

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)

Installation View (Entrance/Exit)
Photo - Antoine Turillon

Grazer Mühlgang Canal
Photo - Antoine Turillon

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

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

shopping chant

1 **2020 / Graz, AT / Rösselmühle**

Site-Specific Sound Installation / Album
Amplified Sound (6 Channels), Turbine Generated Electricity

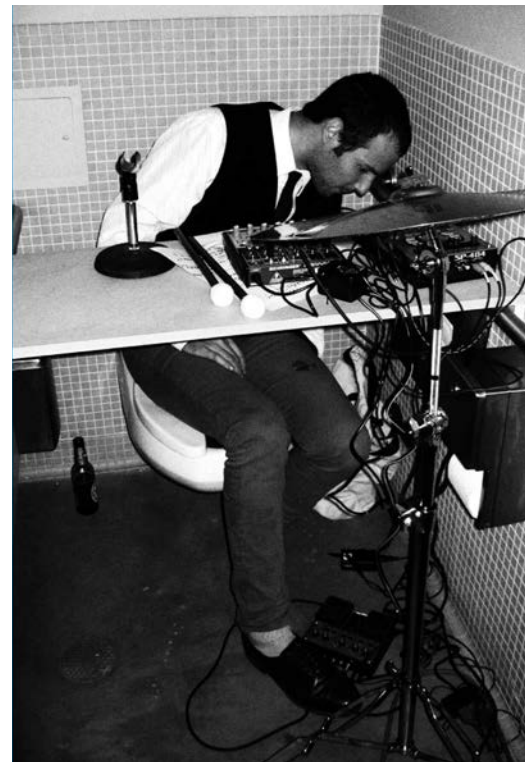
2 **Oeverwerk**
curated by Antoine Turillon

3 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).
4 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.

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.

—> LISTEN

<https://sethweiner.org/shopping-chant>



(L - R)

Openers Model 1
Album, 2021

I'm too Heavy for this Bathroom 2
Downtown Independent Theatre / Los Angeles, CA
Site-Specific Performance, 2009

Karaoke Roulette 3
Soundwalk / Long Beach, CA
Participatory Sound Installation, 2011

Burners 4
CD Sculpture, 2016
(Edition of 10)

Text 5
Claudia Slanar, 2022

sadie siegel

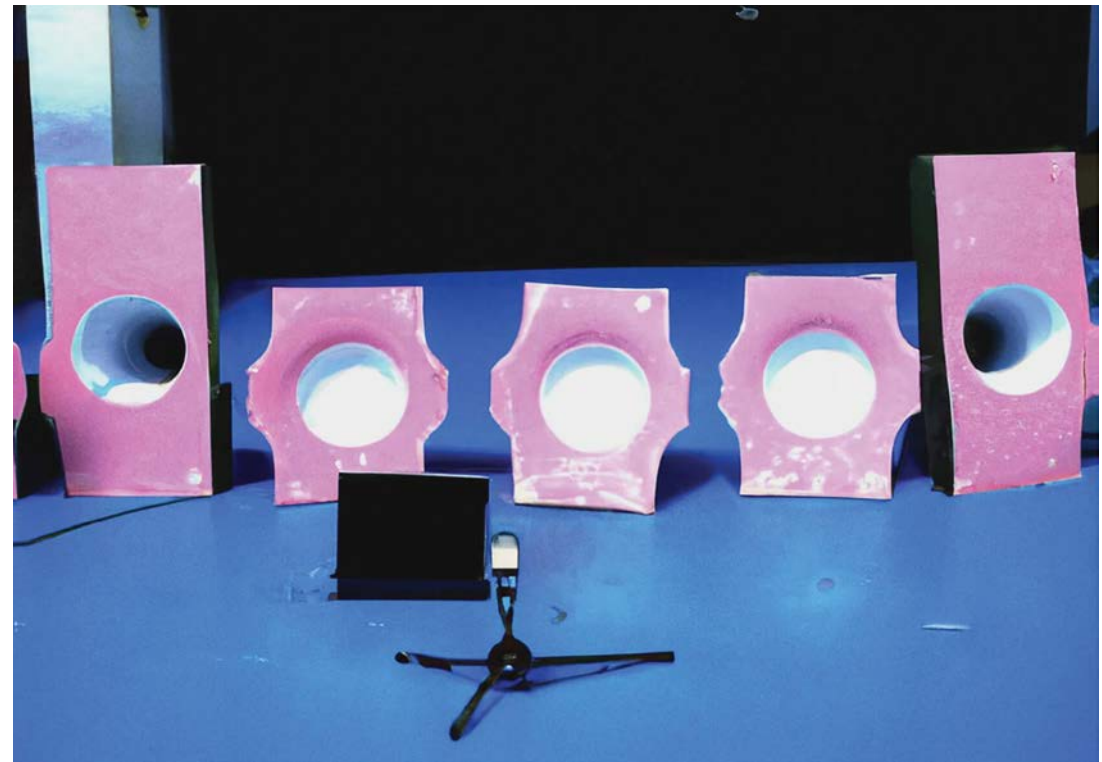
2008* - Present / Los Angeles, CA / Vienna, AT

Ongoing Sound / Music Project
Various Installations, Performances, Albums

Since the early 2000s Sadie Siegel has been making music that defies categories. Named after his paternal great-grandmother, artist Seth Weiner chose Sadie as an alter ego to explore sound as an extension of touch, and way to create impossible places. Working between exhibition contexts, discreet sculptures and albums, Siegel and Weiner draw from a history of site-specific art to create affect-specific situations.

In their early works, Siegel and Weiner recreated textures of traditional pop songs by dissecting lyrics and structures. Resembling psychedelic children's music, they expressed potentialities hidden in anger, rage and joy paired with comfortable rhythms and melodies. Later, their interest shifted to serial structures and drones which they used to investigate the spatial conditions of sound. This led to songs sung into walls, spatial performances, and to exhibition scores. In their recent albums, Siegel and Weiner combine domestic field-recordings with peripheral techno-beats that meet psychedelic and repetitive post-song structures.

Siegel and Weiner are good at tuning into places, drawing attention to spatial settings and their social implications. Sometimes their work wraps you like a blanket, sometimes it bounces off the surrounding architecture into your chest, and sometimes it just offers a quiet, ambient soundtrack, subtly highlighting the follies of a universe that we, the audience, are also eventually a part of.



