



# *Haus*

August 30 – September 5, 2021

Oststation am Kempelenpark  
Quellenstraße 2, 1100 Vienna  
[www.haus.wien](http://www.haus.wien)

*Please visit [www.haus.wien/](http://www.haus.wien/)  
program for the performace  
schedule and online material*

## 1 **Belsunce Projects with Aurilian**

### *a hand becomes a blade sharpening*

I want to become a pleasure machine. Spit, draw, babe, hammer your teeth, gorge my eyes out, keep me till 6 am, I love you. Why are my cheeks full of tears? I won't ever stop bursting out laughter. I swallow and spill out, a wave crushing on the shore, the cave morphs into liquid into your hands into... a shock!

Aurilian lives and works in Marseille. Exploring intimacy and vulnerability, the works take shape with texts, installations, performances, drawings and sound compositions.

## 2a-c **Sebastian Koeck**

### *bulletin board 1-3, 2021*

#### **Cottonwood, brad nails, staples, portrait generated with composite sketch software, dimensions variable**

Scattered around the Haus area, *bulletin board 1-3* suggest proceedings outside their immediate physical appearance. Operating on the notion of an imagined past, these wall pieces perform a play of collective searching among an absent community.

Sebastian Koeck (b. 1990) lives and works in Vienna.

## 3a-c **Miriam Steinmacher**

### *Partial Limbo, 2021*

#### **Organ pipes, wire, radial fans, dimensions variable**

*Partial Limbo* is part of an artistic investigation that deals with the temporality and echoes of language.

Miriam Steinmacher is an artist based in Frankfurt am Main.

## 4 **Vika Prokopaviciute**

### *Multiplying Pale Brush Fire, 2020*

#### **Oil on linen, 200 x 130 cm**

Here is a painting container with brushes, like matches in a matchbox. They don't stay still, though; they are tools painting themselves so intensely they start to fire,

loading the canvas with paint—the painting is painting itself.

Vika Prokopaviciute (b. 1983, Vilnius) is a painter based in Vienna.

## 5 **Ezra Šimek**

### *You May Say I'm a Dreamer but I'm Actually Dissociating*

Three chapters in a long term ongoing project exploring the boundaries of gender nonconformity. A live performative lecture, a music video and a piece of poetry entangled within ambient electronic sounds, all of it based on personal experiences as a trans non-binary person forced to explain myself on a daily basis, to fight off lack of understanding, tolerance or empathy.

Ezra Šimek (b. 1997, Munich) is an artist based in Prague and Vienna. Their work primarily deals with queer identity politics and sensitivity around language, presented in various time-based media or site-responsive installations.

## 6a-d **Intersticio with Lucia Bayón &**

### **Nora Aurrekoetxea**

#### *How blue the sky was*

#### **6d: *I bought flowers for myself, publication***

Aurrekoetxea and Bayón start a dialogue with the building taking into account its history from the small soft gesture to the perpetual feeling of longing, expanding on two floors and the outside area. The artists display mutant artifacts of memory, intimacy and labour, exploring the container and the contained.

Lucía Bayón (b. 1994, ESP) develops her practice both in writing and in sculpture, conceiving the different elements of her work – language and object – as rhetorical devices within a semantic field where the body, the ritual and the symbolic are involved. Nora Aurrekoetxea's (b. 1989, Bilbao) practice involves writing, sculpture, performance and installation

exploring the meeting points between the tangible and intangible, the materiality involved in the emotions, interactions and personal intimate relationships.

7a-b **Anna Paul**

**7a: *Douche*, 2017**

**Installation piece, aluminium-compound pipe, 50 × 120 × 200 cm**

**7b: *On Bathing Culture*, publication**

In her works, Anna Paul builds sculptural participatory environments. Starting from basic desires, be it playing, personal hygiene, cooking, and healing, she creates object-related interventions in public places revealing performative processes and bringing awareness to everyday rituals. The origin of the mobile steam bath *On Bathing Culture* lies in Paul's curiosity in challenging the historical narrative of the bath.

