

Space is a doubt that we are constantly attempting to mark. It slips away with time, melting through our fingers just as we find a name for it. We color it, describe it with lines, trade it as data. We borrow it, pollute it, speculate upon its futures. We designate it as territory by planting ourselves in it, inscribing it with intention.

Raum lässt uns zweifeln. An etwas, das wir ständig zu markieren versuchen. Er entgleitet uns mit der Zeit, zerrinnt uns zwischen den Fingern, gerade wenn wir meinen, ihn endlich benennen zu können. Wir färben ihn ein, überziehen ihn mit Linien, handeln mit seinen Daten. Wir verschmutzen ihn, verborgen ihn und spekulieren über seine Zukunft. Wir verwandeln Raum in Territorium, indem wir uns darin einpflanzen und absichtsvoll einschreiben.



( L - R )

## shopping chant

**Installation View (Entrance/Exit)** 1  
Photo - Antoine Turillon

**Grazer Mühlgang Canal** 2  
Photo - Antoine Turillon

**Installation View - Channels 1 & 2 (Detail)** 3  
Photo - Universalmuseum Joanneum / J.J. Kucek

**Installation View - Channel 3 (Detail)** 4  
Photo - Anja Meusel

2020 / Graz, AT / Rösselmühle

**Spatial Intervention**  
Amplified Sound (6 Channels), Studio Monitors, Electricity

**Oeverwerk**  
curated by Antoine Turillon

This 6-channel piece was part of an exhibition in a decommissioned flour mill in Graz (Rösselmühle, built in 1270 for a priest to run). The room where the piece was installed connects two grain towers and functioned like the body of an instrument, squeezing the sound out through the floors of the mill. Both ends of the room have ribbon windows that look out onto the Grazer Mühlgang canal. When the windows are open you can hear metal gates from a turbine drop into the water as they collect power to sell to the city of Graz. For some of the show, the electricity for my gear was generated by the turbine but when the river would run too quickly it would overwhelm it and shut off. I really liked the idea of sound only playing when the turbine ran.

## listen ---->

Saturday Chant (excerpt)

[https://sethweiner.org/audio/05-Shopping-Chant\\_Sadie-Siegel\\_Seth-Weiner.mp3](https://sethweiner.org/audio/05-Shopping-Chant_Sadie-Siegel_Seth-Weiner.mp3)

For the sound, I was interested in how voice acts as a political mouthpiece. How it's attached to our bodies and is one of the most immediate tools we have for editing space. We bend it depending on context, assert it in the face of power, whisper through it. When someone yells at another person, the voice becomes a weapon. When someone whispers, they soothe. Voice is an extension of touch that can project beyond the body's skin, travel through walls, around doors, and fill up whatever container it's given.





( L - R ) **lufs**

**Grey & Co.** 1 2020  
18cm x 24cm

**Pink Corner** 2  
24cm x 30cm

**Feet** 3  
50cm x 60cm

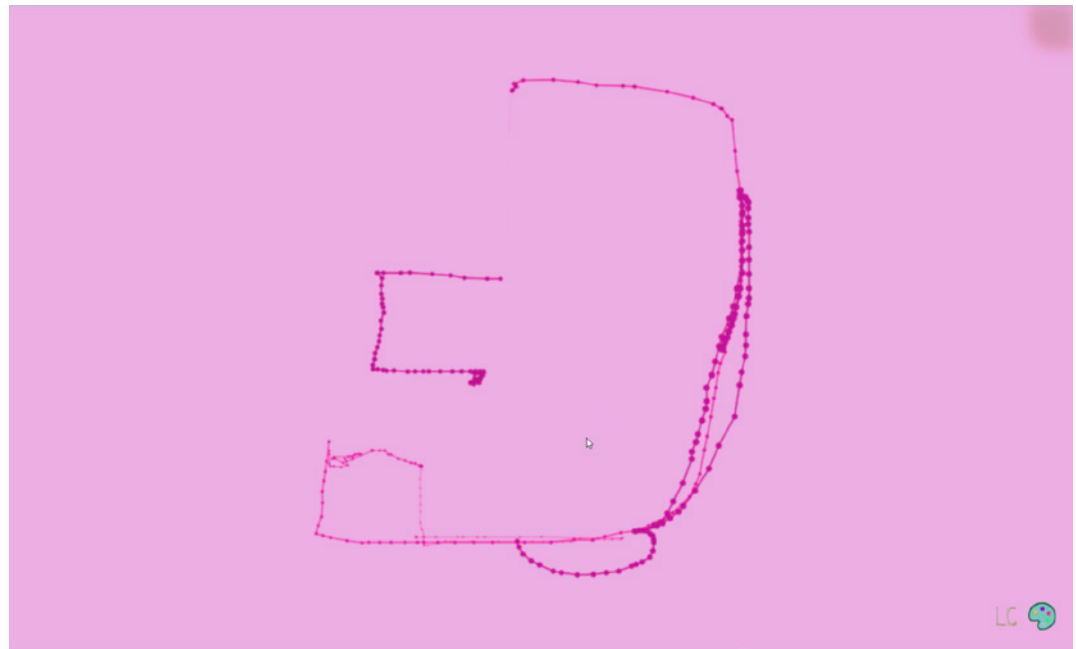
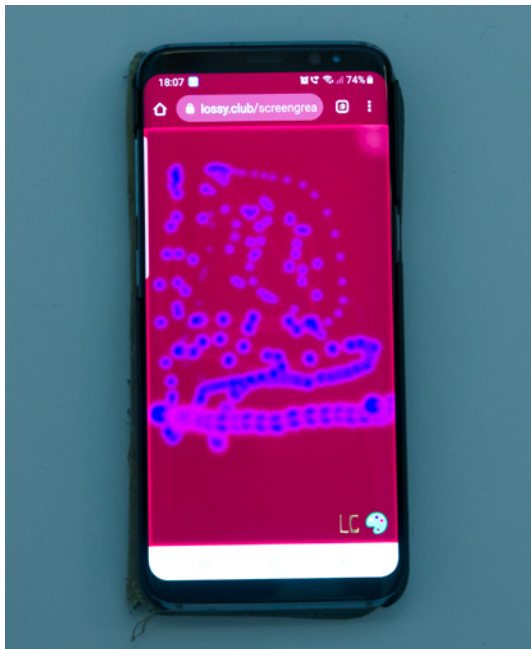
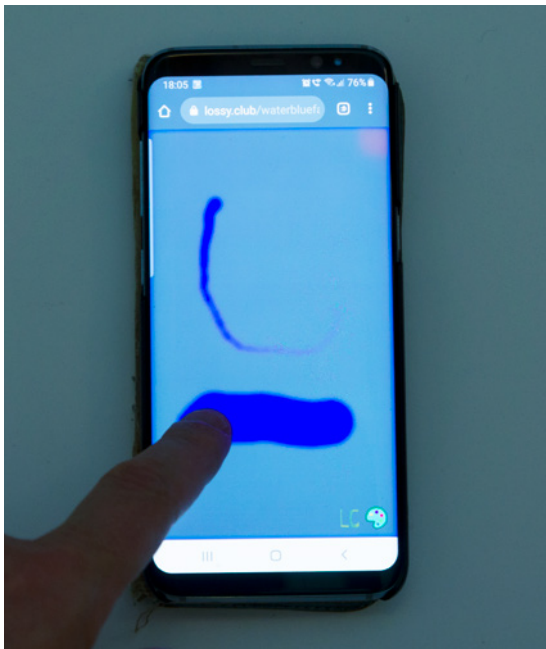
**Coach A** 4  
50cm x 60cm