(L - R)

Solar Speaker Mishap (Detail)
Paper, Photovoltaics, Amplifier, Audio

Lunch Break Performance
Dwayne Vibes

Installation View - File Cabinet Array (Detail)
Photovoltaic Paper, Dyed Laminate, Amplifiers, Audio

Installation View - Loading Dock (Detail)
Photovoltaic Paper, Foam, Paint, Amplifiers, Microphone, Audio

paper songs

1 **2022 / Youngstown, Ohio USA? / Synthesized**

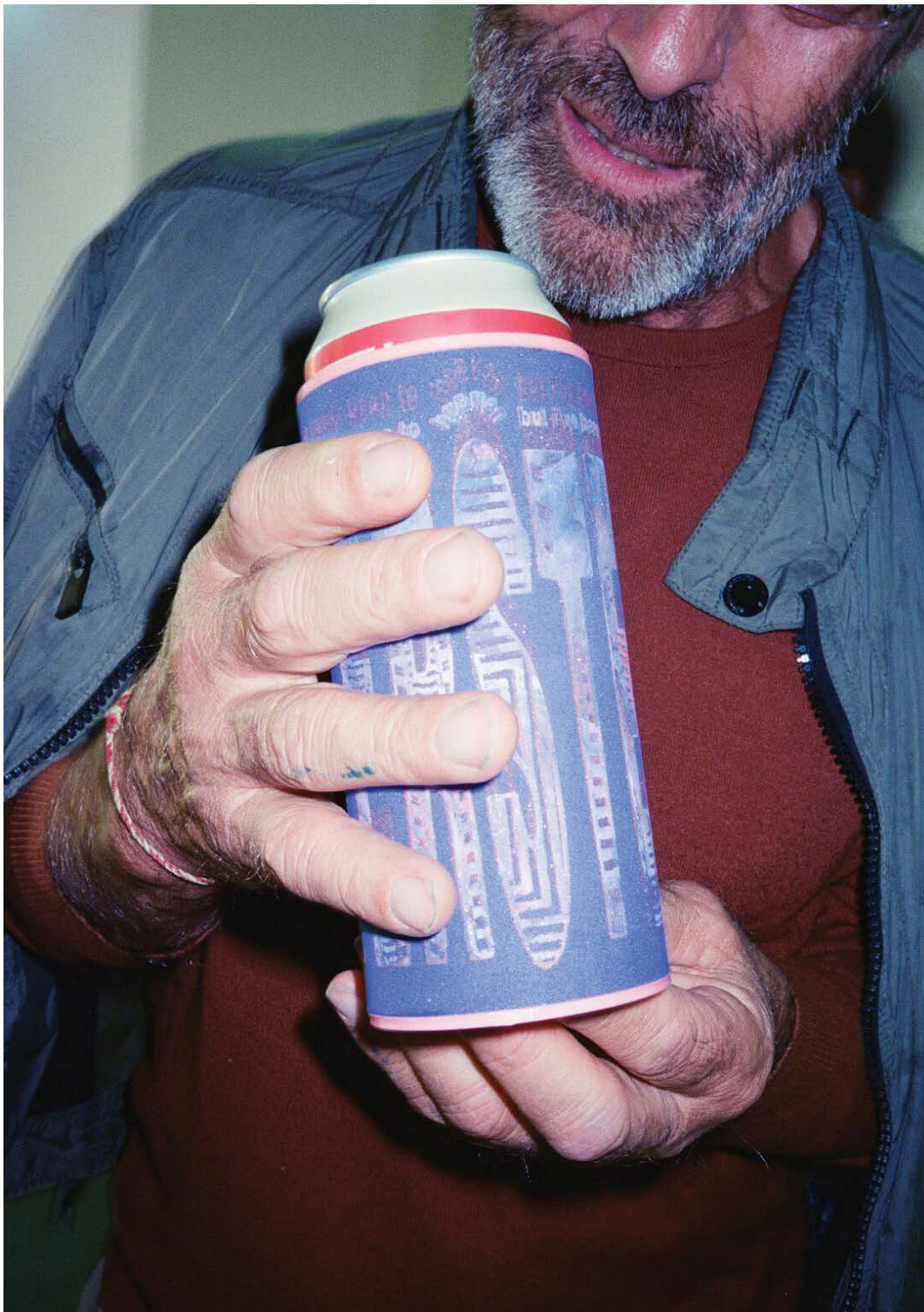
2 **Speculative Sound Residency / Album**
Photovoltaic Paper, Audio, Amplifiers, Various Materials
(Text to Image Generations - OpenAI)

3 **SUN SUN Paper Residency**

4 In 2022 I imagined myself applying to be an artist in residence at the Sun Sun Paper startup in the middle of America. The startup uses infected and dead trees to make photovoltaic lined paper and are caretakers obsessed with reincarnating wood. I went there to experiment with making paper speakers that can generate their own power.

Over the course of a few months, I played regular lunch break concerts that were a combination of speaker tests and parking lot drones. Everyone was helpful but complained that my sound palette and approach to music wasn't melodic enough. One employee would get nauseous when there was too much bass. Others would cuddle up to the speakers and go to sleep.

The sculptures and residency documentation were constructed from words, and the album was built as a loose, post-mortem soundtrack to the fictional experience.



(L - R)

prater koozies

Performance Detail
Parallel Art Fair Opening - Heaven Variation
Photo - Alexandra Wanderer

Venediger Au Park - City of Vienna Sign
'From the 27th of April 2018 Alcohol is
Forbidden at Praterstern'

Commemorative Beer Koozie /
Heaven Variation
(Portrait)

Commemorative Beer Koozie /
Heaven Variation
(Unfolded)

1 2018 / Fluc / Parallel Art Fair / Vienna, AT

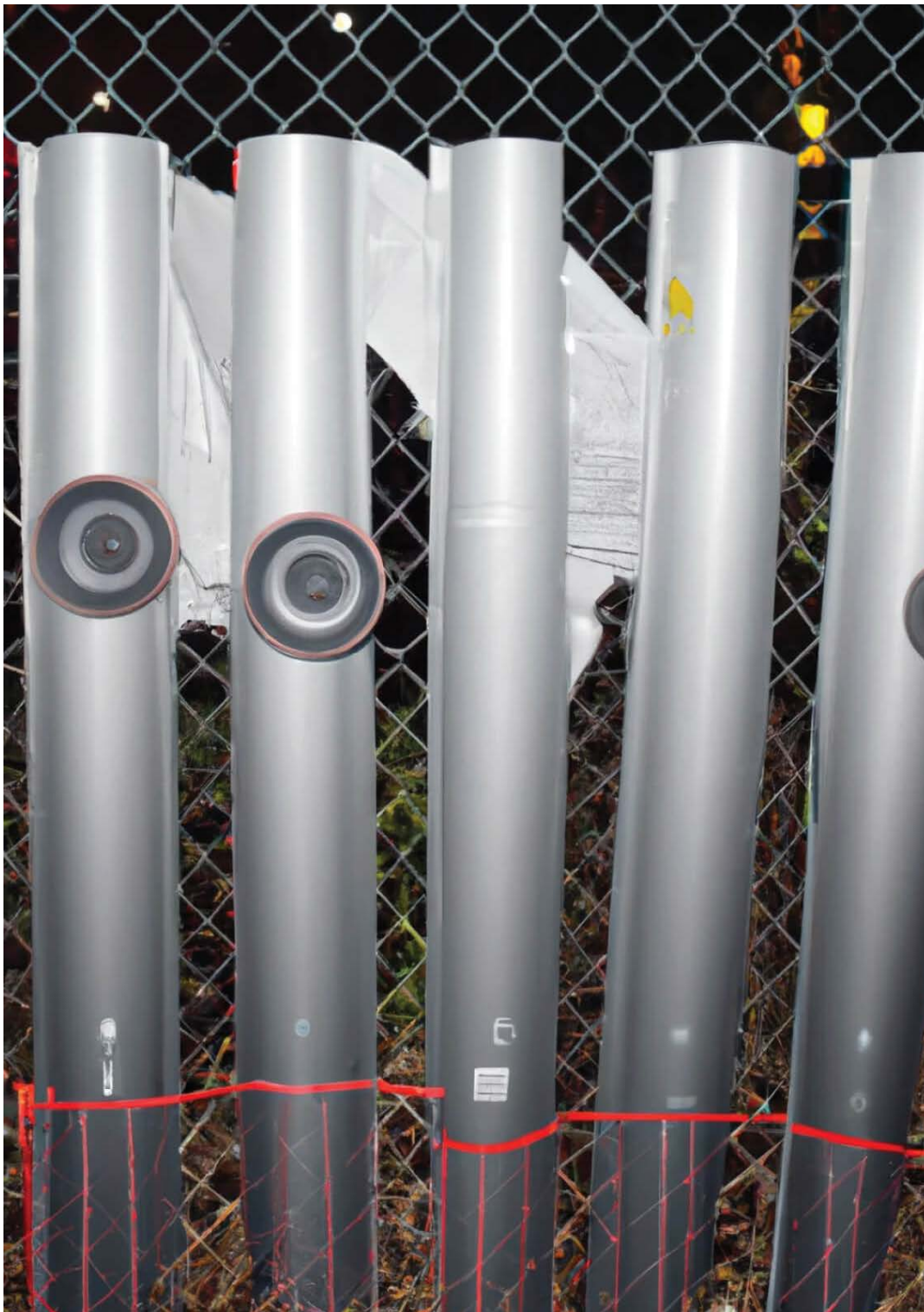
Giveaways / Site-Specific Sculpture (ed. of 70)
Silkscreen on Moosgummi, PLA Plastic, Warm Stiegl Beer

