

steirischer herbst 26/09 – 19/10/2014

I prefer not to ... share!

Exhibition Openings

Sat 27/09

- 10.00** < rotor > Territories
11.00 **Kulturzentrum bei den Minoriten** Dort wo unsere Sprache endet, komme ich jeden Tag vorbei
12.00 **Haus der Architektur** Druot, Lacaton & Vassal – Tour Bois le Prêtre
12.30 **Kunsthhaus Graz / musikprotokoll** Richard Mosse – The Enclave
13.00 **Camera Austria** The Militant Image
14.30 **esc medien kunst labor** Ministry of Hacking
15.00 **Grazer Kunstverein** Ronald Jones und Elio Montanari
16.00 **Künstlerhaus, Halle für Kunst & Medien** ordinary freaks
17.00 **Forum Stadtpark** Parallel Borders 1
18.00 **Festival centre** Fortress of Backyards / Forms of Distancing
19.00 **Antoniuskirche** Dennis Feser – Rauhnacht
- 19.30** Dom im Berg / Maria Hassabi Premiere
21.30 Orpheum / Rashaad Newsome Shade Graz, 2014

Sun 28/09

- 12.00** **Schaumbad – Freies Atelierhaus Graz** Am Südrand
14.00 **Schauplatz Kornberg im Meierhof zu Kornberg** Zum Verzehr
16.00 **Pavelhaus / Pavlova hiša** Heidrun Holzfeind – Never Neverland
17.00 **ZOLLAMT** Tobias Putrih – Routine Inspection
18.00 **Union Schützengesellschaft Bad Radkersburg** Dennis Feser – Rauhnacht

steirischer herbst Festival centre (Paulustorgasse 8, 8010 Graz)

Forms of Distancing

Representative Politics and the Politics of Representation

herbst-exhibition

27/09 – 23/11

27/09 – 19/10, Tue – Sat 12.00 – 23.00, Sun 12.00 – 22.00

21/10 – 23/11, Tue – Sun 14.00 – 20.00

With Lawrence Abu Hamdan (GB/JO), Jesse Ash (GB), Maria H el ene Bertino & Alessandro Gagliardo (IT), Patricia L Boyd (GB), Robert Breer (US), Francis Cape (US), LaToya Ruby Frazier (US), Peter Friedl (DE/AT), Rana Hamadeh (NL/LB), Maryam Jafri (DK/US), Runo Lagomarsino (SE), Adrian Melis (ES/CU), Mai-Thu Perret (CH), Pratchaya Phinthong (TH), Carla Zaccagnini (AR/BR)

Curated by Stefano Collicelli Cagol (IT) & Luigi Fassi (IT)

The herbst exhibition "Forms of Distancing" focuses on the concept of distance, thereby dedicating itself to a special aspect of the of the festival's leitmotif "I prefer not to ... share!". To this end, steirischer herbst has commissioned numerous works intended to examine the notion of distancing oneself in the sense of

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refraining from something. The focus is on refraining from immediately taking a stance on anything, thus allowing more space for independent thought. Various forms of contemporary art are currently exploring this theme within the conflicting fields of representational political analysis and the formal staging of an art form. "Forms of Distancing" sets out to subject the concept of representation to closer scrutiny in its artistic and political manifestations and also examines what acts of distancing imply with regard to the politics of sharing and not sharing.

At the exhibition, artists will examine how politicians manipulate the public and what role the media play in creating a public forum for democratic opinion; what alternative possibilities of communal life might exist outside the constraints of society; the status of the legacy of modern European feminism. How misleading political strategies impact on the spheres of agriculture, industry and services. The overarching aim is to distance ourselves from everyday experience and to comprehend distance as a tool with which to create a new space for critical thinking.

