



RAEDAJLAICTEINETS

**ADJACENT
REALITIES**

Curated by Catharina Bond

Exhibition programme at the Austrian Cultural Forum London
29 October 2015-29 January 2016

**P R E
F A C
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Adjacent Realities

– *Catharina Bond*

In order to deal with uncertain circumstances caused today by economic, ecological, and political crisis all over the world, we create images to reflect and understand the present and reach out toward an unknown future. We inhabit a world where – along with the dominance of visual experience – speculation and imagining what is about to come shape our daily routines, imbuing them with the subtle feeling that what emerges from this speculative course remains virtual or, more precisely, in a permanent status of potential realisation.

With respect to these phenomena, the artistic production of images and a common need to design fictive models and staged parallel worlds seem crucial to the definition of an assumed reality. Yet it is precisely this entanglement of reality and its fictional derivations that in turn fosters the complexity of the extra-linguistic world.

Moreover, dealing with the increasing reliance on the virtual in modern everyday life, these artistic practices of mixed and simulated realities – in which the fictional is completely co-opted by and indistinguishable from the real – underline and elucidate the fact that there is no such thing as reliable reality. Art in this context takes on the important role of defining the various relationships between virtual and real that make up our contemporary lives, while pointing to the evolving dystopia around us.

ADJACENT REALITIES presents a selection of visual and performance artists focusing on and envisioning current developments in the surroundings in which they are embedded. Various issues are explored via the mediums photography, sculpture, video and performance: what is real, what is virtual, how are the shifts within those alleged oppositions reflected upon and what images emerge as a result?

Daniela Zahlner's video deals with the question of how the perception of our physical reality changes through new technologies, by means of which it is not only possible to artificially reshape and reproduce our bodies, but also to expand our physicality into virtual spaces by creating a digital mirror.

Rather than take the virtual as a starting point, Markus Guschelbauer explores the natural space as a photographic and sculptural stage for acting and creating. Challenging the shift from the natural to an artificial vis-à-vis, his question is: at what point does nature lose its originality when it is made use of as a set for spatial illusions?

In a similar vein, Mette Boel documents the real and transforms it into fictive scenarios by using additive processes and layering within photography and sculpture. In her work she observes and exploits realities of hidden mental spaces, asking Where do we stand and Where are we heading in a world of overstimulation, where genes are customized and brains are jacked?

Alexander Duncan's work engages with negative evidence of spaces and objects and the counter-production of an object's potential. By using contradictory materials, he corrupts the actual purpose of objects and questions what is real and what merely simulates the real, as well as how people respond to something that is both at once.

The models and video installations of Bernd Oppl discuss the cinematic influence on the perception of reality. How does film's mediality change the representation and depiction of space and architecture and what kind of illusory spaces are being created within the collective subconscious by mainstream cinema? His works challenge our expectations about the generic appearances of certain typical modern spaces in today's world.

Performance- hybrid realities

On a special evening, performances will substantively complement the questions addressed in the exhibited works. Stages are, after all, places where we place actions and behaviours on exhibit, where reality meets fiction and simulated and generic characters encounter real visitors.

The opening and private viewing of an exhibition as a culturally constructed performative act is the focus of the work by Naomi Fitzsimmons. Drawing on Erving Goffman's theory of individual performance in a social context, Fitzsimmons' work examines the theatricality and staging of the exhibition framework. The work explores the role of audience-as-actor and posits all performance as meta-

performance. Simultaneously controlled and spontaneous, the intervention during the opening night creates an experience that is at once real and simulated and also explores the notion of contingency.

The work by Denise Kottlett and Stefanie Sourial both deconstructs established structures of appropriated mythological figures and narratives and challenges the decadence of the concept of opera. Theirs is a self-evidential critical approach to the term 'cultural heritage' within Western Europe and grapples with problems constructed in a Eurocentric cultural history, while additionally calling into question 'old' interpretations of art.

Jude Crilly's piece can be seen as an open structure between sound, performance and installation. She deals with subcultures, double-thinking, and future scenarios, exploring the possibilities of horror and humour in an age of double-thinking, double-guessing and double-speak. The work creates an arena of viscous, flickering hauntings: ever in search of a state of presence. Using sound in a multi-channeled way, Crilly's audio work relates to participation within narrative: who is represented, and who is not.

The often very physical performances by Liv Fontaine approach, from a largely feminist perspective, the orgy of absurdity and the acceptance of unacceptable wildness presented and protected by the modern day media. They explore immediate surroundings, focusing on the theatres of sexuality, parameters of gender, and the commodities of the art world.

Photo-essay and lecture

To accompany the exhibition and performances, artist Jaspar Joseph-Lester contributes a photo-essay to the catalogue and a lecture to the program. Under the title 'The Mimetic Drive Of Capital' he discusses the phenomena of doubling in city planning, entertainment space and free economic zones. Replica monuments, streets and cities include Abbot Kinney's Venice of America in California, The Venetian in Las Vegas, the Eiffel Tower in the central Boulevard of Tianduchen China and the City of New Songdo in South Korea. These silent doppelgangers are built as adjacent worlds and are tailored to the interests of cooperate investors. As spatialised images they signal a complex mutation of new capitalist modes of production. Starting with an interrogation of images from each of the five sites

included in the text, Joseph-Lester considers the conjunctions between the internal logic of the photographic image and embodied experience of the spatialized image to explore what he terms the mimetic drive of capital.

ADJACENT REALITIES questions the accepted notions of our relationships with the real in a world characterised by constant transformation, where virtual environments determine our lives - which often seem closer to fiction than reality. In their perception of the world and their image production, artists contribute to a paradigmatic shift in which visions and fictional scenarios are simultaneously evoked and claimed back by reality, and only speculative reflections on reality remain possible.

**P H O
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The Mimetic Drive Of Capital

- *Jaspar Joseph-Lester*



Venetian Road Bridge, Los Angeles, 2011.

A white Venetian style bridge at the center of the image divides the green canal water from the blue Californian sky. The canal has a footpath on either side of its banks that emphasize the perspectival force of the image. The houses that face one another across the water are partly hidden by the trees and bushes that run the length of the canal. The shadows of the tops of two Palm trees appear on the surface of the water and softly point towards a small white boat. The scene is quiet and sleepy yet our attention is directed by the perspectival construction at work within the image. The photograph was taken in Venice (Los Angeles) in 2011 and shows one of the remaining canals built in the 1880s by the wealthy tobacco mogul Abbot Kinney. I cannot claim to have 'taken' the photograph as the image was already determined by the architecture of the canal. In other words, while the image is my photograph, the composition was already decided, all I needed to do was move into position and click.

This image space is symptomatic of the condition of the spatialised image: a photographic representation constructed in built space. Norman Klein describes this mutation - of the photographic image into the fabric of the city - as 'scripted space':

*Scripted spaces are a walk through or click through environment (a mall, a church, casino, a theme park, a computer game). They are designed to emphasize the viewers journey - the space between - rather than the gimmicks on the wall. The audience walks into the story. What's more, this walk should respond to viewer's whims, even though each step along the way is pre-scripted (or should I say preordained?). It is gentle repression posing as free will.*¹

Kinney's *Venice of America*, the visionary cultural experiment, involved an extravagant interpretation of the canals and piazzas of Venice. The resort was originally conceived as a site for cultural learning and knowledge exchange, a scripted environment where Americans could experience the high culture of Europe. Gondolas and Gondoliers were shipped in from Italy and Venetian style buildings were constructed across an area that stretched almost a mile along Santa Monica beach. However, Kinney's vision was not shared by the majority of visitors to the resort who were more interested in spending time on the beach than attending the lectures and cultural events organized at great expense to the resort. The Grand Canal remained a successful amusement park for holidaymakers and when ocean water filled the central lagoon in 1905 there were celebrations across the state of California.

Venice of America was most dramatically separated from its European model in the 1920s when the Los Angeles health authorities become uneasy about the cleanliness of the canal water (which was left 'turbid' and 'malodorous' through lack of circulation) and began paving over the main areas of the Grand Canal to make way for new roads. The few remaining canals were left to deteriorate and the clusters of Venetian style buildings became a ruinous hangout for hippies, artists and curious sightseers exploring the more edgy side of Santa Monica Beach. Today there remains a line of four small Venetian style road bridges that provide access to the expensive canal facing residential properties. Dell Avenue, as it is now known, runs parallel with Grand Canal Court and provides Hollywood film directors with a useful location for car chases and picturesque cityscapes. The effect of the camera moving over the small bridges at high speed is reminiscent of scenes with cars

speeding down the steep roads of San Francisco.² This revisiting of well-known cinematic effects is perhaps in keeping with the spatial transformation of Kinney's Venice, which from its conception was planned as a spatialized image.



