

A TOUR OF THE EXHIBITION

WHAT WILL BE — TOWARDS A PLURALITY OF FUTURES

10.04.–31.10.2021

This show brings together remarkable projects and developments from different areas of society, mainly from Styria or connected to it, across a range of disciplines. It extends from the forecourt, the ground floor, through the exhibition spaces up into the Needle and into virtual space. Those involved include large companies and small start-ups, initiatives, associations, research institutions and – this being the Kunsthaus – many artists too. In this way, the exhibition gives space to a plurality of ideas and approaches to the future. It gathers together an array of visions. Some are fictitious, while others are concrete and perhaps already being implemented.

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#Hashtags

Hashtags have been used to organise the contents and knowledge areas of SHOWING STYRIA at the Kunsthaus Graz into an overall structure. A hashtag is a keyword or phrase preceded by the hash symbol and makes messages with a particular content or theme easier to search for on social networks. This character string serves as a meta tag and meta comment. The same principle is applied to the exhibition, the library and the digital catalogue. VHCK, who developed the graphic design of the exhibition, have created a visual interpretation of the hashtags.

Printouts are available for free in all of the Spaces at the Kunsthaus.

Space04

Low-threshold access, education, de-education
and collaboration

In Space04, we find various initiatives in the fields of training, education and knowledge transfer. To complement this, there is a library offering books recommended by those involved in the exhibition, together with a VR physics lab and arts projects. The furniture in the room was created in collaboration with Erika Thümmel and the Caritas workshops. It encourages visitors to pause for a moment and delve more deeply into the exhibition's themes. With a tongue-in-cheek humour, Erwin Wurm's *One Minute Sculptures* invite you to acquire the 'basics' of education, becoming part of the work while others look on.

Space04 also serves as a meeting place and the venue for an interdisciplinary programme of events. If you would like to use the VR glasses, please ask an attendant.

Find the analog and digital program as well as an audioguide on www.kunsthausgraz.at.

Travelator

Every end is a beginning

Up the travelator, we move – as if in a film – towards 'The End' (a drawing by Sonja Gangl). Above us we see first one globe – a spherical model of the Earth, and then a second, and a third (*Earth (Three Times)* by Manfred Erjautz). A closer look reveals that the luminous, hand-blown glass globes are not exact replicas of our planet. It is the image of the blue planet in our mind's eye that makes us think of the Earth. This shift acts as a warning, reminding us that our planet cannot be replicated.

Space02

Work, artificial intelligence and value

Our conceptions of work and collaboration have changed dramatically since the advent of digitalisation in everyday life. Artificial intelligence promises huge benefits – it is meant to assist people and help solve complex tasks, making our lives easier and freeing us from monotonous activities. However, there are still many simple, poorly paid jobs done by humans that allow a privileged group to lead a comfortable life. Changes in the world of work can create new opportunities – but they also produce uncertainties, fuelling fears of unemployment and personal devaluation. Researchers such as Sandra Wachter, artists like Total Refusal and Arnold Reinisch, start-ups such as Leftshift One, Any Concept, Timeular and companies including AVL demonstrate the potential futures offered by new technologies. The exhibition investigates applications while also examining the limits of their use. Although AI errors in image recognition might make us smile when, say, a parrot is mistaken for a plate of lettuce, errors in the medical field or in autonomous driving can be life-threatening. The EU guidelines for the ethics of digitalisation think beyond this development, as does the artist Helen Knowles – in Knowles' cinematic fiction, an algorithm is put on trial.

Care, the new frugality, cycles and resources

Another section focuses on the theme of 'care', with all of the complexity encompassed by this term. It is mainly women who provide care for relatives in the classic sense. Pay levels and social value are diametrically opposed in this context. Iris Andraschek, Superflux and the Zeitpolster association explore the difficulties and concerns involved, while also offering possible alternatives. Poorly paid jobs and insecure working conditions raise the question of how a decent life can be guaranteed for everyone in the future.

Iris Andraschek's work can be entered and includes a bench to sit on while you listen to the audio recording.

The universal basic income is a recurring vision, and is discussed from different perspectives in the exhibition (in the corridor leading to Camera Austria). The themes of basic income and basic needs also raise issues about fair distribution: if some people consume more than they need, others are left with less. Eilfried Huth's call for a 'new frugality' is still current today. Examples of a more conscious and fairer use of resources are shown here, together with innovative approaches including recycling, circular economy ('Cradle to Cradle' and Markus Jeschaunig's ice machine), energy generation and storage (EOOS's Kitchen-Cow, HyCentA, Lignobatt) and biodegradable (building) materials such as cross-laminated timber or packaging materials (VPZ). Sometimes familiar materials are rediscovered – such as clay-hemp bricks (Plamen Dejanoff). A collection of the impressive range of materials that will determine our built environment in the decades to come is featured in Andreas Fogarasi's *Material Library (Steiermark)*, based on the artist's open call to Styrian architects (Space01).

