

### ROAD\*REGISTERS.

#### Logbook of Mobile Worlds

An exhibition as part of the WWTF research project Stop and Go. Nodes of Transformation and Transition

with contributions by Gerd Arntz | Noël Burch | Boris Despodov | Thomas Grabka | Martin Grabner | Michael Hieslmair | Kurt Hörbst | Helmut Kandl | Johanna Kandl | Emiliya Karaboeva | Mindaugas Kavaliauskas | Matthias Klos | Sonia Leimer | Vesselina Nikolaeva | Katarzyna Osiecka | Zara Pfeifer | Tarmo Pikner | Lisl Ponger | Maximilian Pramatarov | Ed Ruscha | Rimini Protokoll | SO MAT-Archive | Allan Sekula | Tim Sharp | Gabriele Sturm | Robert Venturi and Denise Scott Brown | Tatjana Vukosavljević | Ina Weber | Želimir Žilnik | Michael Zinganel

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Cover: Mindaugas Kavaliauskas, Kaunas second-hand car market, 2008 Courtesy of the artist

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BUNDESKANZLERAMT OSTERREICH Tracing Spaces

## ROAD\*REGISTERS. Logbook of Mobilie Worlds

academy of fine arts vienna

### ROAD\*REGISTERS. Logbook of Mobilie Worlds

Pan-European transport corridors is the term used to describe the transport connections between the former Eastern European countries and Western Europe and their implementation and upgrading is a core project of EU infrastructural planning. We are dealing here with monuments to modernisation (of both states and multi-state organisations), exceptional technical achievements and financial investments that are being planned, built and extended under political and economic pressure (including ecological counter-arguments). Since they are often contested they are subject to strict controls or at least a marked will towards the imposition of order and control. At the same time, however, they also stand for a great reserve of imagination<sup>1</sup> and imaginaries to which individuals and institutions attach a great number of dreams (and nightmares). These range from anticipated economic growth and international reconciliation or troop deployment capabilities (on the government side), to motorised escapes from petit bourgeois parental homes or anything thought to be alienating daily routine into the freedom of holidays and extends as far as labour migration and the mass flight of refugees from war-torn regions.

These corridors function as magnets,<sup>2</sup> attracting both things and individuals that move into their orbit or accumulate around them. These experiences are registered and reflected in official control body statistics, mass media news clips, stories of the daily lives of road users and residents, research reports and art works.

The exhibition, Road\*Registers. Logbook of mobile worlds focuses on places where, for various reasons, the flow of traffic stops or is interrupted—bus terminals, ferry ports, park places for international lorry drivers (TIR), motorway service stations, logistics centres, formal and informal markets or border crossing stations along the corridors. The strategies of both the government (and supra-governmental) institutions and large-scale concerns can be discerned from how they control the flows of mobility. This applies to the different routes as well as the motives and mobility biographies of the passing actors. Sometimes, during the process, these anthropological non-places³—where, at best, objects communicate with each other—undergo transmutation into intimate anchor points in the daily routines of the multilocal existences of highly mobile subjects. They become places where rituals and routines of relaxation are developed, contacts initiated with regions in which their destinations, origins or targets lie but it is also where they engage in cultivating and maintaining the on-the-spot, fragmented communities.

After the fall of the Iron Curtain, 'leaking eddies of small-scale traders' began to spread along the road corridors between what was the East and the West. According to Karl Schlögel<sup>4</sup> these were responsible for furthering the unification of Europe from below well before EU financing resulted in the development of the infrastructure and the large-scale logistics companies built their huge hubs and trading centres.

This process generates a dynamic model of multilocal urbanity<sup>5</sup> comprising interconnected archipelagos whereby each represents only a single station on a route taken by individuals or objects in their vehicles. They are not, however, permanent and may become obsolete or fall into disrepair to be replaced by new nodes [elsewhere]. Alternatively, informal nodes may tend to become formalised and controlled so that new informal nodes pop up in other places. These represent 'polyrhythmic' ensembles<sup>6</sup> of urban architecture, mobile objects and individuals that are dependent on rhythmic flows of traffic that grow on a daily, weekly or seasonal basis to differing densities only to contract again. Here, apparently, human forms of mobility are inseparably linked with non-human and immaterial forms. Following Gilles Deleuze/ Felix Guattari and Bruno Latour,<sup>7</sup> cartographic techniques would seem to provide the most appropriate tools for the analysis and representation of such multi-layered, dynamic networks and hierarchies. Our proposal was to enrich abstract diagrams with comic-like depictions and audio tracks in order to reflect the different scales, levels and experiential forms of everyday mobility and to provide micro-political narratives with a more intimate space.<sup>8</sup>

The three case studies of the research project, Stop and Go—funded by the Vienna Science, Research and Technology Fund (WWTF)—form a core element for the works in the exhibition. The Nodes of Transformation and Transition project attempted an examination of post-socialist changes in the nodes of transnational mobility and migration along the pan-European traffic corridors of a triangle described by Vienna, Tallinn and the Bulgarian-Turkish border. Vienna has traditionally been regarded as a 'hub between East and West' criss-crossed by major routes. Even though it lies on the Western side of the former Iron Curtain, its historical and current position is ideal for tracing the transformations taking place in a much wider geopolitical field on the other side. Tallinn in Estonia and the Bulgarian-Turkish border region are at opposite ends of a significant north-south axis and lie in geopolitical constellations with very different historical patterns of development. They are also characterised by contrasting socio-political fields of tension in which transformative processes have developed quite differently too. 10 The research project has been headed by Michael Zinganel and Michael Hieslmair—both historians, architects, artists and curators from Vienna, in cooperation with human geographer Tarmo Pikner from Tallinn and anthropologist and historian Emiliya Karaboeva from Sofia.

We consider *Road\*Registers* to be an interim report about this research project in the form of an art exhibition. This has the added advantage of freeing us from the discipline and linear argumentation structure and textual reading methodology implicit in a scientific paper. Furthermore, the works that inspired our theoretical and methodological approach are not only discretely quoted in footnotes and sources but prominently displayed in key positions in the exhibition space. This allows connective lines of sight and interactive relationships as well as presenting suggestions for possible pathways through different chapters and thereby varying the narrative structures. Art works as representational mediums in exhibitions are subject to similar laws that contributions to written scientific publications are. The choice of media and the structure of the work privilege certain substantive aspects and discriminates against others so that they simultaneously include and exclude. For that reason we have tried to define the methodological approaches as broadly as possible.

The order in which the three central case studies in the research project are shown in the three large exhibition spaces corresponds to a mapping that follows the real geographical situation—from north to south. So visitors enter the exhibition through works concerned with the 'Bulgarian region' then go through a 'corridor' to come to the 'Vienna area' with its historical reference projects and finally arrive in the 'Baltic region' which is a cul-de-sac. Here they turn round and wander in the opposite direction through the exhibition—through the 'Vienna area' back to 'Bulgaria'—and the exit.

The representation of these three case studies mainly consists of large-scale diagrams and abstract maps of pathways, networks and urban archipelagos along the transnational routes we have driven in our Ford Transit transporter van. There are also objects we brought back 'from the field' on our research journeys. However, we also wanted to (literally) give a voice to the social actors by making use of semi-documentary video works of other artists whose large format projections open up the three large exhibition rooms almost like windows while expanding the geographical and substantive viewpoints too. Starting from the network of lorry drivers formerly employed by what was the state monopoly for transnational goods transport in communist Bulgaria, we follow, via video, Corridor #8 by Boris Despodov, an ambitious but never realised road construction project running from the Black Sea coast to Albania; the history of the international bus station in Vienna (from which the most frequented route leads to Serbia), Logbook Serbistan, a video by Želimir Žilnik showing the fate of refugees who, before the huge wave of people in autumn 2015, came from North Africa, Syria, Iraq, and Afghanistan and got stuck in Serbia; the rhythms of Tallinn ferry terminal and its connections to Helsinki which dominate the whole seaport and the video, Forgotten Space by Allan Sekula and Noël Burch that opens up a window on the container ship traffic spanning the oceans of the world.