< rotor >

Territories

27/09 – 22/11, Mon – Fri 10.00 – 18.00, Sat & Sun 12.00 – 18.00

With Ovidiu Anton (AT), Mark Boulos (NL/US), Armando Lulaj (AL), Tim Sharp (AT), Lerato Shadi (ZA/DE), Gaby Steiner (US/CH) & Gamlet Zinkovsky (UA)

Curated by Anton Lederer (AT) & Margarethe Makovec (AT)

More than 250 years ago, Jean-Jacques Rousseau described that fatal moment when the first man fenced in a piece of land so as to declare it his property. For Rousseau an impermissible act, as "the Earth [itself belongs] to nobody". But still the belief in property has started innumerable wars and crimes. In keeping with the leitmotif of the steirischer herbst festival, < rotor > examines the loss of solidarity and territorial clashes – both from an individual and collective angle. On show are not only works that deal with the (self-elected) withdrawal of individuals or groups from our consumerist world. Also featured are works that talk about those regions of the world in which land grab and territorial exclusion are still common currency – reflecting a collective impotence in the face of existing, often postcolonial power relations founded on exploitation that allow the population no means of sharing in the wealth.

Kulturzentrum bei den Minoriten

Dort wo unsere Sprache endet, komme ich jeden Tag vorbei

[Every Day I Pass the Place Where Our Language Ends]

27/09 – 23/11, Tue – Fri 10.00 – 17.00, Sat & Sun 11.00 – 17.00

With Peter Angerer (AT), Alexander Apóstol (VE), Fritz Bergler (AT), Milena Bonilla (CO), Helmut Brandt (DE), Wolfgang Buchner (AT), Étienne Chambaud (FR), Michael Endlicher (AT), Cevdet Ereğ (TR), GAPasterk (AT), Peter Gysi (CH), Vlatka Horvat (HR), Renate Krammer (AT), Wen-Che Lee (TW), Gerhard Lojen (AT), Monogramista T-D (SK), Ahmet Oran (TR), Ruth Schnell (AT), Soci t  R aliste (FR/HU), Hajnalka Tarr (HU), Endre T t (HU), Charwei Tsai (TW), Adam Va k r (CZ) & 0512 (AT)

What would happen if our language were suddenly to disappear? Would old-established orders and ideologies equally cease to exist? Would a language devoid of meaning or its total absence perhaps give rise to a new and better world? The cross-genre project "Dort wo unsere Sprache endet, komme ich jeden Tag vorbei" looks into precisely these questions.

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Not only does the exhibition set out to find answers to these questions, artists will also take a stance in an open working space on location, approaching the topic with music, language, photos, videos and experiments set in the realm between performance and installation – inspired by the works on show at the exhibition and visitor interaction. In an experimental set-up that examines processes of sharing and participation in the context of refusing language. Is this refusal perhaps the only way out in view of an unmanageable plethora of communication?

Haus der Architektur

Druot, Lacaton & Vassal – Tour Bois le Prêtre

Transformation of a block of flats from the 60s

27/09 – 23/11, Tue – Sun 10.00 – 18.00

With Simon Allemeersch (BE), Frédéric Druot (FR), Anne Lacaton (FR) & Jean Philippe Vassal (FR)

Curated by Ilka & Andreas Ruby (DE) in Zusammenarbeit mit Something Fantastic (DE)

Programmverantwortung Markus Bogensberger (AT)

Can decrepit buildings be renewed without driving out low-income residents? The exhibition “Druot, Lacaton & Vassal – Tour Bois le Prêtre” shows the fascinating metamorphosis of a block of flats from the 60s situated in the suburbs of Paris. The bold conversion carried out by the architects Frédéric Druot and Lacaton & Vassal spared it from demolition; despite improved living conditions rents were not increased and residents could afford to stay. This shining example could be a model for rehabilitating mass housing from the 60s and 70s. The exhibition designed by Ilka & Andreas Ruby together with Something Fantastic allows visitors to experience hands-on what it is like to live in Tour Bois le Prêtre, for example by means of photo wallpapers and furnishings. Alongside the exhibition, the documentary “Rabot” and the lecture performance “Rabot 4-358” by Simon Allemeersch will focus on a tower block in Ghent from the 70s where the Belgian artist rented property so that he could study the residents’ lives prior to demolition.

