames in 1972 on behalf of the Belgrade Zastava film military company, which produced educational and propaganda films for soldiers. Godina got the idea for his screenplay from an article in a military magazine reporting on the complete absence of contact between 7,000 young women and more than 10,000 male soldiers. Godina sold his client Zastava film a propaganda story that was, however, planned from the very beginning as a hippie film with the

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. This is contrasted with the faces of 2,000 female employees of a factory in the same small town, looking straight into the camera and underlaid with a melodic song, the lyrics of which are an ironic

"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. He was luckily able to save his film from destruction by the military.

0 Ljubavnim veštinama ili Film sa 14441 Kvadratom / On the Art of Loving or a Film with 14441 Frames, 1972 35mm/digital, 11 min

#### **Group Material**

and the source of inspiration for New York artist collective Group Material's 1982 work of the same name. A *dazibaos* is a handwritten poster

nion, piece of information, or a protest. New dazibaos then follow in reply, and a conversation unfolds. In China, these "democracy walls" provide opportunities to publicize societal problems and thus influence public opinion and official hidden message of "make love not war". 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 rethe significance of trade unions - and presented these opinions in public, contrasted with statements by relevant organizations of the time. The statements commentary on the images of the film: were printed in bright red and yellow, in capital letters, in the spirit of Chinese dazibaos. The handmade posters were on 16 April 1982, and remained in place, untouched until they slowly fell apart. Now – in a new century – reprints of the

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

piece have been made from the Group

Material archive at New York University

and can be seen in the Künstlerhaus.

#### House of Ladosha

House of Ladosha is a queer feminist very popular Chinese medium for debate collective deeply rooted in the New York ballroom culture of the LGBTIAQ+ community, as well as in the rap music and club culture scenes. Ever since it surged to popularity in the 1980s, "house" has denoted a community, a surrogate family, affixed to a public wall expressing an opithat competes together in ballrooms. These "houses" come together in various ways and can prove themselves, for example, in the categories of dance, drag, lip-sync, and cat-walking, winning prizes, trophies, and fame. House of Ladosha's work processes their queer approach in multidisciplinary ways through social-media, video, performance art, and music. A hallmark of the group is the deconstruction of masculine images and

heteronormative sexuality in hip-hop. Untitled (She's Carrying) is a newly productive rights, the death penalty, and compiled archival work that celebrates iconographic forms of self-representation that we are familiar with from social media: Voguing and party scenes, mostly in private rooms, filmed with a cell phone and often grainy. The first part (Archive Culture) is accompanied by the continually repeated initial contact of a pasted up on Union Square, New York City fan, read out loud by Juliana Huxtable and parodied or humorously commented on by house members. A split screen image reflection is a significant stylistic element, used here to stage and multiply fluid identities. The works of House of Ladosha develop a queer paradise that they want to see more of in the world.

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

# INVASORIX

The music video *Macho Intelectual* addresses mansplaining, gender roles, artistic intention, and collective collabo- within which we strategically search out different? What are the positive things ration against patriarchy.

INVASORIX's video is a performative masquerade of photos showing "intellectual machos", 14 pioneering twentieth-century artist groups, underpinned by a cat- Spanlang and rap duo Klitclique chy song with ironic lyrics and a cumbia beat. The artist groups include the Erster Schweiger (\$chwanger) – started in 2017 Wiener Männergesangsverein, DADA, der with the music video *Mami*. Their 2020 Blauer Reiter, Die Damen, Bauhaus, and the Vienna Secession.

Secession members is displayed in the entrance area, transformed into a lifesize peephole photo wall with cardboard beards available for visitors to mask themselves. The photo shows twelve artists – Gustav Klimt, Adolf Böhm, Ernst Stöhr, and others - who significantly influenced the art world in Vienna during their time. These were the founders of the Secession, a spin-off of the Vienna Künstlerhaus. The Vienna Secession was a society dominated by male artists for a very long time, with no female members allowed at all – in this respect, no different from the Künstlerhaus.

INVASORIX uses songs and video clips to create a form of queer feminist protest - their lyrics are based on their own personal experience with precarity and purse". They make the same objects but the power dynamics that play out in their vary the stylistic interpretation of the environment. Their songs give themselves and their listeners the chance to dream of alternative and/or utopian ways "In Zu zweit you see, because you don't of being.

Macho Intelectual / Intellectual macho, 2018 Video, 3 min Photo installation, 2021 371 x 240 cm

#### Klitclique & Anna Spanlang

"It has to do with excitement, enthusiasm, and the male-dominated art world getting older better or worse, or just collaborations." (Jonida Laçi in conversation with Klitclique und Spanlang,

The collaboration between artist Anna Judith Rohrmoser (G-Udit) and Mirjam collaboration Zu zweit can now be viewed at the Künstlerhaus.

A well-known 1902 photograph of Vienna The music video shows Klitclique with their faces overlayed with projector images of well-known duos. This is interspersed with takes from the set of Stefanie Sargnagel's film Sargnagel -Der Film, for which Klitclique made the soundtrack and acted in as extras, and images of ceramic everyday objects placed on mirrored turntables.