**Partial Grid** 5  
20cm x 20cm each

**Painting Series**  
Acrylic on Canvas

LUFS stands for Loudness Units relative to Full Scale. These loudness units factor in human perception and are used to set targets for audio normalization in TV, cinema, radio and have been at the heart of the 'loudness wars' in music streaming.

The LUFS paintings weren't thought of as a series or planned in advance. Each painting has been a way of looking for the sound of an image. Asking how loud it is. The figures in the paintings are from Google searches of 'coaches yelling at players.' And in some of them, their rage feels almost operatic. The paintings feel like rehearsals for me, but I'm not sure yet for which play.



corporatefill #CFFD35 / lifespan:450ms  
alt-text: Brushy browser painting with a corporate attitude against a yellow backdrop.

( L - R )

## lossy.club

- Mobile View** 1  
waterblue.fav
- Mobile View** 2  
screengrease.heat
- Magfelt (Detail)** 3  
Screen Capture
- Browser View - Menu (Detail)** 4  
Screen Capture

2020 / Online URL

**Browser-Based Artwork**  
Dimensions Responsive

I often catch myself running my finger around my phone when the screen is off. Moving the grease around its glass surface, looping it, creating patterns then wiping it away. Pondering the materiality of the screen. Recently, I read in a GDPR clause about privacy that you have the 'right to be forgotten' and can 'make a request for erasure verbally or in writing'. This line makes me smile because we work so hard to be remembered.

Imagine how horrible life would be if anytime you spoke it was recorded and played back immediately. Painting is that kind of purgatory. It's frustrating because it has such a good memory. Marks don't just disappear after some time; you have to work to erase them.

visit --->

<https://lossy.club/>

Lossy.club started when I was researching ways to draw in the browser, collaging together code until I realized I could create a line with duration. Behaving a bit like sound, some of the screens are built for the finger, others feel much better with a mouse. Some feel as if they're almost heat sensitive, others feel like markers. All of them are made of lines that forget.



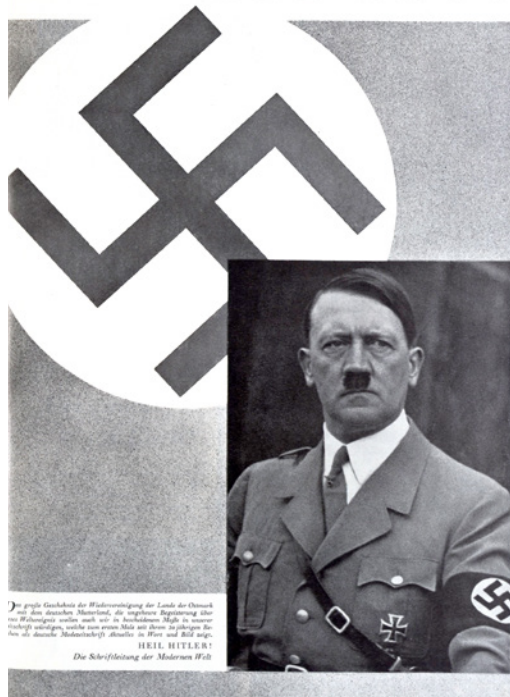


# MODERNE WELT

No. 8 — ERSTES JAHRES-HEFT 1929 — BERLIN / WIEN / LEIPZIG — 600 St. 120 — Mark 120 — 82 St. — 80. Jahrgang



# M O D E R N E W E L T



Die große Geschichte der Wiedervereinigung der Länder der Ostmark  
und des deutschen Reiches, die ungeheure Bedeutung dieser  
Wiedervereinigung werden auch von den hochbedeutenden Mägen der  
Weltgeschichte erkannt, welche von einem Mann mit diesem in prägnanter  
Form die deutsche Wiedervereinigung darstellte in Form und Bild sagte:  
HEIL HITLER!  
Die Schriftleitung der Moderne Welt

( L - R )