Supplementary works and contributions from artists, art historians, journalists, architects and anthropologists (made as part of research ventures and trips) were included that were of vital importance for the curators and their research project. An example of the historical methods of research and representation that have, in the meantime, inspired a number of generations, is the development of an image-oriented universal language by Otto Neurath and Gerd Arntz,<sup>11</sup> the typologies in small, self-published artists' books documenting types of architecture along the road side by Ed Ruscha as well as those by the *Las Vegas Studio* run by Robert Venturi and Denise Scott Brown. In 1968, using the semiotic focus of the road users, Venturi and Brown, together with students from Yale University, investigated the architecture of the entertainment economy that had developed along one street: the strip of Las Vegas.<sup>12</sup>

The current art works span methodological extremes—from critical and analytical distance to empathetic participation. Thus Matthias Klos's search for a location from which to make photographic overviews of the surroundings of a major road and its infrastructures automatically generates a distance. This is aesthetically beneficial for the photos of the logistics landscape but detrimental to establishing social contact in the field. Gabriele Sturm's decision to be a 'participant observer' in the field by accompanying a lorry driver for a 3,000 kilometre journey leads to the opposite—unavoidable closeness, intimacy and empathy but also a loss of aesthetic control. The dimension of time in these engagements encompasses both long-term investigations such as Mindaugas Kavaliauska's photo documentary observations of the systemically determined delay in personal motorisation in Lithuania which, inter alia, led to a huge second-hand car market after the fall of the Iron Curtain, as well as short-term, purely material appropriations such as the 'cut-outs' of asphalt road surface with traces of its use by Sonia Leimer. These isolated fragments from urban space are open to multiple interpretations on archaeological, psychoanalytic, political and poetic levels. A further curatorial aspect of the project is the attempt to sound out shifts in meaning in different contexts. In contrast with the auratic white cube in x hibit in the Vienna Academy of Fine Arts, the works from the work complexes of the participants were also staged in the external Stop and Go research laboratory situated in an active road-to-rail cargo terminal—a location with practical linkages to the subject along with an 'authentic' atmosphere and a great amount of mobility expertise. Visitors also found an extensive print and video library available to them there.

- 1 Michel Foucault (1986): Of Other Spaces. Diacritics. Trans. Jay Miskowiec: 16, 1: 22–27.
- 2 Kathleen Stewart (2014): Road Registers. Cultural Geographies 21, 4: 549–563: 552.
- 3 Marc Augè (1995): Non-Places. Introduction to an Anthropology of Supermodernity. New York: Verso Books.
- 4 Karl Schlögel (2005): Marjampole oder Europas Wiederkehr aus dem Geist der Städte. München: Hanser. Karl Schlögel (2009): Die Ameisenhändler vom Bahnhof Zoo. Geschichte im Abseits und vergessene Europäer. Berlin: Osteuropa 11/2009: 53–60.
- 5 Regina Bittner / Wilfried Hackenbroich / Kai Vöckler (ed.) (2006): Transiträume. Transit Spaces. Edition Bauhaus, vol. 19. Berlin: Jovis.
- 6 Michael Crang (2001): Rhythms of the City. Temporalised Space and Motion. In: Jon May / Nigel Thrift (ed.): Timespace. Geographies of Temporality. London: Routledge, 187–207. With reference to: Henri Lefebvre (2013): Rhythmanalysis. Space, Time and Everyday Life, London: Bloomsbury Academic.
- 7 Gilles Deleuze / Felix Guattari (1987): A Thousand Plateaus. Capitalism and Schizophrenia. Trans. and foreword by Brian Massumi. Minneapolis: University of Minnesota Press. Bruno Latour (2005): Reassembling the Social. An Introduction to Actor-Network-Theory. Oxford: Oxford University Press.
- 8 Les Roberts (ed.)(2016): Deep Mapping and Spatial Anthropology. In: Humanities 2016, 5, 5; doi:10.3390/h5010005
- 9 Michael Zinganel / Michael Hieslmair (2016): Gastredaktion bei dérive Zeitschrift für Stadtforschung No. 63, Schwerpunkt: Korridore der Mobilität – Knoten, Akteure, Netzwerke. Wien.
- 10 Michael Zinganel / Michael Hieslmair (2017): Stop and Go. Investigating Nodes of Transformation and Transition. In: Kevin Hannam, Aslak Aamot Kjaerulff, Sven Kesselring, Peter F. Peters (ed.): Envisioning Networked Urban Mobilities, London: Routledge.
- 11 Angelique Groß (2015): Die Bildpädagogik Otto Neuraths. Methodische Prinzipien der Darstellung von Wissen. Heidelberg: Springer.
- 12 Robert Venturi / Denise Scott Brown / Steven Izenour (1972): Learning from Las Vegas: The Forgotten Symbolism of Architectural Form. Cambridge MA: MIT Press.



# Case Study Bulgaria

Michael Hieslmair | Emiliya Karaboeva | Michael Zinganel | Stop and Go

During the Cold War, when Bulgaria was still behind the Iron Curtain, the volume of overland goods transport in transit between Western Europe and the developing countries of the Middle East region and North Africa increased significantly. The state monopolist of cross-border heavy goods traffic in socialist Bulgaria, SO MAT, took on critical importance. Founded in 1964, by the middle of the 1980s (and by its own account), it was the largest transport company in Europe with 4,500 lorries and a correspondingly far-flung transnational network. The development of SO MAT was, therefore, a crucial element in Bulgaria's national identity and thoroughly embedded in the everyday life of its citizens. For this reason the sequential reorganisations of SO MAT—including its ultimate privatisation—when the monopoly ended in 1989 following the fall of the Iron Curtain, was experienced by many as a painful loss. The process accelerated in 1991 with the UN sanctions against Iraq and the wars and insurgencies in connection with the disintegration of Yugoslavia causing a significant loss of business for the company.

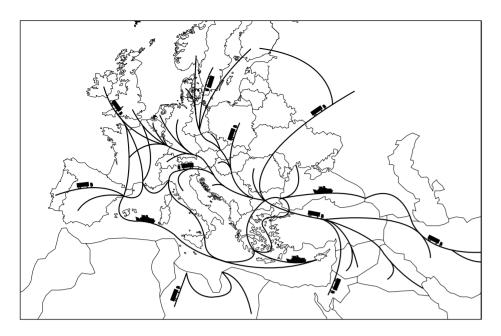
From a Western European point of view SO MAT was an extremely low-cost competitor. Although the official wages of their drivers were modest, when compared to the majority of Bulgarian citizens they were privileged by the fact that they were able to travel abroad. Travelling long-distance transnational routes in all directions, they could earn significant income with black market activities and by smuggling of goods of all kinds. Smuggling diesel fuel, kerosene or other prohibited goods such as porno magazines and alcohol were particularly lucrative. Consumer goods brought from abroad also significantly increased their personal social status at home and that of their families.

Vitrine with smuggled goods, MP3 player and headphones Courtesy of anonymous lender | Stop and Go

SO MAT Route network installation, 2016, pencil drawing on the wall, nails, thread Poster SO MAT, n.d., digital facsimile print, 70 x 100 cm Courtesy of SO MAT-Archive | Stop and Go

SO MAT Advertising film, n.d., 22 min., digitalised 2015 Courtesy of SO MAT-Archive | Stop and Go





Transnational Network of SO MAT (around 1980) connecting over twenty foreign partner businesses including the most important in Austria, Iran, Libya, Germany and Great Britain.

Map, reproduced on the basis of an original, n.d. Courtesy of SO MAT-Archive | Stop and Go

Workshop and lorry wash station at a service station on the Bulgarian-Turkish border that has been unused for years. Due to the construction of a new section of motorway for the border control infrastructure it has been cut off from the pan-European Corridor X.













## SO MAT Station Svilengrad n.d.

The goods transport company SO MAT had a network of service stations all over Bulgaria—in the capital Sofia, near the crossroads of the most important corridors, close to border crossings—but also at a number of chosen sites abroad, at nodes on the road network. They were fenced-off complexes with huge parking areas and a number of buildings: a gatehouse with a boom barrier, a weighbridge, a company fuel station, a large workshop with a lorry wash, offices with a safe for trips requiring foreign currency, freight documents and customs declarations, a company canteen, toilets, and, for the drivers, showers, lodgings and a surgery for medical examinations.

After privatisations and the sale of the nationalised enterprise to the German businessman, Willi Betz, these large-scale stations were closed down. Some of them are used today by groups of smaller logistics companies. However, the SO MAT station at Svilengrad on the old main road near to the Turkish border crossing has been empty for years.

The model exhibited in the show was on display for many years in a vitrine in the foyer of Hotel SO MAT. The colour photographs were taken by an unknown photographer who was commissioned by SO MAT in 1984 to document the modern well-equipped service stations in various places in Bulgaria for the company's twentieth anniversary.



