2 Verhältnisse // Conditions / Parallel Vienna 2018

Georgia Holz and Claudia Slanar / Stefan Bidner and Antje Prisker

3 Instead of printing the logos of sports teams or other stadium-compatible products, the "Prater Koozies" are adorned with announcements for initiation rites that have already taken place: a graduation ceremony, a bar-mitzvah, liberty toes, etc. The date of these events is always the same, April 27th 2018, the day the prohibition of alcohol at Praterstern was put into practice. Like the notorious "brown paper bags" in the US, the commemorative Koozies obscure what's inside of them and confuse the users' ideas on what's being denied or affirmed. They instead raise questions surrounding social agreements, individual freedom, and the effectiveness of prohibition.

An edition of 40 commemorative Koozies were given away throughout the course of Parallel Vienna. The 2018 venue (Lassallestrasse1), sat on the boundary line of the Praterstern alcohol ban; its frontal plaza being located just inside of the ban, while the building itself sits just beyond it.



(L - R)

Intervention Detail
Amplified Audio from Found Cassette,
Salvaged Subaru Car Parts (Speakers, Wire,
Dashboard, Various Electronics, etc.)

Intervention Detail

Land Motivational Cassette
Found in 'The Subaru Miracle'

Interior View
'The Subaru Miracle' Post Bear Attack

land motivational

2022 / Hygiene, Colorado USA / Synthesized

Speculative Sound Intervention

Found Cassette, Salvaged Subaru Car Parts (Speakers, Upholstery,
Wires, Hardware, etc.) / Text to Image Generations, Sound

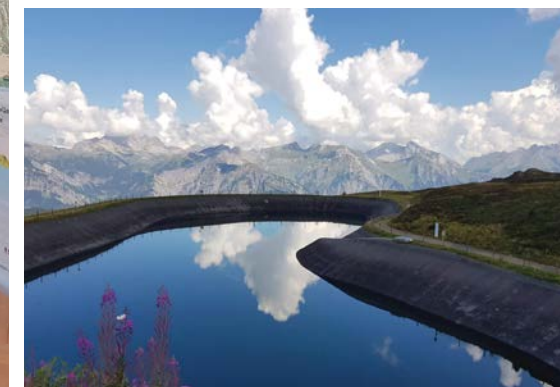
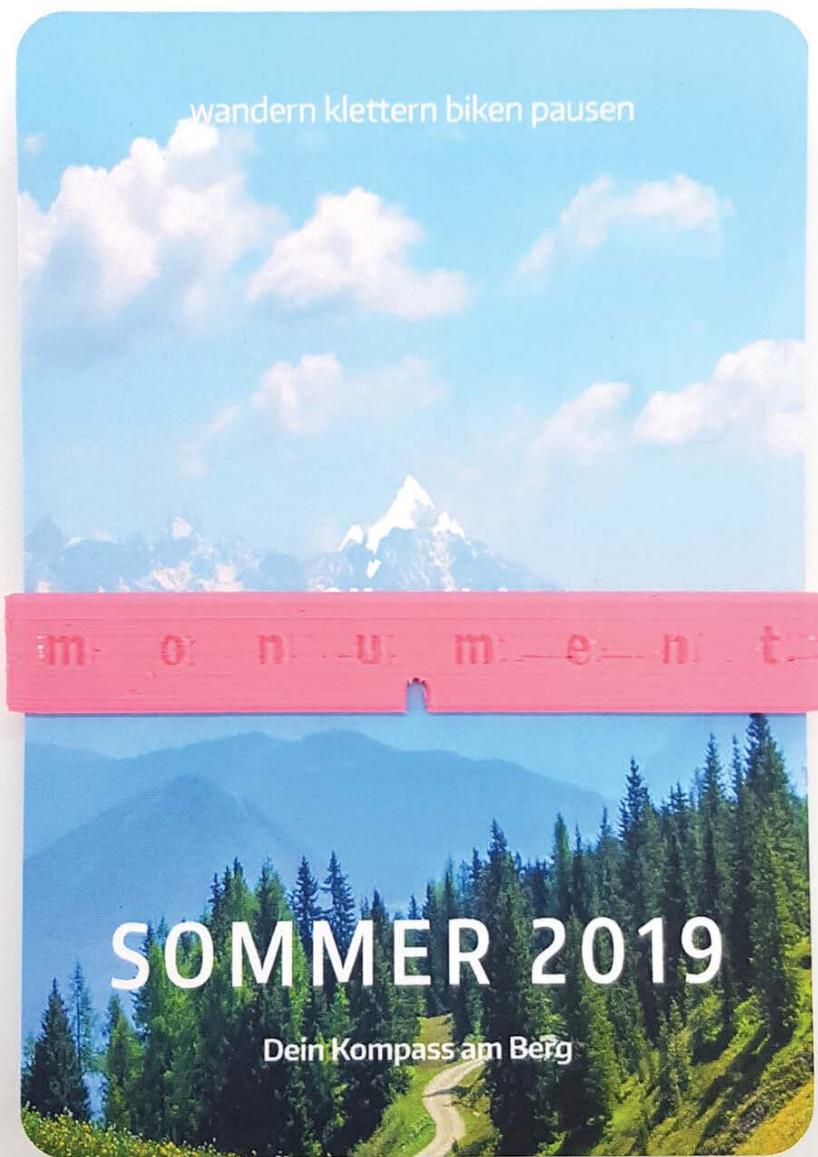
Last summer while imagining a visit to my cousin Shane in Territory, Colorado, I noticed that his twins had been obsessively drawing diagrams of bears driving cars. Recently, their town had been terrorized by an epidemic of bears breaking into cars and occasionally driving them short distances. After a small quest with the twins, we discovered that there was a recent break-in that was odd. A bear broke into a Subaru, ripped its interior apart, but didn't drive anywhere. The local police had a theory that it accidentally turned on the stereo, and the music from the tape scared it off. Miraculously, the cassette tape was still intact. Realizing this was my time to put some art to work, I asked if I could use it for an art project. My logic was that if sound art is a human repellent, then it could also be a bear repellent.

