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**Seth Weiner** | **Work Samples**

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.

Floorplan / Invite List – Vanilla Does the Boogie
DJ Caesar Salad (Manês Weiner-Slanar)
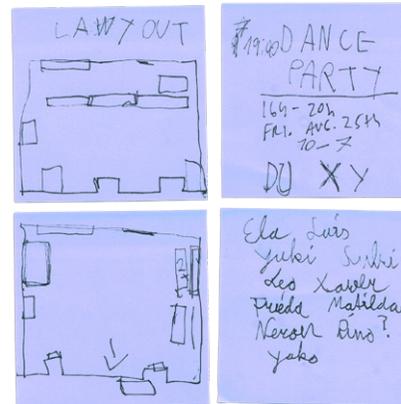
Raum lässt uns zweifeln. An etwas, das wir ständig zu markieren versuchen. Er entgleitet uns mit der Zeit, zerrinnt uns zwischen den Fingern, gerade wenn wir meinen, ihn endlich benennen zu können. Wir färben ihn ein, überziehen ihn mit Linien, handeln mit seinen Daten. Wir verschmutzen ihn, verborgen ihn und spekulieren über seine Zukunft. Wir verwandeln Raum in Territorium, indem wir uns darin einpflanzen und absichtsvoll einschreiben.

the hit house

2025 / Braunau am Inn, AT / FdR

Site-Specific Installation / Streaming Website
"Marble Slab & Windowpane with Duck"
curated by Antoine Turillon

(FdR) Festival der Regionen 2025 – Upper Austria

Imagined as a radio station operating from the room where Adolf Hitler was born, The Hit House focuses on the ecstasy of yesterday. Transmitting short, aggressively optimistic musical bursts from morning until evening, the station covers architectural proposals, attempts to analyze the microclimate of Hitler's birth room, and provides a space for local advertisement. Part sound sculpture, part broadcast, The Hit House asks whether buildings, artifacts, and songs can really answer the questions we keep throwing at the past, and if our hunger to be right risks stopping culture in its beautifully ambiguous tracks.

While we run backward, sideways, and sometimes in sync with yesterday, The Hit House wonders if we've forgotten about ourselves today. No need to mistake the past with fate, just tune into Salzburger Vorstadt no. 15!

Because nobody boogies with the past like The Hit House.

LISTEN

one flushed cheek

2025 / Vienna, AT / 8B®1

Site-Specific Exhibition / Double-Sided Album / Videos
Amplified Sound (6 Channels), Projection, Seating Elements
In collaboration with Maggessi/Morusiewicz

Flushed cheeks usually come in pairs. Your cheeks sync up and fill with pigment, providing non-verbal cues that your body temperature has spiked: nerves, embarrassment, heat, arousal. Their flush blows your social cover and broadcasts that what you want is near enough to touch but too far away to hold. When only one cheek flushes, this could be the result of a slap, self-administered or coming from someone who momentarily lost their cool. Or it is not at all about your body, but about the eyes of a beholder, a form of myopic vision, or shortness of sight that allows for only one cheek to be seen at a time. It may be just an anomaly, like a body without organs, a film without images, or a song that erases words. Anti-climaxes that come exactly when they're supposed to, as if according to a grid that could unravel at any moment.

One Flushed Cheek is a collection of songs and videos from Sadie Siegel & Seth Weiner and Maggessi/Morusiewicz. Having never properly participated in a band, the four decided to collect their desire for sculpture, songs, and affect-specific situations into a malleable format. The resulting conversations were translated into an inhabitable album and broken into two rooms. One for the A-Sides of the album with a projection of the music videos with headphones, and one for the B-Sides with a 6-channel sound installation.

before it gets better

2024 / Volkskundemuseum Wien / Vienna, AT

Spatial Concept / Display Structures
curated by Herbert Justnik

Sculptural Solutions
Flo Karl Berger, Anna Weberberger

Graphic Design
Matthias Klos

Design and Build
Dominic Röhl, Till Schmidt,
Paul Stöttinger

Open Spaces Participants
Crip Magazine, Decolonizing in Vienna!,
Fremde werden Freunde, Gewächshaus,
Hint Wien, Hof der Kulturen,
Kids of the Diaspora, kültüř gemma!,
Mai Ling, Museum der Migration,
Neuer Wiener Diwan, oca:, Viena Chilena

In 2024 while beginning renovations, the Volkskundemuseum launched *Open Spaces & Galleries*, a temporary project focused on flexibility, openness, and sustainability. On the ground floor, the former permanent exhibition rooms were transformed into shared spaces for activist groups, artists, collectives, and urban initiatives. The idea was to create a place for thinking, working, and coming together—less about static displays and more about dialogue, experimentation, and exchange.

