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.

On November 29th we got a message with a large batch of images from the Lungitz train station. Most looked like you’d expect, empty spaces filled with traces of the past here and there. In one image though, there were about twenty to thirty bags pushed into the corner of a small room. The message mentioned how these bags were filled with leftovers from excavations of the train tracks. During renovations back in 2018, a layer of ash was dug up, and everyone was afraid it was from the neighboring concentration camps.

Using the train station in Lungitz as a central point, the project started by looking for a clear gesture. An image or frame that would open up questions about how violence and trauma are both hidden and given away in the immediate setting of the Lungitz Bahnhof / Gusen III Concentration Camp. We asked if we could silence the building by covering all of the windows except for a single view to where the prison yard had been. We also asked a group of artists to join us in making objects and experiences to give away and local experts on the Holocaust to hold tours, to collectively explore how multiple directions of time and identity can come into contact with residents and travelers.
Earlier this year I began a site-specific sound residency at Bildraum 01 in the 1st district of Vienna. Set amidst a row of jewelry stores, high end clothing stores, and secondary market print shops, the small storefront gallery sits patiently on Strauchgasse watching as things change. From 1971-74 Vanilla was here. There are no markings, and little of the experimental attitude from the artist-run space is left on site, save for a book published in the late 1990s by its owner Christiane Dertnig. In February, I started collecting and working on sound there. In July, I had an exhibition there. In August, my 9-year-old threw a dance party there. In September, a new show opened there; clearing out any visible or audible traces from the short history we just constructed.

Vanilla is narrated as being inclusive, experimental, austere, glamorous, multi-generational, wild, and safe all at the same time. The images left behind are fantastic. There's not many pictures of its interior though, mostly they're focused on the people, its community, and the realities they produced. The soundtrack for Vanilla Was Here is asynchronous, over three hours long, and behaves very differently depending on the view.
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.

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 )

Installation View (Entrance/Exit)  
Photo - Antoine Trillon
Grazer Mühlgang Canal  
Photo - Antoine Trillon
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
2 Amplified Sound (6 Channels), Turbine Generated Electricity
3 Oeverwerk  
curated by Antoine Trillon
4 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).

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

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![Image of paper speakers](https://sethweiner.org/paper-songs)

**paper songs**

2022 / Youngstown, Ohio USA / Synthesized

Speculative Sound Residency / Album

1. **Solar Speaker Mishap**
   - Paper, Photovoltaics, Amplifier, Audio

2. **Lunch Break Performance**
   - Dwayne Mos

3. **Installation View - File Cabinet Array**
   - Photovoltaic Paper, Dyed Laminate, Amplifiers, Audio

4. **Installation View - Loading Dock**
   - Photovoltaic Paper, Foam, Paint, Amplifiers, Microphone, Audio

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https://sethweiner.org/paper-songs

LISTEN
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.
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.

Since 2014, a practice of putting artists in collaboration with history through commissions emerged at the Palais when it was re-initiated by Bernhard Garnicnig. 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 and become a mobile site of remembrance focused on the past, present, and future alike.
As part of the yearly commissioning program of the Palais des Beaux-Arts Wien, 2022’s *Modern Lullabies & Reclaimed Voices* focused on the artistic re-appropriation of the building and narratives sited at Löwengasse 47a. The five works spanned a range of approaches, using its history of publishing, branding, and the site and its surrounding characters to explore gaps in the historiography of the Palais.

Hannah Marynissen’s essay “The Changing Face of Moderne Welt” focused a feminist lens upon how Aryanization affected both the female photographers being commissioned and the representation of models in *Moderne Welt* (a publication produced by Atelier Bachwitz at the Palais des Beaux Arts from 1918-1939). Antoine Turillon registered the Atelier Bachwitz brand name for ten years as a “Monument (Not Out of Metal)” in a tangible step in reviving, owning, and reattaching fragments from the building’s past to its present and future identity. In “Geschichten (Filady)” Rafal Morusiewicz built a groovy and poetic soundtrack from (mostly) nonheteronormative stories of migration between Poland and Austria in the 1950s-1980s. With “M’THEYDY” nathan c’ha reimagined illustrations from Atelier Bachwitz’s *Chic Parisien* look-books (1898-1939) by seeking out personhood where there wasn’t necessarily any intended. And in “A Very Bad Time to Be Alive” Chris Dake-Outhet trained a vocal model from “stand-up tragedy” recordings to bring Brother Theodore back from the grave to yell at us about humanity.
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.
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.
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.
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.
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.
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.

https://sethweiner.org/so-only-the-shadows-are-left-described
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.
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.

supertitel sowieso (inhalt egal as always)

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

https://sethweiner.org/supertitel-sowieso
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 for which play yet.
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

[Rehearsal, Mouth Breathers](https://sethweiner.org/chesthead)
[Performance, The Parrot and the Peacock](https://sethweiner.org/chesthead)
[Score – Spectral Herding (Cover)](https://sethweiner.org/chesthead)
[Score – Spectral Herding (Spread)](https://sethweiner.org/chesthead)
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

**choir corridor**

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

https://sethweiner.org/choir-corridor

LISTEN ROAMING ARCHITECTURAL OBJECTS (booklet / score)
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.
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.
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.
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 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.

column interludes

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 Mahlknecht

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 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.
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 expansive 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-acting an interplay 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 kitchen and other sites of domestic labor. Beecher’s Cottage the kitchen acts as the primary module.

Although many early suburban tract homes from the post-war housing boom (1945 – 1960) are relatively similar to Beecher’s Cottage design, their interior logic and design philosophy address domestic labor through the architectural standards, such configuration 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-acting an interplay of everyday space.

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.
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/spond / 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.
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. 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 a 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 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 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 visiting faculty member in the Culture, Politics, and Society program at Central European University (CEU), 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 (raum&designstrategien) at the University of Art and Design in Linz, Austria.

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 Centre for the Creation of Music Iannis Xenakis in Paris (2006). In 2023 Weiner was a Walker Cultural Leader in Arts and Culture at the Marilyn I. Walker School of Fine & Performing Arts at Brock University in Canada and received the Teacher of the Year Award by the Student Government Association at Webster University Vienna. In 2020, Weiner received a Vienna State Scholarship for Fine Arts (Staatsstipendium Bildende Kunst) and has work in the paper collection of the MAK Museum Vienna (MAK), MUSA-Art Collection of the City of Vienna (with Palais des Beaux Arts Wien), Kuenstlerhaus Bregenz, among other private collections.