

**Kunsthaus Graz**

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English

Universalmuseum  
Joanneum

# **Dizziness**

## Navigating the Unknown

10.02.-21.05.2017  
Space02

## **Quick Tour**

## What is the point of dizziness?

Have you ever been dizzy?  
Were you lightheaded,  
did you lose the ground under your feet?  
Did you stumble, crash into someone,  
perhaps even fall over?  
Or have you felt dizzy, intoxicated rapture?

Perhaps this thought is familiar to you:  
'I don't understand the world any more!'  
This kind of insecurity is also a form of dizziness.

Dizziness makes everything different from usual.  
We are anxious, bewildered.  
At the same time, dizziness gives us the chance  
to set off in new directions.

For this reason, many artists  
use dizziness for their work:  
They engage with the extraordinary,  
view the world from an unfamiliar perspective,  
and make connections between things  
that at first glance have nothing to do with one  
another.

## Esther Stocker: *Untitled (Dizziness)*, 2017

To start with, you should immerse yourself in dizziness.  
Everything is not always as it seems to us:  
We can be mistaken, disoriented.  
Our perception is not a hundred per cent reliable,  
it can be fooled by tricks, misled.  
Enjoy the sense of doubt!

## Helga Philipp: *Object*, 1968

## Marc Adrian: *HOT RED*, 1965

Whatever it is that you see here depends entirely on you.  
With every step you make, you will change the picture.  
Whenever you move, it moves with you.

## Cameron Jamie: *Kranky Klaus*, 2002-2003

## Soundtrack: *The Melvins*

The famous *Perchtenlauf* in the Gastein Valley, Salzburg  
was awarded world heritage status in 2011.  
Does this mean that violence and fear  
are an important part of Austrian culture?  
Is it sometimes good for us to let evil run free?

Cameron Jamie says of his work:  
'The creepiest things in the world are always  
the things that are considered to be the most "normal".'

## Joachim Koester: *Tarantism*, 2007

The dancers are moving 'as if bitten by a tarantula'.  
Where does this expression for jerky movements come from?  
The tarantula is a poisonous spider from southern Italy.  
A special kind of dance music was developed  
As a cure for its bite: the tarantella.  
Frenetic dancing was thought to  
counter the effect of the poison—  
while standing still would be fatal.  
Later, the dance itself was seen as a result of the bite.

### **Catherine Yass: Lighthouse, 2011**

For many centuries, lighthouses were essential:  
Ships relied on them for navigation.  
Nowadays ships use other methods such as GPS  
in order to determine their position.  
Times change, things start to falter.  
What role does the lighthouse play today?

In the video *Lighthouse* our view  
of the structure shakes and sways.  
We observe it from different angles:  
From a helicopter, from a boat,  
from under water.

### **Ben Russell: Trypps #7 (Badlands), 2010**

Intoxication is also a form of dizziness.  
We lose control.  
*Trypps #7* shows a particular kind of high  
induced by the drug LSD.  
How do people deal with hallucinations,  
with altered and partly enhanced perception?  
We watch a young woman in the Badlands National Park  
as she experiences an LSD trip.

Gradually we realise  
that our perception is also fooling us:  
The camera is not filming the woman herself,  
but rather her reflection in a rotating mirror.  
The mirror spins faster and faster  
until we too can no longer see clearly.

### **Ariel Schlesinger & Jonathan Monk: Balanced Acts (Graz), 2017**

When will it all tip over?  
At any moment everything here could collapse.  
The same is true of our lives:  
At any moment everything could suddenly change,  
we could lose our balance.  
Light bulbs, tables, socks and wineglasses  
are defying gravity.  
But how long can it last?

The photographs are by  
Swiss artists Peter Fischli and David Weiss.  
For their film *The Way Things Go*  
they used objects to produce a chain reaction.

### **Bruce Nauman: Pencil Lift/Mr. Rogers, 2013**

Here you see a special balancing act:  
Three pencils pushed together,  
held up side by side.  
It takes a steady hand  
to maintain enough control.  
The slightest tremble will send them crashing to the floor.

On the left-hand side we see somewhere calm and quiet,  
with no distractions, apparently.  
On the right you see Bruce Nauman's personal workspace.  
His workplace environment includes his cat Mr. Rogers,  
coolly observing the artistic experiment.

**Oliver Ressler & Dario Azzellini:  
Occupy, Resist, Produce, 2014–2015**

The protagonists of this film project are workers from factories in Thessaloniki, Rome and Milan, who have lost their jobs in the last ten years due to the poor economic situation. And yet these workers have found their own way out of the crisis: They have collectively occupied the factories and used them for flea markets, recycling offices, cafés. As a result, they have carried on earning money and managed to bring some kind of security into their lives again.

**Ruth Anderwald + Leonhard Grond: Dizziness is my Name, 2017**

A whisper accompanies us throughout the exhibition. It moves through space, appearing time and again. The voice speaks about walking, about knowledge, ignorance. Does it want to unsettle us, to make us stray from our path?

In 2014, Ruth Anderwald + Leonhard Grond began a research project: 'Dizziness – a resource'. This project brings together artists with scientists, all looking for the answers to questions such as: What is the meaning of artistic activity? And does it need dizziness?

... and finally, up into the Needle:

**Ann Veronica Janssens: MUHKA, Anvers, 1997**

How does it feel to lose your sense of direction? The fog stops us from finding our way around the space. We cannot see whether there is something in there or not. We don't know when we will reach the edges of the room. We are anxious and confused. We're reeling. Can we work out strategies for moving through the space?

The work can be seen at following times:  
In February and April: every Tuesday from 11 am–12 pm and also Wednesday to Sunday from 4 pm–5 pm.  
In May: every Sunday from 10 am–5 pm.

**Curated by: Ruth Anderwald + Leonhard Grond, Katrin Bucher Trantow  
Text: Antonia Veitschegger  
Layout: Karin Buol-Wischenau**

**This tour informs about selected art works of the exhibition.  
Texts on all of the works on show can be found in our publication,  
displayed at the exhibition and available at the Kunsthaus shop.**

## **Accompanying programme**

### **08.02., 6 pm, Space04**

Teboho Edkins. Film screenings: *Initiation* and *Gangster Backstage*  
In collaboration with MEGAPHON and Café Global. In relation to Africa.

### **09.02., 7 pm, Space02**

Opening of the exhibition *Dizziness. Navigating the Unknown*  
Performance with Christina Lederhaas, Veza María Fernández Ramos

### **10.02., 10 am–7 pm, Space04**

*Agents of Confusion!*

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., 11 am, meeting point foyer**

Thematic guided tours with Romana Schwarzenberger (in German)

### **31.03., 11 am–12.30 pm, Schubertkino 2**

*Dizzy (short film programme)*

In cooperation with Diagonale'17

### **02.04., 11 am–12.30 pm, Schubertkino 2**

*Hasenherz / Carte Blanche for Mark Toscano*

Film screening and discussion in cooperation with Diagonale'17

### **05.05., 4.30 pm, and 06.05., 3.30 pm, 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](http://www.kunsthausgraz.at)