## palais des beaux arts wien

### Palais des Beaux Arts Publishing (Detail)

Sophie-Carolin Wagner, 2019  
Set of 31 Sculptures, Edition of 02

### Institutional Wireless Range

### Decommissioned PdBA Router / Antenna

Palais des Beaux Arts Building, 2018  
Löwengasse 47a, Vienna 1030

Hyper Connected — The Whole Picture  
Karin Ferrari, 2016

Die Moderne Welt (Cover)  
Jahrgang 10 — Heft 08, 1929  
Atelier Bachwitz

Die Moderne Welt (p.7)  
Jahrgang 19 — Heft 07, 1938  
Atelier Bachwitz\*

(\*While Under Nazi Occupation)

visit --->

<https://www.palaisdesbeauxarts.at/>

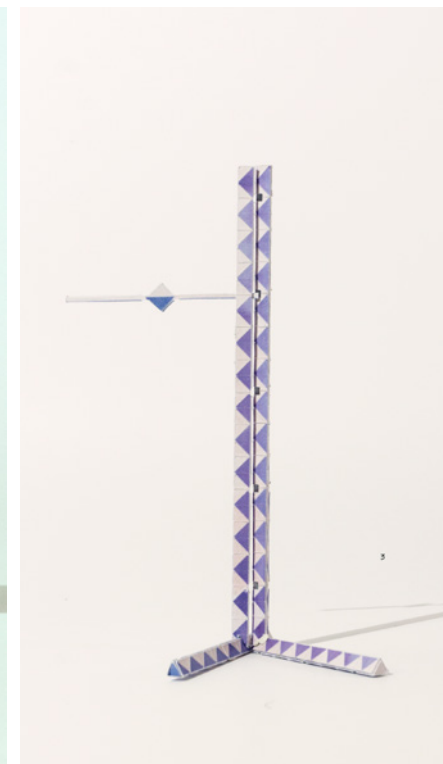
1908 – 1938 / 2014 – present / Vienna, AT

Artistic Director since 2018

In progress and without keys to the building it occupies, the *Palais des Beaux Arts Wien* is a cultural institution where exhibitions take place at multiple sites and times simultaneously: on our website, in the records of archives, in bookshelves, in artist portfolios, through email conversations, tours, and exhibition proposals. Located in the third district of Vienna at Löwengasse 47a, the Palais des Beaux Arts was built in 1908 by Arnold Bachwitz as a home for Atelier Bachwitz, an international publishing house that produced fashion and lifestyle magazines. In 1938, the Palais des Beaux Arts building and administrative board underwent Aryanization as a result of the family's Jewish heritage. At the time, the company had around 320 employees and was producing and distributing publications internationally.

Since 2014, a practice of putting artists in collaboration with history through commissions emerged at the Palais when it was re-initiated by Bernhard Garnicig. In 2018, after working closely with Bernhard and having conversations about the competing meanings of occupation in the project, he asked me to become Artistic Director. Throughout this time, I've focused on multiplying the narratives that surround the building and its mostly lost family by addressing institutional representation through matter, memory and void. Because of my Jewish background, the work has functioned as an ongoing process of reclamation.





( L - R )

## vaporous evening dresses

Vaporous Evening Dresses  
Model 11, Var. 05  
Inkjet Print on Cut and Folded A4 Paper  
Dimensions Variable

Vaporous Evening Dresses  
Model 27-28, Var. 30

Vaporous Evening Dresses  
Model 15-16, Var. 06

Vaporous Evening Dresses  
Model 03, Var. 02

Vaporous Evening Dresses  
Model 27-28, Var. 01

Chic Parisien -  
Elégances du Soir Robes à danser:  
Vaporous Evening Dresses  
Model 27 - 28  
Atelier Bachwitz / 1929

2017 / Palais des Beaux Arts Wien / continent.

Website Intervention, Essay, Artist Book

A sprawling artistic research project in the form of an online intervention, a written essay and a series of artist books, Vaporous Evening Dresses grew from questions about how the rise and aftereffects of National Socialism are embedded in the Palais des Beaux Arts Wien. Using a 1929 edition of *Chic Parisien* that was produced at the Palais, backgrounds from fashion illustrations were translated into sculptural models made from paper.

Marking a transition in spatial settings, the subjects of this issue's illustrations become the inhabitants of increasingly abstract tableaux. The figures lean upon frames and openings, stepping in and out of spatial elements, while interacting with one another and the flatness of the page. By constructing an impossible architecture, the images also build impossible social interfaces. In previous issues of *Chic Parisien*, place was offered up as a location with an accompanying template of behavior: coffee houses, balls, processional staircases, rolling landscapes. Leaving location behind, place becomes something partial, vaporous and present in the absence of itself.

read --->



( L - R )

## 2.803km of 7.69km

**Interior View – Inbetweeners #2** 1  
2.803km of Cotton Thread, Wood,  
Paint, Hardware, Photoshop Dye  
276cm x 235cm x 91.4cm

**Deinstall with Duschas (Detail)** 2

**Installation View – Inbetweeners #2** 3  
Photo © Ralf Kliem

**Installation View – Inbetweeners #1** 4  
2.803km of Cotton Thread, Wood,  
Paint, Hardware, Photoshop Dye  
335cm x 235cm x 83cm  
Photo © Ralf Kliem