The Venetian Resort Hotel Casino, 2007.

The light blue water, clean brickwork and neat window boxes immediately indicate that this interior is an elaborate reproduction of Venice. What is most striking about the indoor Venice canal is that it is lit to appear as if it were caught within a multitude of time zones. The bright artificial sky contrasts with the warm glow of the tall cast iron period lights. Smaller spotlights are embedded in the cast steps leading down to the canal and there is a soft glow of up lighters beneath the first floor balconies and planted window boxes that line the stage like canal. Shop window displays and hidden ceiling lights contribute to the persistent glow of the interior. The surface of the canal water reflects this constant array of lighting, from yellow to light blue to dark blue and in places almost white (from the false clouds above), the artificial colours are mixed together in the subtle ripples of the water. The photograph of Venetian canals, surrounding walkways, Piazzas and shops was taken in Las Vegas. When I took the photograph in 2007 I believed that I had some influence on the composition and framing of the image even though it was clear that the scene was already composed, all that was left was for me to point and shoot.

Like New York, New York, Luxor or Caesars Palace, the Venetian is both a representational image of another city and a zone of activity that remains subject to its own particular system of governance - providing light relief from the rows of gambling tables that line the floors below. The bars, restaurants and many of the shops are always open. The complex systems that illuminate this specialized image do not change with the natural cycle of the day. The time is set somewhere between day and night. Everything in the image is blazing but there remains a sleepy, intoxicated atmosphere. The twenty-four hour economy is here made possible through the enduring spectacle of the spatialised image.



Tianducheng is an Eerie, Abandoned City of Lights Clone, 08.07.2013.

The view from the central Boulevard of Tianducheng is included in an online newspaper article (travel section) from 2013 that explores some of the reasons why the city remains abandoned.³ The inclusion in the image of a lonely traveller gives some indication of the origin and orientation of the article. A scaled down replica of the Eiffel Tower stands as an architectural centerpiece of the city of Tianducheng. The Parisian style town houses, fountains and Eiffel Tower are caught within a perspectival order that corresponds to a 'scopic regime' that is often associated with Renaissance painting, a Cartesianism with its faith in a 'geometrized, rationalized, essentially intellectual concept of space'.⁴ A period fountain is fixed at the center of the image, forcing the metal tower into the role of a subordinate extra or backdrop. A figure in a dark top and light trousers pulls a bag (on wheels)

across the path breaking the symmetry of the classical composition and producing a sense of emptiness. Like the rows of identical white fronted houses in either side of the image, the Eiffel Tower is mirrored in the still fountain water. The architecture and planting is also mirrored throughout the image. Two rows of darker buildings stand behind the copy of the Eiffel Tower.



Tianducheng 天都城杭州 Ghost town in Hangzhou, 24.09.2013.⁵

From this raised perspective the connecting blocks of brown apartment buildings rise up behind the French townhouses that stand before them. The long leafy boulevard and fountains form a spatialised representation of Paris but there is no sign of the cafes, restaurants, shops and people that would normally be found in the busy French city. In mid Nineteenth century Paris, Baron Haussmann planned his Boulevards to facilitate troop movement and artillery fire in the event of uprisings or protests that might lead to revolution. The more recent brutality of China's response to political protests is well known and it is perhaps no coincidence that Tianducheng, when seen from above, stands as an image of power and state control.

Construction started on Tianducheng in 2007 but the majority of its apartment blocks and French Town houses remain deserted. Like other new cities constructed across China, Tianducheng's existing population is a fraction of what the city was built to house.⁶ The spatialised image of Paris is the face of a huge process of

industrialization taking place across China. As Wade Sheppard has recently observed, 'urbanization is a financial movement: each new, city, town and district is an investment.'⁷ The increase in the construction of new cities has led to what is known as ghost cities, huge business and residential developments which remain unpopulated - or themed suburbs such as the British, Dutch and German style towns situated around Shanghai that are mostly used by visitors in search of backdrops for wedding photos. The focus on financial planning and state investment in Tianducheng and many other newly built cities has driven the spatialised image to a new phase of production. The result of this increasing urbanization is that cities no longer have time to evolve and develop. They are instead constructed as instant worlds.



Marketing image. New Songdo, South Korea.

The marketing of New Songdo in South Korea describes how the newly built city has combined the best aspects of other cities from across the world to produce a major business center. The canals of Venice, New York Central Park, and the broad tree lined boulevards of Paris, shopping malls are modeled on the bazaars of Marrakesh and there is a newly built harbor side opera house based on the iconic Sydney Opera House. As Keller Easterling observes, 'Songdo is a double of Seoul in an expansion of the Incheon free Trade territories. It is the city in the box that developer Stanley Gale plans to reproduce elsewhere in the world.'⁸

This pick and mix approach to urban planning delivers a loose resemblance to iconic urban landmarks around the world which then mutate back from spatialized image to media image. Promotional films and digital renderings (such as the image shown here) focus in on the connection the city has with famous landmarks while illustrating a Frankenstein city absent of human life. The image is designed to show New Songdo as a 'smart virtual world' built for global corporations.⁹

Images of new cities (such as New Songdo) are produced by developers for the purpose of marketing to multinational businesses that have an interest in moving to lucrative financial centres. The highly rendered media image and promotional video are required to embody social cohesion alongside economic growth. In other words, representations of new urban spaces are produced to persuade us that the architectural structures planned for urban redevelopment are going to provide a better life. While the images of idealised replica cities are presented as a context for modern living, their main function is to secure the occupation of a dominant ideological system. This tension between social cohesion and the interests of capital is embodied within the generic media image and it is here that the development of urban space reflects a broader restructuring and ordering of political and economic systems. The move away from outward looking global economics or even sovereign nation states is marked by an increasing emphasis on sovereign city-states or economic zones. This shift reflects the collapse of older social, economic and cultural systems and, perhaps most concerning of all, provides a new infrastructure for failing governments to more easily legitimize inequality.

As we have seen, building new cities often involves doubling existing cities and that these doppelgangers provide the state with the opportunity to benefit from a more advantageous political or economic situation.¹⁰ While many of these cities are not identical replicas of their metropolitan twin, the duplicate often functions as a 'free economic zone'. They are attractive to governments and global corporations because they can be easily designated as a zone and as such exempt from regional laws that regulate working conditions, minimum pay, tax and employment rights etc.¹¹ These silent doubles are built as adjacent worlds and are subject to legal systems tailored to the interests of cooperate investors. Free economic zones can also be used to keep people out, functioning as wealthy financial centers for another city situated nearby.¹²

In each case there is a doubling that corresponds to the logic of the photographic image. The reproduction of an existing world, the semblance to a place already

familiar and the bringing into the present of the past. This image construction can be easily read as a spatialised representation of Venice or Paris or, as we have seen, a new city modeled on a nearby or adjacent metropolis. The logic of the photographic image is extended through a staged resemblance that also remains governed by laws particular to it and perhaps most importantly, laws that open up financial opportunities for the market. In other words, the dual operation of the spatialised image, as it works to reproduce and extend the logic of the photographic image, goes on to produce a spatial manifestation of the market. The economic aspirations of multinational corporations are here, in these sites of speculation and investment capital, represented through the aesthetic, structural and material likeness to other cities.

Today we are experiencing a turn to the spatialised image and, as Frederic Jameson argued in relation to Postmodernism,¹³ it is increasingly evident that these new forms stand as a representation of a groundless and disjointed social landscape. The ubiquity of the canals of Venice or the Boulevards of Paris, city plans that replicate traffic systems and monuments from other cities and spatial representations that emerge from the influence of entertainment space (Disney) on city planning, in each image space we are confronted by a social and political condition symptomatic of the material environments in which we live, an urban landscape that speaks of a future increasingly dominated by market forces. Rather than a mere picturesque staging of the world, the spatialised image signals a complex mutation of visual representation into new capitalist modes of production. It is this very staging that incorporates a particular economic and cultural ecology: from the ruins of city utopias to the construction of inward looking city-states, the collapse of the nation state is marked by a turn to the independent and largely unequal replica city in which the spatialised image takes center stage. Put differently, the atomized and metonymic condition of the modern city is enacted through the spatialised image: a photographic representation constructed in built space that establishes the sovereignty of city-state over the sovereignty of nation. Caught within the uneven and disorientating economic conditions of new city-states, we are faced with an increasing need to look more closely at the scripted environments that constitute our embodied experience. It is the very persistence of this interrogation that forces a better understanding of the spatialised image and it is here, in the image space of image life, that the mimetic drive of capital stands as an impetus for rethinking the function of the city in the production of subjectivity, community and culture.