Rather than building from scratch, we worked almost entirely with materials already in the museum. This reflected both the architecture of the historic palace and its layered exhibition history. Selected parts of the former displays were disassembled and repurposed into a kind of "modular menu" of objects—elements that could be combined, reconfigured, and adapted as needed. Some structures were left in place and lightly reworked—pedestals became benches, stages, shelves, or seating, depending on the needs of each group. A yellow info belt wrapped from the exterior into the interior, serving as an intuitive wayfinding tool. Continuously updated and overwritten by museum staff and participants, it functioned as a message board and marquee for events, initiatives, and didactics.

unpacking stories

2024 / Vienna, AT / (KEX) Kunsthalle Exnergasse

Spatial Intervention / Performance
In collaboration with Georgia Holz

Täterätää!
Curated by Klaus Schafler, Christina Nägele, and Elisa Bergmann

Over the course of 35 years, Kunsthalle Exnergasse gradually became a repository of the forgotten, the left-behind, and the occasional gift. As exhibitions came and went, materials, artworks, and curious objects began to accumulate in the margins, forming an accidental, undocumented archive. This growing collection, uncurated and largely untouched, held traces of the institution's evolving identity, and of the many hands, minds, and moments that had passed through its space. The items bore witness to changing times, fleeting projects, quiet acts of care, and resistance. What kinds of narratives emerge when these fragments are viewed not as remnants, but as propositions? Who left them behind, what intentions and memories remain folded into their surfaces?

In response, curator Georgia Holz and I developed a speculative, spatial narrative around the collection, not to organize it in the traditional sense, but to listen to what it might be trying to say. In a shared act of unpacking, we opened the boxes together with the public and indexed their contents. Fragile but insistent stories began to surface, scattered fragments of meaning rose briefly into view then were packed away again and stored in the margins.
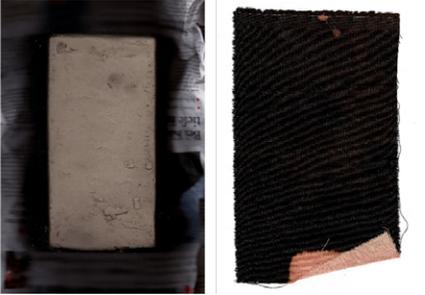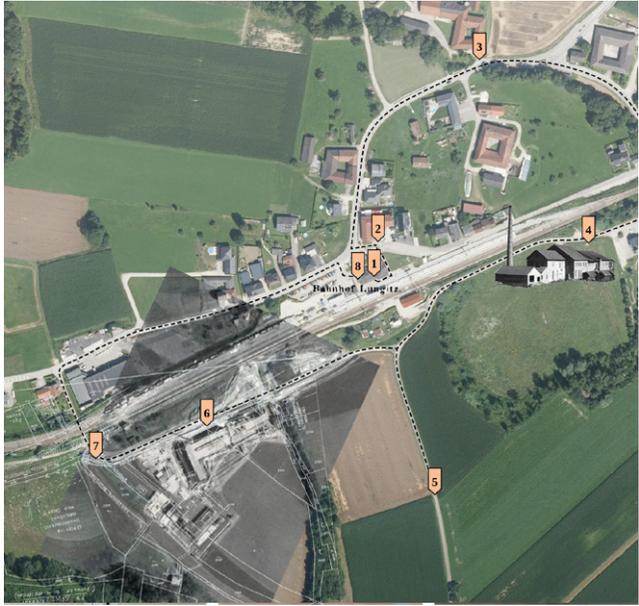
giveaways / hideaways

**2023 / Lungitz Bahnhof – Gusen III
Concentration Camp / Lungitz, AT**

**Site-Specific Public Artwork / Tours, Train Station
Intervention, Installations of Giveaways, Printed Matter, etc.**
Organized in collaboration with Antoine Turillon

(FdR) Festival der Regionen 2023 – Upper Austria

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.

https://sethweiner.org/giveaways-hideaways

vanilla was here

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, austear, 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.

(L - R)

Various Listening Session Details 1
Carola, Markus, Saifali, Lea, Carola Carola, Georg &, Celeste, Crit Class, Tomiris, AI Interior of Vanilla, Crowd Work, Edgar & Marie, Ramesh, Ricarda, DJ Caesar Salad, Claus, Anatol, Rafi & Gui, Tourists, Salad Jump, Simone, ?, Luis, Edgar, MC Kathi on the mic

Midday Solar Collection 2
Strauchgasse 2, Wien 1010

Crit Class / Vanilla Session 3
Space & Design Strategies Linz

Installation View – Vanilla Was Here 4
Photo – Eva Kelety © Bildrecht

⟶ LINER NOTES
(interview w Carola Dertnig)

⟶ LISTEN

https://sethweiner.org/vanilla-was-here

shopping chant

2020 / Graz, AT / Rösselmühle

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

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.

