

Dizziness

Navigating the Unknown





Kunsthaus Graz would like to thank

We owe special thanks to the artists of the exhibition

Ruth Anderwald and Leonhard Grond

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Preface

Ruth Anderwald, Katrin Bucher Trantow, Leonhard Grond

Can dizziness be a resource? What remains after unsettledness, disorientation, intoxication or ecstasy? Particularly now, in these times of invocations of global crisis, these questions are more relevant than ever. The exhibition *Dizziness. Navigating the Unknown* locates dizziness in artistic creativity, finding it in situations of unsteadiness, confusion, disorientation; in situations where we come up against the limits of our knowledge, our understanding, our ability to navigate, where we are obliged to approach the unknown, to expose ourselves to it. Where we stand in the fog, where—as in Ann Veronica Janssens' installation—we have to use all of our senses to navigate: is this where we become inventive?

Describing the essence of dizziness requires a diversity of voices. Characterised by a loss of control, it can only be described in subjective, perspectival terms. Logically, therefore, we have to ask: What does dizziness mean to me? When I'm reeling with giddiness, what actions are open to me? What does it mean in this situation when I take a step, have an idea, trust my imagination? Will my next step take me further, or will I fall? Experiencing these questions is, for many artists, an inherent part of their artistic practice, and consequently they form an immanent part of the exhibition.

The exhibition *Dizziness. Navigating the Unknown* at the Kunsthaus Graz is based on the premise that dizziness is a necessary moment in the creative impulse, and hence also in gaining awareness—the exhibition itself becomes a tool of artistic research. It sets itself the goal of making dizziness visible and tangible in artworks, of reflecting upon dizziness as a creative catalyst and companion to artistic production. At the same time, it serves to mirror the ubiquitous experience of uncertainty and insecurity. Dizziness is the state of 'in between', it is where everything and nothing seems possible, where feelings of security and insecurity are compossible, not mutually exclusive. The exhibition proposes three zones: dizziness as a conscious or unconscious expansion of experience (*into*); fragile, ecstatic meandering (*through*); and the strength of imagination needed for the creative generation of a new idea (*out*).

The term *dizziness* links diverse artistic strategies such as we know from improvisational works and equally from works produced in a deliberately induced state of intoxication, or even the speculative methods of the (art) market. It has long been widely accepted in commerce, in management, in art

and in science too that creativity in thinking, operating and acting requires flexibility and a willingness to take risks, and that the finding of invention only attains its potential through a readiness to experiment without being results-oriented, to 'get lost', an acceptance of confusion.

Artistic curatorial research

'Artistic research' is defined as approaches in which artistic creativity serves as the starting-point for research and vice versa, but also includes artistic forms of presentation of scientific research, as well as research as artwork. Experimental, creative and academic practices go hand in hand here.

Since 2014, artist duo Ruth Anderwald + Leonhard Grond have been working on the artistic research project 'Dizziness – A Resource'. They take experience of, and reflection on, dizziness as a starting-point for their investigation into the creative process. Based on the medium of film, their findings are drawn from art, philosophy, creativity research, the educational science of risk and intoxication, psychobiology, anthropology and innovation research, in order to stretch the field of creativity so widely across the disciplines that conditions of dizziness can be identified, presented and compared.

The Kunsthhaus Graz has repeatedly demonstrated itself as a space of experiment for curatorial practices, research between art and science and environments that can be experienced, for instance in exhibitions such as *Inventory* (2006), in which one of the most important private collections of conceptual art was restructured, or in *Measuring the World* (2011), where methods for measuring from across the centuries were reflected in contemporary art production.

The 'Living in a Dizzying World' (2015–16) competition was set up for the exhibition, calling for ideas and reflections on dizziness. Attached to the competition a study was established as a collaboration between the 'Dizziness – A Resource' project, the Kunsthhaus Graz and the Institute of Psychology at the University of Graz.

In the search for dizziness as a potential resource for creativity, 38 participating artists were monitored in their creative process by using a daily survey. Personality tests and process data collected via an app allowed the analysis of dizziness within the creative process. The study confirms that a feeling of insecurity and loss of control occurs in many cases of artistic creativity. In addition, connections were identified between affective states and the creative process, as well as between personal characteristics and the quality of artwork. The winning film chosen by an international jury is *Fractal Crisis* by Viktor Landström and Sebastian Wahlforss, which can be seen in the exhibition.

This catalogue—a sourcebook accompanying the exhibition—is aimed at a wide audience. As an experiment in the diversity of voices, excerpts from the artistic research project in the form of quotes, the text *Curating Dizziness* by the curators and the education text *Navigating the Unknown?* are juxtaposed. This deliberately leads to shifts in emphasis and perspectives, so that the readers can participate in a variety of approaches. For the second station of the exhibition at the Centre for Contemporary Art in Warsaw (from September 2017), this approach will be further expanded. The artistic research project into dizziness will continue with another edition of this book together with findings from our exhibition and the accompanying symposium.



Bas Jan Ader, *Broken fall (organic)*, Amsterdamse Bos, Holland, 1971

Curating dizziness

Ruth Anderwald, Katrin Bucher Trantow, Leonhard Grond

Dizziness as the moment of losing your balance occurs on a both a psychological and physical level. It can happen on a personal or social, but also political and cultural level. It is local, depends on the situation and is triggered by the challenge of an excess or deficit of information, or the loss of stabilising factors. Not everyone feels dizzy in the same way. Physically, balance—and its opposite, dizziness—is maintained by the inner ear, where fine hairs in the cochlea detect spatial changes to the body within gravitational conditions and relay this information to the brain. Dizziness occurs in the form of staggering when the information received by the brain is contradictory—as happens in seasickness, for example: The information sent by the eye (motionless interior) and the information sent by the sense of balance (the incessant up-and-down movement caused by the swell of the waves) do not match. When we then try to walk in a straight line, we get dizzy and so stumble easily. The reflexes that kick in when you stumble developed early on in the evolutionary process and are not located in the brain, but rather in the spinal cord. The physical experience of stumbling is unique. The unstable foot relaxes, while the other braces in order to restore balance. As adults we rarely stumble and it is hard to anticipate whether we will right ourselves or fall down. This unusual experience of stumbling and falling sometimes feels unreal and suspended. When we fall over, it seems as if we are suddenly falling out of our security, into the insecure. And yet this is a deceptive impression. Even before we start falling, we are already moving in uncertainty without being aware of it.

Metaphorical dizziness begins at the margins of our knowledge, in situations where we venture into unknown waters and become reliant on new solutions. Here dizziness runs rampant: it is at once infectious and repellent, a trigger for aporia and paralysis, complete standstill, but also for—often unconsciously—a full creative exploitation of the potential of an elastic, ambiguous situation.

Dizziness as a carrier and amplifier of artistic process

During the 20th century, dizziness was a recurring theme for various art movements, so becoming both a carrier and amplifier of the artistic process and the model in the formation of an image. We only have to think of George Grosz's reeling cityscapes, which carry within them both the trauma of the

First World War and the portrayal of the experience of the industrially accelerated, hectic city, where we see that the content of the picture is affected twice over by dizziness, and that this can be experienced not just visibly but also mentally. In viewing the picture, the opening-up of space itself causes a precarious, spinning sequence of interpretation, due as much to the expressionist expansion of the image as nightmarish, distorted experiences under the influence of alcohol or other drugs. Thus the picture both causes dizziness and portrays dizziness simultaneously.

Yet the surrealists and the Dadaists before them, and later the situationists with their notion of the world as a labyrinth, directly invoke a dizzy society that can only be artistically active through a freedom from rules and wandering, random play.

A particularly good example of how the image space can be opened up in a way that changes perception are optical illusions, evident in Op Art or Concrete Art from the 1960s on. And this is exactly where our exhibition experiment begins.

Exhibition as Experience

The exhibition makes tangible the experience of dizziness. It uses the space—either amorphously so that it is difficult to navigate, as at the Kunsthauus Graz, or else as a juxtaposition of different spaces as for the following exhibition at CCA Ujazdowski Castle—and allows us to immerse ourselves in the experience and our reflections on it. The instability of perception becomes the starting-point for an exploration of artistic, elastic dizziness, as a way of approaching the unknown, the eccentric, the ineffective and the uncertain.

Lucretius' text *De Rerum Natura* serves as a loose framework for the exhibition as a whole. Lucretius describes three kinds of movement around the emergence of the new. Three merging zones—*Falling*, *Colliding* and *Swerving*—hold works that lead us through the space, mirroring and complementing one another, leading us into dizziness, reflecting on it and accompanying us out of it again.

Into _ Opening and falling

Michael Landy's huge Christian martyr confronts visitors with an image of religious transfiguration and physical agony. It is a painfully current image that shows where religious ecstasy becomes the creative model for thinking and creating. Here it is ecstasy that is controlling the movement and action. Both temptation and the highest moment of insight simultaneously, it gives dizziness an immensely destructive power, as in Jean-Luc Nancy's *Intoxication*. The overwhelming presence, dynamics and explosiveness of the image composition lead us on to optical illusions: in Esther Stocker's space-expanding installation, refractions in our visual habits lead to a sense of



Anna Jermolaewa, *Trying to Survive*, 2000

dizziness in our vision and perception. Together with the static/moving works by Marc Adrian and Helga Philipp, they pertinently surround Cameron Jamie's explosive, intoxicating sound and film work. *Kranky Klaus* documents Krampus customs from the Gasteinertal valley in the Salzburg region: here Jamie shows a different side to the concept of Heimat that goes beyond our associations with the stable, peaceful and cosy home, revealing a subcutaneous tendency to violence.

Ariel Schlesinger and Jonathan Monk's works lead us through the exhibition, investigating balance, dizziness and chain reactions. Their installation is dedicated to provocative reinterpretations and appropriations of physical, material and metaphorical balance. In a fragile state of 'just before'—as in the implemented studio photographs of artists Fischli/Weiss—we are made to face up to the past and to the potential for destruction in both life and art, recognising it as a permanent condition. Here the path through the exhibition winds into a teetering world of unsteady coordinates. Catherine Yass' large-scale video work *Lighthouse* develops this wavering sway and makes the lighthouse—for centuries a symbol of navigation and rescue—reel before our eyes, while we viewers also have the ground pulled from under our feet by her spinning tracking shots.