8 **Joakim Martinussen**

***Lawn Star*, 2021**

**Found bucket, PVC buckets, steel bucket, lights, corrugated PVC, LED lights, reflector, 76 x 60 x 54 cm**

*Lawn Star* is part of a series that turns buckets and trash bins into miniature greenhouses. While riffing on methods for stealthily growing weed, these lamps are configured as chandeliers, engaging in the effects of artificial light on plants and the human body.

Joakim Martinussen (born in Tromsø, NO) lives and works in Vienna.

9a-b **Andreas Fogarasi**

***Nine Buildings, Stripped (Arbeiter Schrebergarten Favoriten) alb*, 2021**

**a: 179 x 90 cm / b: 136 x 147 cm**

Assembled from architectural surfaces, Andreas Fogarasi's wall sculptures document specific places and atmospheres. For Haus, he has collected and cut out fragments from the allotment houses (that will soon be demolished) to create two

material packages that portray this unique urban situation. In addition to the two wall works, the traces of his intervention are visible on the facades of the small houses and reveal their structure and materiality.

Andreas Fogarasi (b. 1977) lives in Vienna.

10 ***Play (Poor Score)*, 2021–ongoing**  
**initiated by Jackie Grassmann, Leonie Huber, Simon Nagy (with contributions by Gleb Amankulov, Viktoria Bayer, Albin Bergström, Igor Blomberg Tra-naeus, Nana Dahlin, Gabriele Edlbauer, Bar Hasnes, Julia Goodman, Hanna Kucera, Irina Lotarevich, Valerie Ludwig, Cecilie Norgaard, Miriam Stoney, Lia Sudermann, Inga Charlotte Thiele, Andrea Zabriz, Julia Znoj)**

**Deck of 20 cards, each 7 x 12 cm**

*Play (Poor Score)* is a deck of cards originating from an ongoing series of gatherings called salon. The salon is a temporary space for sharing works in process, a space of communality and commoning. The cards act as a possibility for intervening in the collective discussion of artistic practices during these evenings.

With each card designed by a former participant, *Play (Poor Score)* inaugurates an archive of artistic thought nurtured during the gatherings and gives presence to its growing community of artists.

11 **Malte Zander**

***Barricade*, 2021**

**Inkjet transfer print, acrylic, UV varnish on linen, 125 x 95 cm**

*Barricade* is part of a series of paintings depicting life-sized reproductions of virtual objects from the archive of endless, abandoned or forthcoming film productions.

Malte Zander (b. 1991, DE) is an artist and filmmaker based in Vienna, Austria. He studied Film at Le Fresnoy and Painting at the University of Applied Arts Vienna.

12 **Emma Carlén & Nana Dahlin**  
*Shy Squall*  
**Emma Carlén**  
*Myopes, 2021*

**Limestone on cardboard base**  
**Dimensions variable**

**Nana Dahlin**  
*Lalangue, 2021*

**Concert/performance, shock mounts**

*Shy Squall* is a duo constellation in which Emma's sculptures and Nana's vocal performance appear together. A sectional cut in seeing-hearing where the voice meets the myopic eye.

Emma Carlén (b. 1991, Stockholm) and Nana Dahlin (b. 1992, Aalborg) both currently live and work in Vienna.

13 **Brishty Alam**  
*big-fish, little-fish, card-board-box, 2021*  
**EPS, tape, pen**

*On carving a tuna:* At some point last year I discovered Channel 4's 'Snackmasters', a show where Michelin-starred chefs try to recreate everyday snacks. These high-end cuisiniers nibbled at the corners of a Quaver to decipher its notes and mouthfeel; they built special plates to get the tiny crisscrosses on their Kitkat waffles; and even hired translators to interpret the extruder they had ordered all the way from China in the hopes of reproducing the particular crunch of a Monster Munch.

Brishty Alam (b. 1988, London, lives and works in Vienna) works with slippages in models and the shaping of forms.

14 **Eva Seiler**  
*Copper Pigeon Bldg., 2021*  
**Steel, aluminium, pom, cooper, enamel,**  
**80 x 60 x 350 cm**

The *Copper Pigeon Bldg.* is based on the idea of a city dove-cote.