¹ Norman Klein, *The Vatican to Vegas: A History of Special Effects*, London, The New Press, 2004, p. 11.

² Films such as *Bullitt* (1968) where Steve McQueen speeds over the hills in his Ford Mustang GD fastback specially fitted with Dodge Chargers.

³ The newspaper is called HUFF POST: Travel and the article titled: Paris In China: Tianducheng Is An Eerie, Abandoned City Of Lights Clone: http://www.huffingtonpost.com/2013/08/07/paris-china-tianducheng_n_3714385.html

⁴ Martin Jay, *Scopic Regimes of Modernity*, in 'Visual and Visuality', Hal Foster (Ed), Washington: Dia Arts Foundation, 1988, p. 13.

⁵ This image was taken from a flickr site and is titled 'Tianducheng 天都城杭州 Ghost town in Hangzhou' <https://www.flickr.com/photos/peteriveson/9914768914/in/photostream/>

⁶ The development is estimated to accommodate 10,000 residents but it remains largely uninhabited.

⁷ Wade Sheppard, *Ghost Cities of China*, London: Zed Books, 2015.

⁸ Keller Easterling, *Extra State Craft: The Power of Infrastructure Space*, London: Verso, 2014, p. 50.

⁹ <http://www.theurbandevolver.com/songdo-paves-the-way-for-the-smart-cities-of-the-future/>

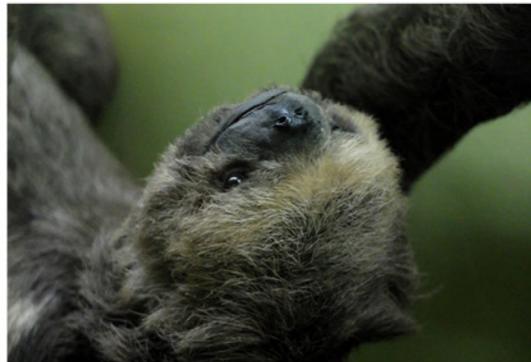
¹⁰ Such as Hong Kong and Shenzhen or Seoul and New Songdo.

¹¹ These zones allow governments to easily grant legal exemptions to large cooperation wanted to invest. Easterling, *Extra State Craft*, p. 53.

¹² Municipalities in China lead the way in this form of doubling, Shanghai has Pudong, Kunming has Chenggong and Beijing has a new financial district, Easterling, *Extra State Craft* p. 53.

¹³ Frederic Jameson, *Postmodernism or, the Cultural Logic of Late Capitalism*, London: Verso, 1991.

**P E R
F O R
M A N
C E S**



Jude Crilly

Jude Crilly (UK/CA) lives and works between London and Amsterdam.

Mainly working in sound, Jude works in open structure between writing, moodscapes, live encounters, object-making and sets, to explore the possibilities of horror and humour in an age of double-thinking, double-guessing and double-speak.

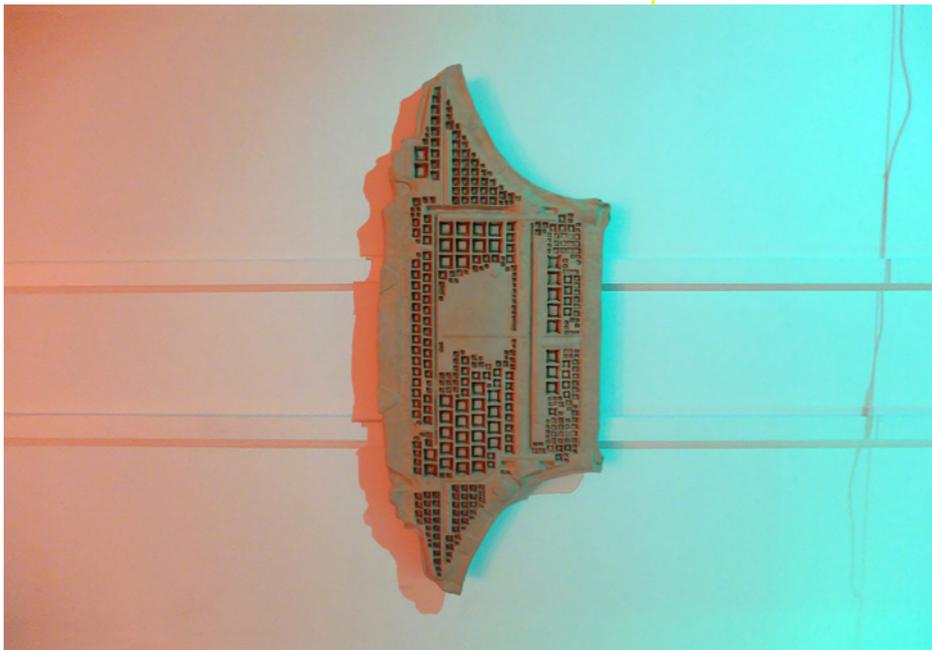
By using sound in a multi-channeled way, she seeks to create an arena of viscous flicking and hauntings, always searching for a state of presence. Jude employs strategies and situations to confront the present with a state of emergency, taking a spin on the modern state of anxiety closely tied to the body politic. Her work deals with subcultures and 're-enacting' the future. Her most recent project is a multidisciplinary work about a future teenage Guruji, who comes from a technologically and spiritually advanced society. The Guruji inhabits people through ecstatic dance, visiting nightclubs, a hospital and the Calais Jungle.

Recent projects include: Serpentine Marathon 2015 (curated by Hans Ulrich Obrist and Lucia Pietroiusti), Topless Bar (Horse Hospital, London), The Bothy Project (Highlands, Scotland), Hospitalfield Artist Residency, Scotland (November 2015), Rupert Artist Residency, Vilnius, Lithuania (December 2015).

Alongside her main practice, Jude co-founded Treatment of Dead Enemies, a collective which works in live events (www.treatmentofdeadenemies.com). She also runs the curatorial project Half a Dozen Projects, and founded Mutant O, an online distribution for artists' audio work (launch December 2015).

www.jude-crilly.com

'I'm sure we're in for a treat'
Web-based sound play for four characters | 15:40 min | 2015



'flu

In a deranged future, with natural resources exhausted and our contemporary world existing simply as fossils, a tortoise races through a virtual cityscape by night, trying to keep up with his nemesis, the naked hare.

A mixed-media installation which involved a three-tiered sound piece, physical artefacts, light and an overhead rigging structure (for cabling, tweeters and lights). 'flu is an updated version of the Tortoise and the Hare fable, set in the far-future. The tortoise has outlived humanity; he's in a time where there are only renderings of original ecosystems, where the biological and the technological coexist.

The tortoise is a lost algorithm, propelling himself forwards at one fixed speed through a degraded landscape. His tank-like body is made up of industrial scrap, re-purposed drive-belts, paddles, filters, carbon brushes & spring suspensions. His internal network is continuously corrupted by horizontal interference from lost radio waves, from a distant human past.

The tortoise is far behind the hare, and can't even see his rival on the horizon. He's perhaps never even seen the hare. Maybe the hare doesn't actually exist.

LISTEN: <https://soundcloud.com/jude-crilly/flu>

'flu

Top: 3 channel, 10'40" sound installation | speakers, headphones, tweeters, aluminium casts, jesmonite, LEDs, Dexion rigging, silicone cast wiring, bubinga veneer | 2015
Bottom: Jesmonite, translucent silicone sheeting, LED light | 2015

CREAM'D

CREAM'D is a quadraphonic sound-installation using 4 classifications of the BODY as a policed border zone, with the conditions of the policing varying in each. Each body narrates its personal borders; what seeps in or out, whether in pathological, psychological or material form. Narratives from the artist's personal life are spliced with those of others, as well as with general news sources and popular culture. The bodies are:

1. THE SHARED BODY
2. THE RADIOACTIVE BODY
3. THE HYPERACTIVE BODY
4. THE INERT BODY

The work dismantles the notion of the body politic: the individual body mashes with the communal body. Themes include contagion, hygiene, inertia vs. outbreak and 'making the best of' a perceived dystopic reality.