Through _ Collision and Crisis

Henri Michaux's experiments with mescaline were concentrated on the search for the innermost core, the primary physical and existential (e)motion, and the attempt to wrest a special vocabulary from this. An alphabet of reeling movement between collision and explosion takes us on to Joachim Koester's work *Tarantism*, which adopts the southern Italian myth of the Tarantella: the bite of the tarantula spider was said to induce a dangerously frenzied state of involuntary jerks and dancing, known as tarantismo. To stop moving would result in death—the only way to avoid dying from the spider's venom was to engage in relentless, frenzied dancing. Ben Russell's *Trypps #7 (Badlands)* is a visually startling interpretation and documentation of the LSD experience of a young American woman, which evokes a multitude of images of ecstatic women in religion and mysticism. Ecstasy and trance have accompanied cultures as a transcendental tool for centuries. Here they become a dangerous mirror of the soul, in terms of both form and content, oscillating between self-recognition and total disintegration.

Trevor Paglen and Superflex, on the other hand, work on issues and configurations of power and powerlessness. In Paglen's work this takes the form of the potential for reinterpreting astronomical instruments to expose hidden centres of power or military bases. Superflex's cheeky ironic work concerns the deconstruction of contemporary icons, such as the colour range of

banknotes or the hyper-aestheticised form of bank headquarters, repeatedly connecting the greed for power and money with intoxication and dizziness. The works of Bas Jan Ader and Bruce Nauman focus on the balancing act as a scientific and artistic experiment. Bas Jan Ader painstakingly subjects himself time and again to gravity, holding out against its force until he is overwhelmed by a loss of control. His attempts, and especially his stubborn repetition, stand as a slapstick artistic analysis of the *conditio humana*.

Out _ moving on with dizziness

A further zone of the exhibition is devoted to the development of productive potential within an elastic situation. We feel our way forwards, stagger dizzily on and out. Oliver Hangl's *Guerillawalks* actually and physically carry the public off into a fragile situation, moving beyond what we are used to. Ólafur Eliasson's *Trust compass* of driftwood and magnets, the bitterly ironic Fluxus work *Optimistic box No. 1 (Thank god for modern weapons)* by Robert Filliou, but also Oliver Ressler's *Occupy, Resist, Produce* reveal ways out of, through and with dizziness, alternatives to the unchecked fall and to aporia in movement and action. Common to all of the works exhibited here is the search for a balance in states that are to be seen as extremes of imbalance.

The French philosopher François Jullien compares the process of reeling with dizziness to passing through a space of exchange and transformation, like a sluice chamber (*sas* in French). This sluice chamber is the metaphorical space-time of 'in between', of compossibility of views, situations, definitions, theories, substances and perspectives. According to François Jullien, compossibility means the possible and inclusive non-separation of contradictory or mutually exclusive components. Crises, insecurity or confusion can produce this 'space in between' or 'interzone', which carries the inherent possibility of dissolving oppositions, so allowing new combinations to emerge. The Kunsthaus Graz becomes a compossible place, opening itself up to the voices of artists and also science in the form of the symposium *Agents of Confusion!* on 10.02.2017.

Dizziness is exposed as normality, and as a condition of advancing. Moving in a state of dizziness is part of our experience of reality—a fragile one, as Philippe Parreno demonstrates strikingly in his work *No more reality*, which can be heard throughout the stairwell. The only way to cope with a crisis, it is confirmed, is to keep on dancing, keep on walking, to find the next—potentially creative—step. Movement is a basic principle of life, walking is inextricably coupled with stumbling, and yet we do not fall down at every step. Instead, we have to endure uncertainty, ambiguity, flexibility and openness, to cultivate them, balancing out the inherent risk with phases of reflection. Between destruction and productivity, dizziness becomes a resource when precipitation is paired with precision, confusion with intention.

And when spaces of reflection give sustainability to experiences in the state of in-between. In fact, navigating in the fog makes us innovative: walking on, thinking on, inventing ways to push beyond our boundaries: it is indeed the experience of the productive side of dizziness that empowers us and strengthens our sense of confidence in our self-efficacy. An example of this is provided by Oliver Ressler's *Occupy, Resist, Produce*, in which unemployed workers in Milan become active in organising themselves.

Last but not least, Ruth Anderwald + Leonhard Grond's omnipresent, space-defining voice of personified dizziness instructs us: *'Our big chance is that we acknowledge a part of the still Unknown as unknown, without assimilating the Unknown into the yet Known, and that we become open for what we do not yet know or are not yet able to think and that we free our minds and move, move, move ...'*.

Navigating the Unknown?

Monika Holzer-Kernbichler

Dizziness is a delirious feeling of joy and rapture. In the dizziness of rapture we are euphoric, transformed into a positive, exceptional state. However, it also describes a sensation of light-headedness that becomes visible in a stumbling movement, in a stagger. Our sense of balance is upset. Dizziness makes us fall off track and takes us into uncharted territory where we lose stability, while temporal experience breaks loose from everyday being. It shifts something within us, our perception is altered. This state is always subjective and unique. These states of intoxication can be deliberately induced with various substances, and yet personal crises can also shake our being. Sometimes it is even enough simply to stumble while you are walking or running. That moment when you no longer have any control over your body—whether you fall or manage to right yourself—seems to be a moment taken out of time. The loss of control releases other energies, and it is precisely these that have been, and still are, at times purposefully sought in the field of art.

Dizziness can, however, also be collectively researched: what framework conditions destabilise entire societies, introduce uncertainties into cultural, political and economic systems? Don't stress and overwork also cause unsteadiness for some? Finally, the question remains as to when deliberately causing dizziness mutates into a power strategy, which can be described in wars in the most negative form as a collective crisis, and in the flush of victory as euphoria. And yet dizziness always remains a state of exception, attained and then left behind again after a while. Within creative processes a phase of unsteadiness is vital, the question is only how far you can and how far you want to allow it to go.

Being creative

Creating something means making something new—someone is described as a genius when they are exceptionally creative and inventive. There is something divine in the term that describes this extraordinary power. From a theological perspective, *God* is, after all, also known as the *Creator*, who made the world from nothing.

Inventiveness cannot be constrained, but it can be identified inherently in all human actions. You can describe anything that appears new and valuable as creative. And yet creativity cannot be judged objectively, because it always also incorporates a subjective, individual element.

For a while it was thought that there were certain methods that could train a person to be creative, but this only works to a limited extent; rather you should practise and develop other skills in order to be able to be creative. Creative power arises from increased sensitivity and the ability to allow great flexibility into one's way of thinking. Motivation and a capacity for enthusiasm play a role, as does diversity in your activities.

Spontaneous ideas often arise in situations that are not particularly rapturous, such as when you are ironing or doing some other monotonous chore that allows the brain to roam freely and your thoughts to wander along different tracks. Particularly creative people are often noticeably very inventive in a wide range of fields. Creative abilities vary individually, but in principle everyone can be creative. In many cases creative processes happen unconsciously—they cannot be controlled, they have to be experienced in order to be able to describe them afterwards. Like pain, this experience can only be understood if you have been through it yourself. It is impossible to objectify such experiences, but you can allow or repress them.

Creative thinking happens mostly outside of the rules, when you allow, or simply have, new ideas—but you cannot make ideas. In this respect a form of mindfulness is required that can knowingly attach importance to the new ideas. On reflection, a judgment and evaluation are produced by critical questioning. The more open these processes are, and the more changes permitted, then the more rationality can be left aside. The boundaries with insanity can become blurred, which is why genius and madness sometimes go hand in hand. Thinking without limits can put one into a state of frenzy, because it is free and the direction can change repeatedly.

In order to be able to create something new, sometimes artists and also scientists live unconventional lives, acting and moving outside of fixed standards. When they find themselves in a creative flow of thought it can happen that much of what is going on around them is blanked out. Space and time lose their meaning, and the flow can also possess them. In many artistic processes the focus is deliberately on bringing the unconscious to the fore, switching off your brain and expressing your inner state. Conscious value judgments are set aside and ideas are realised without reflection. What happens in this kind of automatism, in a creative flow?

Since 2014, Ruth Anderwald and Leonhard Grond have been researching into how artistic processes could answer this question. The artworks chosen by them together with Katrin Bucher Trantow provide insights into various forms of dizziness as a way of making artistic creative processes visible. Some of these works are unsettling, making the viewers themselves unsteady. On the other hand, artworks can also shift horizons even when you are not dizzy.

Expanding consciousness

You can try out how it would feel to lose your sense of direction and your footing in the space devised by Ann Veronica Janssens: within the fog, perception becomes hazy, daylight tries to penetrate, spatial borders are obscured. Henri Michaux, on the other hand, experimented with the direct effects of the psychedelic and hallucinogenic substance mescaline. The worlds of perception that this opened up expanded his consciousness, putting him into a delirium that he transferred to paper in fine lines. Ben Russell's film *Trypps #7 (Badlands)* (2010) reveals how a state of high can be perceived from the outside. The young woman floats away, is drifting somewhere else completely, carried through time and space by the LSD. The ground begins to sway, above and below, heaven and earth are shifted. There is nothing to hang on to, even watching makes you giddy. Joachim Koester's work demonstrates how mind and body can be separated in a state of trance. 'As if bitten by a tarantula' the actors navigate directly into the free fall of the whirl. As observers we cannot even begin to imagine what they are feeling. Only the delirium of their moving bodies is visible.

Shifting perception

A lighthouse acts as a guide to navigation on the coast. Catherine Yass approaches it by helicopter and boat, circling around it, diving into the water too. In the views from above it is surrounded with dignity. The camera's gaze sways—or is it the lighthouse itself that is wavering? Shifts in perception were also the objective of Optical Art, mathematical systems bring disorder, the observers are required to participate. Their movement makes the picture change, as for example in Marc Adrian or Helga Philipp's work. In Robert Filliou's work the instructions expand the field of vision—what do we do with the cobblestone?