$\longrightarrow$ LISTEN
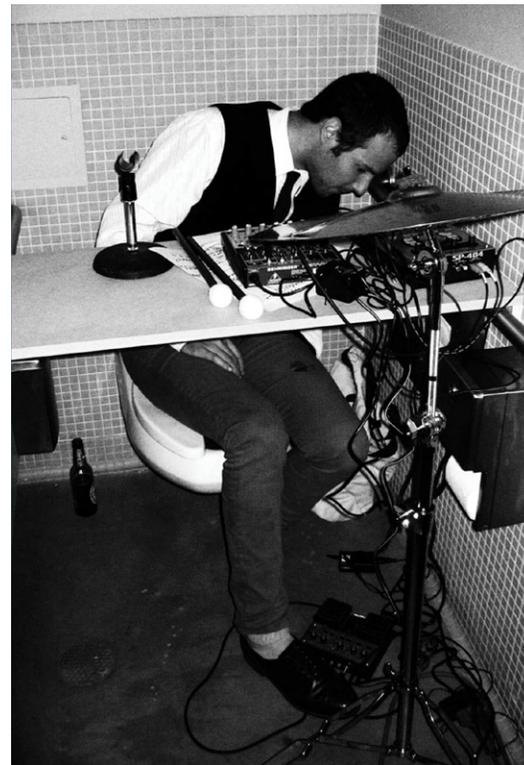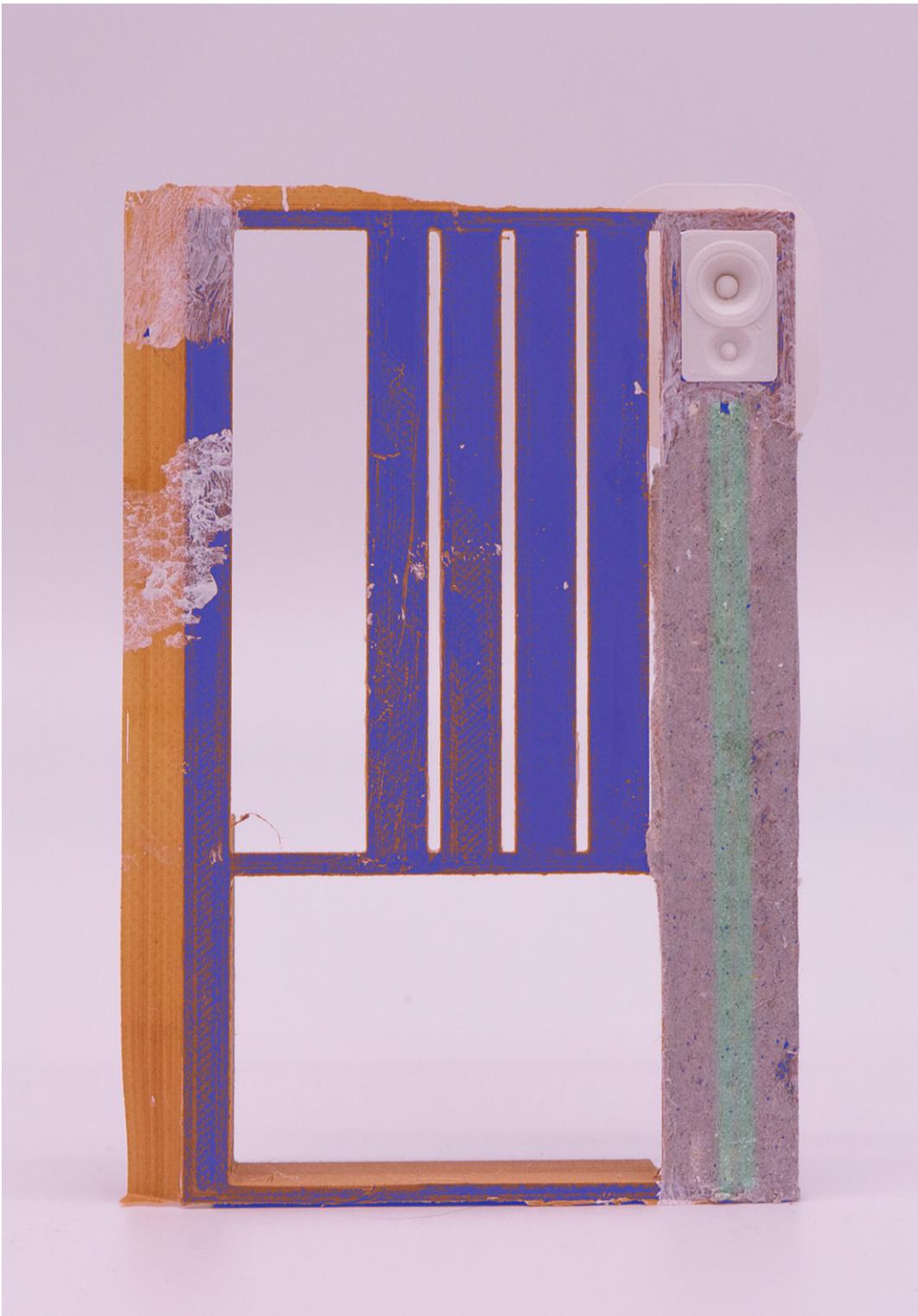
https://sethweiner.org/shopping-chant