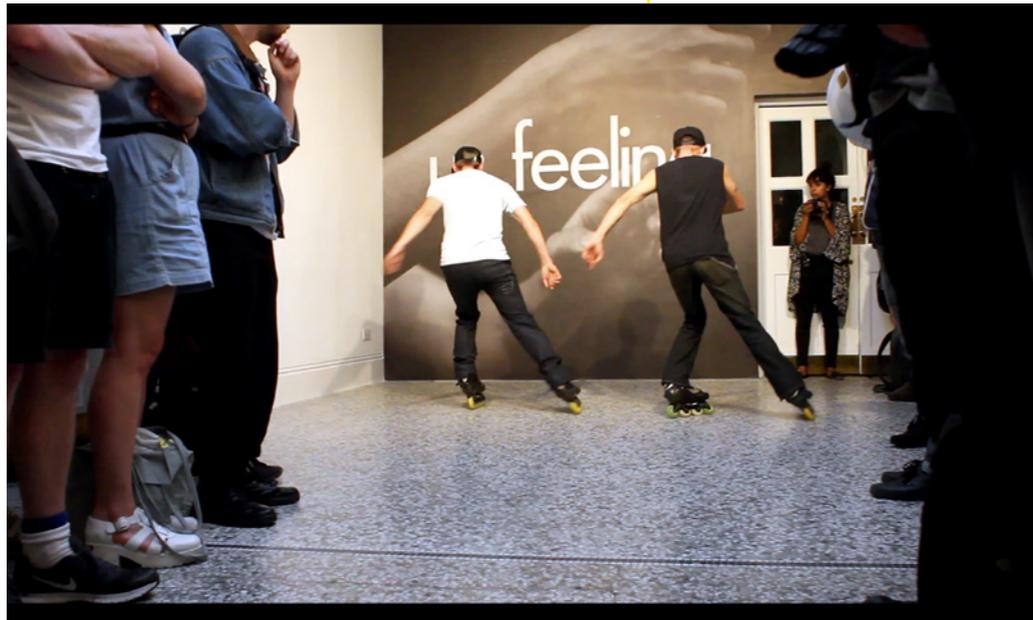
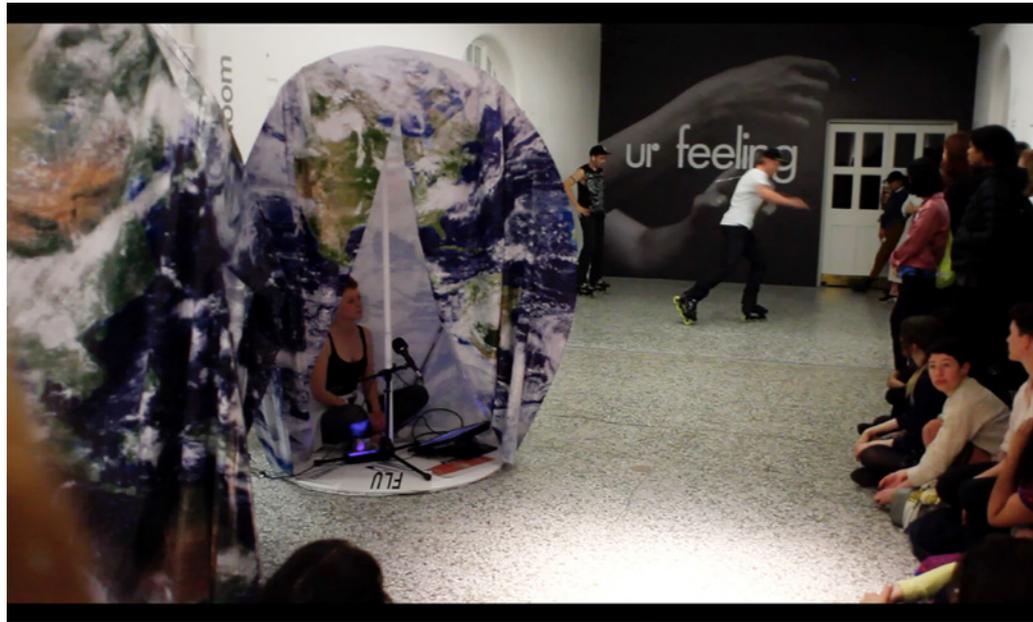
CREAM'D is a social work which relates to participation within narrative: who is represented, and who isn't. Active listening is fundamental to CREAM'D, through the play with micro and macrosonics, intentionality, and the hospitality or alientation of sound. The rules of biology and technology clump, language becomes encrypted – and narrative linearity is toppled by horizontal interference.

The artist passed out a handwipe to each member of the audience: the condition to hearing the work was to first 'clean your hands'. The handwipes promise to kill 99.99% of bacteria.

CREAM'D was part of the FUNCTION #1 event at The Function Room, London, curated by Dunya Kalantary and Anna Clifford.

LISTEN: <https://soundcloud.com/jude-crilly/creamd>





I'M OK, YOU'RE OK

Camden Art Centre

Lidl, Lidl, Lidl, I found cheap stuff
 And all the people just talk talk talk about who fucked who
 And who sucked what,
 And everyday is like sundays...
 Please Google, is he manic-depressive?
 Sometimes he feels too much

Raw erectus
 Intake and extract
 You must have a seventh sense
 Where are you on the spectrum?

I like money, I like pizza
 Do you speak makaton?
 Language of the stars
 The way he looks at me,
 I feel like he's almost human

Text extract, Jude Crilly

Live spoken word: Jude Crilly

Live sound: Laura O'Neill

In-line skaters: Marc and Dan

'I'M OK, YOU'RE OK'
 Live spoken word, vinyl globes, sound system, in-line skaters
 Camden Art Centre, London | 2015



'Artist Looking for Actor to Play Herself in Future Performance'
Film and Performance | 2015

Naomi Fitzsimmons

Fitzsimmons' practice deals with the interaction between artist and audience and the space in which this reciprocal exchange takes place. Working primarily in performance, there is an obvious interrogation into the physicality of this relationship, and her work values the live encounters and communication that it generates.

Her interest in theatricality and staging assimilates the exhibition framework as she often regards the private view as a metaphorical stage. Drawing influence from Erving Goffman's theory on individual performance in a social context, her practice explores the role of audience as actor and the consideration of all performance as a meta-performance.

Focusing on the quotidian as inspiration for these performances she often looks at the theatricality of certain socially constructed institutions ranging from the secular to the religious and how these overlap. She identifies these spaces as being in-between or 'liminal' which is reflected back into the gallery space.

Assuming the role of director, Fitzsimmons often chooses to work with a variety of cross-disciplinary performers all of whom become co-authors to the final product. This collaborative process is as important as the end result and allows her work to embrace the gap between intention and interpretation.

www.naomifitzsimmons.com



Artist Looking for Actor to Play Herself in Future Performance

This was the title of an ad posted on a casting site, to find an actor to play Naomi Fitzsimmons the artist. The actors who replied to the casting were invited to audition in front of a panel of expert judges, all of which were actors who had featured in my work previously. They were asked not to research Naomi Fitzsimmons but to base their character development on a series of personality traits, acquired from a fortune reading with the artist. The idea was that the actors were to create a fictional construct of the character of Naomi Fitzsimmons. The audition consisted of a reading of my artist statement as a dramatic monologue, improvisation based on the character descriptions and a proposal for a new piece of artwork.

In the gallery the film was projected alongside a polling station installation. The audience were instructed to vote on which actor they thought best represented Naomi Fitzsimmons. They would mark their choice on the ballot papers and place in a ballot box. Once the votes were counted, the winning artist was then present to give a talk about the concepts behind the work as Naomi Fitzsimmons the artist.

Switchboard

'We connect things. That's what we do. Like a switchboard, we connect things. Here's the know. That's our duty. Switchboard duty. You seek it, we connect, you got it.'

(Extract from *Dance, Dance, Dance* by Haruki Murakami)

The installation consisted of a 10-cell call centre unit with a fully functional switchboard system and used 7 actors playing operators. The piece was interactive as 3 seats were available for audience members, who on entering the gallery space were instructed by a 'receptionist' to sit down at an available desk and pick up the receiver. This would immediately dial out to an 11th phone in the back of the gallery and the audience would unknowingly become part of the hive of switchboard workers.

Drawing on themes from Haruki Murakami's novel, 'Dance, Dance, Dance' in which a supernatural dream based character, the Sheep Man, continually and subconsciously appears to the novel's protagonist. The Sheep man describes himself as a 'switchboard' that serves to connect the protagonist with the real world and the world of his dreams. In this sense the switchboard occupies the middle or liminal space between sleep and consciousness, reality and artifice.

Similarly, in the performance 'switchboard' callers are 'held' in the transitional space between before and after, as they partake in a performance that is never complete but always purely in motion.





Waiting Room

The waiting room consists of an installation housing a performance that was in motion for the duration of the exhibition opening times. Inside the installation were 6 actors that would rotate meaning there were always 3 actors in the space at any time. The actors role was to 'act' waiting as they anticipated their number being called.

Alongside the performers the piece encourages audience participation, and there are a further 5 seats available for members of the public to take a ticket and join in. However, a 7th performer outside the installation controls the number calling system meaning only actors tickets get called. This means that the audience must make a decision about when to leave the work, or what the work is, which challenges the expectations of viewing artwork.