Viktor Landström and Sebastian Wahlforss partially use blurred perception from a distance, giving the impression of paparazzi stalking their victim. In *Fractal Crisis* (2016), a woman tells of her social failure. She immerses herself in digital worlds, which she eventually leaves, disoriented and in a fragmented turmoil. In Philippe Parreno's film, meanwhile, the children are shouting 'No More Reality', rehearsing for a committed revolution. With the visual appearance of global news, Parreno presents the blurring boundary between reality and fiction. His works also repeatedly address the experience between space and time. *Trust compass* (2013) by Ólafur Eliásson gives us back a sense of orientation, showing us the correct points of the compass. On the other hand, the spiral formed by the rods extends into a mathematical rhythm that visualises the potential for exponential growth. How endlessly can growth really be increased?

Loss of control

Cameron Jamie expands the shift in reality by adding a layer of music. The Melvins provide an acoustic backdrop of heavy noise for the troll-like Krampus and Percht figures in *Gasteinertal*. Good and evil, the capacity for violence, irritation and fear are the components of this ritual, intended to remind people to be good and to drive away evil. The state of fear in which you are initially frozen forms to a certain extent an opposite pole to creativity, which is only possible in a state of safety. What they do have in common is the loss of control as an essential stage of dizziness. Joachim Koester's dancers bitten by the tarantula also demonstrate this very clearly. The voice that Ruth Anderwald and Leonhard Grond direct through the space is unsettling as it wanders around us. It changes our perception at the acoustic level—we are drawn in, we feel a physical anxiety. Within this context it is interesting to point out that our sense of balance is located in the inner ear. In the state of dizziness, of intoxication, of giddiness, it is essential to feel the ground beneath your feet again after a while.

Exit and balance

Bruce Nauman's work illustrates how important it is to maintain control in some situations: the balance of the pencils can only be held in a state of calm steadiness. Jonathan Monk and Ariel Schlesinger's objects show that this is, however, not always so simple. The objects arranged by them defy gravity in an astonishing way. Bas Jan Ader's films demonstrate what can happen when the forces of gravity are stronger. He has left solid ground and lets himself fall. It is not a leap into the void that is at the core of his work, but rather failure, representing a possible exit scenario.

Ways out of a crisis are shown in Oliver Ressler's films, which point to an autonomous and self-determined solution. During a supposed economic crisis, a factory in Thessaloniki is abandoned by its owners, leaving its entire work force unpaid. Disenchanted, those affected come up with a plan to secure their existence for themselves, and begin to make sustainably produced soap in the factory. They have organised themselves and found a solution within their community. Maintaining the balance of this state is their objective. In an exemplary way, their actions restore some balance to their lives, their community and their region.

It is essential not to remain in the state of dizziness, to get stuck there. But crisis, even failure itself, has the potential to mobilise undreamt-of powers.



Bruce Nauman, *Walk with Contrapposto*, 1968



Broken fall (geometric), Westkapelle, Holland, 1971, 1 min 49 s

Nightfall, 1971, 4 min 16 s

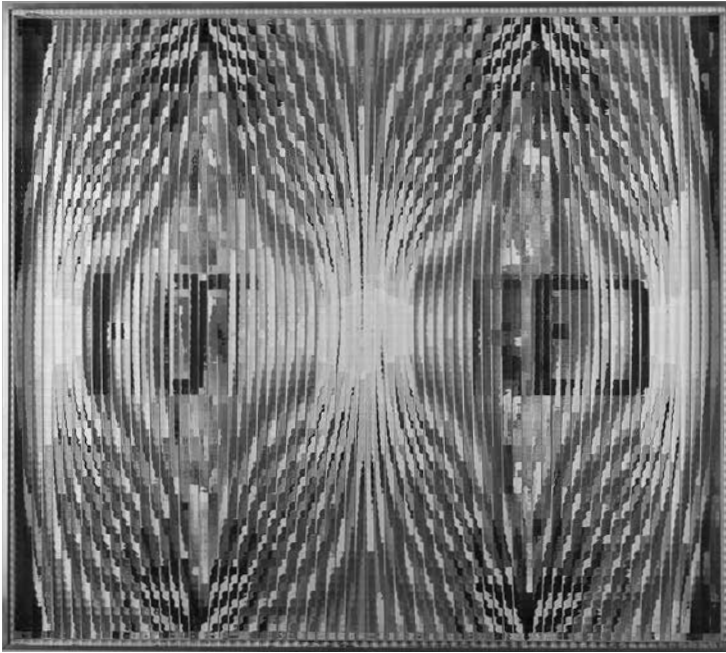
→ S. 5 *Broken fall (organic), Amsterdamse Bos, Holland, 1971 (detail), 1 min 36 s*
 16mm films, transferred to digital video; b/w, no sound, Film stills: Copyright The Estate of Bas Jan Ader / Mary Sue Ader Andersen, 2017 / The Artist Right's Society (ARS), New York. Courtesy of Meliksetian | Briggs, Los Angeles, © Bildrecht, Vienna, 2017

Bas Jan Ader

*1942 in Winschoten (NL),
 missing since 1975

The conceptual artist Bas Jan Ader was last seen in 1975, as he set off on his performance journey (*In Search of the Miraculous*) in a tiny sailing boat from Cape Cod, Massachusetts, across the North Atlantic. His destination was Falmouth, England—he never reached it, however. In the early 1970s, the Dutch performance and conceptual artist lived in California and among other things taught at Irvine University, where he met artists such as Lawrence Weiner, Sol LeWitt and John Baldessari and, within the context of Minimal Art, worked on replacing artistic signature and subjectivity with a more objective, scientific approach. Ader left behind a small oeuvre of photographs, performances, texts and films that can today be seen as a

poetic alphabet of subversive resistance against the senselessness of life. He uses the gesture of gravity as a recurring tool in his abstracted actions. Thus Ader's *Falls* become metaphors for creation: producing an artwork meant leaving safe ground and setting out on the search for truth without illusion(isms). He treated his works as research trials in which he—as actor and protagonist—investigated problems using a camera, giving them an objectified, distanced expression with a vocabulary—associated with literature and film—of melancholy, irony and comedy. In this way, he genuinely sought for the moments of failure that he identified as part of life: in the *Falls*, he plunges from a tree into a canal, is blown over by a gust of wind or staggers from the weight of a (Sisyphean) stone on his shoulder, into the darkness—and into the unknown.



HOT RED, 1965
Behind-glass montage;
101 x 114 x 5,3 cm
Courtesy Neue Galerie Graz,
Universalmuseum Joanneum
Photo: N. Lackner, UMJ, ©
Bildrecht, Vienna, 2017

Marc Adrian

*1930 in Vienna (AT), † 2008 in Vienna (AT)

The oeuvre of Austrian sculptor, painter, graphic artist, filmmaker, photographer and writer Marc Adrian investigates human processes of perception together with the dynamic flow between sight and thought. Adrian's work is closely linked to his studies of cognitive psychology. This interest led to him producing behind-glass montages from the 1950s on. As in Helga Philipp's work,

the viewer's participation is needed in order to understand Marc Adrian's work: here too, movement becomes a necessary tool in the process of perceptual vision.

Adrian was always open to new artistic media and methods. He employed new visual media such as computers early on, producing image compositions with a random generator. His three-dimensional and sculptural works question the entire system of image production in the image industry, as do his avant-garde films.

Ruth Anderwald + Leonhard Grond

*1976, 1977 in Graz, live in Vienna (AT)

Seductive, the voice of *Dizziness* itself speaks from what seems like countless loudspeakers: it accompanies the visitor as they walk through the exhibition space, goes on ahead, overtakes, confuses, envelops, observing and ensnaring them. *Dizziness* tells of its potential. It is frightening and unsettling, it tells us that hope lies within the act of walking itself. It embeds within itself the fields of entering, of shock, intoxication and compossible progress. Artist duo Ruth Anderwald and Leonhard Grond have been working together since 1999 in the fields of photography, experimental film and art in public space. Initiated in 2012, their film and discussion series *HASENHERZ*, is oriented around the concept and structure of Arnold Schönberg's 'Society for Private Musical Performances' and links a double viewing with discussion

(Kulturzentrum bei den Minoriten, Graz, 2012; Kunsthalle Wien, 2012; Whitechapel Gallery, 2013). It reflects the importance of the act of curating and processual research on the moving picture within their artistic oeuvre. In addition to their photography and film work, they also focus on aesthetic investigations into the spoken word. In selecting and linking very different thinkers across genres, they develop a participatory and interdisciplinary element of the creative process. Hence *Notizen zu einer Küste*—a collaboration with Giora Rosen and Klaus Zeyringer—combines images of the Israeli coastline with contemporary Hebrew poetry.

In 2014, they began work on their artistic research project 'Dizziness—A Resource' at the Academy of Fine Arts, Vienna, which is funded by the Austrian Science Fund FWF. In dialogue with the Kunsthau Graz, the *Dizziness* exhibition has become part of the perceivable research process.



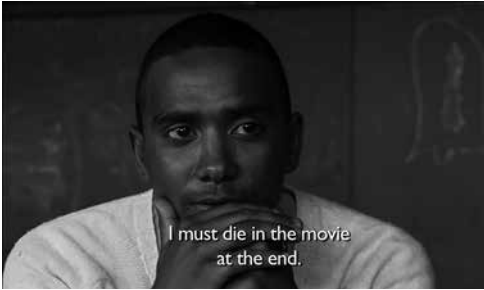
Dizziness is my Name, 2017
Multichannel sound installation;
Music: Anders Nyquist,
Text: Ruth Anderwald + Leonhard
Grond, Karoline Feyertag
18 min 20 s
Courtesy of the artists

Left:
Navigational Tool, 2016
Courtesy of the artists



Initiation, 2016

Video; colour, sound, 10 min, Video still: Teboho Edkins
Courtesy of Kai Middendorff Galerie



Gangster Backstage, 2013

Video; colour, sound, 38 min, Video still: Teboho Edkins
Courtesy of Kai Middendorff Galerie