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.

⟶ LISTEN
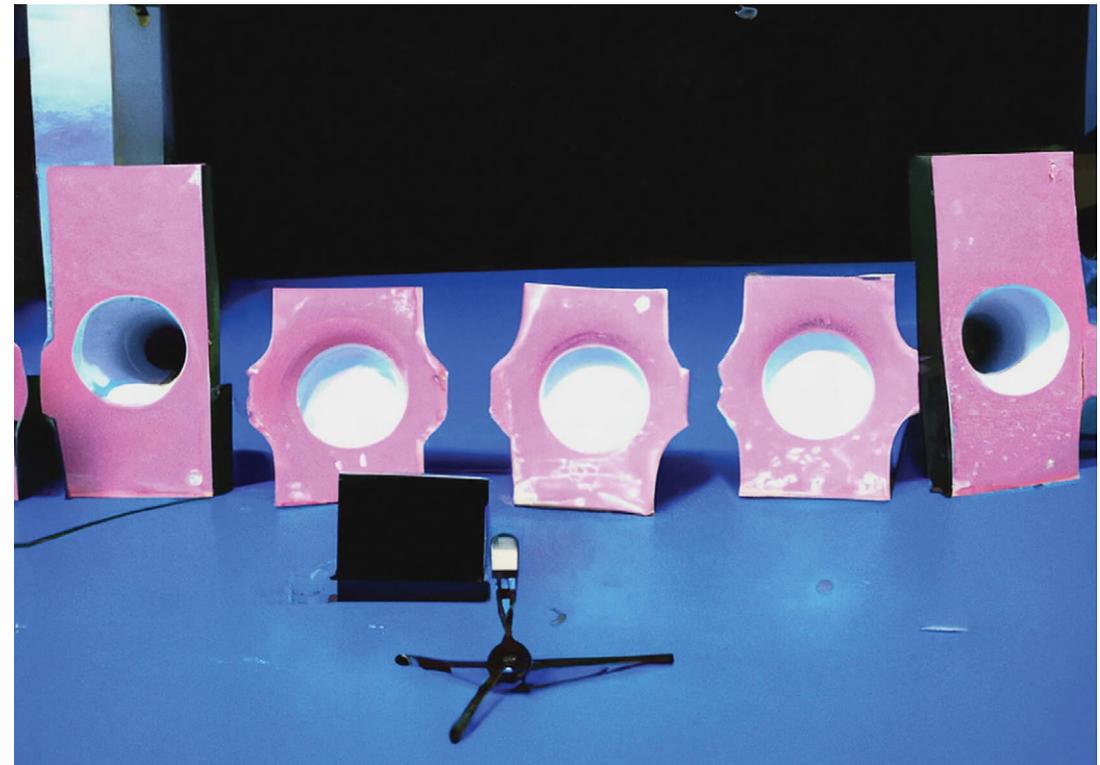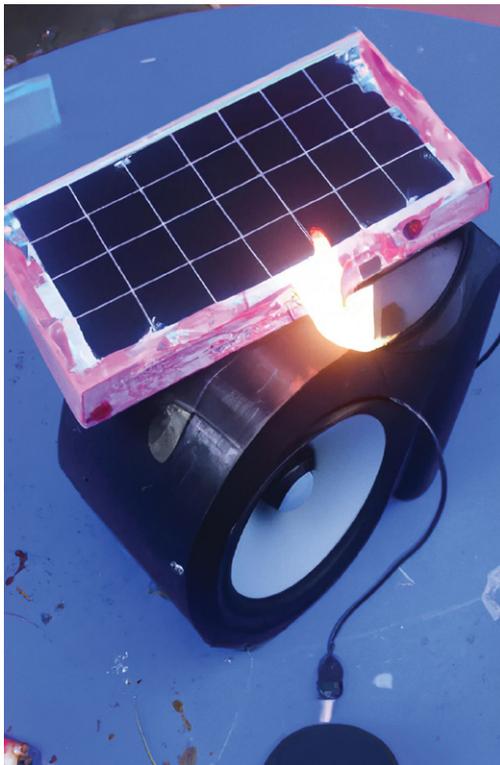
paper songs

2022 / Youngstown, Ohio USA? / Synthesized

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

SUN SUN Paper Residency

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.