Eva Seiler (b. 1979, Munich) studied Sculpture and Scenography at the Academy of Fine Arts in Vienna. Her artistic

approach is questioning how a further coexistence of animals and humans will be carried out.

15 **Luna Ghisetti & Samuel Linus Gromann**  
*Earthrise, 2021*  
**Stone casts, quartz sand, volcanic sand, textiles, gemstones, tin casts, hardware, custom welded hardware, dimensions variable**

The installation *Earthrise* conjoins fragments and thought patterns of preexisting works, as well as a more recent collaborative engagement between the two artists. An assemblage of chains, stone casts, fabric and sand form intersections that align to geometrical star-like constellations to shape a picture of interconnection and togetherness.

Luna Giovanna Ghisetti (b. 1993, Vienna), lives and works in Vienna and Mexico City. Samuel Linus Gromann (b. 1994, Vienna) lives and works in Vienna and Frankfurt am Main.

16 **Magdalena Stückler**  
*Opportunisten, 2021*  
**Paper, melted euro coins,**  
**Each 29,7 x 21 x 10 cm**

At first glance, the encounter between the two main elements appears inconspicuous, but upon further inspection it reveals itself as an examination of systems and their inherent structures. Coins have been melted down and cast in the form of conventional nails. The tool created from the coins becomes the image carrier. The empty, perforated DIN A4 paper is held in place by the nails, and, with its outer edges and standardized dimensions, defines the limitations of the work.

Magdalena Stückler (b. 1996) lives and works in Lower Austria and Vienna.

17 **Florian Hofer**  
*letzte Tage, erste Häuser (last days, first houses), 2021*  
**Merino wool, wood, dimensions variable**

- 18 **Simon Popp**  
*Schwarzwurzelfschaum 2016, 2020*  
**DIN A4**  
 From a series of text miniatures placed in the art world.  
 Simon Popp (b. 1993, suburban Bremen) is a history student and Medienkünstler based in Austria
- 19 **Lisa Großkopf**  
*Paradise: € 77,-, 2020*  
**17 Receipts, framed, 43 × 161 cm**  
 The performative work *Paradise: € 77,-* addresses the commodification of the notion of paradise in our post-religious consumer society.  
 Lisa Großkopf is an interdisciplinary artist based in Vienna, who repeatedly blends truth and fiction by employing appropriating strategies.
- 20 **Juan Francisco Vera**  
*Untitled, 2021*  
*Basketball shoes, epoxy resin, fibreglass*
- 21 **Vanney Wei Yang**  
*Hug, 2021*  
**Toilet paper, sugar, joint compound, aluminum, flour, soil, stone, sand**  
**Bow, 2021**  
**Toilet paper, sugar, joint compound, aluminum, flour, soil, 65 × 35 × 21 cm**  
 Vanney Wei Yang's most important and frequent inspiration draws from shared memory. He is intrigued by how modernity/coloniality reinforces the binary imagination about gender, region, race, class, and individuality. Produced on site with domestic materials and a DIY method, the exhibited works intend to question the construction of the territory of value and the symbol of authority.
- 22 **Christopher Mayer**  
*Downy Birch 1 (Doggerland Study), 2021*  
**Lime**  
*Foot (Study), 2021*  
**Lime**  
 Covering 10,000 years of temporal slippage, the works operate within the intricacies of capitalism, nationhood and environmental collapse. They consider moments of potential rupture and talk of rising tides past, present and future, both environmental and societal.  
 Christopher Mayer (b. 1989, UK) lives and works in London.
- 23 **Veronika Eberhart**  
*Rise up on Timely Records by Hanns Eisler & V.J. Jerome: Released 1937 (NYC), Investigated 1942 (HUAC), 2021*  
**Archival print on aluminum, turntable, piano lacquer on wooden pedestal, 32 x 41 x 200 cm**  
 "Verlasst die Maschinen! Heraus, ihr Proleten" would be the first words of the official anthem of the Comintern, composed by Eisler and Brecht in 1929 and later translated into various languages. Released on the New York label Timely Records in 1937, the English version of the working class song led to an investigation by the House Un-American Activities Committee. In 1948, Eisler – who had fled from Nazi Germany – had to emigrate from the USA because of his act of composing. Silenced again. Rise up or revolve.  
 Veronika Eberhart (b. 1983) is a Vienna based artist.
- 24 **PK//K**  
*Dowsing*  
**With contributions from Laura Ballon, Christian Bartel, Magdalena Berger, Benedikte Bjerre, Theresa Böck, Leonie Brunner, Karoline Dausien, Sonnhild Essl, April Fowlow, Beate Gatschelhofer, Lisa Hofstetter, Anna Hugo, Paul Iby, Lisa Kainz, Kirsten Krüger, Frank Louis, Linda Luse, Lisa Maier, Tomas Moriz, Laura Pöld, Lisa Reiter, Sophie**