The next week, the twins and I then went to work salvaging the speakers and various parts of the destroyed car. They said that if the bear revisited the audio from the tape or some version of the 'Subaru Miracle', it would get scared and run off before it could attack another car. I suggested we make sculptures that act as a non-violent repellent, a sit-in by machines in search of an ecological conscience.

We then made a series of speaker experiments that lined the perimeter of where the bears were known to live and played clips from the 'Land Motivational' cassette on repeat.

—> LISTEN

<https://sethweiner.org/land-motivational>



(L - R)

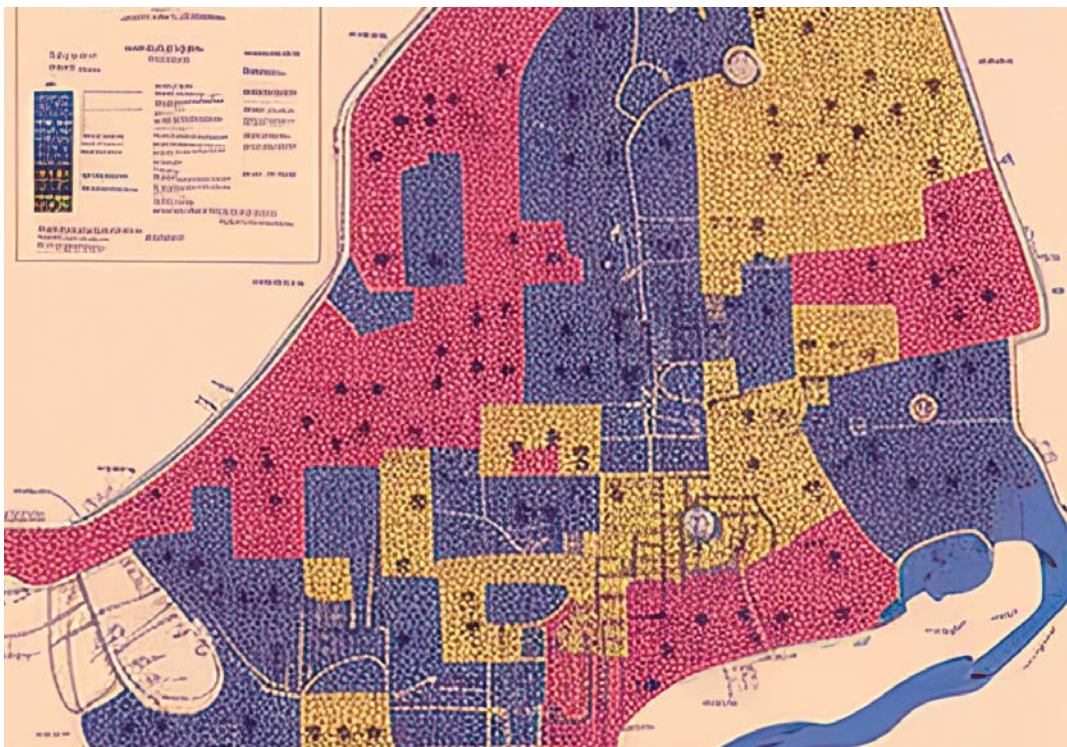
monuments to antiracism

- Installation Detail**
2019 Montafon Summer Activities Map
Künstlerhaus Palais Thurn & Taxis
- Installation Detail - Map Banner**
Künstlerhaus Palais Thurn & Taxis
- 2019 Montafon Summer Activities Map**
(Unfolded)
- Monument Lookout Point - Water Reservoir**
Silvretta Montafon, Vorarlberg

- 1 **2018 / Vorarlberg, AT / Silvretta Montafon**
Summer Activities Map Giveaways / Banner
Digital Print on Paper, Glue, PLA Plastic (ed. of 150) /
Print on Micro-Perforated PVC Plastic
- 2
- 3 **Silvrettatelier Montafon 2018 (Residency / Exhibition)**
curated by Roland Haas
- 4

In some ways maps are the most accessible way of visualizing a political imaginary by neatly ordering our bodies in relation to the lines they draw. It's no wonder that most images of war begin with a group of men hunched over this schematic, reordering territory in hopes of accumulating power, resources, or sublime panoramas. A map makes it possible to claim that I am here, but it's also an easy way to understand where you aren't.

For the 2019 Montafon Summer Activities Map (2019 Aktivkarte Sommer Montafon), a sequence of ten lookout points along the hiking paths of both the Hochjoch and Nova Mountain ranges have been designated as Monuments to Antiracism. Each vista orients the gaze toward moments where the scale of the landscape becomes monumental, even as the infrastructure remains visible. Through the simple act of renaming, land is transformed from matter into a political ground plane.



(L - R)

Intervention Detail - Street View
Southside Boundary
Tie-Dye Cloth, Zip Line, Cooperation /
Text to Image Generations, Photoshopped Dye