Kunsthhaus Graz / musikprotokoll 2014

Richard Mosse – The Enclave

27/09 – 12/10, Tue – Sun 10.00 – 17.00

Kunsthhaus Graz / Space04

For two years, the Irish film-maker and photographer Richard Mosse travelled in eastern Congo together with cameraman Trevor Tweeten, trailing rebel groups and visiting places plagued by violence and terror. So far, more than five million people have been killed in a civil war that has been raging since the end of the 90s. “The Enclave” is a film installation that condenses authentic soundscapes and the terrifying, eerily coloured images captured on 16mm infrared film into an uncanny elegy to a nightmare known as war. When we see tanks driving around and people burying the dead in “The Enclave”, then it is not in the manner of the war reporter’s documentary material, but rather as an artistic, personal approach to this horror. The installation was on show at last year’s Venice Biennale and is now set to screen as an Austrian premiere at musikprotokoll at the steirischer herbst festival.

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Camera Austria

The Militant Image

Picturing What Is Already Going On, Or The Poetics Of The Militant Image

27/09 – 16/11, Tue – Sun 10.00 – 17.00

With Raymond Boisjoly (CA), Harun Farocki (DE), Peter Friedl (AT), Sharon Hayes (US), Marine Hugonnier (BE), Alfredo Jaar (US), Emily Jacir (PS), Walid Sadek (LB), Jayce Salloum (CA), Ines Schaber (DE), Paola Yacoub (LB) et.al.

By Urban Subjects (AT/CA) in collaboration with Camera Austria

What makes an image a "militant" image in the current political field? Looking back, impressive visual documents that have become part of collective memory very often depicted the break-out of revolutions or the birth of social movements, and also heroic moments of individual resistance, bravery and love. The mass media and art galleries are still full of images of revolt and protest today. What desire lies behind such images, what is their explosive force? And what role does sharing play when they begin to circulate globally? But just as forms and objectives of militancy change, so too must we rethink the representation of militancy and the militancy of representation. If images of protest and resistance are not necessarily militant images, how can tactics of representation, forms of dissemination, and rebellious contexts be described that lend to the image its particular political intensity? The exhibition "The Militant Image" explores various networks and forms of militancy: artistic, urban and anti-fundamentalist militancy, militant decolonialisation – and the militancy of sharing.

esc medien kunst labor

Ministry of Hacking

Hacking the present

An update

27/09 – 28/11

27/09 – 19/10, Tue – Sun 12.00 – 20.00

20/10 – 28/11, Tue – Fri 14.00 – 19.00

With bolwerK (BE), Christine Bader (D), Tatiana de la O/acracia (AR), Anne Goldenberg (CA), Seda Gürses (TR/US), Simona Levi (IT/ES), Nancy Mauro-Flude (TZ), Nick Smithies (TZ), Femke Snelting (BE), spideralex (ES), Rena Tangens (DE), Sophie Toupin (US), Valentina Vuksic (CH), Peter Westenberg (BE), subROSA - Faith Wilding (US) & Hyla Willis (US), Stefanie Wuschitz (AT) et.al.

Curated by Reni Hofmüller (AT)

What experiences in recent decades have proved to be a basis of knowledge for an open society of the future? How can these insights be applied in artistic practice and what is the contribution of hacking, a factor which rechannels information flows with the aim of sharing?

A team of feminist hackers looks into this question, inviting visitors to join them in transforming esc medien kunst labor into a server with a new operating system. Artists, programmers and theorists lay the foundations for the exhibition with their experiments. But space remains open, with actions and activities constantly changing the exhibition set-up.

If hacking serves to understand the way in which technology works, then feminist hacking means examining criteria of inclusion and exclusion in our society even more closely so as to infiltrate them – with the aim of evading manipulation and heteronomy. Feminist hacking is thus equally an act of refusal.

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Grazer Kunstverein

Ronald Jones und Elio Montanari

27/09 – 23/11, Wed – Sun 11.00 – 18.00

With Ronald Jones (US) & Elio Montanari (IT)

Curated by Jason Dodge (US), Krist Gruijthuisen (AT/NL) & November Paynter (GB/TR)

What people are prepared to reveal about themselves is usually governed by accepted forms of covering up. Picking up the leitmotif of steirischer herbst, Grazer Kunstverein will take a closer look at these accepted forms and thus the process of communicative sharing in the exhibition, enabling creative people to engage in a discussion.

The main exhibition is the solo show of Ronald Jones focusing on his works from the late 80s and early 90s. In his works, Jones explores the political potential of objects that, reduced to their form, remain historically and critically charged – and usually relate to isolation and terrorism.