Klitclique is rooted in graffiti, where it is common for sprayers on a crew to write the same name in different styles, or different names in the same design. Ceramics became a common medium for the duo, a selection of which is presented in and on a display case in the adjoining exhibition room. Their different styles of craftsmanship led them to develop the idea of "the contents of a various everyday items.

see it, how seldom you see women in pairs, because there is this narrative that Crystal Quilt to her mother. "The goals of two women are always in some kind of conflict or competitive relationship with one another. And that easily ties into this other claim, that when female artists and feminist attempts at revising art history do this too - to say, 'There were also women', but usually only *one* and she was the only one, a lone fighter or a pioneer." (Jonida Laçi in conversation with Klitclique und Spanlang, 2022)

Klitclique & Anna Spanlang Zu zweit / In pairs, 2020 Video, 2 min Klitclique, counter, 2022

Wood, glass, lacquer, glue, 150 x 102 x 50 cm With ceramics and mixed media objects, height: 120/130 cm

#### Suzanne Lacv

Is aging what you expected it to be? Is about aging, what are the new joys? How has your view of the world changed? What do you think about death? Have your ideas of death changed since you were young?

From 1985 to 1987, Suzanne Lacy asked older women these and other questions as part of her project *The Crystal Quilt*. How do we feel about older women; how do they feel about themselves; and are there discrepancies?

my work," she says, "are definitely (...) to

empower participants, to raise consci-

ousness about certain shared aspects of

womanhood. The message is that older women occupy a significant place in the

world." (Gablik, Connective Aesthetics,

Documentation of the performance, 15 min

in: American Art, Vol. 6, No. 2, 1992)

The Crystal Quilt, Minneapolis,

Minnesota, 1985-87

Video installation, 2 min

"On Mother's Day 1987, a procession of 430 older women - all dressed in black entered the vast, glass-enclosed Crystal Court of the IDS Tower in downtown Minneapolis. In a ceremonially orchestrated artwork by Suzanne Lacy, the women sat in groups of four at tables covered in black. They had come together to share their achievements and disappointments, their hopes and fears about aging. A prerecorded soundtrack of the voices of 75 of the women at the tables projected their reflections loud enough to be heard by an audience looking down from the balconies. Seated around the tables, the women re-arranged their hands in unison and slowly folded back the black tablecloths, revealing Miriam Schapiro's red and yellow geometric patterns beneath. When the ritual was self-determination. over, members of the audience were invited to present the performers with DOT. XL Gallery, 2018/2022 scarves and to drape them over the panels, 390 x 390 x 302 cm women's shoulders, as if commemorating a public investiture. Lacy dedicated The

#### ZIP group

31.302, 2020

**An Exhibition Series** 

Revolutionary, 2020

Video. 5 min

Video, 21 min

This One Went to Market, 2018

This One Called His Baby, 2018

From the mini-series We Need Prayers

The Russian ZIP collective works together to develop and nurture the local art community in Krasnador, finding ways to make art political, engage people in the creative process, and create decentralized connections that bypass Moscow. Working towards these aims, the collective founded the Typography CCA art centre in 2012 in active collaboration with local residents. It has not held an art-related event since 24 February 2022, the day Russia launched its attack on Ukraine. Typography CCA has been classified as a "foreign agent" by the Russian government. To ensure the safety of the team, the collective was forced to go underground.

Before this aggression against their free artistic practice, the ZIP group realized the large, labyrinthine sculpture DOT (Russian: ДОТ, 2018) highlighting the importance of the artistic autonomy of the Typography CCA art centre, an autonomy now proving impossible beneath the current circumstances of an aggressive war. ZIP are known for their works made of wood and metal, which are only accessible through physical contact - walking, climbing, or using. For the ZIP collective, working with wood symbolizes an open form of change, a sketch of a piece of the future. The collective is currently striving to keep up the resistance and fire the flames of free

Nooden stud wall with perforated metal

## IMPRINT

**LOVING OTHERS Models of Collaboration** Künstlerhaus Wien 13.10.2022-15.1.2023

Curated by Christian Helbock, Dietmar Schwärzler **Curatorial assistance** 

Rhea Tebbich Karpo Godina, About the Art of Love, or a

Film with 14441 Frames, Yugoslavia, 1972, Courtesy of Slovenian Cinematheque studio-itzo, Isometrie Ausstellungsarchitektur, 2022

**Exhibition design** studio-itzo Organisation Peter Gmachl Production Vinzent Cibulka, Gerald Roßbacher und Art Consulting & Production Communication, PR, and Art Education Alexandra Gamrot, Julia Kornhäusl,

# ACCOMPANYING PROGRAMME

Mirjam Prochazka, Daliah Touré

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

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



Christiane Erharter

"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

**Total Refusal** 

scope and limits of the audiovisual

bedience and desertion - in both digital and physical warfare.

## Stadt | Stadt | Wien | Wie