SO MAT Station Svilengrad, Architectural model, n.d.,  $100 \times 100 \times 20$  cm Courtesy of SO MAT-Archive | Stop and Go

SO MAT Work documentation, framed photo reproductions, n.d.,  $24 \times 30$  cm Courtesy of SO MAT-Archive | Stop and Go





Rimini Protokoll Cargo Sofia-X. A European Heavy Transport Journey 2006–2009

In 2006 the theatre collective Rimini Protokoll carried out research into the transnational stream of goods. They took the German transport company Willi Betz as their example. It had just taken over the Bulgarian monopolist, SO MAT. For the presentation, the cargo space of an articulated lorry was refitted as a mobile observation post. From its large format showroom window 45 viewers could look at the performance sites, street spaces and logistics architecture during a two-hour trip. In the midst of these ready-made staged settings of transit, two Bulgarian long-distance drivers told of their own mobility biographies and adventures between Istanbul and Rotterdam using radio microphones in the driver's cabin. They also made stops and entered into conversations with local vegetable traders, warehouse workers, freight forwarders and customs officials in a mixture of languages that included Bulgarian, English and German. *Cargo Sofia-X* toured with the two drivers through more than thirty cities in Europe and the Middle East and, since 2009, also in other parts of Asia

Director: Stefan Kaegi, Co-director: Jörg Karrenbauer, Video documentation, Basel 2006, 22 min. Courtesv of Rimini Protokoll









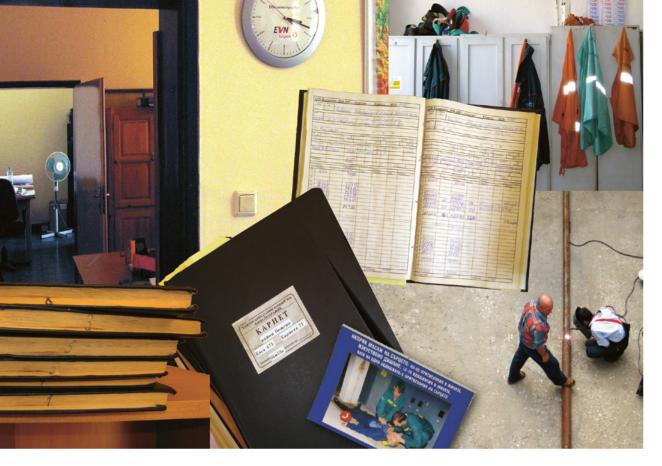




Vesselina Nikolaeva Simply a Line – No Man's Land between Bulgaria and Turkey  $_{2004-2009}$ 

After the collapse of communism the installations along the Bulgarian-Turkish border appeared to be consigned to disintegration. The Bulgarian artist Vessilina Nikolaeva, who was living in the Netherlands at the time, made a number of weeks-long journeys to the border regions over an extended period of time. Because of her numerous visits she managed to establish a relationship of trust with the border guards: she was given access to the archives and to historical maps from the beginning of the twentieth century that showed the various changes to the border. She also had access to photographs from the everyday life of the military border guard. All of this material found its way into her book. Furthermore she was able to convince the soldiers to allow her to make a series of formal portraits which she contrasted with an array of melancholy architecture and landscape shots. Since Bulgaria signed the Schengen Agreement the EU external border has been protected by a massive fence and new border terminals.

Photo,  $50 \times 40$  cm, book,  $20.5 \times 24.5$  cm Courtesy of the artist











Lisl Ponger und Tim Sharp Logbuch 2006/07: A Bulgarian Journey 2006–2007

The work was the result of a commission by the Austrian energy concern, EVN, immediately after it had expanded into Bulgaria in 2005. Lisl Ponger and Tim Sharp made two journeys in 2006 and 2007 and attempted to capture moments from the changes between Sofia and the Black Sea. Their socio-political interests, their ethnographic research zeal and their multi-media competencies meant that the travel diary material was so extensive that the choice was made to present it in the form of a DVD-ROM. It contains written observations and the photos and videos that the two made during the journeys. The work contains over 1,600 photos, 22 hours of video, 12 hours of sound, 8 hours of found footage including marvellous 16 mm newsreels and 8 mm amateur films, much of which they collected from flea markets, snapshots of bathers on the Black Sea, private videos of family celebrations or the famous rose festival, holiday photos and Hollywood feature films. So Logbook 2006/2007 is a wonderful example of an art praxis that does not restrict itself to moving along the walls but reaches out into the depths of a mental space.

DVD-ROM, published by EVN AG, evn sammlung 2008 [accessible at: http://www.evn-sammlung.at/dvd\_bg]

## Maximilian Pramatarov Confrontations down the E80 2016

The Bulgarian section of the E80, in the terminology of EU infrastructural planning the pan-European traffic corridor No. 4, represents the most important road for goods traffic connecting the Middle East, Asia Minor and Central Europe and, in the summer season, one of the last remaining strands of the former guest worker route. An intensive, informal street and border crossing economy developed along the route especially close to nodes and border crossings. However, due to the delayed upgrading of the road to a modern motorway the flow of traffic became increasingly organised and monitored. In April 2016 Maximilian Pramatarov travelled the old route between Sofia and the Turkish-Bulgarian border. This resulted in a photographic travel diary with a record of the (bad) condition of the road, portraits of vehicles, of solid and less solid architectures, but also of traders that still attempt to earn a living by doing business at the edge of the road. In addition to the photos he also brought yellow concrete discs that used to be displayed in front of many kiosks near the border as advertising for wheels of yellow cheese. It was a signal to returnees from Turkey that they had arrived in another cultural zone.

Travel diary, 66 photos, 14.8 x 21 cm | edition of 21 Concrete sculpture, diameter 25 cm Courtesy of the artist











Thomas Grabka's photos were made as part of a travel report project with journalist Juan Moreno. The Last Europeans tells of the routes and routines of a Romanian bus driver who almost continuously drives the 4,000 kilometres between Romania and Portugal in his Mercedes Sprinter transporter, mainly carrying migrant workers to and from the diaspora. Minivans are among the most important means of transport on the pan-European corridors because they can be bought used at reasonable prices and driven with a normal driving licence. Furthermore they are not subject to night and weekend driving restrictions in towns, drivers do not have to comply with strict rest periods and, at the borders, they do not have to wait in the endlessly long lorry queues. So they are admirably suited to the transport of people and goods with or without valid permits, especially because the drivers are very aware of the grey areas and tolerance limits of the controlling authorities and thus enjoy the complete trust of their passengers and clients.

6 photos, each 42 x 32 cm Courtesy of the artist



Boris Despodov Corridor #8 2008

Corridor #8 is the name of a European Union infrastructure project that has already been in the planning stage for a decade and will connect the Black Sea with the Adriatic Sea in the future. The planned dual carriageway will cross Bulgaria, the poorest member state of the EU, Macedonia—split by ethnic conflicts up to the present—and Albania which, after being in isolation, is opening to the rest of the world in a hectic and uncoordinated way. Its route follows what was a favourite route with smugglers during the Yugoslavian conflict. The film, *Corridor #8*, comprises mosaic-like fragments from the everyday life of people who live along this planned route and it opens up surprising insights into their headstrong attitude to the ambitious EU project. They regard international understanding and the opening of borders as counter-productive because in this border region it is their know-how in connection with border crossings that has been so profitable for the local people. In the words of the filmmaker, *Corridor #8* is a 'road movie for a road that doesn't exist. The planned but never built highway project would have connected populations that have been separate for generations'.

Video, Bulgaria, HD, 74 min. Agitprop, Sofia | Courtesy of First Hand Films, Zürich





### Gerd Arntz Straße [Road] 1926 | 1979

The print was made in 1926, when Gerd Arntz, a member of the Gruppe der progressiven Künstler [Group of Progressive Artists] in Cologne, first attracted wider attention with his simplified pictorial language. In Vienna between 1929 and 1932 as head of the Vienna Gesellschafts- und Wirtschaftsmuseum [Social and Economic Museum] he developed the 'Vienna method of statistical diagrams' together with philosopher and political economist Otto Neurath. It is a universally comprehensible language based on pictures intended to be employed in educational and political work. From the beginning, the tasks of pictorial education practice included the depiction of mobility flows such as the worldwide flow of trade goods. The development of the isotype laid the foundation stone for modern pictorial statistics and traffic regulation systems without whose representational techniques the transformation of urban space would have been almost inconceivable.