The Members Library will present original documents of the Italian photographer Elio Montanari, who took photographs of artists for more than thirty years – a captivating testimony about the creative act and friendship that affords a glimpse behind the scenes of art practice.

Künstlerhaus, Halle für Kunst & Medien

ordinary freaks

The principle of coolness in pop culture, theatre and museum

27/09 – 27/11, Tue – Sun 11.00 – 18.00, Thu 11.00 – 20.00

With Bruce Conner (US) / Martin Creed (GB) / Eugene Doyen (GB) / Ed van der Elsken (NL) / Kim Gordon (US) / Albert Oehlen (DE) / Schorsch Kamerun (DE) / André Butzer (DE) / Michael Dreyer (DE) / Der Basken-Carlos (ES) / David Ostrowski (DE) / Raymond Pettibon (US) / Josephine Pryde (GB) / Daniel Richter (DE) / Stefan Sandner (AT) / Ian Svenonius (US) / Amelie von Wulffen (DE)

Curated by Christian Egger (AT) & Schorsch Kamerun (DE)

References to pop culture continue to feature undiminished in all genres of art. A frequent impression is one of attempting to capture the atmosphere of nightlife, concerts and social milieux otherwise inaccessible to the general public – the street, as it is known – in art formats that are as wild as possible. "ordinary freaks" was created in collaboration with the German theatre director and musician Schorsch Kamerun. Not only does it interrogate the exhibition format itself, but also those artistic practices that operate at the intersection between performance and pop. The show sets out on an ahistorical search, including practical reflection – on the inflationary manifestations of the unconditional need for authenticity and the misunderstandings it engenders.

Forum Stadtpark

Parallel Borders 1

Monuments & Shrines to Capitalism

27/09 – 18/10, Tue – Fri 11.00 – 18.00, Sat 11.00 – 16.00

With Sabine Bitter & Helmut Weber (AT), Tom Dale (GB), Silvia Giambrone (IT), Ingibjörg Magnadóttir (IS), Mark Mangion (MT), Jürgen Ots (BE), Angelo Plessas (GR), Tobias Spichtig (CH) & Franziska von Stenglin (DE)

Curated by Mark Mangion (MT)

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"Parallel Borders" by the Maltese artist Mark Mangion is a cross-genre hiking project that examines geopolitical questions. The result was "Monuments & Shrines to Capitalism", the outcome of an artistic and curatorial cooperation of eight artists in eight different European cities: and of a journey that went from Athens to numerous European centres of culture, politics and finance, including Reykjavik and ending in Graz.

Public actions, spontaneous happenings and sculptural interventions were carried out during the expedition. The artists questioned such concepts as consumption, power and protest in the specific context of the cities, focusing on their architectural monuments and shrines as a reflection of the demise of a western culture obsessed with capitalism. The project will be presented at steirischer herbst as a documentary exhibition with actions taking place around the city of Graz.

Supersterz + .tmp architekten (AT)

Fortress of Backyards

Festival centre, Paulustorgasse 8, 8010 Graz

27/09 – 19/10

Every year, the steirischer herbst festival centre is a central space shared by everyone. A place for encounter, exchange and celebration. This year the festival centre is moving into the baroque Palais Wildenstein. In keeping with the central leitmotif "I prefer not to ... share!", walls will be put up to redivide the terrain and imbue the former police station with life. Not only will there be a restaurant, a bar with DJ acts and live concerts, the herbst exhibition will also be taking place there – while the backyard will be a venue for sharing private knowledge and cherished tools, utensils, and a garage and thus for building new, unusual neighbourhoods. In addition, just opposite, is the Heimatsaal in the Volkskundemuseum and Antoniuskirche, central venues of the steirischer herbst festival 2014.

The backyard is the main theme of the temporary architecture created by supersterz + .tmp architekten. A covert of petit bourgeois nature, a last refuge for free spirits, and a place to flee from everyday life, it creates an arena for personal activities and rituals. It is home to all those things that are too intimate to share – peculiar craftsmanship, shady botching, and creative bricolage. All sorts of found items that you usually come across in sheds or in warehouses will be used as furniture. In this backyard paradise with the appeal of a ready-made, no difference is made between actors and consumers – the boundaries of and power over this territory are becoming blurred.