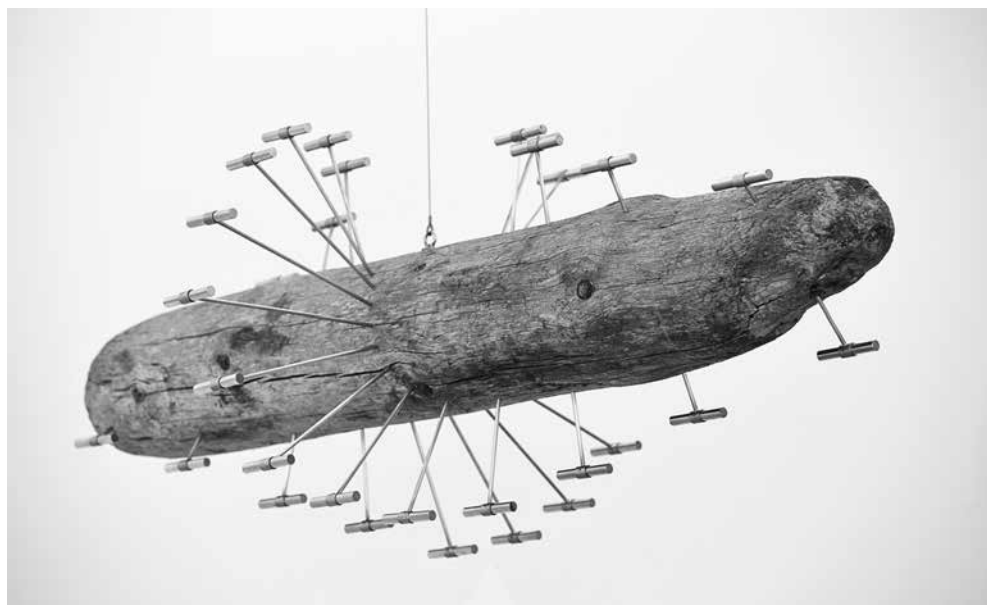
Teboho Edkins

*1980 in Tennessee (US), lives in Berlin (DE) and Cape Town (ZA)

The protagonists in *Gangster Backstage* are not professional actors for a gangster film, but are actual residents of Cape Town portraying themselves. Relevant experiences were the requirement for filmmaker and interviewer Teboho Edkins in order to re-enact his 'piece of reality' in a theatre. Scenes on an empty stage, increasingly narrow and oppressive and with a definite atmosphere of danger, alternate with intimate and moving interviews. Edkins' work blurs the strict divisions between fiction and reality. In his film *Initiation*, for instance, the younger brother's commentaries reveal for the audience the rituals and

changes over the course of a five-month initiation in the mountains of Lesotho. Documentation is observed and deconstructed, becoming both a cinematic and a real action.

Teboho Edkins himself grew up in Lesotho, the son of a South African father and German mother. He became known for his short films and documentaries about life in South Africa after the end of Apartheid. His films are determined by the search for boundaries: between belonging and intrusion, between documentary and fictional narrative and between film and video art. In 2014, *Gangster Backstage* won the International Jury's main prize at the Kurzfilmtage Oberhausen.



Trust compass, 2013

Driftwood, stainless steel, magnets; 65 x 165 x 92 cm

Collection Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean

Photo: Vigfus Birgisson, © 2013 Ólafur Eliasson

Ólafur Eliasson

*1967 in Copenhagen (DK), lives in Berlin (DE)

The artwork *Trust compass* actually is a compass. Because of the magnets mounted on brass pins like spines, the freely suspended driftwood marks the north-south axis in the exhibition space—just as a regular compass needle would. The positioning of the pins as well as their varying length are calculated in line with the Fibonacci sequence, which reflects a kind of growth pattern in nature—an infinite series of

natural numbers according to which, for instance, rabbit populations or the growth of a wide variety of plants can be calculated.

Eliasson achieved fame for his spectacular light installations in particular. His works question our notions of nature and the environment, and explore physical phenomena as well as the technical devices that we use in order to observe and measure them. Eliasson's 'devices for the experience of reality' experiment with science.

Robert Filliou

*1926 in Sauve/Languedoc-Roussillon (FR),
† 1987 in Les Eyzies-de-Tayac-Sireuil (FR)

The 'principle of equivalence' is used repeatedly in Robert Filliou's work as a conceptual tool in order to break up any kind of contrast, to rethink definitions and create something new. Staged as a museum object and curio from another time, his work *Optimistic Box* describes a way out of crisis by means of art. During a year of student revolts and general resistance to the violence of the modern armed and re-armed state, he at the same time provides a critical, ironic commentary on both camps, which postulated 'peace through war'.

The combination of poetry and art was of great significance for the author of plays and action poems. During the 1960s he began to work as an artist. His creative development was essentially based on his Buddhist worldview, which originated from his involvement with Zen Buddhism in 1951. Filliou was a member of the Fluxus movement and was active in France, Denmark and Germany. During his time in Düsseldorf from 1968 to 1974, when the city was one of the centres of the Fluxus movement, his personal network included Joseph Beuys, Marcel Broodthaers, Dieter Roth and Daniel Spoerri.



Optimistic Box No. 1 (Thank god for modern weapons), 1968

Wooden box with hinged lid, 2 labels, cobblestone; 10.8 x 11 x 11 cm

Courtesy of Neue Galerie Graz, Universalmuseum Joanneum, © Estate Robert Filliou

Photo: N. Lackner, UMJ, © Bildrecht, Vienna, 2017



Graz Guerillawalks Scenario #4, #7, #17, #18, 2017
Warszawa Guerillawalks Scenario #3, #5, #9, #21, 2017
 Each 4 pieces, A4 paper, framed
 Courtesy of the artist

Left:
Guerillawalk, 2014
 photo: Helmut Prochart
 © Bildrecht, Vienna, 2017

Oliver Hangl

*1968 in Grieskirchen (AT), Vienna (AT)

At various neuralgic points in the Kunsthaus, sets of instructions can be found. These play levels of perception—such as physical exertion, visual and acoustic information—off against each other, so making perception tangible and visible as a construction.

Where do physical realities begin, where do psychological realities begin? What forms of perception come together into an image, into one understanding of reality? The media artist Oliver Hangl (www.ollivood.com) investigates these questions, often in performances employing multiple media, people and environments that isolate, for example, acoustic and visual levels of perception. Whether it is in his ongoing project *Dunkle Materien* (University for Applied Arts, Vienna), in *Urban Erasmus Trail* (Historisches Museum, Basel, 2016) or in his actions *Kino im Kopf* or *Guerillawalks*: Hangl always—more so than almost any other artist—traces a dizziness that can be experienced in everyday life: the key is to allow oneself to be drawn into situations,

to enter unsafe territory psychologically, to open oneself up to the unexpected in exchanges with strangers and to experience situations as self(-observed) improvisation. The succinct written instructions are brief excerpts from the choreographed *Guerillawalks*, feasible parts of a directed choreography, adapted to the space and the exhibition. They allow the space to be experienced as a synaesthetic whole. Over the course of the exhibition, on two guided audio tours, a soundtrack steers visitors into (half) public and private spaces in Graz. Via a wireless-headphone system, Hangl and his guest, performance artist and musician Barbis Ruder (www.barbisruder.com), subvert urban systems and codes of conduct. Together they comment on and fictionalise places and events, improvising and reacting to the uninitiated and making dizziness—also clearly as an occurrence of uncertainty—directly tangible for the public within urban space. They provoke confrontations and challenge decisions, docking for instance at architectonic sites of endless partings of the way, such as the late Gothic double-spiral staircase, or intrude into hidden locations of private or half-public spheres and infringe on their rules.



Kranky Klaus, 2002 - 2003
Video, soundtrack by
The Melvins, 25 min
Courtesy of the artist
and Gladstone Gallery,
New York and Brussels
Video still: © Cameron Jamie

Cameron Jamie

*1969 in Los Angeles (US),
lives in Paris (FR)

Similar to Joachim Koester in *Tarantism*, performance and video artist Cameron Jamie looks for the unknown in rituals and traditions. His works examine European and American history and culture, and in particular their obscure yet everyday aspects: 'The creepiest things in the world are always the things that are considered to be the most "normal"', says Jamie with regard to his video *Kranky Klaus*, which documents the custom of 'Krampus' in the Gasteinertal valley in Austria. The video shows the ritualised practice of violence that intrudes upon private homes around St. Nicholas' Day, enthralling, unsettling and frightening both

adults and children in equal measure. Jamie analyses how group phenomena are experienced and how they are spread through symbols and rituals, investigating the effect they have on communities and individuals, as well as their evolution. Apart from the forms of masking, of group identification and ecstatic violence repeatedly thematised in Jamie's work, music and sound are also key components of his film work. The soundtrack to *Kranky Klaus* is by The Melvins, who are leading exponents of 'hard noise conceptual rock'. In *Kranky Klaus*, Jamie's raw documentary sequences blend with the Melvins' throbbing soundtrack to create a kind of performance purgatory.



MUHKA, Anvers, 1997
Light installation; artificial
mist, variable dimensions
Courtesy of Collection 49 Nord
6 Est – Frac Lorraine, Metz (FR)
Photo: Syb.L.S courtesy MHKA
© Bildrecht, Vienna, 2017

Ann Veronica Janssens

*1956 in Folkestone (UK),
lives in Brussels (BE)

Artist Ann Veronica Janssens' works usually aim to produce subjective bodily experiences. In *MUHKA*, dizziness becomes physically perceptible. Linked to the existential primal structure of the changing daylight, the work offers a quite literal immersion into a hazy space of otherness. Within the dense fog, unable to make out any orientation points such as walls or lamps, the visitor loses their sense of direction. Vision becomes strained, while other senses are activated. Contours are nothing but shadows; space seems frozen, echoing abstracted (internal) images.

'I always experiment with the possibilities of rendering fluid the perception of matter or architecture, which I see as some kind of obstacle to movement and sculpture. My use of light to infiltrate matter and architecture is undertaken with a view to provoking a perceptual experience wherein this

materiality is made unstable, its resistance dissolved.' This is how Janssens describes her oeuvre, so invoking an association with the question of deliberate loss through dizziness. The French philosopher François Jullien sees this as an essential factor in the creation of something new: 'In French we say "débousolé" [unsettled] when you lose your compass. It is exactly this loss that is not necessarily a trance but which results in a loss of orientation and in a confusion, which can exactly become the moments when the ground reappears. The ground which is beyond and before any demarcations, determinations and oppositions... It is a non-differentiated ground that enables the communication among all differences.' Hence the work highlights the exhibition's premise: uncertainty, dizziness is vital in order for something new to be created—that there can be no artistic creativity without dizziness.

The installation can be seen at the Kunsthaus Graz in February and April every Tuesday from 11am to 12pm, from Wednesday to Sunday from 4pm to 5pm and in May every Sunday during opening hours.