**Rieger, Nadja Schütz, Aurelia Semperboni, Johanna Steiner, Laurence Sturla, Seohee Son, Mattias Tremmel, Daniela Trinkl, Julian Turner, Franziska Wiener, and Jan Wilda.**

Plastische Konzeptionen // Keramik  
(Department of Sculptural Conceptions // Ceramics), Kunstuniversität Linz.

**25 Nishmi**

***Dynamics of Narrative Appropriation, 2021***  
**Video, 16:56 min**

What is the code that replicates itself on the strand of time? Through the use of found footage, personal archives, and authorial text, this video essay reflects on narrative appropriation as a way of mutation.

Nishmi (b. 1994, Brazil) is an artist based between São Paulo and Berlin.

**26 Bianca Phos**

***Deep Thrills, 2021***  
**Steel, leather**

*Deep Thrills* is based on the notion of the nervous systems' multiplexed signal processing abilities to sense and respond within symbiotic entangled living environments, envisioning systems of social relations and biological networks in a broader context than the human realm.

Bianca Phos works cross-media on the relationship between body, society, technology and our environments. She lives and works in Vienna.

**27a-b ztscript**

***27a: 36 ztscript covers in non-chronological order, 2021***

***27b: ztscript display copies***

As each issue of *ztscript* is printed in a different font and bears its name as the title, a display of all its covers does not create one narrative, but provides a random overview of the specific work of the editorial team.

Since 2002, the artists Christian Egger, Christian Kosmas Mayer, Yves Mettler,

Magda Tóthová and Alexander Wolff have been producing the magazine as an independent, international publication on contemporary art and theory.

**28 Demian Kern & Rachel Fäth**

***Incl.***

Rachels functional sculptures are still maintaining all the features of an (original) clamp. Through their modular and flexible design they're enabled to adapt to a given site, embrace a structure or deny access – they can press and squeeze. On the other hand, Demians painting series of vacuum cleaner bags emphasize the passivity of these bags as mere tools: they are heavily depending on the power of the machine, which is encompassing them, but just like the clamps their function is to enclose sth.

Rachel Fäth (b. 1991, Berlin) works with metal and sculpture. Demian Kern (b. 1990, Bietigheim-Bissingen) works in painting, sound, and performance.

**29 Anastasia Sosunova & Ellie Hunter**

***Shadow Tongues***

*Shadow Tongues* interweaves the stories of Purple and Green as they navigate their quotidian daily existence across disparate lands that are both ruled by oppressive political powers and immersed in relentless news cycles. A rare vernacular visits each of them in the form of a parasitic tongue that appears in their dreams and empowers them to reclaim words and their meanings. They find kinship and eventually come face to face with one another.

Ellie Hunter (b. 1989) is a visual artist based in NYC working across sculpture, video and photography. Anastasia Sosunova (b. 1993) is a Vilnius-based artist whose practice moves across media and conjures folklore and personal narratives.

30 Sarah Bechter

*Untitled (hi/bye!)*, 2021

Paravent, triptych oil on canvas, metal hinges, 170 x 150 cm

Hung on a wall, *Untitled (hi/bye!)* is a triptych, but if it's placed as an object in space, it turns into a paravent. The more spatial the work is presented, the less it reveals from the painting and vice versa. A painting with the capacity to hide both itself and others.

Sarah Bechter (b. 1989, Austria) is an artist based in Vienna.