Dennis Feser (DE)

Rauhnacht

Uraufführung

So 28/09, 02/10 – 05/10, 09/10 – 12/10 & 16/10 – 18/10, 18.00 – 22.00, Antoniuskirche, Graz

Further dates in Bad Radkersburg und Wildon

Dennis Feser's video work "Rauhnacht" centres on a fascination for Perchten and their manifestations and deeper meaning. Together with Nigerian performer Jelili Atiku he traces our perception of identity, authenticity and naturalness. According to popular belief, around the Twelfth Night the laws of nature are suspended, and the boundaries to other worlds stand open – animals can speak and predict the future, good and evil spirits roam the land. Shot in Styria, Feser's installation performance video renegotiates borders: the Alpine masquerade is juxtaposed with West African traditions, the use of masks highlights

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current fears and alienations. The concept of homeland and constructions of folk identity are infiltrated and exposed to other's perspective.

Schaumbad – Freies Atelierhaus Graz

Am Südrand

Co-Industrielle Lebenswelten

[On the Southern Edge]

27/09 – 31/10, Tue – Sun 14.00 – 19.00

With Martin Behr (AT) / Martin Osterider (AT), Alexandra Gschiel (AT), Elisabeth Gschiel (AT), Joachim Hainzl (AT), Martin Heide (AU), Keyvan Paydar (AT/IR), Karin Petrowitsch (AT), Zoncy Phyu (MM), Robert Riedl (AT) / Stefan Lozar (AT) / Martina Edelmüller (AT) / Gudrun Lang (AT), Gregor Schlatte (AT), Edda Strobl (AT), Myriam Thyges (CH/DE), Eva Ursprung (AT), Markus Wilfling (AT), zweite liga für kunst und kultur (AT) / Stefan Schmid (AT), Studierende der Universität für angewandte Kunst Wien (Institut für Sprachkunst), der Universität der Künste / GWK, Berlin und des Hyperwerk, Basel, geleitet von Orhan Kipcak (AT), Stephan Porombka (DE), Thomas Düllo (DE), Karl Flender (DE) & Max Spielmann (CH)

The area around the former city borders to the south of Graz can be wild and romantic or rather run-down, depending on how you see it. It is home to brownfield sites, shabby blocks of rented flats, warehouses and what is known in Austrian German as "Gstettn" – unused open fields. Smack in the middle, the independent studio house "Schaumbad" with its more than forty members set-up camp on the 2,300 square metres of a former lemonade bottling plant – between waste disposal equipment, carcass disposal equipment and an idyllic streamscape with a green beach.

Some artists spent their childhood in this area and now focus on this once familiar, but now alien place. Others turn their hand to research, studying local animals, plants and the human species. But no matter whether it's a hug or a scientific excursion – the exhibition focuses on an area that so far hasn't even been given a name yet. There will also be Schaumbad branch offices, joint walking tours and expeditions. The aim is to examine the subjects of home and arrival, community and difference.

Schauplatz Kornberg im Meierhof zu Kornberg

Zum Verzehr

Von Lebensmitteln, Kunstmitteln und Kulturtechniken

[Suitable for Consumption. Foodstuffs, means of art and cultural techniques]

28/09 – 19/10, Fri – Sun 14.00 – 18.00

With Rosa Barba (IT), Tue Greenfort (DK/DE), Kurt Mayer (AT), Tatjana Pavlenko (UA/DE), Klaus Sander (DE), Jan St. Werner (DE), Sissi Tax (AT), Ingrid Wiener (AT) & Oswald Wiener (CA/AT)

Curated by Michaela Leutzendorff Pakesch (AT)

There is hardly anything that interests consumers today as much as the question of the production and origin of foodstuffs. The project "Zum Verzehr" explores this topic where food is actually grown – out in the field. Tensions between farming and ecology are viewed in a new light, a pumpkin field becomes a shared space for art and interaction, hot pig ears are served as a token of hospitality.

The video installation "Kürbis(Kern)Feld" by Kurt Mayer with texts by Sissi Tax enacts work in the field as an unusual choreography of sharing in terms of motion and language. The video focuses particularly on the task of removing the seeds from pumpkins – a contemplative activity that brings people together.