2015 / Vienna, AT / Franz Josefs Kai 3

**Spatial Intervention**  
2.803 km of Cotton Thread, Wood, Paint, Hardware

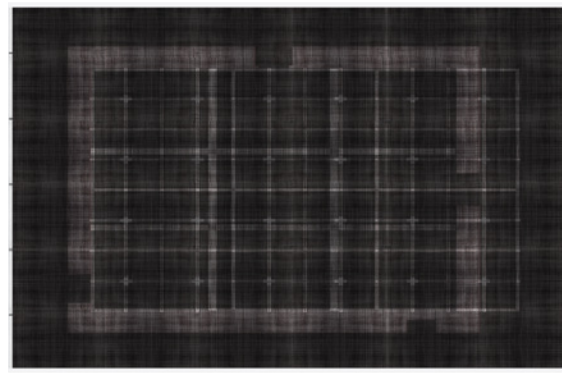
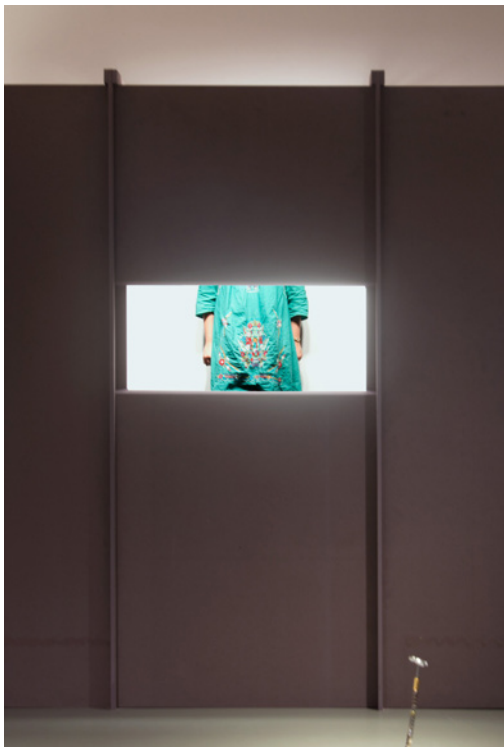
**Elsewhere. Observations on Islands**  
curated by Marlies Wirth

In an attempt to unfold the 7.69km perimeter line of Highland Park — a political island nested within the city of Detroit — I walked in circles for 2.803km, wrapping wooden frames with the same length of thread. Once covered, the frames were then plugged into the architecture of the gallery. When approached in space, the thread created a moiré effect, animating the sculpture's surfaces with optical interference patterns.

Installed in two leftover spaces between the division of rooms, the sculptural islands ended up creating structures of social negotiation. At the opening, they became clogged arteries that dramatically slowed down visitors; self-governed borders emerged when people had to wait in line to pass through a structure and into the next room.

One of two autonomous cities within Detroit, Highland Park developed independently in part because of the auto industry's economic and political interests in the area. When you enter it, there's no signal that you're in a separate city, it's a kind of paper island whose borders are mostly invisible to the naked eye.





( L - R )

## so only the shadows are left described

**Installation View** 1  
foreground Kathi Hofer  
Photo © Seth Lower / MAK

**Installation Detail (Easel Aperture - Butters)** 2  
Photo © Seth Lower / MAK

**Installation Detail (Ribbon Aperture - Roshane)** 3  
Photo © Seth Lower / MAK

**'Ways to Modernism:  
Josef Hoffmann, Adolf Loos, and Their Impact'** 4  
MAK Museum 17. 12. 2014 – 19. 04. 2015  
Photo © Peter Kainz / MAK

**Grid Transposition Study** 5  
(Highland Park Kahn Bar System /  
MAK Design Lab Ceiling Plan)  
Digital Composite

**2015 / Vienna, AT / MAK Museum**  
Vienna Biennale 2015: Ideas for Change

**Spatial Intervention**  
MDF Plates from the Display Elements of the MAK Exhibition  
'Ways to Modernism: Josef Hoffmann, Adolf Loos, and Their  
Impact', LED Lights, Hardware, 575 cm x 585 cm x 278 cm

**24/7: The Human Condition**  
curated by Marlies Wirth

Creating a setting where both visitors as well as portions of the white wall were lit according to product lighting standards, this sculpture was thought of as an assembly line for the production of views (of both oneself and of the surrounding show). In reference to the assembly line production introduced by Henry Ford in which work follows a 24-hour schedule, the estimated light intensity from the former Ford Highland Park factory in Detroit was transferred into the corner of the gallery. Reacting to visitors and artworks alike, the work questioned how artifacts come in and out of the spotlight of an institution. They're rolled out into the light, and then carried back into storage to be operated upon by history. For the installation, display materials were repurposed from other shows at the MAK. Afterward, it was broken down and put back into circulation in the museum where the material continues to display visiting objects.





## supertitel sowieso (inhalt egal as always)

( L - R )

**Entrance View – Fog Jog / DJ Ali Europa** 1  
Drywall, Wood, Schultüte, Fog Machine, Party

**Installation View – Door Jamb Partition** 2  
Drywall, Wood, Open Door

**Guest DJ (Unknown)** 3  
Triple-Arm Turntable by Helmut Heiss

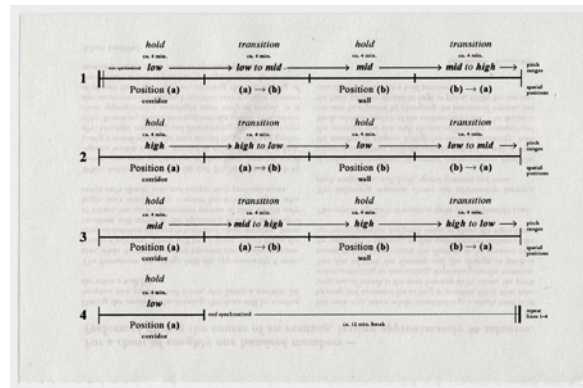
**Interior View – Leftovers Archive** 4  
Drywall, Wood, Schultüte

2014 / Vienna, AT / Lust Gallery

**Spatial Concept / Intervention / Performance**  
Drywall, Wood, Risotto Cones, Schultüte Station, Hardware,  
Triple-Arm Turntable, Fog Machine  
*with Gruppe Uno Wien*