Liv Fontaine

Liv Fontaine's practice typically explores her fascination with the absurdities and extremities she encounters within modern societies. From a largely feminist perspective she examines representations and inappropriate appropriations that are presented and protected by the media bubble that created them. She uses characters and guises to critique, pay homage, infiltrate and dismantle such constructs with a specific interest in the constant pursuits and rituals concerning the exposed ideas of femininity and heterosexiness. Her characters embody the generic elements associated with misogynistic and man-made beauty and a specific celebrity culture of sexy. Fully immersed, she can attempt to subvert. Her desperate journey for aesthetic perfection, fuckability, agency and ownership (what everyone keeps telling her is totally liberating and totally hot!) often seems to go disastrously wrong producing an all too familiar feeling of a very mundane reality.

www.livfontaine.com



'Plinth Piece'
Performed at Maddox Arts, London | 2015

Plinth Piece

In this piece last performed at the opening of the 'WEIGHT for the showing' exhibition' Liv is duct-taped to a plinth typically found in galleries. With both the historic and physical weight of the plinth to contend with she attempts to occupy the space in the gallery taking control of the situation and confronting audience members. Quickly gaining ownership of her plinth and of her burden, it is now a podium secondary to her, a phallic object in art history used to display beauty, it is now pathetic and clumsy as she drags it behind her defiant, naked and triumphant.





You Don't Own Me

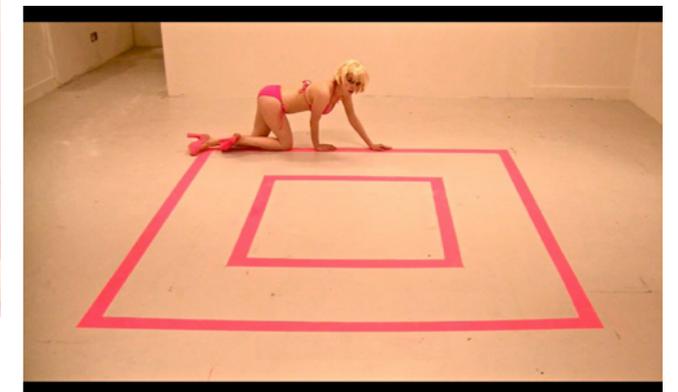
This was a site-specific interactive performance that delved into the complexities of exploitation, femininity and the relational roles of gender. By flirting with power, subversive positions were reversed and the spectator became a key player in the unfolding of the piece. Males and female audience members were separated. Females enjoyed a champagne reception in the gallery while males were asked to map out a shape we had indicated on the floor. Once done the mass chose to sit in their shape and objectify themselves for female audience members; they were blindfold and tied up and sat in silence for 15 minutes. Everything was optional but everyone wanted to be successful.

'You Don't Own Me'
Collaboration with Tina Dillman performed at BT&C Gallery, Buffalo NY | 2015

For Sale

Discussions concerning the unrelenting domination Treacle FUCKFACE has on my life by the artist' Performed at S1 Artspace, Sheffield 2014.

Since 2010 Liv has been performing as her alter ego Treacle Fuckface. The character was a lusty busty exhibitionist, a prostitute, a staunch feminist and public speaker. She was a platform for experimentation later becoming exploitation. She became trying and confusing. She was a vehicle for gratification, later becoming personal justification. Her presence dominated Liv's life on and off stage and neither can survive the other. In the auction art show 1Pound Fish organized by 'It's all tropical' Liv auctioned off a private correspondence with Treacle FUCKFACE in an attempt to free herself.



I am myself and in Control of my image | The audience watches her and I watch the audience | Empowered and liberated by my own agency I browse pictures of her on pornographic websites | Idea is now absent and she becomes just the information of another naked woman | Information like surface | fucking each other | My surface and her surface result in no friction | She is a commodity | A lusty busty exhibitionist | I am myself and in control of image | Last week I accidentally prostituted myself | But she refuses to feel practiced shame | I always dreamt of being in magazines like playboy and penthouse | You cant be in playboy if you charge for sex | I am self sabotaging like Sarah Ferguson | She is radical like Taylor swift | After a performance in which she simulates cutting off her clit I sit on men's laps and pose for pictures | They proposition me for sex | I think to myself 'this is why I do what I do' | I am justified! | I am political | I am proud of myself | I have sex with them | I delve into the population | But I am myself and in control of my image | Once when riding the bus a man masturbated onto me | He came all over my favourite kimono | One of her favourite stories | Good material she thinks | And I walk home crying and covered in cum | But now when I am on public transport | All I want to do is fuck | Any man or woman will do | wild! she thinks | I wonder, am I a capitalist feminist? | yes I think | while she stays in her feminist context | She believes in honesty | Embracing both object and subjectivity | Embracing complexity she cant be reduced | A man keeps texting me saying he wants to fuck me in my pink bikini and my blonde wig | The one I wear when I discuss change and revolution | My artist uniform | I tell him about the show in Sheffield | I send him pictures of me in my nurses costume | He pays my cab and I arrive as her | I am Broken | But Its not possible for her to be seduced | Treacle FUCKFACE I am in love with you | but I am bored of you | Performing you becomes mundane | I want a boyfriend to tell me he loves me and everything is going to be OK |



'The Valkyrie.' | 2014
Photo: Florian Rainer

Denise Kottlett featuring Stefanie Sourial

Denise Kottlett's work is predominantly concerned with live performance, body images and movements, acting with her own body as material as well as a projected area. Based on her descent Kottlett handles with westeuropean historical issues and figures, rewrites, reenacts and resignificates.

Kottlett invited the performer, musician and dramatic advisor Stefanie Sourial to collaborate at the ACF within the performance 'Remelting Opera'.

'Remelting Opera' is a self-evidential critical approach to the term of cultural heritage within west-european nations and faces problems constructed within their cultural history and alleged historical interpretations of art. The concept of the performance will simultaneously deconstruct established stereotypes of used mythological figures and narratives and work out the decadency of the concept of opera within the kontext the work is shown.

While Sourial will proof 'Remelting Opera' as conductor of choreografie and rhythm, Kottlett will perform with physical power and excessive strenght. So far Kottlett and Sourial will operate as architects of destruction as well as bringing up a new concept for an intergenreal opera.

www.facebook.com/denise.kottlett
www.vimeo.com/stefaniesourial

Birth Of The Valkyrie_s

In her 'Birth Of The Valkyrie_s' Denise Kottlett transforms the mythological figure of the valkyrie.

Valkyries are a part of the collective North European cultural memory as spirits, death demons and warriors - not least due to German Romanticism and the infamous opera work by Richard Wagner. In her tested fantastical and boisterous-rebellious style Denise Kottlett deconstructs and reassembles the inscribed, stereotyped images of the valkyrie_s to the point of physical exhaustion. With lustful venom she annihilates the meaning of the valkyrie_s as (German) cultural heritage and conquers her right to self-determination and freedom of action in a bath of blood.

Concept, artistic direction and performance: Denise Kottlett

Head of dramaturgy: Stefanie Sourial

Artistic advisor: Markus Hausleitner

Orchestra: R:U // {d}ead.[s]ouls

Visuals: NEONROST

Sound: Tamara Wilhelm

Costumes: Denise Kottlett, Andi Riegler

Production: Denice Bourbon



'Birth Of The Valkyrie_s'
Queer Opera | Performance, Installation | 60 min | 2014
Photos: Steffi Dittrich



Cuba Libre!

The burlesque performance 'Cuba Libre!' shows Kottlett's interest in interdisciplinary artworks and various fields of performance.

The narration of 'Cuba Libre!' is, amongst other references, based on the history of the Calypso 'Rum and Coca-Cola' composed by Lionel Belasco and written by Rupert Grant. The song was taken over and became in the end a huge success for the Andrew Sisters. Kottlett tries to design pictures including different contexts, referring to cultural stereotypes and stagings, colonialism and exploitations of bodies and resources.

'Cuba Libre!' is shown as performance on theater stages, while for the installation a stage is constructed out of planks in the form of a stereotype female breast.

In an over-affirmative and destructive manner Kottlett owns the respective stage, her body and breasts work as source, enricher, presenter and consumer of juices.

'Cuba Libre!' is one of the most shown Performances/ Installations by Denise Kottlett. The burlesque performance and installation was shown over 15 times, e.g. at Boylesque Festival Vienna, Gallery HBKsaar, Academy of Fine Arts Vienna and Chris Haring / liquid loft.