Untitled (Good Times, Bad Times), 2007

3 digital prints; 32 x 47 cm

Courtesy of the artist

Photo: Anna Jermolaewa, © Bildrecht, Vienna, 2017

→ S. 9

Trying to Survive, 2000

Video in Loop; 3 min

Video still (detail): Anna Jermolaewa

© Bildrecht, Vienna, 2017

Anna Jermolaewa

*1970 in St. Petersburg (RU),
lives in Vienna (AT)

Anna Jermolaewa is an attentive observer, and her photographs and videos direct our focus towards the everyday and the trivial. The simplicity of her motifs analytically exposes societal structures and social, political collective memory, while tragedy and comedy repeatedly appear to form part of her socially critical artistic practice. The series of three photographs exhibited depict pigeons roosting on the hand of a clock. It transpires that more pigeons roost at a quarter to three than at five minutes to five. The title *Good Times, Bad Times* is a reference to a very popular series on German television broadcast in the early evening since 1992. It leaves open the question as to which time—when there are a lot of

pigeons, or when there is just one bird—is interpreted as better. Jermolaewa's work often plays with irony, connecting personal experiences with world events. As cofounder of the journal *Democratic Opposition*, in 1989 she was forced to leave her home city of Leningrad (today St. Petersburg) and as a result was granted political asylum in Austria. *Trying to Survive* (part of the 'Agents of Confusion!' symposium) also reveals existential levels—of a personal and societal nature: 14 Russian Vanka-Vstanka roly-poly dolls are set in motion by an unseen force. They rock back and forth with increasing speed, knocking each other away, colliding into one another with louder and louder crashes, eventually falling out of the picture one after the other and clattering to the floor. All this simply for them to reappear in the loop, as their sheer struggle to survive in the crowd begins all over again.

Joachim Koester

*1962 in Copenhagen (DK), lives in Copenhagen (DK) and New York (US)

The saying ‘You’re dancing around as if you’ve been bitten by a tarantula’ derives from the old folk belief that the bite of the tarantula causes wild movements in its victim. A supposed cure for this ‘dancing mania’ was the tarantella, a dance with fast, expressive movements that emerged during the Middle Ages in the southern Italian town of Galatina.

In *Tarantism*, six choreographers demonstrate an original version of the tarantella: the dancers gesticulate wildly and erratically, their movements seem convulsive and possessed.

The film is, according to Joachim Koester, an attempt ‘to explore a type of grey zone: the

fringes of the body or what might be called the body’s terra incognita.’ Winner of the City of Graz’s Camera Austria Award in 2013, the film and photo artist is known for his interest in neglected or virtually forgotten historical events and contexts. The obscure, irrational, unconscious or repressed often play a role in his works—Koester thematises spiritualisms, occultisms and drugs.

In *Tarantism* he uses an almost forgotten dance ritual to allow the dancers access to their unknown internal dimensions. ‘I want to work on the edge of what could be called the unknown, because if language is what we can grasp with language, the unknown is at the boundary of language. It is what separates this time and some other time, it is between now and what happens in future. That is the unknown ...’

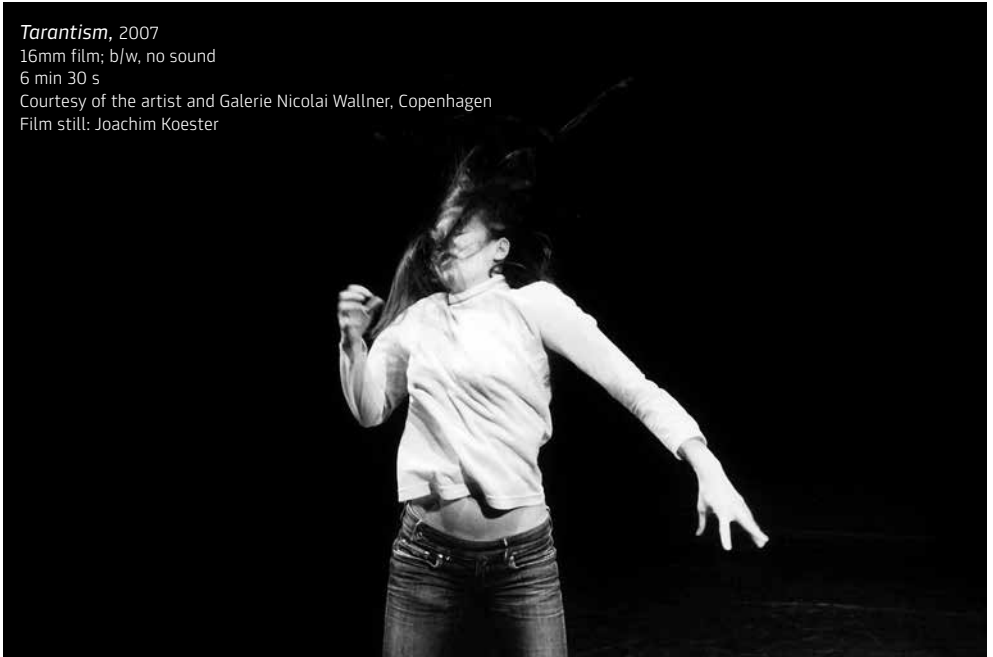
Tarantism, 2007

16mm film; b/w, no sound

6 min 30 s

Courtesy of the artist and Galerie Nicolai Wallner, Copenhagen

Film still: Joachim Koester



Viktor Landström

*1984 in Stockholm (SE), lives in Stockholm (SE)

Sebastian Wahlforss

*1982 in Stockholm (SE), lives in Stockholm (SE)

'*Fractal Crisis* is a journey into a state of internal and external crisis. We follow a psychologically unstable woman through the highs and lows of her personal everyday life in our society.' This is how the two winners of the open competition 'Living in a Dizzying world' described their video. Viktor Landström's work often consists of found images, texts and videos. These form a polyphonic collage that evokes contradiction and confusion. Sebastian Wahlforss searches for hidden and paranormal knowledge, marginalised in our society. He uses his personal experiences and contemporary information technology as an aid. Together the two artists devised a special kind of image processing—inspired both by William Burrough and the online platform '4chan',

where comments, images and everyday experiences can be exchanged.

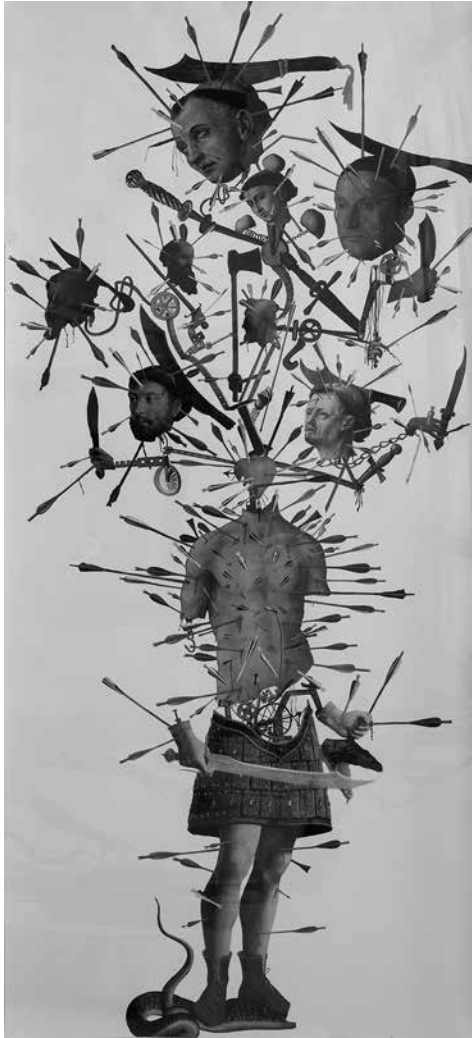
The 'Living in a Dizzying world' competition served the curators as a preparation for the exhibition and was part of the multi-year research project 'Dizziness—A Resource' (FWF-PEEK AR 224) being implemented by Ruth Anderwald and Leonhard Grond at the Academy of Fine Arts Vienna. The competition was at the same time an attempt by a team of artists and scientists to achieve a deeper and fuller understanding of the artistic process and its requirements. A number of Austrian and international artists took part and produced a time-based media work in the space of two weeks. The artistic production period was accompanied by a questionnaire and a personality test. The results were assessed by our cooperation partner, the Institute of Differential Psychology at the University of Graz, and provide an insight into the artistic process.



Fractal Crisis, 2016

HD video; colour, sound
6 min 20 s

Courtesy of the artists
Video still: Viktor Landström
& Sebastian Wahlforss



***Multiple Death*, 2013**

From: *Saints Alive*, 2010–2013

Photographic paper, watercolour pencil on paper;

341 x 153 cm

Courtesy Zabłudowicz Collection

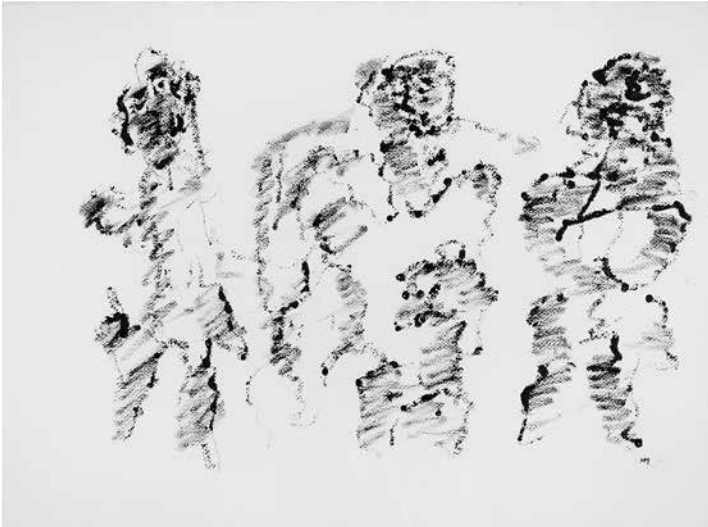
Photo: Courtesy Thomas Dane Gallery

Michael Landy

*1963 in London (UK), lives in London (UK)

'I like saints because they are self-destructive.' This is British sculptor and performer Michael Landy's comment about his series of drawings and sculptures entitled *Saints Alive*, which he produced during his residency at the National Gallery in London from 2010 to 2013. Clearly inspired by the Baroque paintings of martyrs to be found there, Landy was enthralled by the way in which depictions of the saints were composed. Often they are constructed from various set pieces and attributes, only becoming recognisable as the picture of a martyr in their entirety. In this case the arrows represent the martyrdom of Saint Sebastian, but also refer in a painfully clear way to the present—to suicide bombers blowing themselves up.