Print, No. 71 | 180, 33 x 50 cm Courtesy of Gabriele Kaiser

## Ed Ruscha Every Building on the Sunset Strip 1966

The small-format, inexpensive and self-published photo books by Ed Ruscha, an artist residing in Los Angeles, contain extremely factual documentary shots of selected typologies of banal street architectures—beginning with *Twenty-Six Gasoline Stations* in 1962—and are regarded as the precursors of a boom in autonomously produced artists' books. Structured as maps of popular culture mundane architecture and conceptual 'road movies' they not only had an exemplary effect on other photographers, they were also taken up enthusiastically by urban researchers. *Every Building on the Sunset Strip* (1966) is a special example in which Ed Ruscha photographed every house on Sunset Strip employing the quasi cinematographic method of mounting a Nikon camera with a drive motor on his pick-up truck. Later he montaged the photo 'frames' into a fan-fold book, a technique that was later adopted by Robert Venturi and Denise Scott Brown in 1968 for the *Learning from Las Vegas Studios* too.

Fan fold photo book, 17.8 x 760.7 cm Courtesy of Neue Galerie Graz, Universalmuseum Joanneum Bibliothek



## Las Vegas Studio, Venturi Scott Brown & Associates Mock-ups of Casino Signs Young Electric Sign Company Offices, Las Vegas 1968

While European intellectuals schooled in cultural critique increasingly subjected motorised mass mobility to harsh criticism, in the USA the highway was romanticised, especially by artists, as a place of yearning where anything was possible. The road nightmare was contrasted with the heterotopic road. This fascination did not exclude the system of signs along the road, as the *Learning from Las Vegas Studio* headed by Robert Venturi and Denise Scott Brown proves. Their enthusiasm for the large scale billboards not only led Yale University students to the workshop of one of the biggest producers in Las Vegas, they also had a significant effect on Robert Venturis and Denise Scott Brown's formulation of the theory of post-modern architecture.

Photograph, 105 x 74 cm

Courtesy of Museum im Belloark Kriens © Venturi Scott Brown & Associates

### Jean-Luc Godard Weekend 1967

The obsession with automobility has almost never been depicted as more of a social apocalypse than in this film. It shows the mobilised flight of the French bourgeoisie on their obligatory weekend jaunt.

The climax of the film is a ten-minute travelling shot along an endless convoy of vehicles caught in a traffic jam. Some of the drivers begin to break out, race forwards, are involved in collisions, cars go up in flames, normal citizens attack one another like mercenaries, corpses lie about in the blood, metal and burning car wrecks. As the bourgeois world disintegrates in the endless mass collision, the film, narrative cinema—say the critics—collaborates.

DVD, France, 103 min., 8 min. excerpt
Courtesy of library of the Vienna Academy of Fine Arts



### Case Study Wien

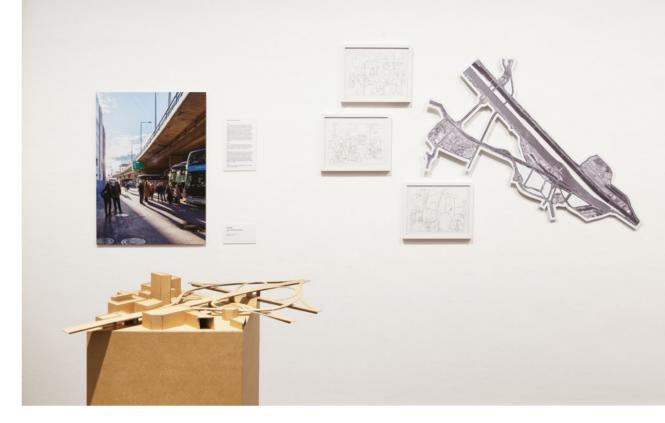
Michael Hieslmair | Michael Zinganel | Stop and Go

The city of Vienna, once the capital of a multi-national European empire and an important meeting point between East and West during the Cold War, is criss-crossed by road corridors from former South-East and Eastern Europe and is impacted by their spheres of influence. Their present significance and traffic density is influenced by macro-political decisions. We chose the *International Bus Terminal* in the Erdberg district of Vienna as our central case study because it represents an important node of transnational mobility which is frequented mainly by low and middle income people from South-Eastern Europe for whom populist politicians, the media and some Austrian citizens nurse feelings of mistrust. Mainly, however, they are workers and service personnel who keep many businesses and households in the city running. Thus the post-socialist transformations of the geopolitical environment around Vienna can be traced using the history of the *International Bus Terminal* there and the experiences along the incoming and outgoing routes. Equally the effects on urban development of this motorway-oriented development is represented (in sections) of the A4 from Vienna (Erdberg) to the Austrian-Hungarian border.

### Vienna International Bus Terminal 2015-2016

Since the existing international bus terminals at Wien-Mitte and Südbahnhof, the railway terminal (South) were no longer available due to new or renovation building projects, the private bus company, Blaguss, opened a new terminal in Erdberg in 2007 on their own initiative. The apparently unattractive site under a motorway overpass was chosen intentionally so that it would not fall victim to gentrification and re-location pressures in the future. With direct access to the U3 underground line and to the motorway, the Vienna International Bus Terminal is the most important node for bus connections to and from East and South-East Europe. The year it was opened saw Bulgaria and Romania becoming full members of the EU and Blaguss stepped up their cooperation with bus companies from those regions, with Air Kona from Bulgaria and Atlas Sib from Romania for example.

It was only after a transitional period of seven years, in 2014, that citizens of Bulgaria and Romania had unlimited access to the employment market in Germany and Austria. Populist politicians and the media had feared that there would be an 'invasion' of migrants. Many of the Viennese regarded the image of long journeys by bus as being a means of transport associated with migrants. This has changed significantly in recent years: The much delayed liberalisation of long-distance bus licences in Western Europe and the entry into the market of new, hip brands, has caused a boom in the business in which young and also the wealthy are participating. This in turn has pushed the City of Vienna into demanding an attractive new bus terminal in order to be able to welcome these guests 'appropriately' to the city. Even the state-owned railway company (Austrian Federal Railways ÖBB) decided to enter the market with a long-distance coach service with initial operative capability in 2016, but withdrew from the competitive market only a year later.



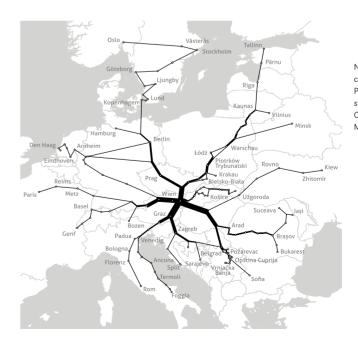
Installation, consisting of an architectural model, cardboard on MDF plinth,  $36 \times 36 \times 110$  cm Audio track, 5 min.

Digital print on alu-Dibond, 3 logistics nodes, approx. 100 x 100 cm

5 framed pencil drawings, each 24 x 30 cm

Courtesy of Michael Hieslmair | Michael Zinganel | Stop and Go

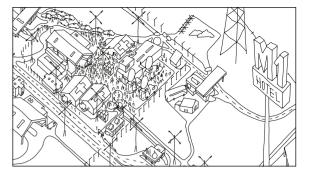
Photograph on alu-Dibond, 50 x 70 cm, Courtesy of Martin Grabner



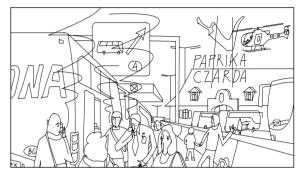
Network of international bus connections with the centre of Vienna. Particularly noteworthy are the many stops in East and South-East Europe. Courtesy of Michael Hieslmair | Michael Zinganel | Stop and Go



### **BUS STOP NICKELSDORF**









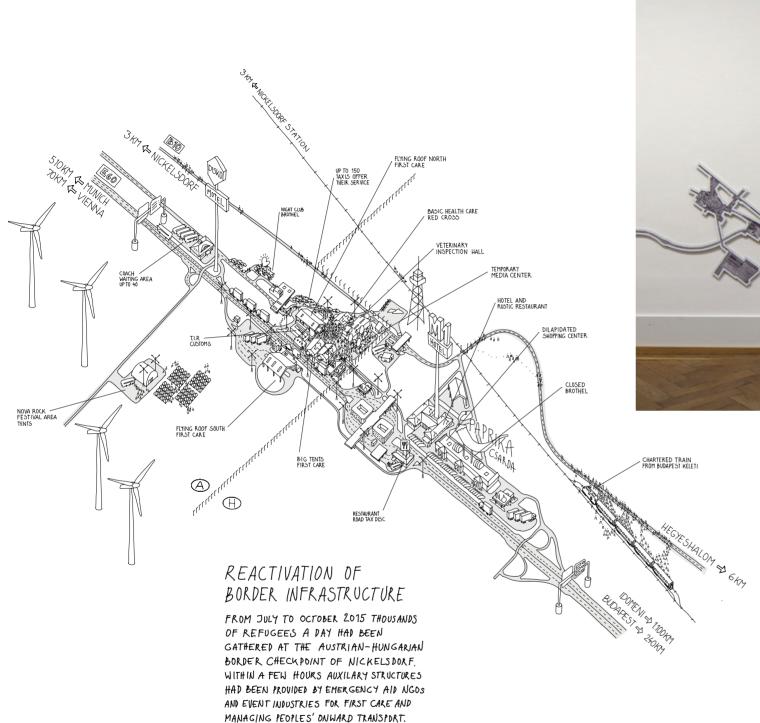
©2016 Michael Hieslmair | Michael Zinganel

Animated graphic novel, 12 min.