Along with the rotating collective Gruppe Uno Wien, a spatial performance was made that asked visitors to pass through a series of rituals in order to belong to a temporary community. Questioning the role built form plays in the creation of social formations, the geometry of the gallery was re-sequenced to underline how easily divisions can be made and the absurdity of their enforcement. First, the performance asked that you eat a risotto ice cream cone in the office of the gallery, then pass through a station where wizard hats (Schultüte) were being made to order, and if these rites of passage had been met, you could enter into the interior of the gallery where a sculpture framed a triple-armed turntable that was open to any willing DJ. While these rituals provided a temporary sense of belonging, the spatial configuration created a view onto those who had already joined: through the glass door of the storefront you could see the members of the party, their hats peeking above the top of the space, but the sculpture blocked access to experiencing it unless you passed through the stations. By the end of the evening, the fleeting condition of belonging was highlighted as bodies and boundaries temporarily dissolved into the haze of a fog machine.





( L - R )

## choir corridor

**Choir Corridor, Position (a)** 1  
Photo © Katrin Wißkirchen

**Tear-Out Score (Back)** 2  
*Roaming Architectural Objects*  
Edition of 200 / 80 pgs / A6 format

**Tear-Out Score(Back)** 3

**Choir Corridor, Position (a-b)** 4  
Photo © Katrin Wißkirchen / MAK

**Transition Spread (a-b)** 5  
*Roaming Architectural Objects*  
Edition of 200 / 80 pgs / A6 format

**Choir Corridor, Position (a)** 6  
Photo © Matthias VanBaaren  
& Ulrike Putzer/ MAK

2013 / Vienna, AT / MAK Museum

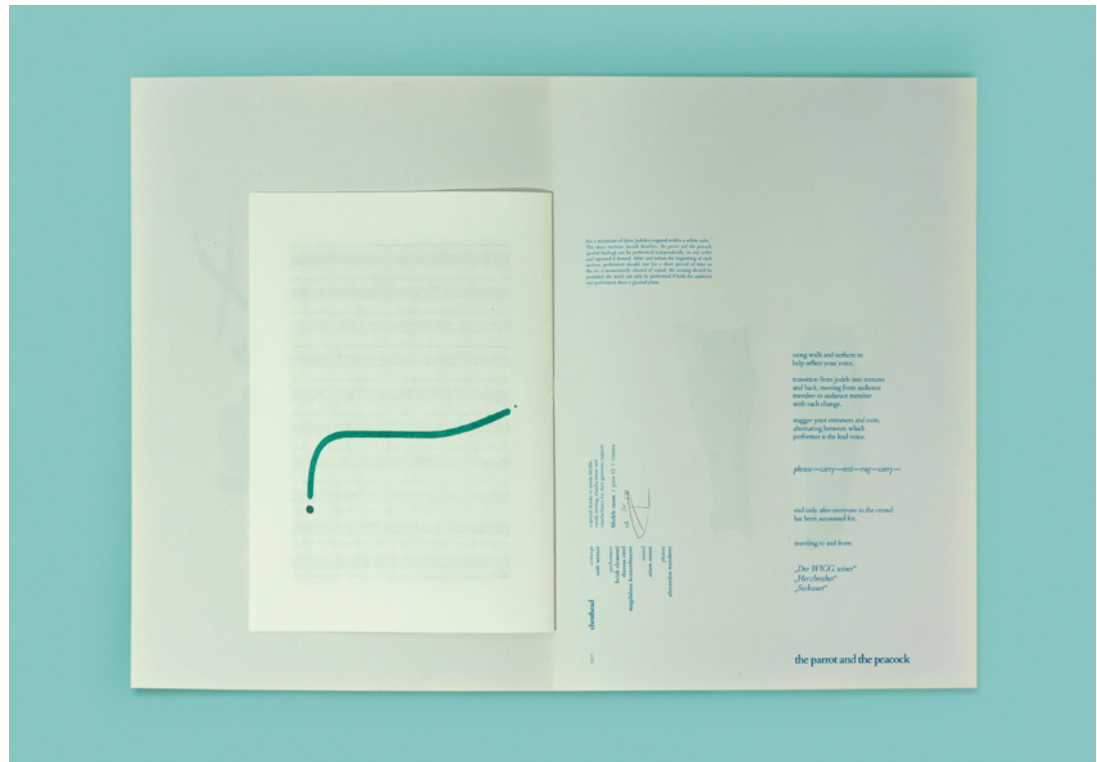
**Performance / Artist Book**  
60 Person Choir (Vienna Chamber Choir & Boku Choir),  
A6 Format Publication

**MAK Nite Labs**  
curated by Marlies Wirth

For the project *Choir Corridor*, a score for a site and space-specific performance in the MAK Columned Main Hall was developed that asked singers to move from being a blockade into a corridor. Performed by fifty members of the Vienna Chamber Choir and Boku Choir, the project examined the interplay of human interaction and space in regard to group dynamics, mechanisms of crowd control, and voice. A limited-edition artist's book, *Roaming Architectural Objects*, was produced for the event and given away during the performance. Overlaying an external narrative onto the space of the performance, the sections of the publication coincided with the open score of the sound-based choreography:

corridor – celebration and dissent  
transition – the pragmatics of trust  
wall – mythical boundaries





( L - R )