Destruction, the concomitant displacement in values and crises often form the starting-point for Landy's creative work, which closely examines social consumerism, the world of commodities and the meaning of material possessions. In his most famous and in this sense probably his most radical performance, *Break Down* (2001), he steadily destroyed everything he owned, making his act of material self-obliteration a spiritual work of art. He is one of the Young British Artists (YBAs) whose shock tactics shaped the development of art in the 1990s—their use of rubbish and staging as well as their antagonistic yet also entrepreneurial attitude.



Untitled, 1968/69

Acrylic on paper; 55 x 75 cm, Courtesy Ploner private collection, Vienna

Photo: Markus Guschelbauer & Lea Titz, Vienna; Belvedere, Vienna, © Bildrecht, Vienna, 2017



Untitled, 1974-1979

Mixed media on handmade paper on card; 33 x 25.5 cm
 Courtesy Neue Galerie Graz, Universalmuseum Joanneum
 Photo: N. Lackner, UMJ,
 © Bildrecht, Vienna, 2017

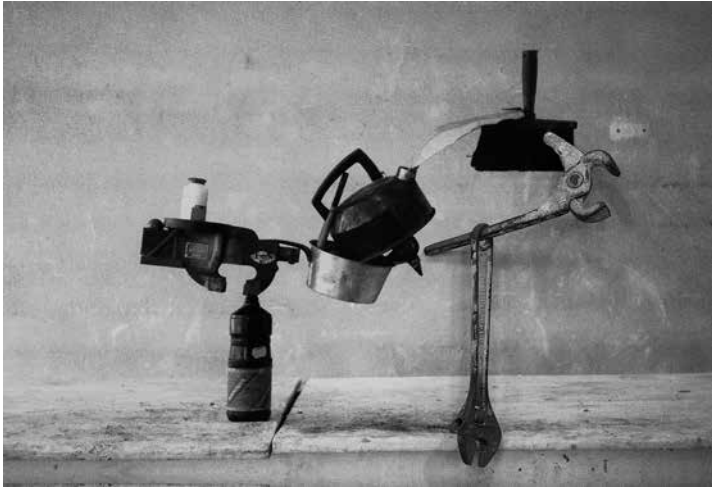
Henri Michaux

*1899 in Namur (BE), † 1984 in Paris (FR)

Henri Michaux was essentially a poet. From the 1920s on, however, he set out to discover a new, liberating artistic language that turned its back on the verbal.

‘What can come is only what already lies in one, in the unconscious, which is forced to flow out in the moment itself’—this is how Michaux spoke of his early drawings and paintings visually tracing the unconscious. From the 1950s on he experimented with the drug mescaline. It accompanied him on his journey into the unknown, becoming a means for his artistic production. Many of his works between 1954 and 1959, and between 1966 and 1969, are therefore

either direct results of an ecstatic experience or his memories of one. Mescaline is extracted from the Central American peyote cactus. The delirium it induces can last up to 12 hours and causes hallucinatory visions, dream images with a loss of reality, feelings of euphoria, intense colour vision and synaesthesia (a mixing of the sense, such as the feeling of warm green). Michaux was particularly interested in experiencing the speed with which images come and go, the abstraction of time, the now and infinity, which often gave his drawings a cinematic quality. His creative work rebels against any form of convention and reflects his search for another reality, towards the exploration of what is possible.



Balanced Acts (Graz), 2017
Various materials
Courtesy of the artists and
Dvir gallery, Tel Aviv/Brussels
Photo: Elad Sarig

Jonathan Monk

*1969 in Leicester (UK), lives in Berlin (DE)

Ariel Schlesinger

*1980 in Jerusalem (IL), lives in Berlin (DE)
and Mexico City (MX)

Revised for the space and the *Dizziness* exhibition, Jonathan Monk and Ariel Schlesinger adapted installations that are made up of everyday objects placed together with strangely familiar photographs in a precarious balance. The concept behind this architectonic intervention in the exhibition is based on an evolving joint work. This takes everyday furniture and objects from a place and robs them of their original function, positioning them together with photographs by Swiss media artists Peter Fischli und David Weiss in a breathtakingly unstable explosive equilibrium. In line with both artists' practice of appropriating (Monk in particular is known for his appropriations from conceptual art and

minimal art), the installations quote the photo series *Equilibres* (1984–1987). These were taken during the production of the renowned film *The Way Things Go*, a cinematic chain reaction as an anti-still life, which becomes a metaphor for life somewhere between slapstick and melancholy. Now that they have been returned into space, the installations expand their original form. They allow a physical grasp and, alongside its sociological aspect, also give the series a political and aesthetic component. Especially in the work of Schlesinger this creeps in quietly in a poetic form: the experimental juxtaposition of objects and image planes means that contexts are shifted, and cheerful lightness becomes a dangerous game. 'What next?' Jonathan Monk has been asking since the beginning of his artistic career. A significant question. The dizziness has—also, and especially, in the image and its constructive levels of memory—both creative and destructive potential.



Oops!, 2000

3-channel video; colour, sound, 3 min 40 s

Courtesy Leslie Tonkonow Artworks + Projects, New York

Video still: Laurel Nakadate

Laurel Nakadate

*1975 in Austin, TX (US), lives in New York (US)

'I find it extremely productive to put myself in a situation where it gets really uncomfortable—a lot of things are created by this strange feeling.' This is how photographer, video artist and filmmaker Laurel Nakadate describes her artistic strategy. For *Oops!* she spoke to strange men on the street, then went home with them in order to dance to Britney Spears' song *Oops I did it again*. The music video to the song, which was an

international hit, provoked a scandal. Nakadate re-enacts the dance movements with the strangers, who are all single, white, middle-aged and unkempt-looking. The resulting video work is exhibited as a three-channel video installation with a dance floor, putting the viewers directly into an uncomfortable situation. Nakadate's works often have something oppressive about them. They create situations charged with dualities—private and public, intimacy and enactment. Gender, power and sexuality often play a role.



Pencil Lift/Mr. Rogers, 2013

Video installation; colour, sound, loop, asynchronous
3 min 57 s / 46 s

Courtesy of the artist and Sperone Westwater, New York

Photo: © Bildrecht, Vienna, 2017

→ S. 19

Walk with Contrapposto, 1968

Video; b/w, sound, 60 min

Courtesy Neue Galerie Graz, Universalmuseum Joanneum

Video still (detail): © Bildrecht, Vienna, 2017

Bruce Nauman

*1941 in Fort Wayne, Indiana (US),
lives in New Mexico (US)

‘Sometimes it is better to do it yourself,’ says Bruce Nauman, referring to the artist’s recurrent appearance in his film and performance works, which can be regarded as disillusionist artistic experiments. In *Pencil Lift/Mr. Rogers* we see the artist’s hands at work—an instruction-based experiment that investigates balance while the ability of the steady hand to overcome gravity in the attempt is doomed to failure. In *Walk with Contrapposto* it is again Nauman himself who walks through a space that is far too narrow, at the same time measuring it and so ironising and unmasking the sculptural pose of the Renaissance as an unsuccessful attempt to tame and control. Enhanced by the camera angle—looking down from above—he forges a link between classical

sculpture and the theme of self-representation and surveillance, a measure that was first discussed publicly in the late 1960s.

From the early 1960s on, Nauman has addressed the question of authorship, the production of art and the social role of the artist as someone who scrutinises and provokes. In *Pencil Lift/Mr. Rogers*, the choice of motif makes a connection with his investigations of studio space produced in the late 1960s, and the implicit question of the creative process. In a double projection, he portrays the attempt to hold up three pencils in a row. The cat, Mr. Rogers, walks through the shot, completely ignoring his efforts. We already know Mr. Rogers from his influential four-part work *Mapping the Studio*, in which the cat becomes a reference to everyday life, completing the disillusion of the ultimately incomprehensible illusion.



*Reaper Drone; Indian Springs,
NV Distance ~ 2 miles, 2010*

C-Print; 76.2 x 91.44 cm

Courtesy and copyright of the artist;
Metro Pictures, New York

*Workers; Gold Coast Terminal; Las Vegas,
NV; Distance ~ 1 mile; 8:58 a.m., 2007*

C-Print; 76.2 x 91.44 cm

Courtesy and copyright of the artist;
Metro Pictures, New York

Trevor Paglen

*1974 in Maryland (US), lives in New York (US) and San Francisco (US)

These two pictures by the photographer, geographer and activist on the political left, Trevor Paglen, show two places that are officially hidden by the US government and so remain unknown to most people—they are ‘blind spots’, and as such are not shown on any maps. *Workers* depicts intelligence agents and researchers who work in large-scale sealed military facilities in deserts in the USA, under exclusion of the public, shown here getting out of an aeroplane at a closed feeder flight airport (Gold Coast Terminal) in Las Vegas. *Reaper Drone* shows an unmanned aeroplane that became known

due to its ruthless deployment in the Afghanistan war, on a runway at Creech Air Base, a flight training ground for the American air force. The blurred images were taken with an astronomical telescope, which is able to capture detail at a distance of 100 kilometres. The restricted areas of the ‘Black World’ of the US Ministry of Defence and its activities are at the heart of Paglen’s creative oeuvre: ‘making the invisible visible’ could be his motto. Art and cultural critic Brian Holmes described Paglen’s activities as follows: ‘He seems intent on exploring... the social conditions of perception that allow multibillion-dollar weapons systems and vast clandestine intelligence networks to ‘hide’ in the broad daylight of a democracy that is also an empire.’