31 Sveta Mordovskaya

*A Tomb for Summer*, 2021

Straw, dimensions variable

The hump-shaped sculpture *A Tomb for Summer* is part of a series of works made by the artist every summer (started in 2019). The series explores the subjects of monumentality and femininity.

Sveta Mordovskaya was born and raised in Ulan-Ude (USSR). She lives and works in Vienna and Zurich.

32a-b Aaron-Amar Bhamra

32a: *zwei Ausdrücke*, 2020

Acrylic on canvas, 26 x 36 cm

32b: *untitled*, 2021

Aluminium sheet, blind rivets,

56 x 26 x 18 cm

On one hand the object's point of view, on the other sensations that are perceived. Real and mental states meet. Temporally and spatially they appear as moments. The works deal with intersections of directed perceptions (A-B; recipient, A-B; the viewed).

The narrative, a myth passed on.

33 caner teker

*shame manifesto*, 2021

print on paper, endless copies

caner teker is a supporter, survivor and sex worker

34 Michael Ray-Von

*In Excess of Playtime*, 2021

Custom software, beam moving head, studio monitor, LED display, desktop computer, DMX interface, cables

Dimensions contingent

*In Excess of Playtime* is a one-act play about attention and memory. Using software developed by the artist, the work coordinates theater effects to animate a performance of otherwise static objects and architectural features. This work includes flashing lights.

Michael Ray-Von is an artist from California currently working from Basel.

35 Anna Hostek

*TINA'S WINDOW (Topsy Tina Chapter 06)*, 2020-2021

The project *TIPSY TINA* – a hybrid between exhibition, theatre and performance – consists of several chapters that stand individually as self-contained projects and are documented on film. It is a permanent build-up, dismantling and sounding out of the text *TIPSY TINA*, in which objects play the role of stage elements, props and costume design.

In my artistic work, seams are torn open and rejoined; fabric is stitched over fabric to retell old or new stories in altered form.

36 Igor Blomberg Tranaeus

*Table with Handle, Lamp, Urn, Knopp*, 2020-2021

Igor Blomberg Tranaeus (b. 1989, Stockholm) lives and works in Vienna.

37 Valerie Ludwig

*Der Bauer kennt seinen Acker, Koma Moffy, and Neue Poesie*, 2021

Three framed drawings, ball pen on paper, each 68 x 54 cm

Lines become sculptures, bundled and interwoven, like swarms. With *Der Bauer kennt seinen Acker*, I think of the very

romanticised idea of a farmer sowing, cultivating, and harvesting – producing something with full dedication; a person that day by day and year by year gets to know the ground he builds on better. At some point he will be close to knowing what can grow on it and what cannot.

Valerie Ludwig lives and works in Vienna.

**38 Bartholomaeus Wächter**

***The City, 2021***

**Steel, stainless steel**

*The City* is a modular sculpture that consists of five unique components which may be continuously fit together and merged to one endlessly expandable form.

Bartholomaeus Wächter lives and works in Vienna.

**39 Thea Moeller**

***Sea like a mirror, 2021***

**Hot-dip galvanized sheet metal, water, pigments, polyurethane foam, 230 x 125 x 15 cm**

Thea Moeller (b. 1985, Hannover) is an artist based in Vienna

**40 Florian Mayr**

***Don't look at the trees. Look at the fireworks., 2021***

**Digital print and acrylic paint on different fabrics, dimensions variable**

My artistic practice contextualizes social and economic conditions in relation with biographical experiences. In the context of life, work and art, I defined three categories of work – work, work, work.

Florian Mayr (b. 1982) is an artist working in Vienna.

**41 Body Archive Project with Mathilde Agius**

***hpr, 2021***

**Dia projections**

Body Archive is presenting a series of manipulated experimental photographs

realized by Mathilde Agius in 2021 and presented via slide projections. It observes and reflects nature elements paying tribute to the tiny things. They show a world of insect and nature images, arranged together in a diaporama like a stream of thoughts.

Body Archive is an nomadic project space, originally based in Zurich, organised by artist Doris Dehan Son and curator Lhaga Koondhor.

**42 Ei Ozawa**

***Exhibition for birds***

Ozawa Ei (b. 1990, Japan) lives and works in Vienna.