⇝ LISTEN
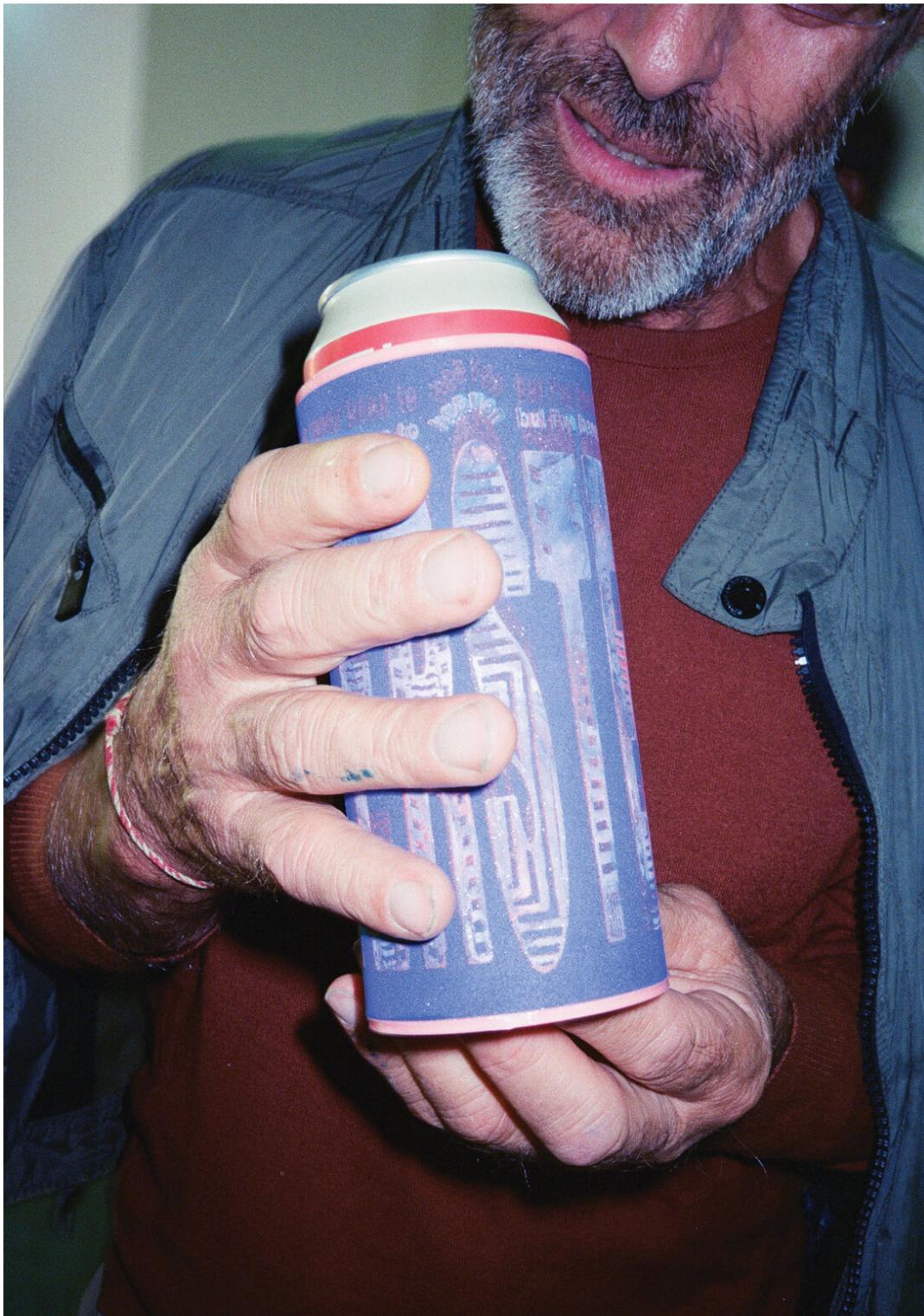
https://sethweiner.org/paper-songs
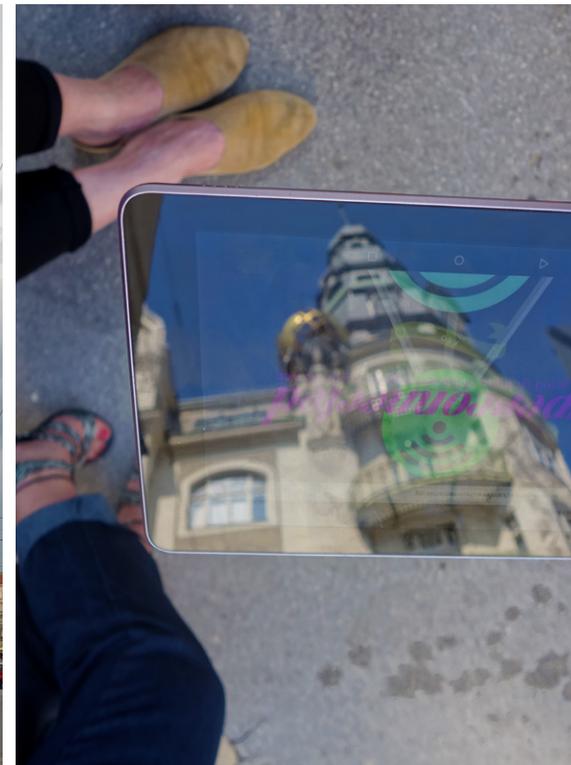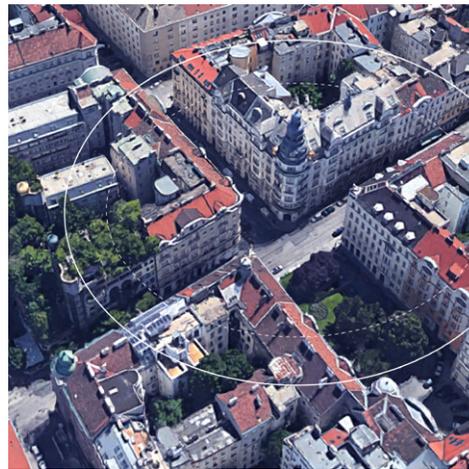
prater koozies