Sidewalk View
Northside

Tie-Dye Workshop
Sam, Sam, and Shannon

ISidewalk View
Eastside Post-Internet Hippies

1969 Redlining "Residential Security" Map
Anywhere, USA

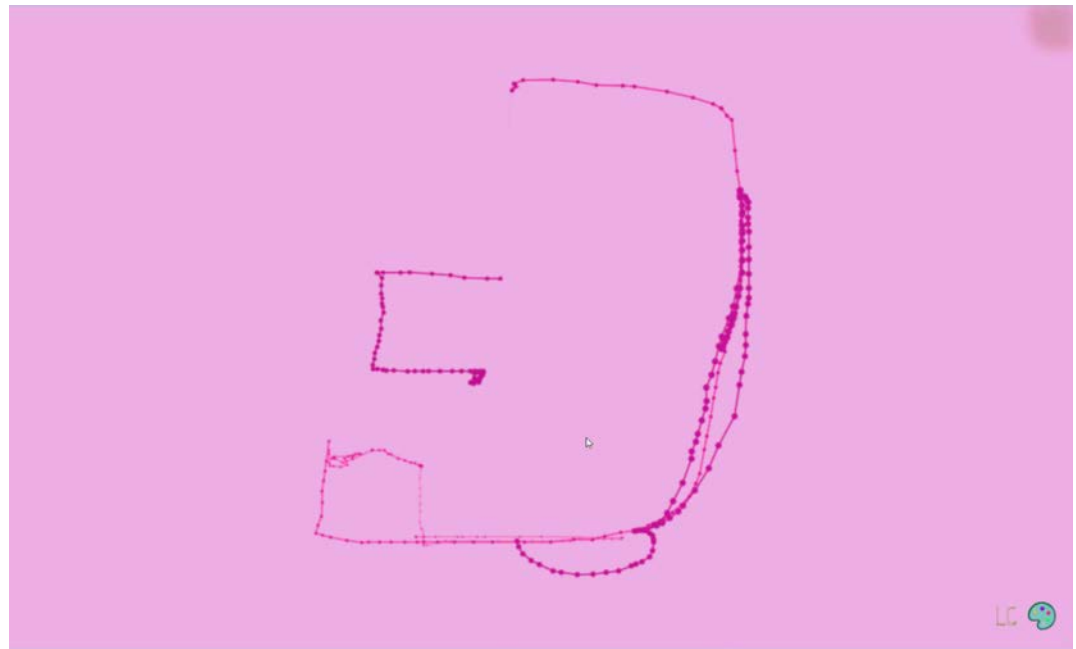
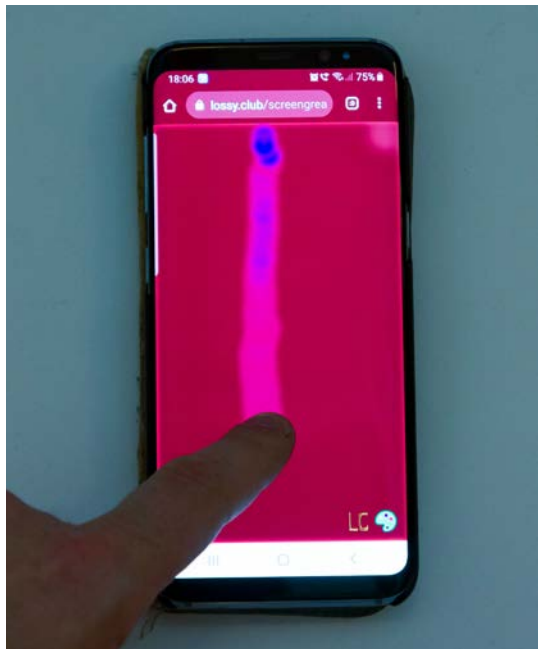
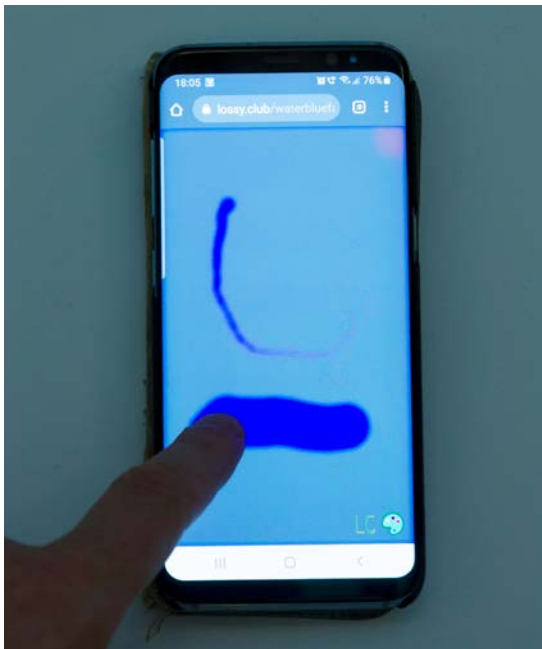
block party

2022 / Anywhere, USA / Synthesized

Speculative Intervention / Workshop
Tie-Dye Cloth, Zip Line, Cooperation / Text to Image Generations

This summer I imagined myself traveling to Anywhere, USA where the effects of redlining policies continue to divide its neighborhoods along racial and ethnic boundaries. Based on a redlining map from the late 1960s, I constructed a series of spatial interventions with tie-dye banners and held community tie-dye workshops. The banners were placed along the edges of the formerly segregated district, temporarily blocking the street and sidewalk.

Having its origins in real estate sales, "redlining" is a discriminatory practice in which services (financial and otherwise) are withheld from potential customers who reside in neighborhoods classified as "hazardous" to investment. Using theories about race and property value codified by economists, redlining practices further widened already large gaps of spatial, economic, and racial inequality.



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

(L - R)

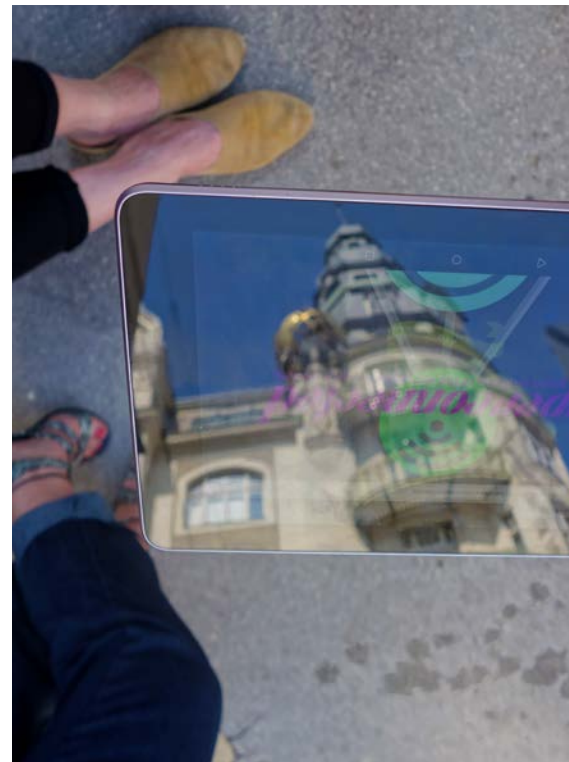
lossy.club

- | | | |
|---|---|---|
| Mobile View
waterblue.fav | 1 | 2020 / Online URL |
| Mobile View
screengrea.heat | 2 | Browser-Based Artwork
Dimensions Responsive |
| Magfelt (Detail)
Screen Capture | 3 | |
| Browser View - Menu (Detail)
Screen Capture | 4 | |

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.

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.

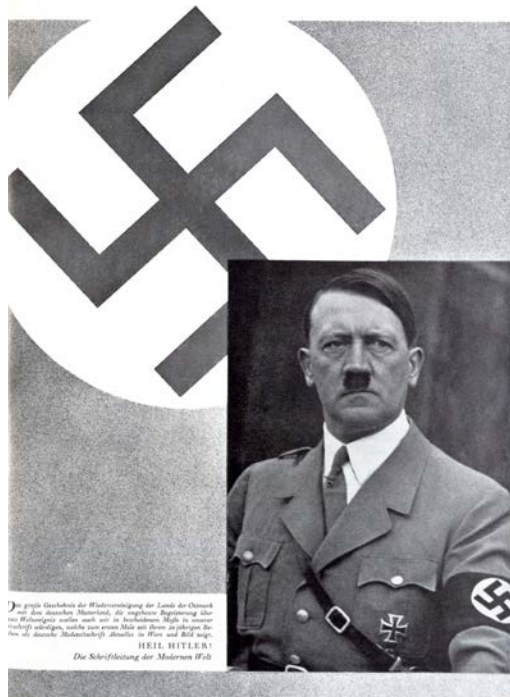


MODERNE WELT

No. 8 — ERSTES JAHRES-HEFT 1929 — BERLIN / WIEN / LEIPZIG — 400 Stk. 5.00 — Mark 1.00 — 82. 12. — 10. Jahrgang



MODERNE WELT



(L - R)

palais des beaux arts wien

Palais des Beaux Arts Publishing (Detail) 1
Sophie-Carolin Wagner, 2019
Set of 31 Sculptures, Edition of 02

Institutional Wireless Range - Router 2

Decommissioned PdBA Router / Antenna 3

Palais des Beaux Arts Building, 2018 4
Löwengasse 47a, Vienna 1030

Hyper Connected — The Whole Picture 5
Karin Ferrari, 2016

Die Moderne Welt (Cover) 6
Jahrgang 10 - Heft 08, 1929
Atelier Bachwitz

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

(*While Under Nazi Occupation)