**43 Hui Ye**

***Factory Study – Your Instruments, 2013***  
**Single-channel video installation (HD video with sound and color), 13:02 min**

Aside from their different dimensions, an industrial compound or a music instrument are artificial entities created for the human profit and/or pleasure, which might be the “perpetual motion” of our seemingly, constantly repeated history. In the video, both the industrial landscape and the different brass instruments are being presented as pure beauties while the musicians – the only human beings within the scenario – are increasingly exhausted by playing a single, infinitely prolonged tone.

Hui Ye is a video and sound artist based in Vienna (AT) and Guangzhou (CN).

**44 Enxhi Memethi, Felix Krapp, and Merve Ceylan**

***Etagen***

With the artist's single positions already narratively charged, *Etagen* does not intend to create an additional constructed story. Balancing between grace, melancholy and humility, their characters are indifferent protagonists that let visitors have an insight into their surroundings



without much interest in explaining them or their actions.

Enxhi Mehmeti raves on the phantastic things happening around her and enjoys making them visible for others through various artistic techniques that require patience and affection. Felix Krapp is a painter and writer in search of not yet existing characters from the past that find themselves in between impressionistic elegance and existential emptiness. Merve Ceylan paints intimate scenes of an everyday life by transferring the roaring world of experience, encounters and history as well as their underlying secrets to a certain place of emotion, colour and form.

**45 Art Center Ongoing with  
Atushi Yamamoto, Maiko Jinushi, and  
Tomohiro Nagahata  
*Family***

Navigating between imagination and reality, ideal and system, past and present, art and politics, *Family* is an exhibition that gathers contributions by three Japan-based artists who embrace “new lives” in the family. The works by Atushi Yamamoto and Tomohiro Nagahata as well as a filmed interview with Maiko Jinushi explore the idea of “family” as a text that transcends binary oppositions.

**46 David Takeshi Yoshida  
*Untitled, 2021*  
Oil on canvas, artist’s frame, 45 x 50 cm**  
David Takeshi Yoshida (b. 1994, Berlin) lives and works in Vienna.

**47 Ginny on Frederick with  
Angélique Heidler  
*Tous Pareils, 2021*  
30 x 30 cm  
USA, 2020  
27,5 x 27,5 cm**

In the XVII century, all houses were candlelit. Ceiling roses acted as benevolent

protectors, stopping any direct contact between a flame and house, with events such as the Great Fire of London democratising their use. Heidler uses this idea of protection to create works as charms; gleaned from a composite of elements into protective talisman roses.

Angélique Heidler (b. 1992) lives and works in Paris.

**48 Linda Lerseth  
*You Are Here (Oscurare), 2021*  
Glazed stoneware, bolts**

*You Are Here* is an ongoing series of ceramic reliefs. The project revolves around ideas concerning objects identity, production, flow and their interwovenness. Combining compositional principles from traditional Japanese zen-gardens with found objects, the reliefs are cast with a ceramic technique commonly used in mass production of kitchen ware, airplane engine parts, Chinese porcelain vases, etc.

Linda Lerseth (b. 1984) lives and works in Oslo, Norway.

**49 Jordan Derrien with Clément Rodziel-  
ski, Hélène Fauquet, Jermaine Francis,  
Josephine Meckseper, Magnus Frederik  
Clausen, and Marie de Brugerolle  
*Hetton Lawn***

Referring to the hometown of Alice Liddell, the inspiration behind Charles Dodgson’s novels, *Hetton Lawn* explores the links between literature and the visual arts through a common theme and story. From the chess-game to the notion of scale or femininity, the artworks also introduce the liminal aspect anchored in Dodgson’s novels, exploring the famous mirror that Alice walks through.

Jordan Derrien (b.1994) is an artist living and working in London and Caen.

50 **Minne Kersten**

*Constant Companion*, 2021

4K Video, 16:9, color, stereo, 7:48 min

The video *Constant Companion* brings forth the mythological figure of the Raven as its main protagonist. The bird is used as a leitmotif to speculate about concepts like the Stone Tape theory and place memory. Both these concepts hold the idea that some buildings are receptive to the energy produced by traumatic or emotional events, which they record and store.