From letting-be to new symbiotic relationships between man, nature and technology

Humans are now one of the greatest factors influencing biological, geological and atmospheric processes on Earth. In view of the finite nature of resources and declining biodiversity, an urgent question is how much or how little human intervention is needed in nature's processes. Winemaker Hannes Söll has chosen to engage with the cycle of nature by adopting a gentler approach to viticulture. Over the decades, his work has resulted in a species-rich soil and healthy vines. The importance of humus build-up is illustrated by Sonnenerde and the Kaindorf ecoregion. We also take a look at the importance of wilderness areas, maintaining biodiversity in areas not used for agriculture, and the significant role played by wild bees in the ecological cycle (drawings by Viktoria Zink). The HIVEOPOLIS project demonstrates how technology can be used to help bees survive in an environment that has been changed by humans and technology. Works by artists Lois Weinberger, Anita Fuchs, Ingeborg Strobl and Angelika Loderer reveal the complex, symbiotic and sometimes contradictory relationship between humans, nature and society.

Participation, resistance and everyday solutions

Many of the initiatives dealing with structural change in rural areas share the goal of active local participation in the shaping of living environments and finding new solutions. Eisenerz, Trofaiach and Stanz are good examples of this. With the involvement of local people, life has returned to the town centre of Trofaiach under the slogan 'Krapfen instead of donuts'. The Rurasmus project promotes an exchange between students and residents of the countryside that is anchored in university education.

This section also explores civil society movements such as the Women's Action Forum, Fridays for Future, Black Lives Matter (interview with Precious Lebedum) and the murauerinnen, who operate via social networks. All of these groups are pushing forward social change and helping to shape coexistence in the future. Samson Ogiemien's work shows the richness of the encounter between non-European and European traditions, Maryam Mohammadi and Joachim Hainzl address cultural prejudices, highlighting socio-cultural attributions and stereo-types. Elke Auer takes a look at boundaries between the sexes (*wet agency, spilling all over your dry structures* with Gerhard Auer and interventions on the toilet doors on the staircase).

Economy and the common good

The examples of communal use and forms of organisation here relate to the common good in agriculture, economy and housing. This includes agricultural communities, cooperative agriculture and solidarity-based housing and living models (KooWo, Cambium, Bikes&Rails, Club Hybrid).

In agriculture and food, five instances are taken from Styria: Biozentrum Grottenhof, SoLaKo, Weiz sheep farmers, nahgenuss and the Kaufhaus der Zukunft (Store of the Future). Selected products (wheat, honey, sheepskin, 'animal in a jar', coffee) and a film form a Styrian focus in the International Village Shop (IVS). Initiated by three artists, the IVS is a temporary and semi-permanent trading platform for various producers worldwide.

You are welcome to sit on the stools. Please do not touch the objects. A selection of products is available from the Kunsthaus shop.

Two projects take us to the year 2050: Superflux's room and Oliver Ressler's photo series. Familiar things vanish, people adapt to new circumstances. In Ressler's work, large commercial facilities such as the airport, district heating plant and abattoir are put to new uses in the future.

You can enter Superflux's space and are welcome to use the armchairs.

From transport to mobility, sharing and solidarity

Another area of the show reveals how closely mobility issues are linked to ecological, economic and social concerns. A number of examples reflect this theme: Physical Internet, SoWAS, GrazLog, Heidi. There are also artistic works by Zinganel/Hieslmair and studio ASYNCHROME that explore the hidden sides of logistical and media technology networks.

Alternative mobility and drive systems are shown here as well as concrete projects for traffic in Graz. In addition, civil society initiatives such as the ANNENViERTEL district project, Critical Mass, the Space Transformer or the project *Als die Autos die Stadt verließen* (When the cars left the city) offer inspiring ideas for alternative uses of public space.

Needle

The Principle of Hope

A dystopian view of a post-human scene awaits visitors to Martin Roth's installation in the Needle. Amongst the wreckage of our civilisation, the will to survive is stronger than any (man-made) destruction: plants sprout from the rubble and rubbish. We hear birds mimicking ringtones and other sounds of civilisation.

The installation can be accessed via the walkway.

Self-application

studio itzo's exhibition design is centred on recycling. Existing materials at the Kunsthaus were combined with elements from materialnomaden and BauKarussell – two companies that specialise in re-use – including a disused ÖBB wagon. We also find wood, a renewable raw material (KLH and Mayr-Melnhof).

For his project *Sunscriber*, the artist Onur Sönmez mounted a photovoltaic system of 12 solar panels on the roof of the Kunsthaus. The electricity it generates is fed directly into the power supply of the BIX façade; once that electricity has been consumed, the façade falls dark.

The Breathe Earth Collective is working on an unconventional proposal to cool the Kunsthaus Needle, which is hot in summer, by using 14° cold water drawn from the groundwater cistern underneath the Kunsthaus underground car park.

Alfredo Barsuglia, whose *Suahtsnuk* (try reading it backwards!) on the forecourt extends the opening times of the Kunsthaus to 24 hours, allocates a white cube (at last!) as gallery space to the fastest artists to log in every three weeks. Uncurated and unsupervised, the friendly parasitic experiment encourages visitors to become part of the action in the small exhibition space or on the welcoming snail terrace.

what will be takes place as part of SHOWING STYRIA in Kunsthaus Graz.

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