Bus Stop Nickelsdorf describes passengers' experiences of the Nickelsdorf border station on the Austrian-Hungarian border as well as fragments about the management of the enormous bottleneck of refugees in 2015 from the bus drivers' point of view.

[accessible at: http://www.stopandgo-transition.net/publication/busstop/]

Courtesy of Michael Hieslmair | Michael Zinganel | Stop and Go





Just how a series of overriding political events—acts of war, political terror and the dwindling hopes of refugees in the Mediterranean basin and Middle East—provoke mobility flows is shown paradigmatically by the events on the Austrian-Hungarian border in summer and autumn 2015 as around 4,500 refuges a day arrived from Hungary.

Between Hegyeshalom and Nickelsdorf the park spaces and border infrastructure that had become obsolete with the relocation of the Schengen border were reactivated as (emergency) checkpoints and shelters and supplemented by the ephemeral structures from disaster management and the event industry. Within a very short time a provisional living area was set up for people in transit who were to be transported with special trains and busses to railway and bus terminals in Vienna as well as to emergency quarters in the city and to the German border.

In cooperation with Gerhard Zapfl, mayor of Nickelsdorf, these emergency services for refugee management were reconstructed in a drawing which was later given to him as thanks for the information he supplied.

Framed pencil drawing, 102 x 72 cm Safety vest, Nickelsdorf hilft!, loan from Gemeinde Nickelsdorf Courtesy of Michael Hieslmair | Michael Zinganel | Stop and Go



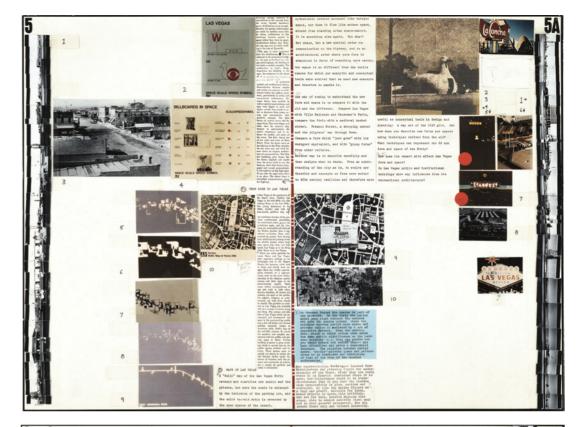
## Las Vegas Studio, Venturi Scott Brown & Associates Mock-ups of the First Edition of Learning From Las Vegas 1968

The Learning from Las Vegas Studio, a seminar with an excursion to Las Vegas for the architecture students of Yale University in 1968, was initiated and led by Robert Venturi and Denise Scott Brown. They had made it their aim to examine the urban development and visual language of the dispersed architecture of the entertainment economy—the 'sprawl'—that had developed along the length of the street (the strip) of Las Vegas from the point of view of the road users. To that end, research and representational methods of other architects (such as Giambattista Nolli) and artists (such as Ed Ruscha) were adapted and developed further and were to become inspirations for succeeding generations.

Under the influence of the nascent discipline of semiotics, the seminar developed arguments that afterwards led to an important statement about architecture as a system of signs and to one of the key texts of postmodern architecture.

In keeping with the popular culture subject, the participants developed a publication for their presentation in January 1969, the size of which was oriented on large format lifestyle magazines like Andy Warhol's *Interview*. In 1972, against the background of the rejection that Robert Venturi and Denise Scott Brown experienced by their own academic field, they insisted on the production of a small format book with a high density of articles and clear academic appeal which really did develop into one of the few 'bestsellers' of architectural theory.

Reproduction print on Hahnemühle paper, each 57 x 77 cm The Architectural Archives, University of Pennsylvania Gift of Robert Venturi and Denise Scott Brown Reproductions courtesy of Museum im Bellpark Kriens







## Las Vegas Studio, Venturi Scott Brown & Associates 1966-1968

The impulse that led to the *Learning from Las Vegas Studio* essentially came from Denise Scott Brown who, in 1965 in Los Angeles, examined the car-centred urban development of the South-West of the USA. The photo was made in 1966 during a pre-research trip to Las Vegas to which Denise Scott Brown also invited her colleague and future husband Robert Venturi. A similar subject, with the title *The Grand Proletarian Culture Locomotive*, was used in January 1969 for a poster announcing the results of the Las Vegas Studio in Yale University.

In order to suitably represent the dynamic pictorial language of billboard architecture along the Strip and the sequential vehicle dominated perception of the urban landscape, Robert Venturi and Denise Scott Brown encouraged the development of new technical solutions that took into account film methods. These photos, shot out of a moving vehicle—a filmic approach—are test shots for a film where the camera was mounted on the bonnet of the car, employing Ed Ruscha's example where the film camera was mounted in the same way for his Sunset Strip work.

Photograph, Parking Lot with Roman Soldier, Caesars Palace, Las Vegas, 1966, 59 x 42 cm
Denise Scott Brown
6 photographs, image sequence, Lower Strip, heading north, Las Vegas, 1968, each 28 x 38.5 cm
Courtesy of Museum im Bellpark Kriens © Venturi Scott Brown & Associates

### Sonia Leimer Untitled 2015

Sonia Leimer's works are situated between real spaces and imaginary contexts. The pieces of street asphalt were extracted during construction work from the context of their functional use in real places as the surface of Viennese streets and carefully stored. With their multiplicity of signs of use they represent isolated fragments of the modern and motorised urban space. We are dealing here with traces and indications that never attain a full identity but offer ambiguous interpretations—archaeological, psychoanalytic, political and poetic—of urban public streets instead.

Tripod of steel, place markers, asphalt.

Paradisgasse, 101 x 101 cm, Vorgartenstraße, 77 x 125 cm

Währinger Straße, 151 x 96 cm, Währinger Straße, 114 x 136 cm

Courtesy of Galerie nächst St. Stephan | Rosemarie Schwarzwälder, Vienna



Doors - Roadhouse Blues
Ab keep your even on the rend,
Your hardes sport the wheel.
You hardes sport the wheel.
You hardes sport the wheel.
You hardes sport that wheel.
You have been sport to be sheet.
You have been sport to be readformer,
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Die Little Schrift

Silven und Beren Teigenenten.

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SECIZEINTEN KAPITEL

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Gabriele Sturm investigated intercultural linkages mainly on the basis of trade relationships. She draws attention to our demand for the immediate availability of goods and the immense expense and effort required for their production and delivery by performatively accompanying the transportation of tomatoes by lorry from Southern Turkey to the wholesale vegetable market in Vienna, a distance of over 3,000 kilometres. During the long journey she not only documented it but communicated by text messaging as well. In the process the artist developed an unavoidable empathy for the mobile actors and objects which her initial critical gaze opens productively. On the basis of this conceptual framework she developed a mesh of collages, photos, pictures, objects and films which are translated into installations. The cardboard boxes for the tomatoes, with their product information and promises to the consumers, notably take on a special role in structuring the installation space.

Installation, single channel video, 108 min Tomato boxes, 33.3 x 26.6 x 15.4 cm Photos, 9.6 x 17 cm Drawing, 89 x 63 cm Courtesy of the artist

## Helmut und Johanna Kandl Roadhouse Blues 2016

In folk art, popular culture and (world) literature, out-of-the-way road houses have always been regarded as places of fear and yearning where violence and crime are imagined but love and sexual transgressions too. Helmut and Johanna Kandl bring together well-known texts in a collage that is read aloud and sung by a young 'landlady' (a self-presentation with obvious relish) at appropriate locations such as a bus and lorry park, a filling station on the East motorway and a dilapidated pub in Nickelsdorf on the Austrian-Hungarian border. The figure of the 'landlady' refers to sexual obsessions in popular doggerel, for example, *Es steht ein Wirtshaus an der Lahn* and the title of a song by The Doors rock singer Jim Morrison from 1970, *Roadhouse Blues.* Nobel prize-winner Elfriede Jelinek's 1994 stage play *Raststätte oder Sie machens alle [Service Station or They're all doing it]* is set in a motorway service station where two housewives are waiting for an anonymous sexual encounter as a result of a personal ad.