## chesthead

**Rehearsal, Mouth Breathers** 1  
Photo by Alexandra Wanderer

**Score – Spectral Herding (Cover)** 2  
Edition of 30 / 6 pgs / A3 format

**Score – Spectral Herding (Spread)** 3  
Edition of 30 / 6 pgs / A3 format

**Performance, Spectral Herding** 4  
Photo by Alexandra Wanderer

**Performance, The Parrot and the Peacock** 5  
Photo by Alexandra Wanderer

2017 / Vienna, AT / Blickle Raum

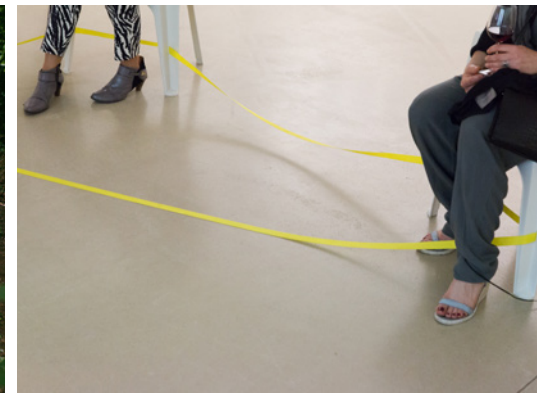
**Performance / Scores**  
Heidi Clementi, Theresa Ettel, Magdalena Kranzelmayer  
Edition of 30 / A3 Scores

curated by Carola Dertnig and Claudia Slanar

In this site-specific performance, three yodelers were trapped within a white cube and asked to transform the body of the gallery into an instrument. Characterized by rapid and repeated changes between chest and head registers, yodeling developed from a mountainous condition that uses the topography of the landscape to connect vast distances with voice. Using unstable parameters to pull apart traditional yodels, a score was written for the movement, voicing and formation of performers to respond to the shape and resonance of the gallery as well as the size, perception and placement of the audience. *Chesthead*, an imagined slang-word for a person who is addicted to the sound of their own voice, was broken into three choreographed sections that were transformed into publications and given away at the performance:

*Mouth Breathers*  
*The Parrot and the Peacock*  
*Spectral Herding*





## crisis as ideology

( L - R )

- Territories for Two: Cuba Model – 4,6kg** 1  
Monobloc Chairs, Polypropylene Webbing  
Photo by Alexandra Wanderer
- Territories for Three: Cuba Model – 6,9kg** 2  
Monobloc Chairs, Polypropylene Webbing  
Photo by Alexandra Wanderer
- Territories for Three: Memphis Model – 7,8kg** 3  
Monobloc Chairs, Polypropylene Webbing  
Photo by eSel
- TBSFDWKP&W – 8 Reading List Prototypes** 4  
(Sugar Cookie Yellow Family)  
Inkjet Print and Metallic Marker on A4 paper,  
Edition of 192
- Installation View – 8 Reading List Prototypes** 5  
(Sugar Cookie Yellow Family)  
Collection of MAK Works on Paper
- Detail – 8 Reading List Prototypes** 6  
(Canal Blue)

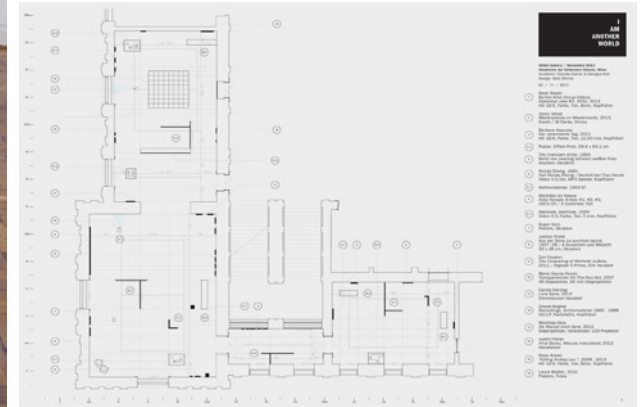
2016 / Vienna, AT / Kunstraum Niederösterreich

**Spatial Concept / Intervention**  
Monobloc Chairs, Polypropylene Webbing,  
Reading List Prototypes

curated by Anamarija Batista, Karolina Radenković  
& Dejan Kaludjerović

Commissioned as the display design of the exhibition '*Crisis as Ideology?*', two discreet sculptural works were produced that applied pressure to the definition and role of 'exhibition architecture' through their scale, self-containment and use. Developed in collaboration with Anamarija Batista, *8 Reading List Prototypes* is a series of empty product containers that replace the form of conventional reading lists and handouts by populating the floor and being ambiguously free for the taking. Branding a selection of texts and authors focused on the topic of crisis, each container has a set of search terms printed on its interior that at the time of the exhibition opening, if entered in full, yielded the original essay or text as the top hit on Google. In contrast to the empty product boxes, selected Monobloc models were tied together in small groupings with material used for managing crowds and queues. The process of being strung together by sitting on the chairs was a zero-sum scenario, where space was treated as a finite quantity. In order to gain personal space, visitors had to take it from somewhere, and from someone.





( L - R )

## leaners

**Structure 1/4  
(Windows 1-3)**  
Wood, Paint & Hardware  
284cm x 142cm x 90cm

**Structure 4/4  
(Windows 8-9)**  
Wood, Paint & Hardware  
217cm x 217cm x 90cm

**Installation View – Room 03**  
Photo © Lisa Rastl

**Leaner Distribution / Spatial Layout**  
Plan Drawing

**Installation View – Room 4**  
Judith Fischer, Roee Rosen,  
Matthias Klos, Ursula Bogner,

**2013 / Vienna, AT / xhibit Gallery**

**Spatial Concept / Intervention**  
Display Structures – Wood, Paint, Hardware

**I Am Another World**  
curated by Georgia Holz & Claudia Slanar

When discussions with the curators of the show '*I Am Another World*' first began, our conversations revolved around creating a pseudonymic space, and how, if at all, that could be materialized. From these conversations, railing structures were designed that translated the amount of wall space that was perceived as unusable for the exhibition; each sculpture's length being the sum of the window voids in the rooms they occupied. Pulled into the body of the space, the structures became devices for slowing and editing the gaze, each performance of them creating the potential for renaming based on their use. Once built, *Leaners* became not only an attempt to organize views of the exhibition and reading materials, but also choreograph the act of viewing itself.





