

*Exhibition Opening #1*

Friday, October 23, 2015

Dear Mr. R.

Today I learned that you own a work by "You Never Know." It's supposed to be a photograph that is part of the *Pneumatic Prototypes* series. Would you lend it to us? For a couple of weeks. I organise exhibitions in a venue that is funded by the Angewandte. As part of a months-long project we are looking at the activity of "You Never Know" between 1989-1995.

Until January multiple exhibitions will be superposed. Some works will change over time, others will disappear and some will stay. We want to show existing works by "You Never Know" and in some cases remake them, but we also want to engage with the archive materials appropriately. A new work is being discussed. On the opening on Friday, a locked attaché case that contains parts of the archive (a fanzine, audio tapes, a flyer, etc.) will be in the exhibition space. When Peter arrives, he will put a sticker on the case and place it right. Maybe some tapes will be played. This comes so last-minute because I only found out today that you own this work.

We would be very happy, if we could borrow the photograph. Then the first part of this exhibition would reach a point that is good.

Regards

Tenzing Barshee

In this exhibition there are two hats by Richard Hoeck and John Miller, leftovers by Philipp Köster and a carpet by him and Kathrin Wojtowicz, a fountain and an ornament by Philip Pichler, a flower arrangement by Sonia Leimer and books by Laura Lee Burroughs, a pool by Jakob Neulinger (with Diana Barbosa Gil, Joanna Coleman, Xaver Gschnitzer, Mathias Janko, Thekla Kaischauri, Lukas Maria Kaufmann, Leonhard Münch, Martin Schlögl, Julia Taschler) and remnants by Joon Yeon Park and some parts of the archive of You Never Know. Marina Faust photographed everything.

*Sunday Cinema #1: Spoilers For More Than One*

November 15th, 6pm

FADE IN

EXT.

Cleaning while dreaming. Knocking over stones (...) suggests an explosion of pleasure and freedom. Keanu enters. Some things never change. Catching an octopus and setting shrimps free. Ends with a possible origin story about the iPhone video format that is reminiscent of a few things.

INTERMISSION (DRINKS)

INT.

Tennis club scenes. Something for everyone.

CREDITS

(in order of appearance)

Sonia Leimer

Lilli Thiessen

Philipp Friedrich

Emmanuel Troy

Tim Hartmann

Kenneth Anger

Kathryn Bigelow

You Never Know

Vittorio Brodman

Maud Constantin

Mathias Forbach

Jonathan Goldstein

Sarah Margnetti

Laure Marville

Léa Meier

Lamya Moussa

Yoan Mudry

Gaia Vincensini  
Shimabuku  
Ariane Müller  
Martin Ebner  
Richard Hoeck  
John Miller

In the current exhibition there are two hats by Richard Hoeck and John Miller, leftovers by Philipp Köster and a carpet in collaboration with Kathrin Wojtowicz, a fountain and an ornament by Philip Pichler, a flower arrangement by Sonia Leimer and books by Laura Lee Burroughs, a pool by Jakob Neulinger (with Diana Barbosa Gil, Joanna Coleman, Xaver Gschnitzer, Mathias Janko, Thekla Kaischauri, Lukas Maria Kaufmann, Leonhard Münch, Martin Schlögl, Noushin Redjaian) and remnants by Joon Yeon Park, and some parts of the archive of You Never Know.

*Sunday Cinema #2: Let's Dance*

December 6th, 2015

Features: Axel Stockburger, Block Jones ft Freetown Uncut, Calla Henkel & Max Pitegoff, Helly Luv, MidWest Freestyle Canoe, Philippe Decouflé, Roman Polanski, Susan Sontag & John Berger, Romana Scheffknecht

Philip Pichler modified his work *Optimism (youmemou)* and presents *Zummzummzumm (youmemou)* instead. His water ornament "Flaschengeist" is also presented in a new form. In addition, there will be a new photograph that was recently shown elsewhere and there will be more paper flowers and feminist posters.

*Exhibition Opening #2: More Anecdotes*

December 19th, 2015

On Saturday, December 19th, at 5pm "You Never Know" speaks about their archive. *More*