1908 - 1938 / 2014 - present / Vienna, AT

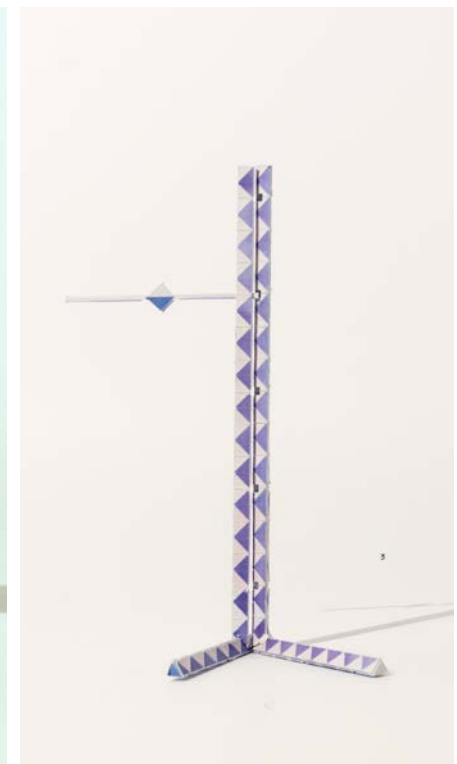
Artistic Director since 2018

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 Garnicinig. 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.

VISIT

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



(L - R)

vaporous evening dresses

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

Model 27-28, Var. 30

Model 15-16, Var. 06

Model 03, Var. 02

Model 27-28, Var. 01

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

1 2017 / Palais des Beaux Arts Wien / continent. Issue 7.1

Website Intervention, Essay, Artist Book

2 A sprawling artistic research project in the form of an online intervention, a written essay and a series of artist books,
3 Vaporous Evening Dresses grew from questions about how the rise and aftereffects of National Socialism are embedded in
4 the Palais des Beaux Arts Wien. Using a 1929 edition of *Chic Parisien* that was produced at the Palais, backgrounds from
5 fashion illustrations were translated into sculptural models made
6 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.



(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

2015 / Vienna, AT / MAK Museum

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, 575cm x 585cm x 278cm

Vienna Biennale 2015: Ideas for Change

24/7: The Human Condition

curated by Marlies Wirth

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

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

Installation Detail (Ribbon Aperture - Joshin) 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

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

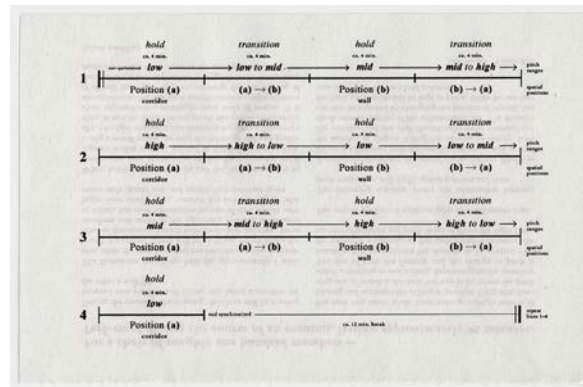
Interior View – Leftovers Archive 4
Drywall, Wood, Schultüte

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 (ed. of 200)

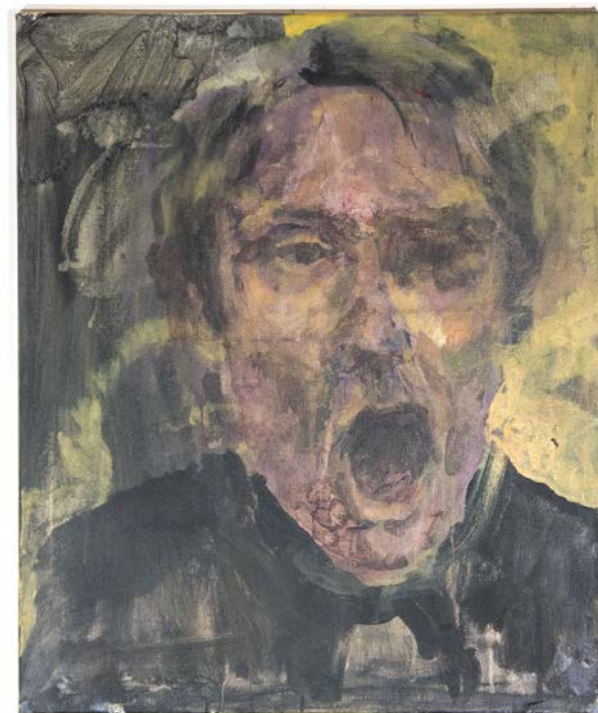
MAK Nite Labs
curated by Marlies Wirth

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

—> LISTEN

<https://sethweiner.org/choir-corridor>



(L - R) **lufs**

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

Pink Corner 2
24cm x 30cm

Feet 3
50cm x 60cm

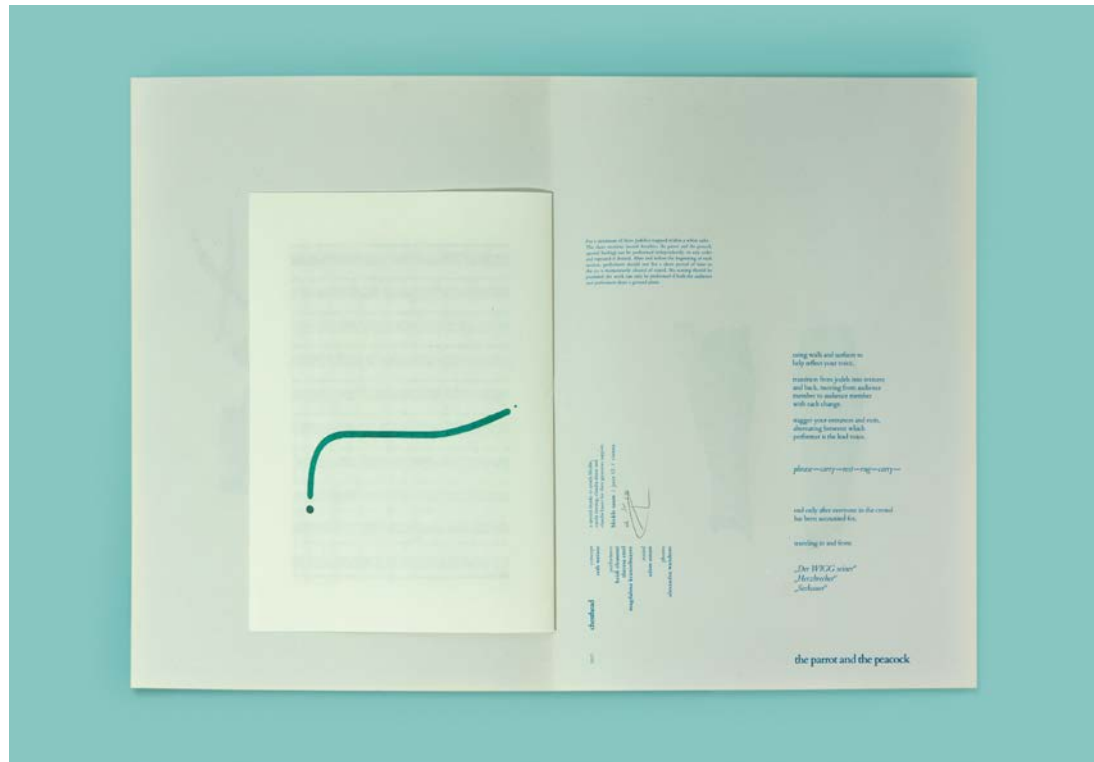
Coach A 4
50cm x 60cm

Partial Grid 5
ca. 20cm x 20cm each

Ongoing Painting Series
Acrylic on Canvas

LUFFS 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 LUFFS 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.