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“Wichteln und die Wuchteln”, the group around Ingrid and Oswald Wiener, Rosa Barba and Jan St. Werner organises a cooking concert “Heiße Ohren” (hot ears): pigs are a staple food and an economic factor in the region, but not their ears, which are now set to receive due appreciation. And the artist Tue Greenfort develops a public space project around the Meierhof for which he tests new agricultural models.

Pavelhaus / Pavlova hiša (Laafeld)

Heidrun Holzfeind – Never Neverland

herbst-exhibition

28/09 – 27/10, Tue – Fri 13.30 – 18.30, Sat 13.30 – 20.00 & Sun 11.00 – 16.00

The works of the Austrian artist Heidrun Holzfeind focus on the relationship between individual life stories and political realities. In her documentary projects, in which she blurs the boundaries between video and documentary film, the focus is on portraits of people on the fringes of society.

For the exhibition commissioned by steirischer herbst, Holzfeind has studied everyday life in the Austrian-Slovenian border region around Bad Radkersburg. In a three-channel video installation, the filmic exploration project portrays people who have embarked on an alternative path through life away from consumer society. The search for an existence more fit for human beings forms the starting point of a reflection on empathy and the contrast between communalism and individualism. Holzfeind’s work can be seen as an artistic attempt to pick up the thread of neglected social narratives in Europe and to confront them with visitors’ wishes, expectations and emotions. Heidrun Holzfeind succeeds in creating a political moment beyond the conventions of political art.

ZOLLAMT (Bad Radkersburg)

Tobias Putrih – Routine Inspection

herbst-exhibition

28/09 – 23/11, Fri & Sat 12.00 – 20.00 & Sun 12.00 – 18.00

The Zollamt (customs house) in Bad Radkersburg was for many decades a frontier post. Today it is a venue for art: the Austrian-Slovenian border however, still exists in people’s minds. Tobias Putrih, one of the most well-known Slovenian artists of his generation, has set out in search of a place where you can still see the borders between Austria and Slovenia, although they have officially ceased to exist. He found this place in the prehistoric cave Potocka Zijalka, in the Karawanks mountain range that separates Central Europe from the Balkan Peninsula.

“Tobias Putrih – Routine Inspection” is a site-specific installation that transfers the cave at Potocka Zijalka as an artificial space into the Zollamt – where it is explored and filled with artefacts, and its identity examined. An arrangement of objects, drawings and films focuses on the struggle for borders. The cave becomes a place where light and dark mingle, it illustrates the transition between the familiar and the unknown.

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Further projects (selection)

Maria Hassabi (US/CY)

Premiere

Sat 27/09, 19.30 & Sun 28/09, 17.30, Dom im Berg, Graz

When the curtain rises for the premiere, five performers – immersed in bright, white light – will appear with the aim of rediscovering slowness. In recent years, the Cyprus-born and New-York based choreographer and performer Maria Hassabi has focused on the relationship between the body and its representation in images. "Premiere" is not just a meditation on change and a game of expectations, but also a confrontation of privacy and publicness, fragility and prestige, process and product.

Rashaad Newsome (US)

Shade Graz, 2014

Sat 27/09, 21.30 & Sun 28/09, 19.30, Orpheum, Graz

Artist Rashaad Newsome's work is based on the method of recontextualising contemporary cultural elements into traditional frameworks. Using the equalising force of sampling, he creates compositions that frequently surprise in their associative potential and walk the tightrope between identity and abstraction, between visual art and pop culture. For steirischer herbst, Newsome has created a work of motion with an unusual choir that develops a special perspective of the city. The performance "Shade Graz, 2014" condenses forms of human expression into a polyrhythmic choreography, it fragments body language, staging an intense piece which allows the audience to experience what it means in terms of the construction of gender and – also queer – identity.

Lundahl & Seidl (SE/GB)

An Elegy to the Medium of Film

09/10 – 15/10, 14.30, 16.00, 18.30, 20.00 & 21.30, Schauspielhaus Graz / Ebene 3

The medium of film shapes our way of thinking, feeling and acting more strongly than we would suppose. "An Elegy to the Medium of Film" is based on the assumption that we have internalised film experiences to such an extent that even the smallest stimuli are enough to evoke them. Lundahl & Seidl penetrate the depths of our consciousness, taking us into a darkened space where the interplay of film projections, audio material and choreographed touch stirs up both sediments and sentiments of our cinematic memory.