2018 / Fluc / Parallel Art Fair / Vienna, AT

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

Verhältnisse // Conditions / Parallel Vienna 2018
Georgia Holz & Claudia Slanar / Stefan Bidner & Antje Prisker

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.

MODERNE WELT

palais des beaux arts wien

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.

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.

⤳ VISIT

https://www.palaisdesbeauxarts.at/
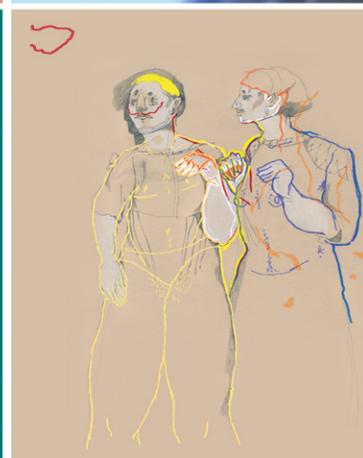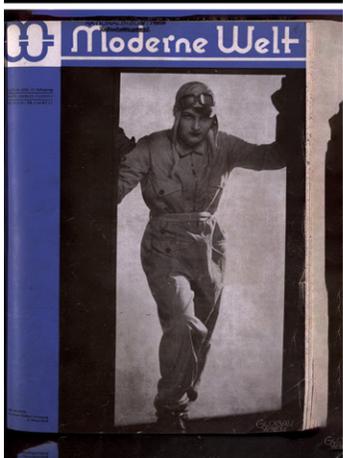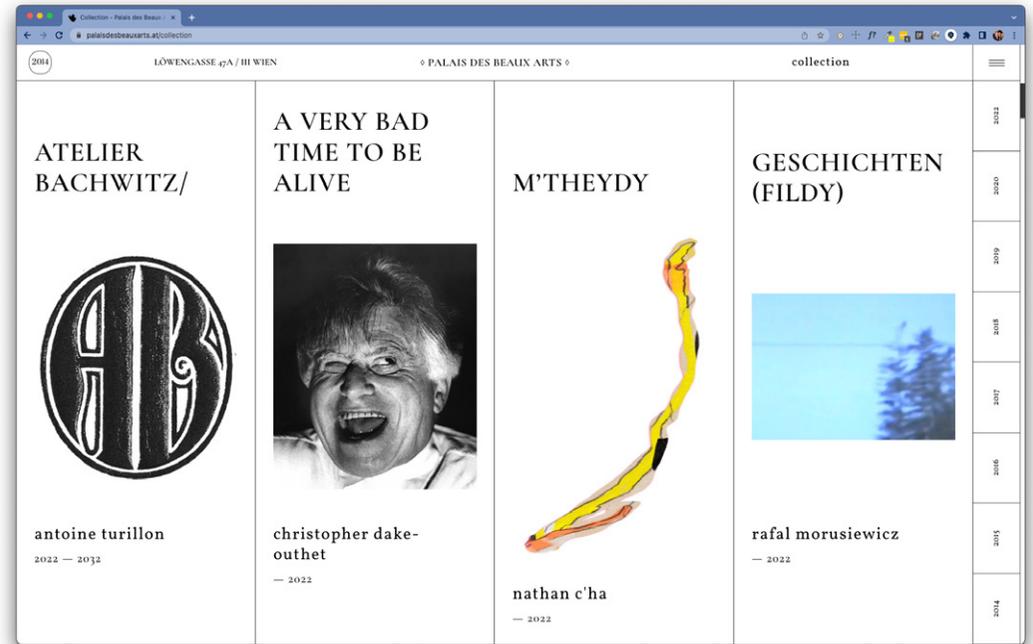
palais des beaux arts wien (2022 commissions)

