

SITE / CITE

SPEAKING IN TONGUES WHILE SPLITTING ONE'S OWN

The project operates with procedures that are analogical to parasitical structures, considering Kunsthaus Graz a temporary host and body to enter, physically and hypothetically.

Attempting to talk *about* a language, while speaking that same language. It is an investigation and exercise in hollowing out something, until there is enough room to pronounce something from *within* that. The project consists of two parts: The *site* and the *cite*.

SITE Intervening with spatial conditions

CITE Contextualisation and conveying of the SITE

LOCATION

STAIRCASE LEADING TO THE NEEDLE

Comparing the building to a body; considering the exhibition spaces as being organs, the staircases, escalators and elevators being the vessels or veins, and the *needle* simulating eyes. Especially concerned with the vessels and veins, as they are the ones suggesting movement. These are the spaces where content and information can be transported between destinations - In here nothing is supposed to rest or stay. Within these spaces you are in motion. Constantly heading somewhere. They are the transitory spaces between the outside and the inside, that is the destination: The exhibition space. At the same time they are spaces that exclude any possibility of the outside entering. Enclosed, isolated tubes, in which you are *on hold* while moving in-between the 'actual' spaces. The project inhabits that ambivalent space, and utilises it to investigate the structures we are moving through, when entering an institutional *building, exhibition and language*.

SITE

REPLACEMENT OF HANDRAIL PARTS WITH BRONZE CASTS

The handrails in the staircase serve as support for movement and imply a path to follow. They are a place where the body of the visitor attaches to the body of the building. And uses it to proceed - benefitting from their usefulness. At one spot a part of the handrails will be replaced with a bronze cast. Interrupting the space with a physical gesture: Suggesting a kind of interposed sentence.

MATERIAL & PROCESSING CONTEXT

CONTEXT, MATERIALITY AND CONNOTATIONS

The quite immediate and literal gesture - displacing a branch from outside to inside, and exchanging the material, is part of a bigger web of correlations. Examples could be revaluation of material and craft and the reference to where this material is mostly seen: On sculptures in public space - a context nearer the origin of the casted branch, which then again in its new context seems to imitate the handrails. The branch will be manually carved, leaving traces of handwork or an 'artistic fingerprint' which is only applied in order to provide the sculptural gesture with its function. The casts will be installed unpolished, leaving the surface dark and raw to begin with. Over the exhibition period, the surface will change, as the casts are put to use as handrails.

CITE

CONTINUOUSLY CHANGING TEXTUAL CONTEXTUALISATION

As an extension of the spatial adjustment, texts will be accompanying the handrails. This is an integral part of the work, rather than an additional feature. It will be placed in the staircase nearby the bronze casts, mimicking a conventional exhibition text. These texts will change with the pace of the exhibitions parallel to the project in Kunsthaus Graz. It will be a *feed*, that will continue to be fed, for as long as the project inhabits the space.

The texts are dealing with text as material and format, at the expense of their ability to communicate clearly. Based on citations from current exhibition texts within Kunsthaus Graz, the texts will investigate how these can be hollowed out and refilled, recycled and reshaped - and how they relate to and contextualise the physical intervention they are juxtaposed with.