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→ Four for Edition Fever

Edition Medienturm 26–29

22 08 –

15 09 2013

Presentations

Thu 22 08

Thu 29 08

Thu 05 09

Thu 12 09

at 8 p.m.

→ Some videos per year are published as limited artists' contribution in the frame of the Edition Medienturm which is continued at Künstlerhaus, Halle für Kunst & Medien (KM–). 30 Experimental Austrian and international artists' videos which discuss the dynamic and manifold relation of image and sound in the field of contemporary media/art are shown. The Edition Medienturm intends to transport contemporary video art towards a (potentially new) qualified public.

22.08., 8 p.m.

Lisa Kortschak: *OszillEntreNous* / Video Ed. 29

The video *OszillEntreNous* documents the artistic interventions pursued by the artist in the "Golden Hall" of the Wiener Musikverein, a strongly codified place which, thanks to technical installations, is famous for its acoustics ("golden sound"). The 300 concertgoers and the pianist Paul Gulda, playing a digital Bösendorf grand piano, listen to the concert directly at the ear via in-ear headphones. Yet the actual (concert) attraction—the instrument—is not audible in the video. Featured instead is the golden sound of ambient noise (coughing, the keystrokes of the pianist, etc.) that in other concert situations would be drowned out by the music. Therefore the video, as an autonomous piece, establishes a realm that allows everyone present in the concert hall to perform in symbiotic synchronicity, with the functional particles of communication between music and listener thus explored.

29.08., 8 p.m.

Roland Rauschmeier: *baumaxx inspired by bauhaus* / Video Ed. 27

Roland Rauschmeier's *baumaxx inspired by bauhaus* (2011) transfers Oskar Schlemmer's "Triadisches Ballett" from the year 1922 into the present day, into a store belonging to a large do-it-yourself chain. Taking up the rudiments of ballet—the backdrop, the music, and Schlemmer's costumes—along with an exploration of the relations between people, production, and tools, the piece *baumaxx inspired by bauhaus* presents keyed up, expressive dance interludes playing out in the DIY store, with the dancers wearing readymade costumes from the store's stocked shelves. The issue of the artwork in the age of technological reproducibility, which is essential in the eyes of the German avant-gardist, experiences colourful scrutinisation through the prevalent creative imperatives of a leisure and surplus society of wild bearing.

05.09., 8 p.m.

Stefan Panhans: Homestory (Il Cielo In Una Stanza) / Video Ed. 28

In the video work *Homestory (Il Cielo In Una Stanza)*, the protagonist, who is played by Lisa Marie Janke, is situated in a continuous solo exhibition, sitting in a living space that seems familiar to her. The fully packed "North Face" backpack positioned next to her on the floor indicates that she has an urgent need to travel. She starts to give a quick overview of various meals, almost as if she were readily expressing visually perceived selections of food found in touristy locations of an urban beyond. The recited culinary surplus in this imaginary urban space of a vague desire to travel is contradicted by the tranquil state of the actual situation and leads to increasing exhaustion on the part of the protagonist. A yoga exercise ultimately offers equilibrium, thus helping her cope with the exertions of a journey that revealed its stress potential without even having been embarked upon.

12.09., 8 p.m.

Susanne Schuda: Wollsau - die politische Sinnfreiheit eines pornographischen Blicks und der Kannibalismus in der Bildverwertung / Video Ed. 26

In her blurring, pulsing video collage *Wollsau – die politische Sinnfreiheit eines pornographischen Blicks und der Kannibalismus in der Bildverwertung* [Wolly Sow: The Political Mindlessness of a Pornographic Gaze and the Cannibalism Found in the Exploitation of Images], the artist Susanne Schuda explores these terms and their efficacy. Common dialogue situations involving the viewer and the video image are overlaid and shown interactively, with models of reception already included once the visuals are employed. Added to the virtually pornographic surplus is a further telling facet, an immoral one that is subconsciously desired constantly by a present-day viewer-ego. Schuda's video locks precisely onto this point where the dialectics of perpetrator (the visual producer) and victim (the visual consumer) can be portrayed in a virulent way distinguished by uncanny cooperation.

Presentations

22.08. Lisa Kortschak, OszillEntreNous / Video Ed 29

29.08. Roland Rauschmeier, baumaxx inspired by bauhaus / Video Ed. 28

05.09. Stefan Panhans, Homestory (Il Cielo In Una Stanza) / Video Ed 28

12.09. Susanne Schuda, Wollsau – die politische Sinnfreiheit eines pornografischen Blicks und der Kannibalismus in der Bildverwertung / Video Ed.26

Presentations at 8 p.m.

Press talk: 22.08., 6:30 p.m.

Press download: www.km-k.at

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Stefan Panhans, Homestory (Il Cielo In Una Stanza), videostill, 2012, Courtesy the artist and Edition Medienturm



Lisa Kortschak, OszillEntreNous, videostill, 2012, Courtesy the artist and Edition Medienturm



Susanne Schuda, Wollsau - die politische Sinnfreiheit eines pornographischen Blicks und der Kannibalismus in der Bildverwertung, videostill, 2011, Courtesy the artist and Edition Medienturm



Roland Rauschmeier, Baumaxx inspired by bauhaus, videostill, 2013, Courtesy the artist and Edition Medienturm