Minne Kersten (NL) studied at de Ateliers in Amsterdam and is currently based in Brussels.

51 **Helmut Heiss**

*Untitled (spring breaker)*, 2021

Waxed aluminium cast, 15 x 12 x 0,7 cm

*Untitled (water-ice)*, 2021

Anodized aluminium cast, 31 x 50 x 1 cm

Heiss turns conventional hanging into sculpture, the impermanent into the everlasting as if reversing the inevitable entropy of material and the physical self.

Helmut Heiss lives and works in Vienna.

52 **Polana Institute with Hanna Krzysztofiak**

Hanna Krzysztofiak attempts to create a universal danse macabre out of her own fears. Instead of a traditional procession of representatives of various walks of life, the artist is accompanied by kitschy objects and decorations “borrowed” from her own collection, the Internet or from the domestic spaces of other people.

Hanna Krzysztofiak (b. 1985) graduated from the Graphic Arts Department at the Academy of Fine Arts in Warsaw. In 2020, her solo exhibition *Napoleanka or Death*, organised by the Polana Institute, was awarded the ING Polish Art Foundation Prize.

53 **Plymouth Rock with Semuel Lala**

*Shadow MOM, Monuments I, III (After Sveta Mordovskaya)*, 2021

Enamel paint on fabric on plastic sheeting, 1 x 148 x 126 cm

The work of Semuel Lala speaks to layering and transformation both physically and culturally. In his works referencing artistic peers and ancestors he suggests lived communities within the abstract.

Semuel Lala is an artist, musician and producer based in Elbasan, Albania.

54 **bologna.cc with Helena Tan**

*Thought Bubbles (bú yòng, 不用, bouillon)*

bologna.cc presents new work by Helena Tan from *bú yòng, 不用, bouillon*, a series reflecting on contemporary depictions of the cloud; as technological structure, as in displaced liquid crystals clouding screens, and drawing from the tradition of Chinese calligraphy in representing air in motion. *Thought Bubbles (bú yòng, 不用, bouillon)* takes the flavour enhancing MSG (monosodium glutamate) as the subject for stock whispers, auspicious clouds crystallising above alleged headaches and acid rain sensitivities.

Helena Tan is a Hong Kong-Chinese/Malaysian raised and British born artist working with sculpture, installation and writing.

55 **Marei Buhmann & Sarah Buhmann**

*Limits of pleasure*, 2021

Leftover wood, recycled suits and leisure shirts

The collaborative work is negotiating the slingshot as form and symbol. Six forks of branches face each other placed as “Windspiel” in a circle; tension and alignment are determined by the wind.

Sarah Buhmann, based in Munich, and Marei Buhmann, based in Vienna, are both visual artists.

56 **Sam Cottington**

*The Factory, 2021*

**Cardboard, paper, acrylic, watercolour gouache, found image, found object, masking tape, cello tape, wire, mesh, staples, 32 x 4 x 55 cm**

*The Factory* is an assemblage reconstruction of The Hoist, London's first gay fetish club, which shutdown in 2016. The work was built from memory, the artist having worked behind the bar for two years before it closed under pressure from the council and escalating rent.

Sam Cottington is an artist working in London, whose work is concerned with the gaps between queer-feminist and Marxist desire.

57 **Kea Bolenz & Philipp Zöhler**

*Purification the Building shall burn tonight, 2021*

**Wood, wire, clothing, lighters, matches, candles, fuse**

Out of mythological, pop-cultural and historical notions of arson, a figure is born. The firestarter squats in a corner of Haus — the home — and evokes questions of insurance, das Unheimliche and their common ground.

Kea Bolenz and Philipp Zöhler both live and work in Leipzig.

58a-b **Cecilie Nørgaard**

**58a: Cover, 2021**

**Earth pigments, tempera and oil on cotton, 48 x 42 cm**

**58b: Screen, 2021**

**Earth pigments, tempera and oil on cotton, 51 x 45 cm**

Cecilie Nørgaard (b. 1991, Aarhus, Denmark) is a painter, writer, and occasional performer.