Collage on cardboard, 120 x 80 cm HD video, 2016, 15 min., based on a performance about love and death at a roadhouse, acted by: Petra Staduan; camera: Ulrich Reiterer Courtesy of the artists



# Želimir Žilnik Logbook Serbistan 2015

Filmmaker Želimir Žilnik lives in Novi Sad and has made a series of semi-documentary films examining the political and social changes in the states of South-Eastern Europe. These deal with subjects ranging from the routes of legal and illegal cross-border traders in Northern Serbia to the refugees who set off for Europe in the hope of a better life. *Logbook Serbistan* is a docudrama in which amateur actors play themselves: the protagonists follow a strand of the Balkan route which should have taken them through Vienna at a later point. But instead of reaching Germany, they have become temporarily stranded in Serbia and surprised by European customs. Želimir Žilnik succeeds in balancing out the self-presentational ambitions of his protagonists with his emphatically sober narrative style, thus giving a human face to the problems embedded in the stories of the daily lives of refugees.

Video, Serbia, HD, 95 min. Courtesy of Playground Produkcija









### Johanna Kandl modernize or die! 2002

In her paintings the artist usually contrasts written slogans with an emphatic neoliberal imperative with factually depicted everyday scenes of markets, trading places, filling stations or bus terminals in post-socialist locations that have undergone transformations and of unspectacular appearance. This work focuses on a banal filling station just across the Austrian border in the Czech Republic. The statue of the knight advertises a shopping experience in an outlet ambience—*Excalibur City*—a mock medieval theme park in the no-man's-land between borders, which is even linked to Vienna by shuttle bus. The picture is located exactly on the line of sight to a photo of a Roman soldier posed in the parking lot of a casino in Las Vegas and thus represents a linkage to the heated debate about post-modern architecture that was initiated by the *Learning from Las Vegas* study.

Painting, egg tempera on wood, 115 x 150 cm Courtesy of Sammlung der Kulturabteilung der Stadt Wien—MUSA



## Matthias Klos Topografien der Unrast [Topographies of Unrest] 2016

Topografien der Unrast pursues the question of how goods transport and its infrastructures is inscribed in local geographies outside the urban centres. The artist travelled from Austria via the Czech Republic and Poland to the Baltic countries. E67 is one of the central traffic arteries for goods transport from Prague via Wroclaw and Warsaw to Tallinn and then, with the ferry, on to Helsinki. The photos were made in Poland where, in contrast to the other sections, there is a brand new motorway with expensive bridges, noise reduction barriers, service stations for cars and lorries as well as special economic zones and logistic facilities all recently built with EU financing. This is an infrastructure that had been brought into being because of our 'desire for goods'—'an inclusion of the faraway that bring changes to the proximate,' as the artist says in a handwritten travel note included in the large format brochure in which the buildings appear to be lost in a reverie because of the viewpoint, lighting and cropping used.

Brochure, offset print, edition of 100 Open:  $70 \times 100$  cm | closed:  $70 \times 50$  cm Courtesy of the artist



## Kurt Hörbst Ganglsiedlung [Gangl Estate] 4.2.2013

Between 2011 and 2015, photographer Kurt Hörbst followed the building of the S10 dual carriageway in Mühlviertel close to where he lived using a large format camera, documenting it in a photo book with 85 illustrations. The artist claims that because of the slowness and precision of this method of making landscape photographs he is able to maintain a distance to the construction site in order to bring out the enormous effects the building work has on the surrounding social environment and landscape. While the view out of the window of a construction-site cabin renders the intervention in the landscape visible because of the dead straight line of the road's route, the inside of the cabin shows traces of the everyday activities of the construction workers. The actors involved, the technical achievements and investments as well as the political struggles that accompany a building project of this scale are not explicitly depicted, but are nevertheless inscribed into the images.

Framed pigment print,  $105 \times 130 \times 4 \text{ cm}$ Courtesy of the artist Network of Asiatic wholesale markets in Eastern Europe and the flow of goods using the example of Wólka Kosowska south of Warsaw and everyday routine in the endless corridors in the hall interiors.





## Katarzyna Osiecka I Tatjana Vukosavljević Wólka Kosowska. Migration and Transcontinental Trade 2016

In post-socialist Eastern Europe a network of wholesale markets was set up one after another. They were run by migrants and satisfied the local market for inexpensive products from Asia. The biggest one, Wólka Kosowska, along the E77 south of Warsaw, has grown from a logistics hub into a multiethnic village structure. Goods are transported on containerships from Chinese special economic zones to ports such as Rotterdam or Hamburg and then delivered here by articulated lorries. From an agglomeration of halls and small kiosk-like stores, goods from Chinese, Vietnamese or Turkish middlemen are offered for sale and finally distributed all over Poland and to points as far as 1,000 km further away by countless local traders with small vans. They are then offered in shops, open-air markets and sometimes even reach their final customers directly off the back of the van.

Plans and infographics, digital print 12 x 40 cm 3 photos, digital prints 38 x 28 cm Video, HD 12 min. Scooter and cardboard box bought at the market.



## Case Study Tallinn

Michael Hieslmair | Tarmo Pikner | Michael Zinganel | Stop and Go

Between Tallinn in Estonia (part of the Soviet Union prior to the fall of the Iron Curtain) and Helsinki in Finland (part of the capitalist West) a continuation of the pan-European road corridor is in place in the form of a highly efficient regular ferry connection. Pedestrians, cars, buses and lorries are transported across the Baltic Sea in huge ships that leave every three hours. The enormous income, price and purchasing power differentials between Estonia and Finland drive the flow of mobility: while 15 per cent of the Estonian population try to make their fortune as labour migrants in Finland, groups of Finns travel as tourists to Tallinn in order to consume and shop cheaply—above all for alcohol. The routes and routines of these mobile subjects have an enormous influence on the city because they stimulate the building of new infrastructures (larger ships, terminals, hotels, bars, souvenir shops and supermarkets) as well as service providers of all kinds who want to take advantage of the traffic flow.

Because of its history as a picturesque, well-maintained Hanseatic city, Tallinn in summer is a popular destination for cultural tourists and cruise liner passengers. The Russian population which settled during the Soviet period—many today without a passport—have been pushed into low wage jobs and 'grey area' markets because of post-socialist de-industrialisation and discrimination. Nowadays the Russian market next to the train station is regarded as one of the most popular 'authentic' attractions for souvenir hunters. In contrast with almost everywhere else, the noteworthy building boom in Tallinn has not even been interrupted by the housing mortgage crisis. The reason for this lies in the fact that many of the elegant, newly built objects have been financed mainly by Scandinavian companies and investment funds with whose help wealthy Russian investors were enabled to safely anchor their vulnerable capital in EU harbours.

Two-part installation, 2015 | 2016, consisting of Traffic sign — Tallinn Ferry Terminal, reproduction

Galvanised sheet steel, Scotch adhesive film  $150 \times 222$  cm, aluminium pipes, 4.5 cm diameter Route network installation,  $350 \times 720$  cm, 7 aluminium pipes, 7 MP3 players with headphones

Drawn captions for the installation, digital print 50 x 70 cm

Folding trolley with 6 cartons of alcoholic drinks, typical souvenir of a male Finn Tallinn visitor with a diagram of the income and price differentials between Estonia and Finland.