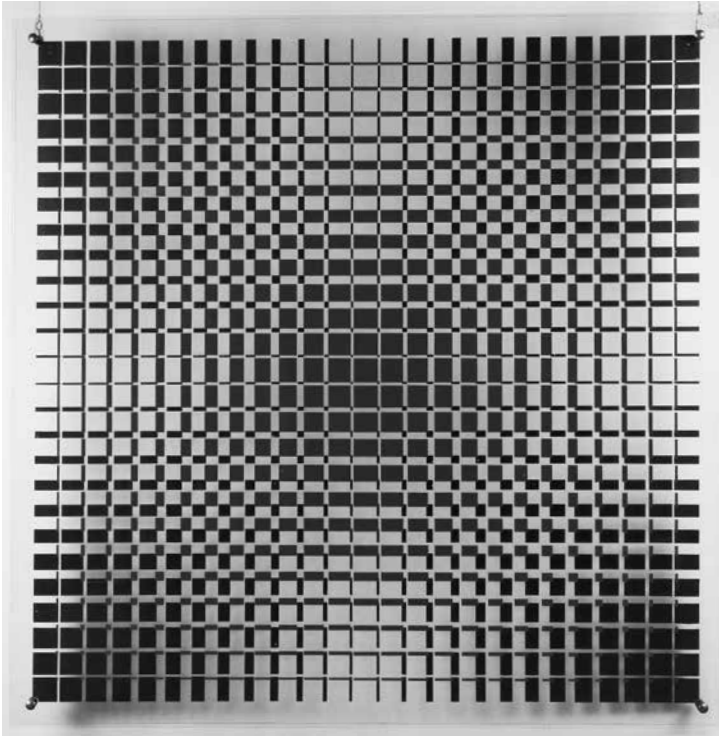
No More Reality II (la manifestation), 1991
 Betacam SP film, transferred to digital medium; colour, sound
 4 min
 Courtesy Centre Pompidou, Paris. Musée national d'art
 moderne/Centre de création industrielle
 Photo: Centre Pompidou, MNAM-CCI,
 Dist. RMN-Grand Palais / Service audiovisuel du
 Centre Pompidou

video on display is part of the series *No More Reality* (1991–1993) and approaches the concept of reality both radically and euphorically. The theme of the work is the production of images in an international media landscape and their maelstrom effect on our everyday lives. Children protesting on a playground, waving banners and shouting in chorus 'no more reality', are reminiscent both of images from art history and familiar images from various news reports: a group noisily pursuing their goal, close-ups of faces that reflect an emotional atmosphere and which become icons of crises and opportunity. The reasons why the children are demonstrating so innocently, enthusiastically and idealistically, what they are for or against, remain undefined. This visionary work dates from 1991 and challenges an accelerated world of media even before Facebook and Second Life had become part of everyday life. Within the context of this exhibition, *No More Reality* represents a dizziness in a grey area between reality and fiction. This dizziness occurs as soon as your own orientation systems are no longer effective and you enter uncharted territory. According to François Jullien, this lurching state of system collisions also serves to challenge entrenched definitions, codifications and perspectives. Philippe Parreno has been exhibiting since the late 1980s, collaborating with many renowned artists and curators including Dominique Gonzalez-Foerster, Pierre Joseph, Pierre Huyghe, Rirkrit Tiravanija, Liam Gillick, Douglas Gordon and Hans-Ulrich Obrist. Collaboration is a key aspect of his oeuvre: 'Art cannot be traced back to a single auteur. Not even to a single work of art.' Parreno belongs to a generation of artists for whom art is produced between people and through encounter.

Philippe Parreno

*1964 in Oran (DZ), lives in Paris (FR)

'Reality can be manipulated and is constantly manipulated', says French artist Philippe Parreno. His sculptures, installations, drawings, exhibitions, videos and performances investigate the boundaries between reality and fiction and invite us to reappraise our convictions and certainties, to recognise the gaps in our perception. The



Objekt, 1968

Screen print on 2 panels
of Plexiglas; 118 x 118 cm
Courtesy of Neue Galerie
Graz, Universalmuseum
Joanneum
Photo: J. Koinegg, UMJ;
Estate of Helga Philipp,
Olga Okunev

Helga Philipp

*1939 in Vienna (AT), † 2002 in Vienna (AT)

Helga Philipp is considered a pioneer of Austrian Concrete Art. Her works are outstanding examples of Op Art and dynamic kinetics, and call for the public to be involved in the creative act.

Both art movements attempted to establish systems and consciously centred on the process of perception itself. Eugen Gomringer stated that 'art is a science of the senses and its function is to organise sensual perceptions'. Philipp's aim 'is dialogue between object and observer. I expect that through the connection of the viewer, their movement, the willingness to change

their perception, as well as their acceptance of irritation, that they will assume responsibility for the quality of the experience.' In Philipp's *Objekt*, illusion becomes a necessary tool for navigating the unknown. Through her participation at the 1958 Venice Biennale and friends such as Marc Adrian, after 1961 she came into contact with the emerging Op Art avant-garde and Concrete Art. In 1968, on the occasion of an exhibition at the Forum Stadtpark in Graz, she founded an artist group called 'Gruppe A ustria' with Richard Kriesche and Jorrit Tornquist. Philipp's Op Art works brought her an international presence together with success in museum exhibitions and on the art market.



Occupy, Resist, Produce, 2014–2015

3-channel video installation; *Vio.Me*, 2015, 30 min;

Officine Zero, 2015, 33 min; *RiMaflow*, 2014, 34 min; 97 min (in total)

Courtesy of the artists, photo: Oliver Ressler

Oliver Ressler

*1970 in Knittelfeld (AT), lives in Vienna (AT)

Dario Azzellini

*1967 in Wiesbaden (DE), lives in Berlin (DE) and New York (US)

The Austrian filmmaker Oliver Ressler sees his artistic practice—installations and projects in public space—as a political statement and a call for resistance within the global art and political discourse. He often works with exponents of different disciplines in order to increase the scope of his perspectives and opinions. Here the collaboration is with political scientist, author and documentary filmmaker Dario Azzellini together with workers from abandoned factories. Ressler's works mainly tie in with social movements and are shaped by the political definitions of John Holloway and Jacques Rancière: Holloway's publication *Change the World without Taking Power: The Meaning of Revolution Today* defines politics without central power—through self-organisation. Rancière locates politics wherever existing borders are transcended. The three films *Vio.Me*, *Officine Zero* and

RiMaflow, which combine to form one work about the aesthetics of resistance, are a prime example of Ressler's work and within the context of the exhibition demonstrate ways out of a crisis: on the one hand from powerless dependency towards self-empowerment, from doubting the democratic decision towards common action; on the other hand, in the successful combination of art and activism.

Workers, in this case from Thessaloniki, Rome and Milan, who after 2007/2008 became unemployed due to the global economic crisis, occupied their abandoned factories and began to organise themselves without any central authority figures. They did more than 'just' protest. They organised fleamarkets in their factories in direct, democratic ways using collective decision-making, they developed recycling offices, set up cafés, collaborated with social and local partners and in this way have managed to finance their lives with the income. 'Anyway, you have to keep fighting for what you believe', says one of the workers from Milan when asked in the film about his motivation for this 'occupation'.



Trypps #7 (Badlands), 2010

16mm film, transferred to digital video; colour, sound, 10 min

Courtesy of the artist, Film still: Ben Russell, courtesy of Video Data Bank, www.vdb.org

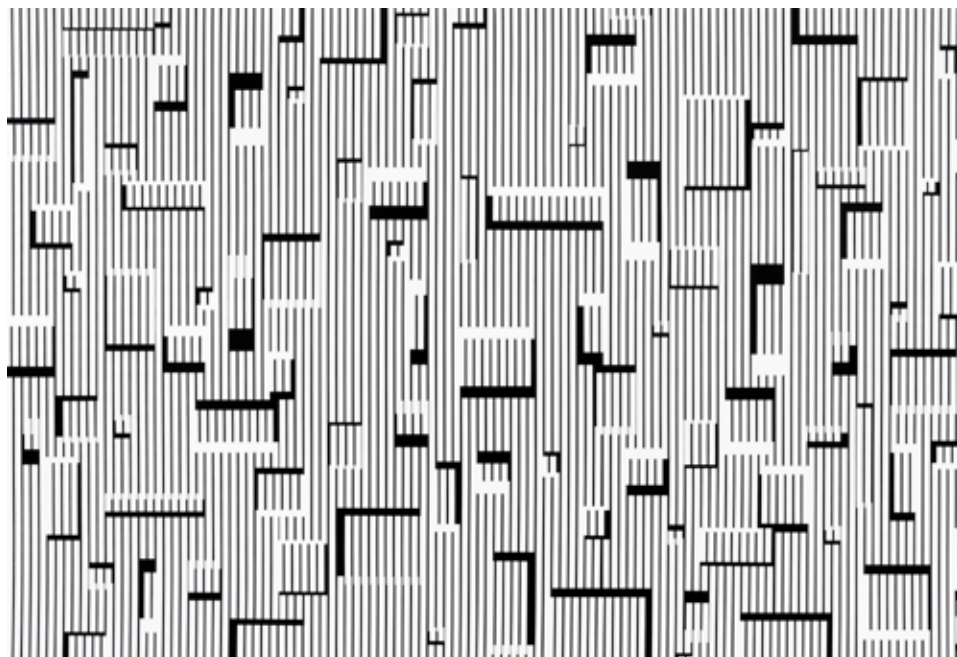
Ben Russell

*1976 in Springfield, Massachusetts (US), lives in Paris (FR) and Chicago (US)

At the beginning of the film a gong is sounded. This is followed by a roughly 10-minute recording from Badlands National Park with a view of the beautiful, ecstatic face of a young woman. An LSD trip takes her through countless emotions and images that are interpreted in the film in colour gradients and the panning of the camera, as well as the reflection in a mirror that becomes apparent to the viewer only later on, and the breaking-up of the image.

This film by photographer, curator and experimental film-maker Ben Russell belongs to the seven-part series *Trypps*, a study of trance, travel and 'psychedelic ethnography'. Many of his films are about the

social coexistence of different cultures and experiences of transcendence, exploring the potential for representing mystical and psychedelic sensations by using analogue film material. Badlands in South Dakota (US)—so called because it is unusable for farming—was a venue for the 'Ghost Dance' at the end of the 19th century. This was a religious crisis cult of the Native Americans, directed against the repression and destruction of Native American resources and tribal cultures within the USA. A further socio-historical reference in the film is the use of LSD. At the end of the 1960s, this hallucinogenic substance, at that time still a legal drug, defined an entire generation in their search for an escape from the destructiveness of society. Nowadays it points to various new drugs such as crystal meth, which accompany the lives of another generation in this unemployment-ridden area.