'Cuba Libre!
Performance Installation | dimensions variable, 4:20 min | at Budapest Pride | 2013
Photo: Ute Hoelzl

FREAK

Stefanie Sourial's solo performance *FREAK* walks the thin line between repulsion and excitement, self-control and madness, good manners and uncontrolled violence.

The patient Valerie IX. has been afflicted by unbearable repulsion and aggressions towards other people all her life. She dreads disgusting gum chewers or impertinently harrumphing seat neighbours.

The attentive audience that assumes the role of therapist listens to her reflecting family histories of proper conduct and old traditions and describing the futile struggle of shaking off forcibly learned etiquettes and rigid norms. Listening to these nauseating deliberations while self-analysing may well reveal unpleasant parallels to one's own behaviour.

Idea, direction, performance, sound, words: Stefanie Sourial
Dramaturgical support: Moira Hille



'FREAK'
Performance | 60 min | 2014
Photo: Gerhard F. Ludwig

**E X H
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Mette Boel

Mette Boel work is predominantly concerned with installation and the photographic image. The notion of the double, re-encountering imagery and the loop, are some of the key aspects of Boel's practice.

Mette Boel is interested in creating a specific aesthetic in the image/installation she is working on. Through the process of composition and layering, she pursues to evoke a desired feeling or mood in the work.

Creating scenarios and building sets or installations for the sake of the photograph has been a premise for Mette Boel throughout her artistic practice. As in Laguna I, where a carved limestone sculpture is rendered into an image. This way the physical object is reduced to a sketch and is a means to an end.

The work in this catalogue focuses on the paradox of digital representations of the real, using nature and materiality as the sites of realities. Exploring a shifting anthropocentrism, where humans might have to reposition themselves as no longer being at the centre, where materials have their own agency and digital worlds warp our sense of landscape.

The imagery is found and collected over time. During the editing process, the material gathered is obscured and manipulated through processes of layering and digital rendering.

The final works are vessels containing time and space, they are open narratives, as there is no beginnings and no ends.

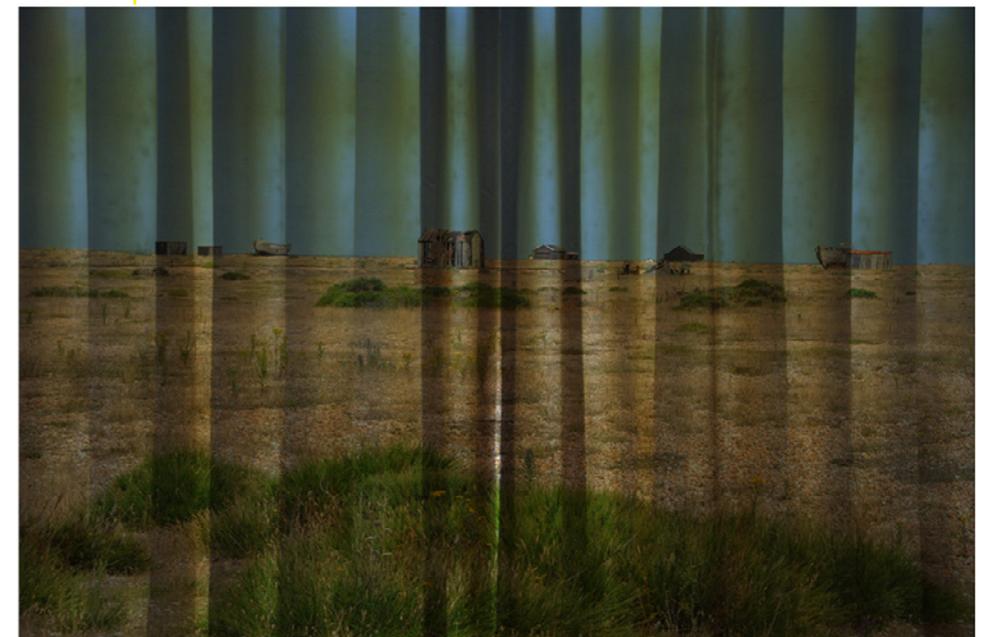
www.metteboel.com

'20XX I'
C-type print | size variable | 2015

20XX I, II, III

The photographs in the '20XX' series are with their vacantness and uncanny feeling of no-place, quietly commenting on some aspects of what it means to be human at the end of time. The layering of imagery refers to the complexity of contemporary life.

We live in a world of overstimulation to the point of excess, intellectually, philosophically, physically and emotionally. There is information overload and genes are customized and brains are jacked. Where do we stand? Where are we going?





Laguna I and II

Laguna I and II is a pair. They are two versions of paradise on earth.

Laguna I is an image of a sculpture carved in limestone by the artist. Mouth wash is used to obtain the desired color to resemble the tropical sea.

The color of the mouthwash matches the color of the sea in Laguna II, while the limestone rock in Laguna I matches rock found on site at the location of Laguna II.

Laguna II is shot in Costa Del Sol in Wintertime. The beach is deserted, and the holiday resort is transformed from being exactly that, to a faint sleepy echo of something gone. The limestone rock in Laguna I matches the rock found on site at the location of Laguna II, while the color of the tropical sea matches the color of the mouth wash in Laguna I.



'like swimming'
Concrete, pigment | 40 x 28cm | 2015
Private collection

Alexander Duncan

Alex has always been interested in where and how we place ourselves in the world, the position of the body in relationship to other objects and situations, which can only be sensed through the actual experience of the materiality of objects.

'like swimming', a sculptural work which resembles a float - a piece of foam bitten scratched and clung to - offers a reflective moment about our connection with water. It suggests how we like to be in control of our environment but, when touched or lifted, this work takes us to an unexpected edge between reality and illusion, provocatively questioning our own sense of such certainties.

Tim Davies

www.alexanderpaulduncan.com



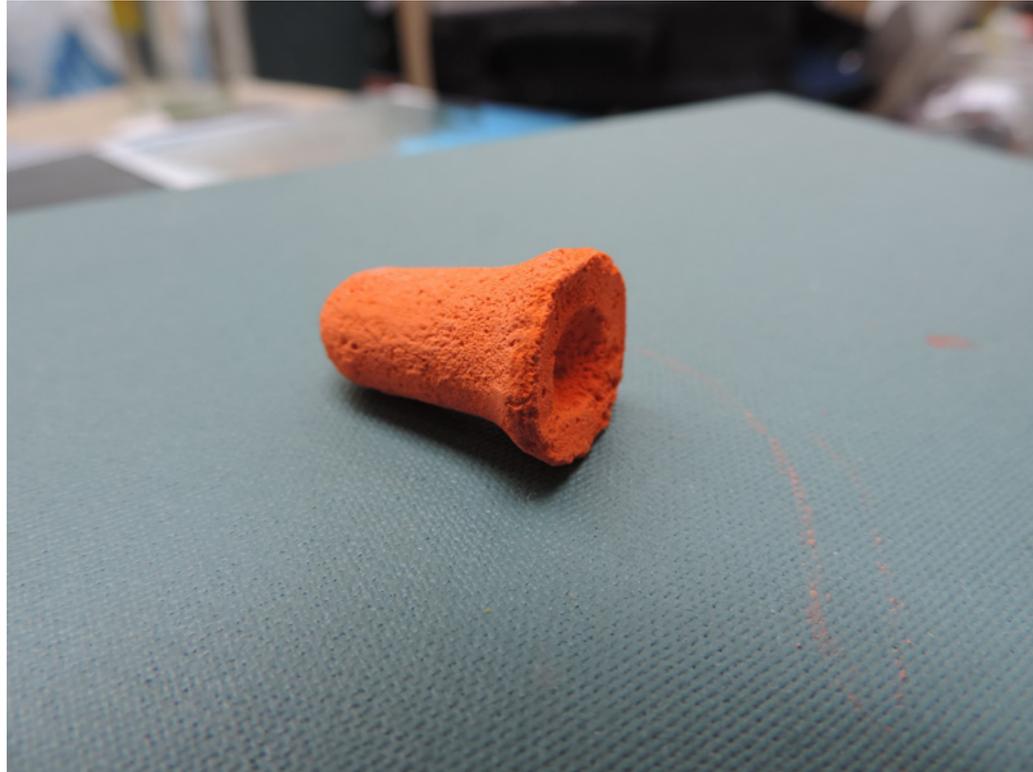
like swimming

I'm really into swimming underwater. It is the most accessible means of being in another world. The first time I managed to do 50 metres underwater, I turned around after the first length and the colours started to change almost like a hallucination. It was quite beautiful. Somehow after I swim the existing world seems better.

quote from Swimming London,
Jenny Landreth (2014, Aurum Press Ltd)



'lacustrine'
Puddles, digital camera, digital lambda c-types5 images | 1.8m x 1.2m each | 2014-2015
above and previous page



'empty vessel'
Concrete, pigment | unique cast 2 x 1 x 1cm | 2015



'sinking buoy'
From an article on defective lifebuoys
www1.veristar.com



'Interieur/Exterieur II'
Analog photography, mounted and framed | 120 x 150cm | 2014

Markus Guschelbauer

My work hinges upon the landscape as an archaic subject with the intention to find new means of expression concerning the depiction of landscape in arts. Its depiction is happening through photography, video or site-specific installations. Within this process of creation (the visibility of) the presence of man in the natural space is being figured out. I showcase the performance and the outcome of acting and creating in nature, which creates an illusion oscillating between reality and fiction.