Courtesy of Michael Hieslmair | Michael Zinganel | Stop and Go

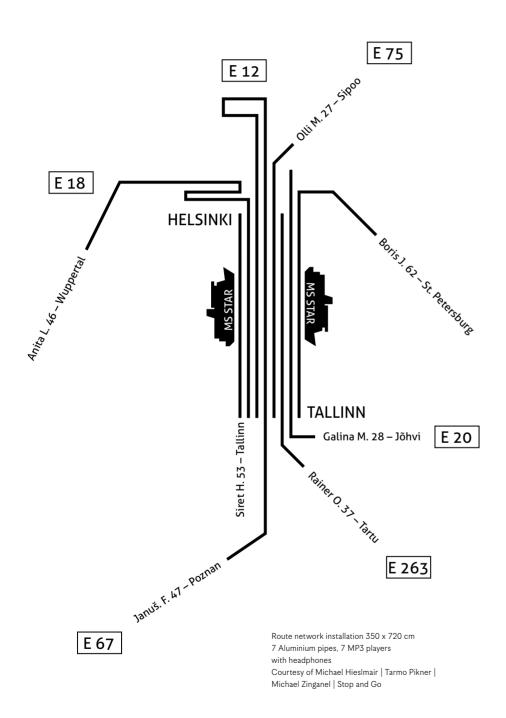


Terminal D
Tallinn – Helsinki: 7,959,700\*



Terminal A + B
Tallinn – Stockholm: 955,500\*
Stockholm – Tallinn – St. Petersburg: 147,000\*

Cruise Area Baltic Sea: 486,600\*



# Michael Hieslmair | Tarmo Pikner | Michael Zinganel | Stop and Go ON+OFF. (Dis-)Embarking Rhythms of Transient Communities 2015 | 2016

Abstracted map of routes and pathways of selected actors who, with differing motives and rhythms, use the links between Helsinki and Tallinn.

#### Januš, F., 47

Heavy goods vehicle driver from Poznan, Poland, comes through the port with his Volvo articulated lorry once a week taking goods between Poland, Estonia, Finland and Russia.

#### **Siret H.**. 53

Bookkeeper from Tallinn, Estonia, travels every month to Helsinki to visit her daughter, who works there, and to buy goods at the flea market which she sells in Tallinn.

#### **Boris J.**, 62

Manager from St. Petersburg, Russia, checks his properties in Finland and Estonia every two months.

#### **Anita L.**, 46

Export manager from Wuppertal, Germany, makes semi-annual visits to her business partners in Scandinavia and the Baltic countries and combines them with touring.

#### Galina M., 28

Qualified primary teacher, ethnic Russian from Jõhvi, Estonia, works shifts as a waitress in the bar of a ferry ship since she lost her job on land.

### **Olli N.**, 27

Car mechanic from Sipoo in Finland, travels three times a year with friends to Tallinn, to wander through the bars in the old city and to take back as much alcohol as possible because the price difference pays his travel costs.

#### Rainer O., 37

Building site worker from Tartu in Estonia, works as a migrant worker in the area around Helsinki so as to benefit from of the enormous differential in income.





Since she has had a relationship to a musician with a band that made extended tours in a small van, artist Ina Weber has engaged with the functional architecture along European motorways and with roads in general. She rejects any agenda of cultural critique. Her artistic translations point up a contrast to the standardised techniques used in constructing these buildings through the conscious use of manual craftspersonship instead. Consequently it was from the viewpoint of an open sliding door of the van that she made a series of small format water colours of bus terminals, filling stations, motorway service stations and certain special events which interrupted their journey, such as breakdowns and accidents as well. At the same time she worked on miniature models of these buildings, the street furniture, architectural elements and ephemeral architectures as here with a group of stackable building site containers in glazed ceramic with a character that borders on the charming but stands in contrast to her use of a 1:1 scale.

Watercolour, mixed technique, tracing paper, 29.7 x 42 cm Courtesy of Neue Galerie Graz am Universalmuseum Joanneum

Enamelled ceramics, miniature architectures, each  $12 \times 45 \times 26$  cm Courtesy of Galerie Georg Kargl Fine Arts





Mindaugas Kavaliauskas Kaunas Second-hand Car Market 2008

For years the Lithuanian artist has been investigating the 'obsession with cars characteristic of post-socialist Lithuania' which is, according to his argumentation, 'founded in a system immanent delay in individual motorisation'. After the fall of the Iron Curtain a network of huge used car markets was established in the former communist Eastern Europe. The cars are purchased in Western Europe. The biggest collection point is in Essen in the Ruhr region. In Lithuania they are Kaunas and Marijampole near to the Polish border, where the vehicles are parked on the huge parking spaces of former factories and sold on—including some directly from a transporter—to the end clients or dealers who transport them further to other post-Soviet regions using the Russian railway with its wider track gauge that starts from here too.

Photos, 40 x 50, 50 x 70 cm Courtesy of the artist









During her photographic research about goods transport in urban space, Zara Pfeifer captures everyday sequences of events such as the manoeuvring of large articulated lorries. By employing sharp cropping of the image and choosing the moment to take the picture the normal proportioning is suspended. In this way she underlines the effect of the shift in the familiar relationships of buildings, public spaces and mobile objects that takes place when the routes of transnational goods transport (or at least their spurs) penetrate the city. Zara Pfeifer shows the same subject in two different places: once in the exhibition at the Vienna Academy of Fine Arts as a framed, small format picture above a piece of road asphalt by Sonia Leimer and within sight of the video by Allan Sekula about global container shipping traffic and a second time as a large-scale wall poster outside in the logistics area of the Nordwestbahnhof [North-West Railway Terminal] integrated into the everyday logistics routines of commercial traffic and articulated lorry loading.

Fine art print, framed, edition of 7+2 AP,  $60 \times 40$  cm Notebook, DIN A4 Photo wall poster, inkjet on Blueback paper,  $280 \times 210$  cm Courtesy of the artist















## Allan Sekula und Noël Burch The Forgotten Space 2010

The video projection extends the geographical and substantive area of the project's investigation of the pan-European road corridors and the ferry terminal in Tallinn to the worldwide container ship traffic. In his long-term project, *Fish Story*, Allan Sekula examined the sea as a forgotten space by which goods of all kinds are transported cost-effectively all over the world and it thus is the logistical basis of the global translocation and transformation of goods transport and work. It is ports that require the building and improvement of supply lines—rail and road networks—so that goods can travel in countless containers on boxy giants with meagre crews who hardly know each other as the film with its didactic voice-over by the artist demonstrates. On the other hand with the work we are paying homage to Allan Sekula, who served as a good example for our approach to artistic research because he understood how to switch from the global to the intimate like no other, linking socio-historical research, explicit materialist critique, emphasis on the social actors, small everyday objects and the poetic power of art.

Video, Netherlands | Austria HD, 112 min., excerpt: 18 min. Courtesy of Doc.Eye Film Amsterdam | WILDart FILM Vienna



## **Biographies**

**Gerd Arntz** was a socially critical artist and graphic designer who, in the early 1920s, gained initial recognition as a member of the Cologne Progressives. From 1929 to 1932 he was head of graphics at the Vienna Gesellschafts- und Wirtschafts-museums [Museum of Society and Economy] and influential in implementing the pictorial statistics of Otto Neurath with his reduced style. Since then he had been regarded as the joint inventor and pioneer of the modern pictogram.

Noël Burch is a filmmaker and theoretician. He has lived in France since 1951. From 1967 to 1972 he worked with Janine Bazin and André S. Labarthe on the series, Cinéastes de Notre Temps. In 1970 he became co-founder of the Institut de Formation Cinématographique, an alternative film school. From 1972 to 2000 he taught the history and theory of film at various universities. His best known work is the Theory of Film Practice (1973) which is recognised all over the world as one of the standard works of film education.

Boris Despodov graduated from the Academy of Fine Arts in Sofia in 1997. As an artist he has taken part in more than fifty group shows in Bulgaria and internationally. Since 1997 he has been the editor and author of the cultural magazine, Kami-kaze. He was a successful illustrator and designer of posters and animated films before he produced his first full-length documentary film, Corridor #8, in 2005–2008.

**Thomas Grabka** is a freelance photo and video journalist who lives in Berlin. He is best known for his reports from crisis areas such as Afghanistan and Iraq, but also Chad, Georgia and Haiti. These have been published in well-known newspapers and magazines, most notably *Der Spiegel*. His work on Afghanistan was exhibited in the National Gallery in Kabul in 2003. He has also published work in the magazine of the Deutschen Gesellschaft für Internationale Zusammenarbeit [German Society for International Cooperation] and does voluntary work for the Berlin homeless magazine, *straßenfeger*.

Mortin Grobner studied architecture in Graz. He teaches and does research in the Faculty of Architecture of the Technical University, Graz. He writes for, inter alia, gat.st about architecture, the city and art. He is a graduate of the College for Fine Art Photography and Multimedia Art at the Ortwein School Graz and works as a freelance artist.

Kurt Hörbst studied telecommunications before he turned to the study of photography in Prague in 1992. In 1995 he was a founding member of the Prager Fotoschule Österreich [Prague Photo School Austria] which he has been further developing since 2014 in tandem with Peter Hofstätter. In his photographic work he is mainly concerned with art projects and architectural photography. His book projects and exhibition concepts have received numerous awards.