Above:
Ohne Titel, 2010
Acrylic on cotton, 200 x 300 cm, Photo: Martin Polak

Ohne Titel (Taumel), 2017
Site-specific installation; size variable
Courtesy of the artist

Esther Stocker

*1974 in South Tyrol, lives in Vienna (AT)

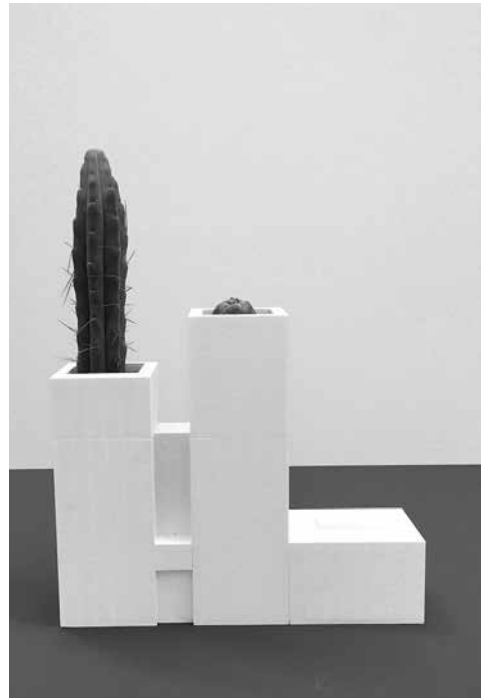
In respect of modernist traditions, Esther Stocker—more than almost any other painter—adopts a highly direct and accessible approach to tackling the conditions of space and the meaning of lines as coordinates of location and perception. The traditions of abstract painting are forerunners that have for a long time now taken the artist to the boundaries between philosophy, painting, space and object, where she is

constantly shifting and re-shifting them towards altered perspectives. For the *Dizziness* exhibition, she transforms surfaces, lines and folds, makes an object vanish, creates openings in the plane and spatially folds sight over into the surface. Certainties are shaken, questions of proximity and distance seem distinctly fluid, so that the conditions of vision and perception emerge as a mutable element—unreliable and destructible, yet intoxicating, euphoric and powerful at the same time.

Superflex

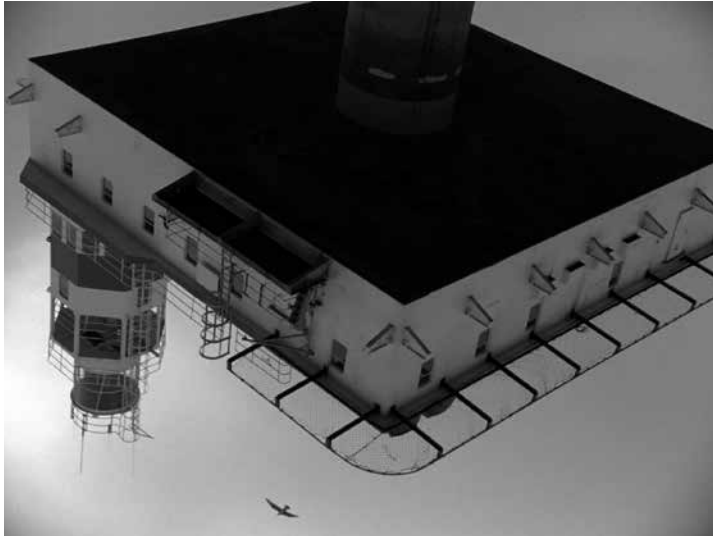
Founded in 1993 by Rasmus Nielsen (*1969), Jakob Fenger (*1968) and Bjørnstjerne Christiansen (*1969), who live in Copenhagen (DK)

Investment Bank Flowerpots are four of a total of twenty models of iconic headquarters of the world's biggest banks, which have been realised as compact, 3D-printed flowerpots. Instead of, say, a simple, decorative yucca for the home, each pot holds a plant containing hallucinogenic substances, making it a symbol of the production of psychoactive highs for home consumption. The twenty buildings depicted include the head offices of Goldman Sachs, Deutsche Bank, CitiGroup and JPMorgan Chase. They are planted with the peyote cactus, the San Pedro cactus—both contain mescaline. As in their series *Euphoria Now*, in which the colours of banknotes emerge as a euphoric play of colour in a series of multiple images, here iconographies of the financial world are layered directly with the frenzy of consumerism and drugs. Hallucinogenic visions are reflected in the architecture of the all-powerful world of finance. A complete economic system is shown as being trapped in dependencies. Danish artist group Superflex's projects have strong ties with social engagement, alternative economies and self-organisation. In recent years, Superflex have developed a range of tools that form a focus in their work with the aim of participation and emancipation.



Above: *CREDIT SUISSE ZURICH TOWERS*, 2015,
Copyright Superflex, © Bildrecht, Vienna, 2017

Investment Bank Flowerpots, 2015
Four 3-D prints; plastic, plants, variable dimensions
Courtesy of the artists and Galerie von Bartha, Basel



Lighthouse, 2011
35mm film and HD video,
transferred to high-resolution
digital medium; colour, sound
12 min 42 s
Courtesy Alison Jacques
Gallery, London
Film still: Catherine Yass,
© Bildrecht, Vienna, 2017

Catherine Yass

*1963 in London (UK), lives in London (UK)

The protagonist of this film is a lighthouse, located six nautical miles off the English south coast, explored with a camera. The lighthouse is balanced on a concrete platform on the water and until recently, particularly at night, helped sailors to navigate and determine their position at sea. Increasingly accurate GPS systems have now almost entirely replaced lighthouses—making the once important and proud navigation structure an emotionally and poetically charged symbol of a dying era: evoking on the one hand the British Empire, on the other an analogue age.

The British photographer and filmmaker Catherine Yass repeatedly focuses on architectonic spaces and their (psychological)

impact on people. Questions such as ‘What (internal) life can I identify from external form?’ have accompanied her throughout her career as an artist. In *Lighthouse* the image—recorded from a helicopter, fishing boat and by a diver—is shown in a constantly circling motion—circulating, zooming in and out, rising and descending. The movements are so unsettling that everything starts to reel, orientation seems impossible, sinking becomes a threat—for the camera, the lighthouse, or perhaps even the viewer. Through film, Yass probes the effectiveness and stability of established values such as technical achievements and visionary architecture in an unsteady world, making the experience directly tangible above all through its aesthetic logic between strain and physical finiteness.



Jean Luc Nancy, 2017

16mm film, transferred to digital medium; colour, sound, 1 min

Distribution: Light Cone Paris, Courtesy of the artist

Video still: Antoinette Zwirchmayr, © Bildrecht, Vienna, 2017

Antoinette Zwirchmayr

*1989 in Salzburg (AT), lives in Vienna (AT)

For the Diagonale'17 trailer, Antoinette Zwirchmayr leaves her established medium of analogue 16mm film and creates a short film that allows the rhythms of the music and images to enter into a dialogue with one another. Varying lengths of shots depicting charged objects such as crystals and uniformly shaped back views of androgynous women play with sudden incidents of light and spherical electronic sounds. They imply absences and backgrounds that are found again specifically between the

shots and in the pauses, forming spiritually charged states. Against the backdrop of examining societal developments and personal affiliation, Zwirchmayr's miniature investigates the echo of religious and spiritual structures. As in the two films for which she won awards at the Diagonale film festival in Graz—*Der Zuhälter und seine Trophäen* (2014, 21 min, 'Best Short Documentary Film') and *Josef—Täterprofil meines Vaters* (2015, 18 min, 'Prize for Innovative Cinema')—this work focuses on the encoding of experiences and impressions, creating a strictly reduced image composition in film form.

Here is what we have
to offer you in its
most elaborate form —
confusion guided by a
clear sense of purpose.

Gordon Matta-Clark

Recommended reading

Anderwald, Ruth; Grond, Leonhard. *Hasn't it been a great journey so far?.* Leipzig: Spector Books, 2013.

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www.on-dizziness.com

Accompanying programme

08.02., 6pm, Space04

*Teboho Edkins. Film screenings:
"Initiation" and "Gangster Backstage"*

In collaboration with MEGAPHON and Café Global. In relation to Africa.

10.02., 10am-7pm, Space04

Agents of Confusion!

*An art and science symposium on
dizziness as a creative resource*

In cooperation with the Institute of Differential Psychology, University of Graz and the Academy of Fine Arts, Vienna, 'Dizziness - A Resource' (Austrian Science Fund - PEEK). Supported by the Styrian universities' David Herzog Fund.

25.03., 08.04., 20.05., 11am, meeting-point foyer

Thematic guided tour with Romana Schwarzenberger

31.03., 11am-12.30pm, Schubertkino 2

Dizzy (short film programme)

In cooperation with Diagonale'17.

01.04., 11am -12.30pm, Schubertkino 2

*Hasenherz / Carte Blanche for Mark
Tosciano*

In cooperation with Diagonale'17.

05.05., 4.30pm, and 06.05., 3.30pm, meeting-point Kunsthaus Graz

*Graz Guerillawalks: Oliver Hangl feat.
Barbis Ruder*

Performance walk through Graz.

Current information about events
can be found on our website
www.kunsthausgraz.at

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Kunsthaus Graz

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September 15, 2017 - January 7, 2018

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 **Diagonale'17**



Kunsthaus Graz

Universalmuseum Joanneum
Lendkai 1

8020 Graz, Österreich

T: +43-(0)316/8017-9200

kunsthausgraz@museum-joanneum.at

www.kunsthausgraz.at

Universalmuseum Joanneum

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Katrin Bucher Trantow

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Elisabeth Schlögl

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pp. 2-13: Ruth Anderwald, Katrin Bucher Trantow, Leonhard Grond

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Joachim Koester, *Tarantism*, 2007,

Film still (detail), Courtesy of the artist

and Galerie Nicolai Wallner, Copenhagen.

Quoted from: Ruth Anderwald + Leonhard

Grond, *Dizziness is my Name*, 2017

(pp. 32 and 24)

*There is no meaning unless this meaning
creates a multiplicity of other meanings.*

*Here is what I, Dizziness, have to offer
you... confusion guided by a clear sense
of purpose. Leave shattered what was
lost. Hold on to your purpose and hold
on to hope.*

Kunsthau Graz

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