**2022 / Palais des Beaux Arts Wien / Vienna, AT**

Modern Lullabies and Reclaimed Voices
Artistic Direction / Curation

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 (fildy)" 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.

——————> VISIT
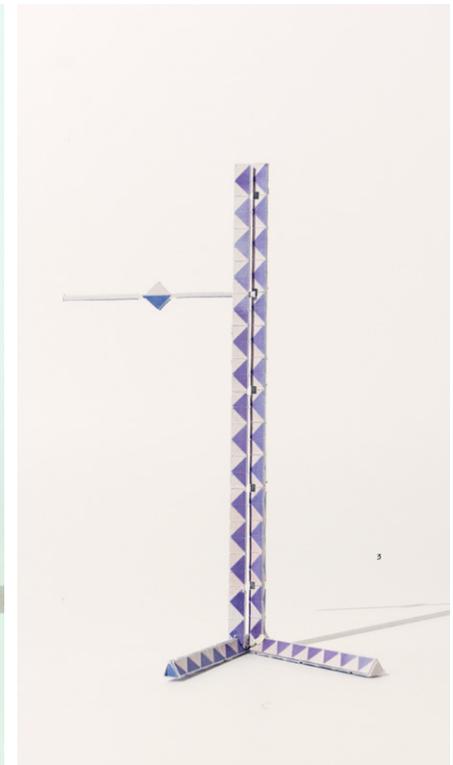
https://www.palaisdesbeauxarts.at/collection

vaporous evening dresses

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

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.
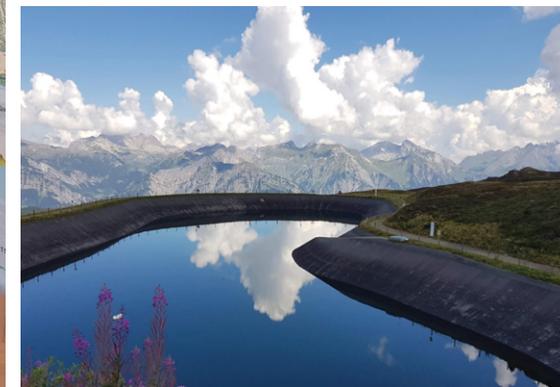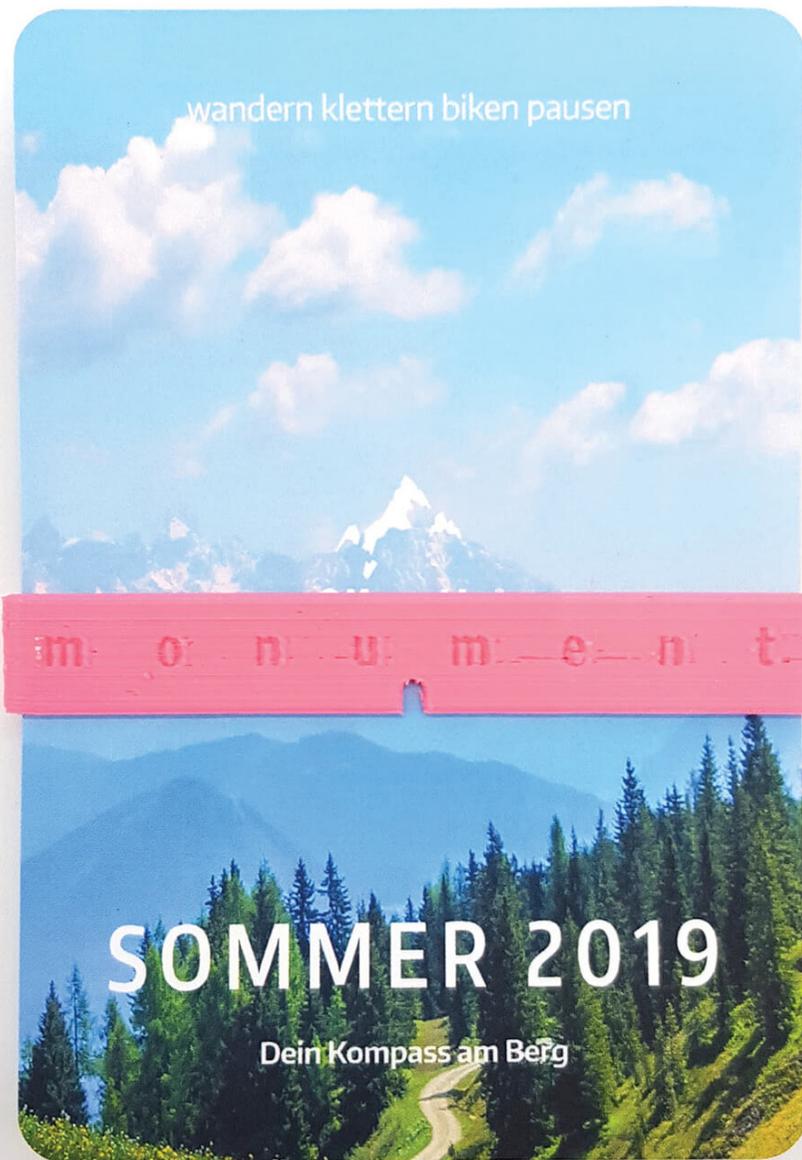
⟶ ESSAY