( L - R )

## column interludes

**Installation View – Late Staging** 1  
(post geheimagentur & Martin Beck)  
Photo © Wolfgang Thaler

**Installation View – Seating Detail** 2  
Photo © Wolfgang Thaler

**Waiting for Martin Beck** 3  
(Manès's Stage Direction)

**The Saif Rangwala Squeeze** 4

**Wall Element in Transit (Little)** 5  
Manès Weiner-Slanar

**Wall Element in Transit (Big)** 6  
Fabian

**Storage Situation – Plan View** 7  
Cutout A4 Paper

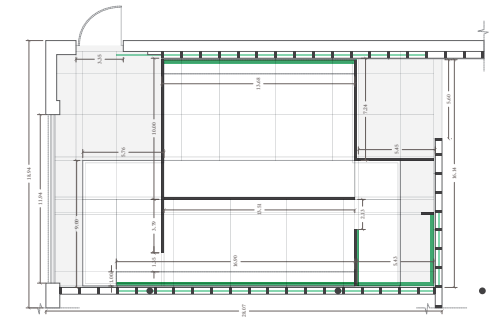
2015 / Vienna, AT / (KEX) Kunsthalle Exnergasse

**Spatial Concept / Intervention**  
Staging and Re-arrangement of Existing Display Elements

**A Proposal to Call**  
curated by Vera Lauf & Barbara Mählknecht

Using an institutional 'kit of parts' provided by Kunsthalle Exnergasse (KEX), a sequence of spatial arrangements explored the performative role of display within an exhibition. Because the show worked with the topic of open calls and used a discursive format, the arrangements were organized to both frustrate and accommodate the social and pragmatic needs of the events — roundtable discussions, artist talks, workshops, performances, opening and closing receptions, etc. Beginning with a sculptural figure that bisected the gallery, the display elements were reordered incrementally over the course of the exhibition, eventually fragmenting into more isolating and compact stagings. In the planning phase, the modular walls and pedestals were not organized with a specific function or service in mind; instead they were thought of as a field of sculptural possibilities that could be appropriated and treated as social propositions. In its actualization, the process became not only a negotiation with pre-determined shapes, but also with the curators about the plasticity, performance and occupation of space.





## handsome wall modelling school

( L - R )

**2016 / Unrealized Proposal**  
Paper Model, Photos

**Model View of Walls 1/2** 1  
Unfolded, Lined & Braced

**Model View of Blocked Entrance to LP03** 2

**Model View from Rollup Garage Door** 3  
Walls 1/2/3 -Unfolded, Lined & Braced

**Model View of Lined Stud Frames** 4  
Wrapped & Workshopped Objects

**HWMS Schematic Diagram** 5

**Model View from Rollup Garage Door** 6  
Walls 1/2/3 -Unfolded, Lined & Braced

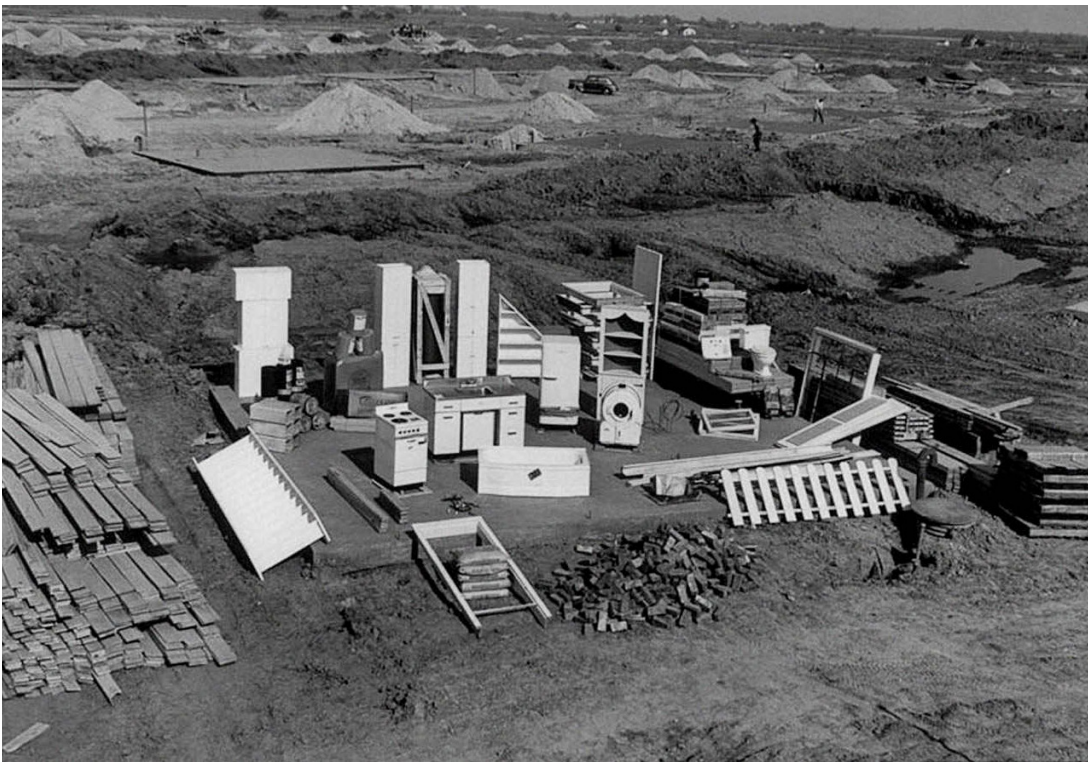
For Miami's Locust Projects, the *Handsome Wall Modelling School* (HWMS) was proposed as a response to an exhibition space that had never been visited. In the proposal, portions of the gallery's walls were to be opened, merged and unfolded, blocking the front entrance and asking that visitors walk around the entire block, and through the parking lot and back alley in order to gain access to the show. A display system would then be inserted into opened portions of the walls, and workshops would be held to fill them with shameful objects.