59 **Marijana Schneider, Mary Wild, and Melanie Ebenhoch**

*Smoke Gets in Your Eyes, 2021*

**Installation, digital print on paper, wood, styrofoam, resin, acrylic paint, tv screen (sculpture 180 x 130 x 65 cm; poster 85 x 59 cm)**

Melanie Ebenhoch's chimney sculpture forms the painterly-sculptural frame for an animated film montage with a curated film program. The domestic mise-en-scènes reveal melodramatic spectacles, inner-psychic conflicts, and projections of longings and desires, which the artist dissolves in smoke with ironic-affirmative gestures.

The presentation of the installation by the artist Melanie Ebenhoch is curated by Marijana Schneider, with a film program selected by the film scholar Mary Wild.

60 **Barbara Kapusta & Steph Holl-Trieu**

*Wien 1100/x938 - x945, or: How the present loses its future to the past, 2021*

**Sound, 4 ceramic figures, porcelain, black pigment, red iron oxide pigment, 30 min**

A cast of time travelers find themselves on-site of haus.wien, revisiting the violence of the NS regime as it persistently runs through the veins of concrete architecture, juridical protocols and social materiality at large. They ventilate their thoughts in a performative reading, which will be accessible throughout the exhibition as a digital sound piece.

Barbara Kapusta and Steph Holl-Trieu are artists and writers interested in technical aesthetics, theory fiction writing and collective worldbuilding.

61a-b **Center for Experimental Lectures:**

**61a: Kamron Hazel and Nat Marcus**

**61b: Transcripts from previous lectures**

The Center for Experimental Lectures is an artists project based in New York and organized by Gordon Hall and Joseph Lubitz that engages with the public lecture as form.

Kamron Hazel is an Amsterdam-based artist who works with sound, video, installation, and performance to create disruptions into the logic of systems of authority and belief. But of course, waxing over metronomic riddims, field recordings, and a syncopated ghetto blaster, Kamron will be giving a mis-translation of his elders' wisdom, a lecture against having new experiences.

Nat Marcus is a poet, vocalist, and designer, as well as the co-editor of TABLOID Press, an imprint for poetry and art-books. By means of two turntables, a set of poems, citations and samples, Nat Marcus will give a lecture on the home that house music provides for her.

**62 Jan Erbeling**

***Gustav Landauer Fanboy Text***  
**Fanzine/reading, DIN A5, 48 pages, 1/1c indigo print on Extrasmooth Metapaper**  
**Text and design: Jan Erbeling, 2021.**

Jan Erbeling's artistic practice is text-based and communicates itself primarily through his performances and readings.

**63 maria mercedes with Camilla Schielin, Julia Müllner, and Yoh Morishita**

***ballade, fluctuant setting***  
**Performance, 30 min**

*ballade, fluctuant setting* departs from the notion of friendship and unfolds as a collective endeavour where roles shift. Past and future dances appear, vanish, and surface again, like lovers do.

The performance group maria mercedes works with dance and its potentialities, unfolding memories in different choreographic constellations.

**64 Robin Waart**

***Evollove.at***  
**Online audio stream (283 h, 26 min, 51 sec) condensed to the duration of Haus (150 h); book publication**

The radio stream *Evollove* is a screening

of all 160 movies that the subtitled stills in the book *Evollove* are taken from – played in their entirety, but without the picture.

Robin Waart's work begins with the words of others.

**65 Zone Collective (Kirila Cvetkovska and Megan Hoetger)**

***Studies in Character Development (Shadow Zones)*, 2021**

**Audio recording and A5 playbill**

*Studies in Character Development (Shadow Zones)* is a cold script reading-as-sound piece, which imagines the dialogue between seven characters: four filmmakers, two cities and a film festival. Part of an ongoing investigation into (non-)theatrical modes of character development, the project has emerged from their research into the production and presentation of experimental cinema history in Yugoslavia within and outside of the Balkans from the 1960s until today.

Zone Collective is a collaborative research platform established in 2016 as a space to intercede into historiographic conventions for understanding cultural production in geopolitical sites marked by their grey zone 'border status(es).'

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