Academy of Asociality

Today everything is about sharing. I don't like

Sat 11/10 & Sun 12/10, 11.00 – 19.00, Heimatsaal im Volkskundemuseum, Graz

Curated by Christiane Kühl (DE)

With Inke Arns (DE), Francis Cape (US), Kelly Copper & Pavol Liska (US), Sean Cubitt (GB), Christoph Engemann (DE), Leo Kühberger (AT), Alice Lagaay (DE), Nina Möntmann (DE), Elisabeth Scharang (AT), Laura Kalauz & Martin Schick (AR/CH), Alexander Tuchaček (AT/CH), Urban Subjects (Sabine Bitter, Jeff Derksen, Helmut Weber (AT/CA)), Harald Welzer (DE) et.al.

These days there is nothing that shapes our notion and practice of sharing as strongly as the Internet. In our virtual connection with the world, we are constantly encouraged to share what seems important to us

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and at the same time defines us. Sharing is the imperative of our age – from creative commons to social media to shareconomy. If you don't share much, your status drops. If you don't share at all, you are regarded with suspicion. The "Academy of Asociality" investigates and propagates strategies for de-sharing that reverse this process – in a conference with talks, discussions and expeditions. Based loosely on Bartleby's statement "I would prefer not to", it encourages withdrawal from sharing and participation for which you have not opted. Exiting a framework that possesses as little transparency as Facebook's terms and conditions.

Simon Allemeersch (BE)

Rabot 4-358

Tue 14/10, 19.30, Heimatsaal im Volkskundemuseum, Graz

For more than two years, theatre-maker and director Simon Allemeersch relocated his workplace to an empty flat in the Rabot Towers in Ghent – a council housing complex slated for demolition. "Rabot 4-358" is now set out as a documentary performance. It reconstructs the history of the Rabot buildings along with the life of Simon Allemeersch in this workplace and was developed in collaboration with residents. "Rabot 4-358" tells a personal story of life, economy, poverty and individual visions at the intersection of architecture, urban planning, history and design.

monochrom #35 – Sonne Busen Hammer 18

Very unpleasant company. A healthy slaughter number

Presentation of the official organ of the Lord Jim Loge

Wed 15/10, 19.30, Festival centre, Graz

By and with monochrom (AT) & Roswitha Weingrill (AT)

At the 2013 steirischer herbst festival, artists from Styria had the opportunity to have one of their works purchased by the Lord Jim Loge powered by monochrom. Once an artistic "secret society" founded by Jörg Schlick, Martin Kippenberger and others, the Loge's legacy is today administered by the monochrom artist collective. RoswithaWeingrill won the contest and was soon able to embark on her first mission for the Lord Jim Loge – a trip to Singapore featured in the current issue of the official organ of the Lord Jim Loge powered by monochrom.

Apparatus 22 (RO)

Cartography II (Bad Gleichenberg)

Fri 17/10 – Sun 19/10, Musikpavillon Bad Gleichenberg

Clothes convey cultural values, reflect social belonging, they are a crucial vehicle of individuality, and they transport nothing less than a world view – they are our second skin. The Romanian artist group Apparatus 22 sets out to map our relationship to clothes in the truest sense of the word: over a prolonged period, Polaroid snaps will be taken of visitors, later to be sorted into emotional categories together with the artist group. With the photographs and the related stories Apparatus 22 will draft an oversized mind map, an installation that examines the representational power of clothes over body and identity.

Luke Morgan / Morag Myerscough (GB)

Das herbst-Vehikel

A mobile vehicle, a peculiar contraption, colourful and full of surprises accompanies the festival to the various venues around Styria. Designed by London-based artists Luke Morgan and Morag Myerscough, it is constantly on the road, turning up wherever steirischer herbst sets up camp outside of Graz: in Bad

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Radkersburg, Wildon, Stainz and Bad Gleichenberg. "The herbst Vehicle" is a dynamic meeting place, a miniature, agile festival centre unit.

Informationen and tickets:

p +43 316 816070, info@steirischerherbst.at, www.steirischerherbst.at

Festival centre / Paulustorgasse 8 / 8010 Graz

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