I use photography as a starting point, which means to find and determine the point of view. As soon as a particular part of landscape to work with has been chosen the act of the performance begins. I use different materials, which are, on the surface, foreign to the natural surrounding, such as sheets of plastic, tarpaulins or fabrics used for clothing. I stretch them in front of the camera, distribute them in the landscape or build them into ephemeral architectures. This allows manifold associations ranging from church space to bio-tech labs. Whether the enactment will be depicted in an analog photography or will be shown in a video which reflects the work in the landscape itself, it always skips back and forth between the notions of nature and culture.

Formally I reflect on art genres like Land Art and Arte Povera, but also on different artists from the Romantic, Renaissance or Baroque period. I use photography as an artistic tool to depict and to oscillate between the areas of landscape and architecture, painting and sculpture, so as to elicit new aspects from them.

www.markusguschelbauer.com



Interieur/Exterieur I, II, III

My current interest is the internal space, more specifically the living space. I am investigating the shelf as a representative for storing, presenting and archiving, and as an object of decoration and design.

I am starting with the construction of the object, considering the colour and the design of the surfaces, and the form and material of the object. The object is being filled with artefacts out of the natural surrounding. This can be seen as a metaphore of the significance of nature in our presence. The geometrical form of the object and the representation of it on a display in a hermetic frame refers to the Biedermeier period. I call it a Neo-Biedermeier-object.

After construction, the shelf is being photographed analog in front of an isochromatic background. The presentation of the object by the means of photography is questioning the spacial perception. The illusion of a surreal space which is being created oscillates between reality and fiction.

Plum

Two plum tree trunks are the main performers on this analog photoprint. I construct walls around these two trunks with a pink fabric. The physical space extracts the objects from their natural surrounding. Crowns and roots are being cropped which focusses on the trunks. The natural background has disappeared. In their new, artificial setting the trunks look like artefacts, just the shadows of the outside branches cast on the wall remind of their former natural being. The definition of what is natural and what is artificial is being questioned. Nature is being cropped and isolated and brought to a formal depiction. In its reduction the analog print refers to the genres of painting and sculpture.



'Plum'
Analog photography, mounted and framed | 117 x 129 cm | 2013



Apple tree

An apple tree is the main actor of this scenery. By creating a stage the object is being cropped and extracted from the natural surrounding. Solely the highest horizontal layer gives a hint to the former habitat of the tree. The spacial irritation which is being evoked by the horizontal stripes and the fallacious shadow may keep a photomontage in mind. The analog process of the depiction of the scenery starts by creating the installation on site and ends in the darkroom by printing the photo. By inserting layers and depicting space on a two dimensional surface the spatial perception is being questioned.



Bernd Oppl

Ephemeral Places

A chair, a table, a bed end, two doors and a light switch give off a pale sparkle in matt grey. Everything appears calm and static. Only gradually doubts appear about the authenticity of the space and the reality displayed therein. In slow motion, a layer of ice starts to spread out over the furniture, the bed cover, the walls and doors; the camera opens up the room, widens the shot, and reveals both what the ice conceals and "makes disappear" over time. Bernd Oppl's video/object *Hotel Room* (2011) revolves around what lies between motion and standstill, staging the so-called any-space-whatever or non-space in all its ephemerality.¹ Hotel rooms remain in our heads long after the generally short duration of a stay, activated by isolated memories of real and cinematic journeys, of individual and collective traces of our virtual (visual) memory - a screen of the absent. In its monochrome simplicity, Oppl's *Hotel Room* plays the part of many already or yet to be experienced places where we stay briefly or just pass through, to which we retreat or from which we set out. The seemingly simple composition of the object leaves room for the viewer's own imagination and attributions, such as maybe adding a picture on the wall

here, placing some reading material on the bed table there. It is the absence of such connoting objects, humans or animals that activates both real images and those created by the media in our memory we believed long-forgotten, and constructs a "space of virtual conjunction, grasped as pure locus of the possible"². Oppl's objects are projection surfaces. They directly challenge our perception and imagination, bringing to light visual memories and memory gaps alike.

Meticulously assembled models or 3D prints of random places - such as waiting rooms, hallways and passages - form the basis of Oppl's works that mostly reveal the mechanisms behind the construction. The works may be perceived as filmic objects evocative of the early cinema of attractions or as a world with its own laws of nature and gravity. Either way, they all have one thing in common: Using motion as the key element of representation, they play with media-specific relations between seemingly contrasting pairs such as illusion | reality, documentary | fiction, construction | coincidence, presence | absence, virtuality | actuality and memory | oblivion.

www.berndoppl.net

'Hotel Room'
MDF, DVD player, video | 30 x 33 x 25 cm | 2011

In the two objects Canteen and Sleeping Hall (2015) the projection surface becomes purely static and moves only in the viewer's imagination: The two 3D printed models are encased in white peep boxes that are attached to the wall and merge with it. The viewer has to step up closely to them to fully understand the spatial objects - their "modern" architecture, the narrow window frames, the chair construction in the canteen, the embedded ceiling lighting of the sleeping hall. By controlling the viewer's gaze the distance to the constructed image is eradicated and in addition to the artist's own perspective reflects the viewer's own "cracks in the web of perceptive reliability"³. Oppl's objects become actors. They encourage new perspectives and seem to be arbitrarily connected with a "second" nature inherent in the objects. At the same time, they do not manifest anything. They remain in motion and ephemeral. And - amongst other things - they remind us of the imageries of early cinema devoid of theatre halls and screens, and also of the independent existence of space and architecture in post-war Hollywood films. They move along with us to the next (random) place and vanish in the depths of our minds where they eventually splash over our memory in virtual form, exceeding their ephemeral existence.

Lydia Nsiah, 2015

¹ Cf. Réda Bensmaïa, the "any-space-whatever" as "conceptual persona" in "Der Film bei Deleuze/Le cinema selon Deleuze" edited by Oliver Fahle, Lorenz Engell, Weimar 1999.

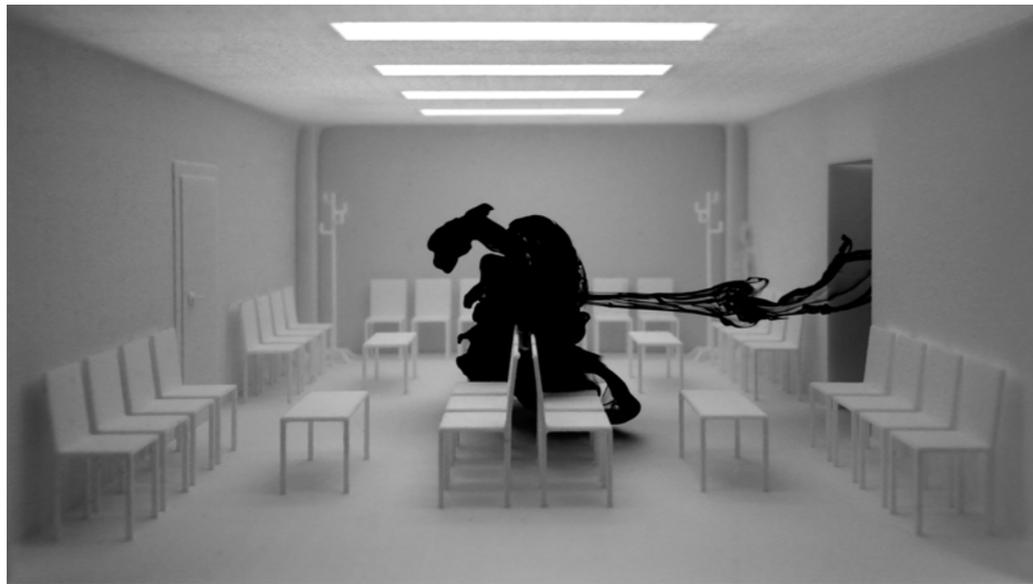
² Gilles Deleuze, Cinema 1: The Movement-Image, Univ Of Minnesota Press, 1986, p. 109.