(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 / Blicke Raum

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

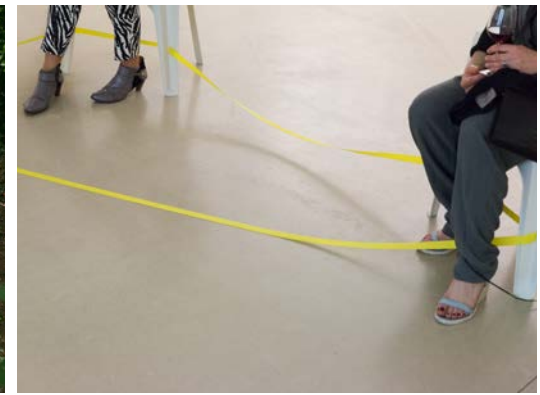
curated by Carola Dertnig and Claudia Slanar

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

—> LISTEN

<https://sethweiner.org/chesthead>



(L - R)

crisis as ideology

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

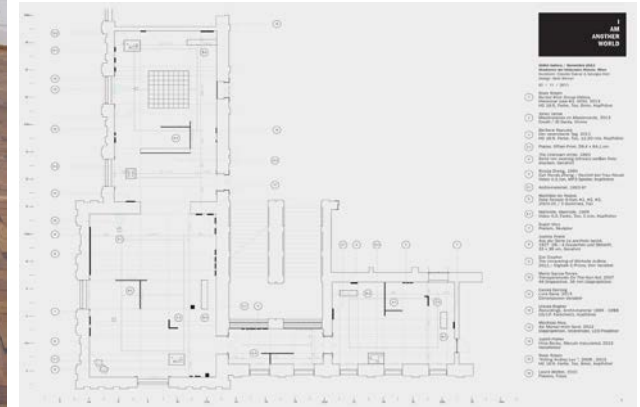
Installation View – 8 Reading List Prototypes 5
(Sugar Cookie Yellow Family)
Collection of MAK Works on Paper

Detail – 8 Reading List Prototypes 6
(Canal Blue)

2016 / Vienna, AT / Kunstraum Niederösterreich

Spatial Concept / Intervention
Monobloc Chairs, Polypropylene Webbing,
Reading List Prototypes / 450cm x 790cm x 300cm
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

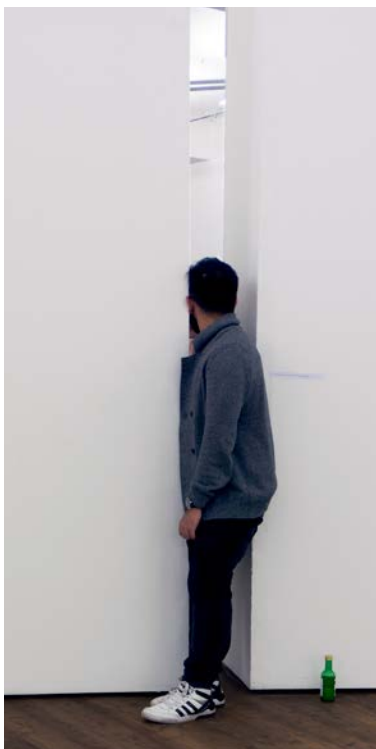
Leaner Distribution / Spatial Layout
Plan Drawing

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

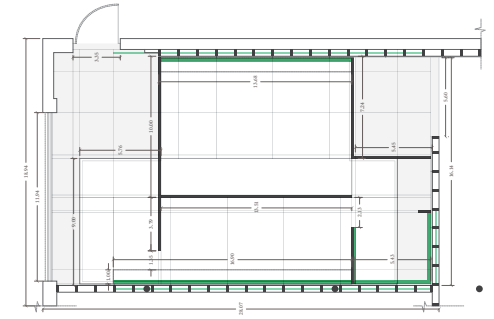
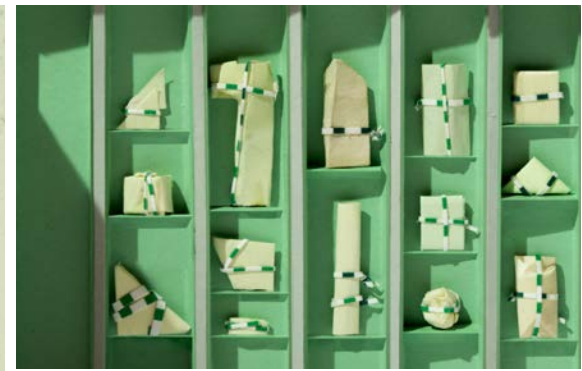
Storage Situation – Plan View 7
Cutout A4 Paper

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 Mahlknacht

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

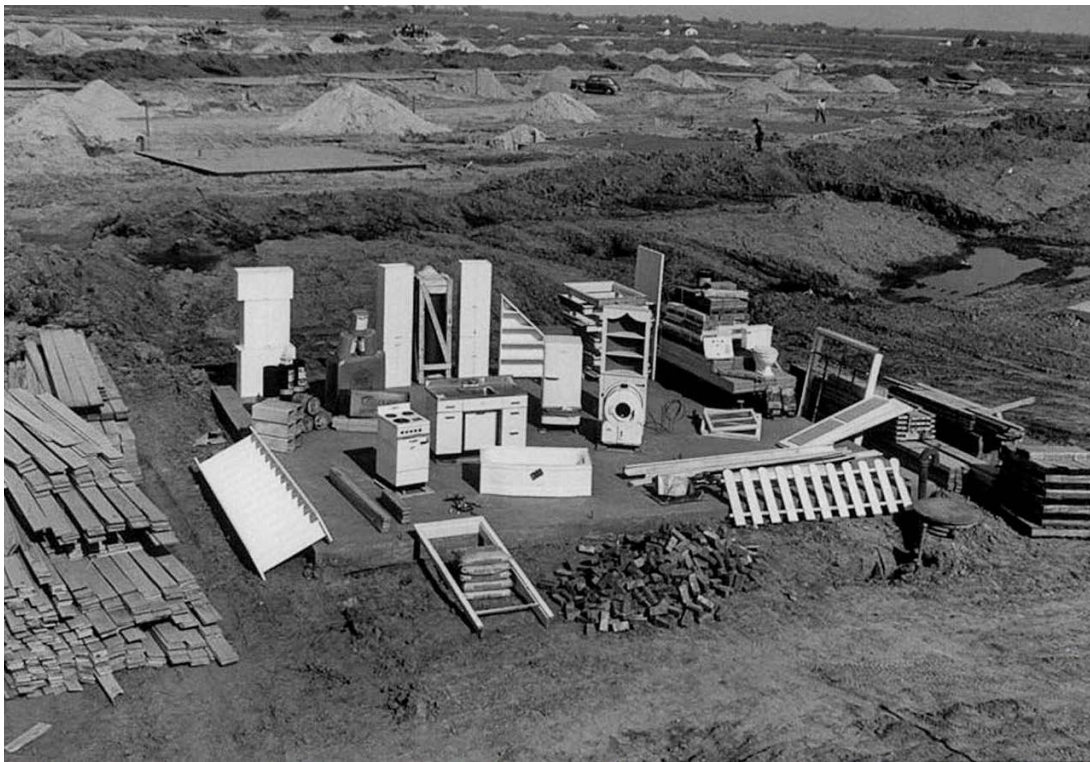
Paper Model, Photos

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 workshoped objects were thought of as the opposite: cultural artifacts that we're ashamed of, and don't want people to see in the future.