*Anecdotes*, an exhibition spiked with anecdotes, opens at the same time. To paste a poster in Vienna is reminiscent of a couple of anecdotes. Like the metal grid and the dead snails, the three white drip-paintings made out of the wood that was a sculpture became an anecdote. Politics aren't one. The memory of manifestos are. As well as the blankets from lost and found, dyed and behaved, impersonating images that used to be linocuts. Digital images as printouts will be three anecdotes of past exhibitions. Carved imagery is equally violent like torn fashion faces. Every bit the anecdote. Colorful like a white room. Oversized dog toy blown up after more than a decade. The nineties—in this city—are an anecdote. The idea of school easily drifts into the anecdotal. Keeping your diary especially. Folding paper, too and flowers turning brown. Every mattress is packed with anecdotes. The disfigurement of human bodies produces more than one anecdote. The most powerful anecdote is tightly compact, and if it is compact, it is likely to be economical in its details. This economy is something that we in our modern way of looking at things may see as something abstract. Comedy ends in marriage and tragedy ends in death. Both of them start out as an anecdote. Every raw egg represents a potential anecdote. Every anecdote is a potential claim of ownership and a point of demarcation. Full blown exclusivity, again. He didn't wash my sins away. What a nice anecdote. This exhibition includes works by Ariane Koch & Sarina Scheidegger, Calla Henkel & Max Pitegoff, Jakob Neulinger, Joon Yeon Park, Kathrin Wojtowicz, Laura Lee Burroughs, Lisa Kuglitsch, Marina Faust, Min Yoon, Philip Pichler, Philipp Köster, Richard Hoeck & John Miller, Sonia Leimer, You Never Know

*Exhibition Opening #3: Anne Speier & Judy Fiskin*

January 13th, 2016

Three all-new paintings by Anne Speier—as well as *Junkie* flowers by Sonia Leimer and a mushroom drawing by Brion Gysin—and an impromptu screening of Judy Fiskin's video *What We Think About When We Think About Ships* (2001). More works on view by Ariane Koch & Sarina Scheidegger, Calla Henkel & Max Pitegoff, Jakob Neulinger, Joon Yeon Park, Kathrin Wojtowicz, Laura Lee Burroughs, Lisa Kuglitsch, Marina Faust, Min Yoon, Philip Pichler, Richard Hoeck & John Miller, Sonia Leimer and You Never Know.

*Exhibition Opening #4: Design im Fenster*

February 4th, 2016

How do we deal with an aesthetic concept of *Before and After*? Is it appealing to see a sequence of possible imagery— outcome after action—as opposed to an isolated visual object? This is obviously more of a cinematic problem and less one of seriality. By addressing systems of circulation, it is dealt with all the same. Like Alice's fall, it is the boomerang's curved line that asks for attention. It isn't the touchdown in Wonderland or catching the hunting tool itself that is really attractive. How do we laugh at the world instead of joking about it? One way is to aim for the payoff instead of the punchline. This applies to the social and economic sphere too: Since NYE, local gun shops report an increase in weapons sales. Not far from the exhibition space, a sign reads: Design in Windows. Many facades and the interior of some buildings are decorated with wavy lines in this town. Today it is the straight and the rippled line that may broadcast a sense of radicality. In our exhibition space, Rebekka Seubert mentions the relationship between decor and territorial claims. From wall to wall, she draws multiple silvercolored garlands like hatchings on paper. There are *Fifty Ways To Leave Your Lover* and there is Judy Fiskin's video *50 Ways To Set Your Table*, in which we watch a competition in tablescaping. "It's almost inhumane," Rebekka remarks. "If anyone would start eating at one of these tables, it would be over soon." Her series of photographs document the hanging of the same bag of bluecolored garlands on the same nail. The inhuman aspect of decor is picked up by Sarah Rechberger in her grid of overlapping details of living fungus. The toxicity of a magic mushroom in Brion Gysin's drawing purports a mechanical quality. It's a bit like measuring time in coffee sips (Jumpei Shimada). Maybe Magda Tothova's hungry ghosts count their minutes in hefty gulps. The abrasion of shoe soles (Philip Pichler) and a furry toy (Gretchen Faust) talk about the expiration of time and covering distance. Jackie Lee's blank key doesn't open shit. In contrast, the accompanying keychain is as revelatory as it may be melancholic. It lists every passed love. One poster (Maria Cozma & Johanna Odersky) can be read as signage or as one point on a demarcation line—like a piece of wall or like a door, or like hands and dicks drawn with watersoluble markers (Adrian Manuel Huber) on plastic. Two figures, armed and camouflaged, (Richard Hoeck & John Miller) are as welcoming as they are detaining in their function. In addition to the aforementioned works, this iteration of our exhibition presents a painting by Vittorio Brodmann, a letter by Jeana, a fountain by Philipp Köster, a stamp by Philipp Friedrich and postcards and a towel by Jetske Customs. More works on view by Ariane Koch & Sarina Scheidegger, Calla Henkel & Max Pitegoff, Jakob Neulinger, Anne Speier, Joon Yeon Park, Kathrin Wojtowicz, Laura Lee Burroughs, Lisa Kuglitsch, Marina Faust, Min Yoon, Sonia Leimer.

The curator and wellwellwell thank all the participating artists, Hans Mayerhofer, Margarete Hiesberger, Marina Faust, Melanie Ohnemus, Rita Vitorelli, Martha Kirszenbaum, Ariane Müller, Marie Angeletti, Lili Reynaud Dewar, Lucie Stahl, Vittorio Brodmann, Dominic Zwissler, Fabrice Stroun, Marianne Farahmand, and everyone else who helped.

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*Note:* The illustrated checklist is available for download [here](#).

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