Helmut Kandl and Johanna Kandl live in Vienna and Berlin. They have worked together since 1997 especially on research and participatory projects. At the centre of their art work is a concern with economic conditions and their effects on everyday life. The objects of their observations are e.g. social relationships in the countries undergoing transformation, above all, the Balkans. a preoccupation that goes back to the 1980s.

Emiliya Karabaeva is a historian. Her first doctorate was a study in gender research for the University of Sofia. At present she is working on her second doctorate in the history of technology and anthropology at the Universities of Eindhoven and Plovdiv on the subject: Mediating East—West: International Bulgarian Truck Drivers during the Cold War Era. In addition she is a professor at the National College of Ancient Languages and Cultures and teaches in the Faculty of Cultural Sciences at the University of Sofia.

Mindaugas Kavaliauskas works as a photographer, curator, critic and publisher in Kaunas, Latvia. He is the founder and head of the NGO, Šviesos raštas (2003), the F Galerija in Kaunas (2004) and the KAUNAS PHOTO Festival, the biggest annual photo art event in the Baltic region (since 2004). He was a member of the board of the Union of Art Photographers of Lithuania (2005–2009), and has led many workshops, been a member of juries and a curator of numerous international photo festivals, competitions and awards.

Matthias Klos lives and works in Vienna. Reflective moments of action are embedded in his concept-based works which stand in relation to the conditions of art production and its institutions. Here he links visual research with fictional texts that are often published in a context-related format. The mutual influence of the architectural surroundings with everyday routines and practices lies at the centre of this work method.

Sonio Leimer lives and works in Vienna. She studied architecture at the Technical University in Vienna and the Academy of Fine Arts, where she taught from 2012 to 2016 under Martin Guttmann. From 2007 to 2012 she ran the radio programme Image and the City. Her installations examine the individual historical and media-influenced patterns of perception and experience as a result of the transformation of spaces and objects. They have been shown in international galleries and museums, most recently in the Leopold Museum and the Galerie nächst St. Stephan in Vienna, in the Ludwig Forum for International Art in Aachen and the Barbara Gross Gallery in Munich.

Vesselina Nikolaeva studied photography at the Academy of the Arts in Utrecht. In her works and photo books such as Baba, School Nr. 7, Simply a Line, I'm Good I'm Great I'm Wonderful and Yesterday when I was little she examines the socio-cultural effects of the re-alignment of the historically marginalised society in Bulgaria with mainstream European nations. She has received numerous awards for her work which has been exhibited in museums in Bulgaria and the Netherlands and represented at numerous international festivals.

Kuturzynu Osiecku is an artist and academic. In 2011/12 she held a scholarship from the Stiftung Bauhaus Dessau. In 2009 she was awarded her diploma in architecture from the RWTH Aachen. She lives in Cologne and is a doctoral candidate of the Faculty of Architectural Theory at the RWTH Aachen. As part of her thesis she has been examining the transformation of peripheral Warsaw after 1989.

Zara PPeifer lives and works in Vienna. She studied architecture at the Vienna Academy of Fine Arts and photography at the Friedl Kubelka School. Her photographs show her enduring interest in spatial phenomena and how people interact with them. In addition to her photographs, Zara Pfeifer employs audio recordings which she combines with the images into photo films. Her work, Du, meine konkrete Utopie [You, my concrete utopia] has received awards and been exhibited in Europe and the USA.

Tormo Pikner was awarded his doctorate in human geography by the University of Oulu in Finland for his work about Cross-Border Urban Networks in the Baltic Sea Area. At present he is employed as a research fellow at the Centre for Landscape and Culture at the University of Tallinn working on Urban Cultures, Sociality of Infrastructures, and Affects of Late Modernity. Pikner has published in a number of peer reviewed journals and compendiums. In addition, he teaches in the master programme Urban Governance at the University of Tallinn

Lisl Ponger lives and works in Vienna. She makes works dealing with stereotypes, racism and the construction of the gaze at the interface of art, art history and ethnology using the mediums of photography, film and installation. She is the curator of her own fictitious Museum for Foreign and Familiar Cultures (MuKul) which presents exhibitions in various institutions. Further projects are planned with the Weltmuseum Wien and the Kunsthaus Dresden.

Maximilian Pramatarov received his diploma from the Institute for Visual and Media Art at the Vienna University of Applied Arts. He lives and works in Vienna. His narrative photographic works focus on small, inconspicuous details and distinctive features that over the course of time remained unnoticed by many people in their daily lives. Often these are empty spaces and places in which human activity is inscribed in all its individuality but where there is no clear indication of authorship or readable conscious intention.

Rimini Protokoll is a label under which directors Stefan Kaegi, Helgard Haug and Daniel Wetzel jointly present various constellations of documentary theatre pieces, audio dramas and urban space 'stagings' which often deconstruct economic entanglements into human components. For Cargo Sofia X Stefan Kaegi continuously developed site-specific versions of the piece with co-director Jörg Karrenbauer. The most recent is the curated format Truck Tracks Ruhr.

Ed Ruscho lives and works in Los Angeles. Initially considered part of pop art, he was later attributed to conceptual art and is regarded as one of the most important artists of his generation. His work is represented in important museums all over the world: paintings and prints in which lettering has a significant role and his self-designed and published artist books (beginning in the 1960s) with their photographic cartographies of architectures of urban space have become exemplary for a new genre.

Allon Sekulu was a media theoretician and artist who taught at the California Institute of the Arts. His essays were dedicated to the theory and history of photography. From the early 1970s on he began working with photo sequences, texts, slide series and audio recordings—always on the borders of film. In this way works were produced that dealt with his own family life in the grip of a military-industrial complex or, as in Fish Story, an examination of the consequences of global container ship trade.

**Tim Shurp** lives and works in Vienna as an author and visual artist. In texts, videos, photographs and installations he is concerned with the relationship of text to image as well as the social effects of global capitalism. He has taken part in numerous international exhibitions and film festivals. He is presently working on *Remains to be Seen*, a long-term video project concerned with the perception and meaning of ruins.

Gubriele Sturm studied painting, graphic arts and textual sculpture at the Vienna Academy of Fine Arts. She has been showing her ethnographic interest in transnational trade flows since 2007 in, for example, Un/Fair Trade, curated by Peter Weibel and Günther Holler-Schuster in the Neue Galerie Graz, and, in particular, in her project Die Reise der Feder – von einem Ende der Handelskette zum anderen, Österreich – Papua Neuguinea, [The Feather's Journey – From One End of the Trade Route to the Other, Austria – Papua New Guinea] 2012 and Welten im Widerspruch – Zonen der Globalisierung [Worlds in Contradiction – Zones of Globalisation] in the Galerie im Taxispalais, Innsbruck 2015.

Robert Venturi and Denise Scott Brown are regarded as being among the most important representatives of postmodern architecture and theory. Their buildings and writings such as Complexity and Contradiction in Architecture (1966) and Learning from Las Vegas: The Forgotten Symbolism of Architectural Form (1972) have inspired entire generations. With students from Yale University they demonstrated the essential relevance of the symbolic in architecture using the Strip in Las Vegas as a paradigm.

Tatjana Vukosavljević graduated from the Department of Interior Design of the Faculty of Applied Arts of Belgrade University. Currently she is working as project coordinator of the Belgrade International Week of Architecture – BINA. As an interdisciplinary conceptual artist she carries out research at the interfaces of urbanism, architecture, art and culture. In her works she examines the processes of post-socialist transformation of urban space and, in particular, bottom-up strategies of its planning and design.

Ino Weber lives in Berlin. Since the 1990s the central issue of her work has been the city and its architectonic forms and the re-evaluation and changes of use that they undergo. She observes, isolates and comments these in her watercolours and sculptures. Although they are never shown, humans are at the centre of the work as the designer of the spaces through planning and appropriation. Ina Weber's installations in public space are usable and create places of a new social togetherness.

Michael HiesImair studied architecture in Graz and Delft.
Michael Zinganel studied architecture in Graz, art in Maastricht and contemporary history in Vienna. Both live and work as artists, curators, social scientists and architecture academics in Vienna. They have been realising joint workshops, conferences, exhibitions and exhibition contributions about transnational mobility, mass tourism and migration since 2005. In 2012 they founded the research platform Tracing Spaces. From 2014–2016 they were heads of the research project Stop and Go. Nodes of Transformation and Transition at the Vienna Academy of Fine Arts. Currently they are working on an arts-based research project on infrastructure, using the example of an inner-urban logistic hub in Vienna.

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