- 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 & Workshoped Objects
- HWMS Schematic Diagram 5
- Model View from Rollup Garage Door 6
Walls 1/2/3 -Unfolded, Lined & Braced



(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

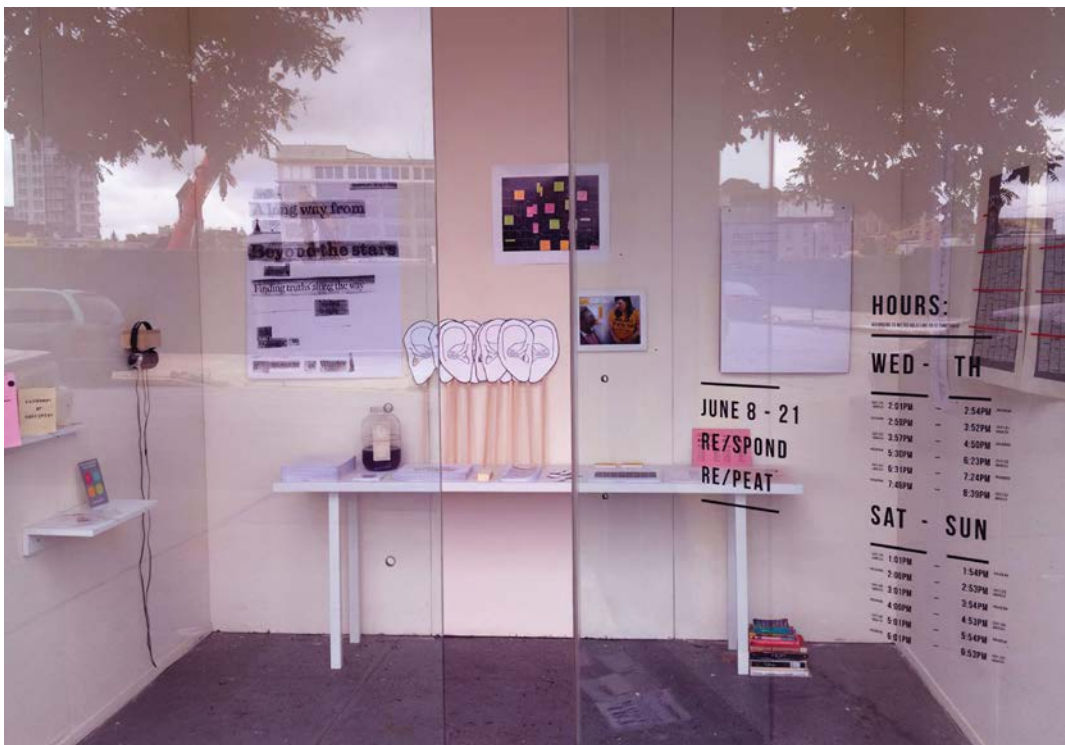
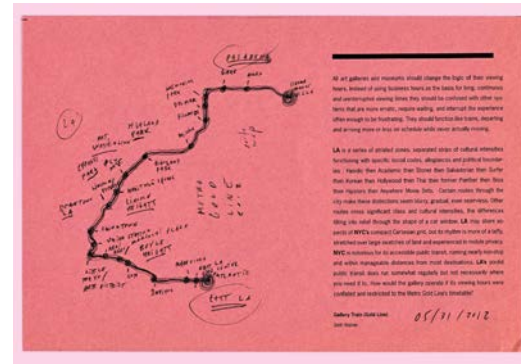
2012 / Los Angeles, CA / SIX & SIX Gallery

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 homes 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.



(L - R)

- 1 Gallery Hours Flyer - Front
Inkjet Print on Construction Paper
Edition of 20 / 15.25cm x 22.85cm
- 2 Waiting - Opening Hours
Gallery Hours Flyer - Back
Inkjet Print on Construction Paper
Edition of 20 / 15.25cm x 22.85cm
- 3 Imagined Note from Audra
Storefront Entrance - Gallery Hours
Vinyl Lettering on Glass Door / 70cm x 76cm
- 4

gallery train

2012 / Brooklyn NY / Soapbox Gallery

Exhibition Opening Hours / Giveaways
Vinyl Lettering on Glass Entrance Door, Inkjet Print on Construction Paper (ed. of 20), Patience, Cooperation

re/respond / re/peat
curated by Audra Wolowiec

All art galleries and museums should change the logic of their viewing hours. Instead of using business hours as the basis for long, uninterrupted viewing times they should be confused with other systems that are more erratic, require waiting, and interrupt the experience often enough to be frustrating. They should function like trains, departing and arriving more or less on schedule while never actually moving.

LA is a series of striated zones, separated strips of cultural intensities functioning with specific social codes, allegiances, and political boundaries. LA may share aspects of NYC's compact Cartesian grid, but its rhythm is more of a taffy, stretched over large swatches of land and experienced privately. NYC is notorious for its accessible public transit while LA is known for its rare, if at all public transit.

For the duration of the re/respond / re/peat show I asked that the train schedule from the newly opened Los Angeles Metro's Gold Line be used as the exhibition's opening and closing hours.

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Seth Weiner

Bio

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. In 2008, Weiner began the music project of Sadie Siegel, using his great-grandmother's name to collaborate with himself and explore sound as an extension of touch, expression of space, and way to create impossible places.

Weiner has worked process-based and collaboratively with Untitled Collective (co-founded in Los Angeles, 2010-2012), Gruppe Uno Wien, and from 2012-2018 served alongside of Gerhard Schultz as the Co-Artistic Director of Berlin-based Care Of Editions, a conceptual business model in the form of a record label.

Since 2018, Weiner has been the Artistic Director of Palais des Beaux Arts Wien, a nonprofit museum-like entity that serves as a mobile place of remembrance and projection for what was lost during National Socialism. During his time as director, Weiner has focused on commissioning artworks that deal with the history of Atelier Bachwitz, a Jewish-owned publishing house that was once located at the Palais des Beaux Arts building in Vienna before it was Aryanized. Being Jewish, Weiner's work on the Palais functions as an ongoing act of reclamation and a way to explore what that identity means in contemporary Austria.

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 Strategic Communications and Center for Liberal Arts departments at Webster University Vienna as well as in the Space and Design Strategies department at the University of Art and Design in Linz, Austria.

He studied architecture at SCI-Arc in Los Angeles (2010), sound at the Center for the Creation of Music Iannis Xenakis in Paris (2006), and drawing and painting at the University of Michigan, Ann Arbor (2005). In 2020, he 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), Kuenstlerhaus Bregenz, and the private collections of Deborah DiCapua, Sergio Bromberg, Adam Peña, and Volker Straebel.

Weiner's work has been exhibited at the MAK Museum Vienna, Pacific Standard Time Performance Festival Los Angeles, Wien Museum - MUSA, 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, Gallery Elisabeth & Klaus Thoman, VBKÖ, and The Luminary in St. Louis among others.