³ 'Seen from here. <l stage the realities in front of and behind the screen>' interview with Ursula Maria Probst, in Desiring the Real. Austria Contemporary, Vienna 2012, p. 125.



'Canteen'
Model: Nylon, MDF, Acrylglas, Electronics | 24 x 41 x 29,8 cm | 2015

'Sleeping Hall'
Model: Nylon, MDF, Acrylglas, Electronics | 23,8 x 31,6 x 29,8 cm | 2015



'Inhabited Interiors (B)'
Photo, C-print, framed | 90 x 55 cm | 2015



'Inhabited Interiors (C)'
Photo, C-print, framed | 90 x 55 cm | 2015



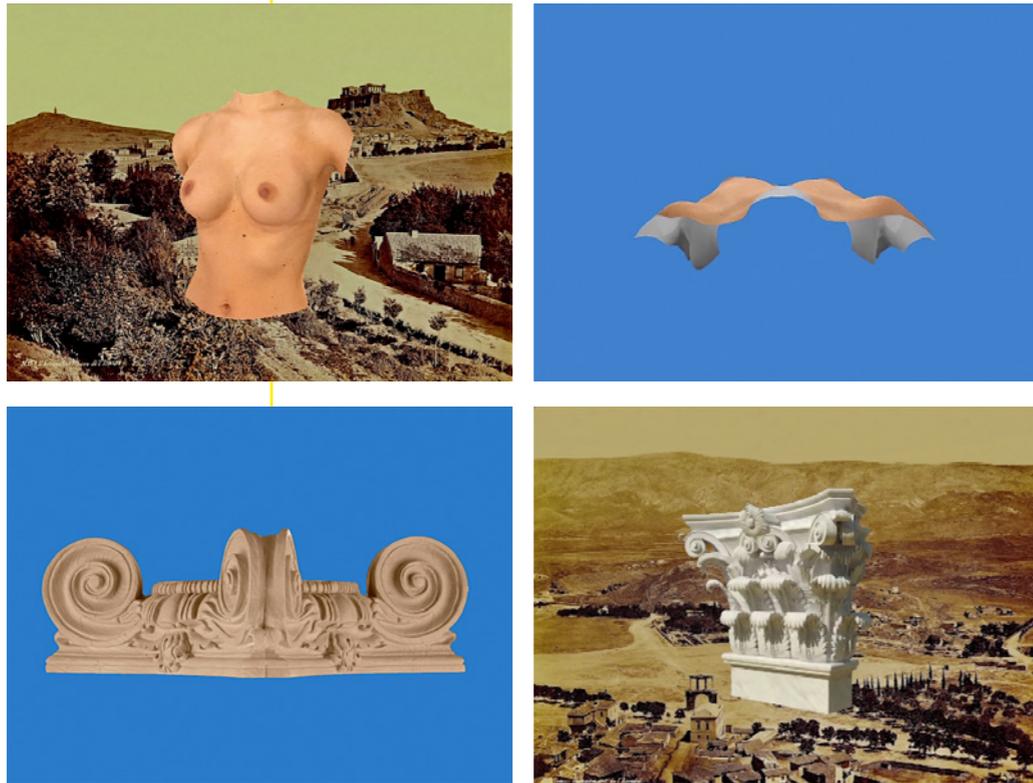
'Olympieion. Our bodies in ruins.'
 Video, Back-projection on acrylic glass | 3:30 min | 2015

Daniela Zahlner

In my latest work I was particularly concerned with questions related to touch and sensuality, to corporeality, the human body and how we (are able to) perceive our own; the body's surface and areas of possible contact. My wish to find haptic qualities in a flat visual environment led me to an approach that is a haptic investigation itself; moreover an associative, playful one: touching as method.

Working predominantly with appropriated visual material, film and video, I try to challenge the flatness of the medium itself as well as its spatial display. Letting myself be guided by affect is often the starting point: Touching the skin of images, feeling my own skin being touched. From there I might dive into desires and escapism, drown in nostalgia, wade through romance, gorge on consumption and bath myself in wanderlust. Drifting from pleasure to gluttony, I reach the point that demands contemplation, that asks to be articulated. Humour, and especially self mockery, are essential strategies.

www.danielazahlner.com



Olympieion. Our bodies in ruins.

Sculpt your dream. Augment your reality. See your new body in lifelike 3D.

Preview software for plastic surgery and models of ancient Athenian temples build a chain of associations from architecture/ruin to fragmented/neo-cartesian body images.

The ancient Greek did not have a word for the unity of the body. The Greek word for „body“ only appeared to designate a corpse. „It is the corpse and it is the mirror that teach us (...) that we have a body, that this body has a form, that this form has an outline, that in this outline there is a thickness, a weight. In short, that the body occupies a place.“ (M.F.)

How does the perception of our bodies change through technologies that reshape, augment, preserve, transplant and artificially produce our body-our physical reality? How is this connected to today's expanding virtual spaces and the need for photographic self-assurance, for a digital mirror? Do we perceive our bodies in parts, each waiting for either expiry or upgrade to the newest, healthiest version? Are we ever complete or in ruins anyway?

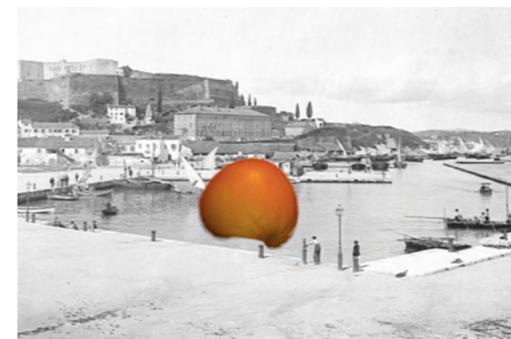
Imperial orange bathing in Corfu, fresh milk for happy funeral. I want to fade into your world.

A webcam Marche Funébre for the Empress Elisabeth (1837-1898) of Austria-Hungary.

A new collage of a known narrative: cutting across historic facts, popcultural myths, touristic views and national identities. The wish to physically touch, to fade into and behind stories and surfaces.

My hand: tracing, commenting, interfering, searching.

A trailer, a remix, a poem.





Bonbonniere

Pondering over virtual sensuality, musing over haptic visuality.
Skin and screen.
Desire in 3D.
Touch touch touch.

**T H A
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S**

Participating Artists

Mette Boel www.metteboel.com

Jude Crilly www.jude-crilly.com

Alexander Duncan www.alexanderpaulduncan.com

Naomi Fitzsimmons www.naomifitzsimmons.com

Liv Fontaine www.livfontaine.com

Markus Guschelbauer www.markusguschelbauer.com

Denise Kottlett www.facebook.com/denise.kottlett

Bernd Oppl www.berndoppl.net

Stefanie Sourial www.vimeo.com/stefaniesourial

Daniela Zahlner www.danielazahlner.com

Photo-essay and Lecture

Jaspar Joseph-Lester

London-based artist and Reader in Fine Art at the Royal College of Art. Joseph-Lester's work draws from the fields of architecture, design, urban studies, human geography, cinema and media studies, philosophy and spatial theory to explore the role that images play in determining urban planning, social space and subjectivity.

www.jasparjosephlester.com

Curator

Catharina Bond

Vienna-based artist studied Economics and Fine Art in London and Vienna. Bond's work predominantly is concerned with culturally constructed patterns of perception, especially socially determined norms and hierarchies. Within her sculptural and photographic work, the current urban phenomenon of people retreating into self-staged privacies or artificially constructed, nostalgic worlds within their personal spaces constitutes a key thematic priority.

So what role does contemporary art play in this concern? Can it not also merely be considered an additional realm of a lost or never possessed utopia where entities seek refuge in?

www.catharinabond.com

Adjacent Realities

Exhibition programme at the Austrian Cultural Forum London
29 October 2015-29 January 2016

Curated by Catharina Bond
www.catharinabond.com

Catalogue design: bsigned, art direction: Barbara Emberger
www.bsigned.at

Austrian Cultural Forum London

The Austrian Cultural Forum London promotes cultural contacts between the UK and Austria by organising events and supporting artists and projects in the fields of music, performing arts, visual arts, literature, film and science. We provide a venue in central London for recitals, lectures, readings, film screenings, conferences and exhibitions, while also cooperating with various partners throughout the UK.

The ACF London is the Cultural Section of the Austrian Embassy in London and offers free admission to all of its events, which are organised in cooperation with Austrian and Austrian-based artists. The ACF London arranges, initiates, facilitates and supports about 150 events per year, half of which take place at the ACF's own premises at 28 Rutland Gate, in the heart of Knightsbridge.

28 Rutland Gate
London SW7 1PQ
www.acflondon.org

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