For the workshops, participants of varying ages and disciplinary backgrounds would be asked to bring objects that they were ashamed of, wrap them, and then place them within the display structures that had been built into the walls. At the end of the exhibition, the walls would then be closed, returning to their previous state as a white cube while sealing the wrapped, shameful objects within them. Based on the plan, the building's construction, and the predictable turnover of nonprofit art spaces within the US, it was assumed that unlike a time capsule, the objects sealed within the wall would be unearthed relatively soon. While time-capsules generally contain documents of momentous human discovery, the workshopped objects were thought of as the opposite: cultural artifacts that we're ashamed of, and don't want people to see in the future.

The proposal was never realized at the gallery; the *Handsome Wall Modelling School* now existing only in miniature form, sealed within a basement wall in Austria, and out of view.







( L - R )

## folded suburban prerequisite

**Levittown Building Materials -**  
Detail from Life Magazine April, 1947  
Framed Inkjet Print on Paper / 71cm x 101cm

**Folded Suburban Sweeping - Still**  
Single Channel Video / 08:30

**Folded Cottage Interior (View From Front Yard)**  
Lumber, Spray Paint, Hardware  
450cm x 790cm x 300cm

**Cottage Elevation**  
from 'A Treatise on Domestic Economy'  
Catharine E. Beecher, 1841  
Framed Inkjet Print on Paper / 71cm x 101cm

**Folded Cottage Interior**  
(View Through Front Porch)  
Lumber, Spray Paint, Hardware  
450cm x 790cm x 300cm

2012 / Los Angeles, CA / SIX & SIX Gallery

**Spatial Intervention** / 450 x 790 x 300cm  
Lumber, Spray Paint, Hardware, Framed Prints, Handouts  
curated by Jack Heard & Ryan McGuffin

Folded Suburban Prerequisite imposed the mythical presence of domestic engineer Catharine E. Beecher's plan for a cottage home (1841) onto the gallery. With Beecher's centrally designed kitchen first placed into the belly of the space, the expanse of the unrealized Cottage Home exceeded the architectural boundaries, each confrontation with the limits forcing a decision to fold inward. Colliding stud frames confused interiors with exteriors, pointing attention to both spatial and social boundaries by proposing and re-enacting an alternative model of everyday space.

In her book from 1841, *A Treatise on Domestic Economy: For the Use of Young Ladies at Home, and At School*, Beecher lays out a series of designs ranging from small, cheaply built cottage homes to larger Gothic revival farmhouses that all focus on the "economy of labor". Many of the designs propose that the kitchen and other sites of domestic labor structure the organization of the architecture, and in her Cottage the kitchen acts as the primary module. Although many early suburban tract home models from the post-war housing boom (1945 - 1960) are cosmetically similar to Beecher's Cottage design, their interior logic and design philosophy address domestic labor through technology (appliances etc.). Tract home communities like Levittown, NY — where 17,441 Cape Cod (Cottage) models were produced in 1951 alone — created a nearly identical Cottage design in terms of its size and appearance, but omitted Beecher's ethos towards spatializing gender equality. Had her work not been ignored, we would see a radically different social diagram replicated within mass-produced housing; one that used organizational strategies to stress the importance of the domestic economy rather than simply placing it in the corner.



Often containing performance and proposal simultaneously, Seth Weiner's work employs a wide range of media in which he explores the gaps between architectural fiction and social convention to create both actual and imagined spatial environments. He studied architecture at SCI-Arc in Los Angeles (2010), drawing and painting at the University of Michigan, Ann Arbor (2005) and sound at the Center for the Creation of Music Iannis Xenakis in Paris (2006). Process-based and collaborative, Weiner has worked with Untitled Collective (co-founded in 2010), Gruppe Uno Wien, and since 2012 has served as the Co-Artistic Director of Berlin-based Care Of Editions, a conceptual business model in the form of a record label. In 2018, Weiner became the Artistic Director of Palais des Beaux Arts Wien, a nonprofit dedicated to re-instituting an unlikely, museum-like entity in the post-digital age.

Weiner has taught at the University of Applied Arts Vienna, the Academy of Fine Arts Vienna, UdK Berlin, the Art Institute of Hollywood Los Angeles, and is currently a lecturer in the Space and Design Strategies department of the University of Art and Design Linz. Since 2014, Weiner has been an adjunct faculty member of Webster Vienna Private University where he teaches in the Center for Liberal Arts and Media Communications.

In 2020, Weiner received a Vienna State Scholarship for Fine Arts (Staatsstipendium Bildende Kunst), and has work in the paper collection of the Museum of Applied Arts Vienna (MAK), MUSA -Art Collection of the City of Vienna (with Palais des Beaux Arts Wien), and Kuenstlerhaus Bregenz. His work has been exhibited at the MAK Museum Vienna, Pacific Standard Time Performance Festival Los Angeles, Kunstraum Niederösterreich Vienna, Xhibit - Academy of Fine Arts Vienna, Soapbox Gallery Brooklyn, Kunsthalle Exnergasse Vienna, Parallel Art Fair Vienna, Kunstlerhaus Bregenz, Los Angeles Barnsdale Municipal Gallery, Venice 6114, LA Forum for Architecture and Urban Planning, (CAC) Contemporary Art Center Gallery at the University of California Irvine, Voralberg Museum Bregenz, Villa Elisabeth Berlin, Demon's Mouth Oslo, LTMKS Project Space -Malonioji 6 Vilnius, 555 Gallery Detroit, MAK Center Los Angeles, Cecille R. Hunt Gallery, and The Luminary in St. Louis, among others.