https://sethweiner.org/vaporous-evening-dresses

monuments to antiracism

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

Silvrettatelier Montafon 2018 (Residency / Exhibition)
curated by Roland Haas

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.

block party

2022 / Anywhere, USA / Synthesized
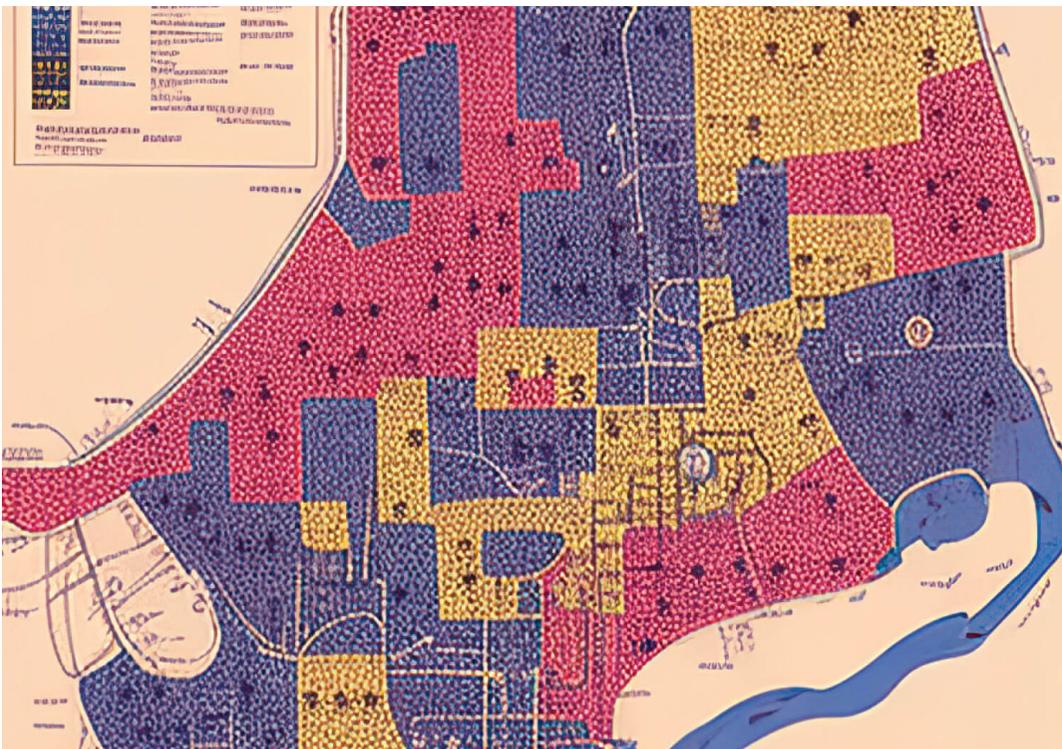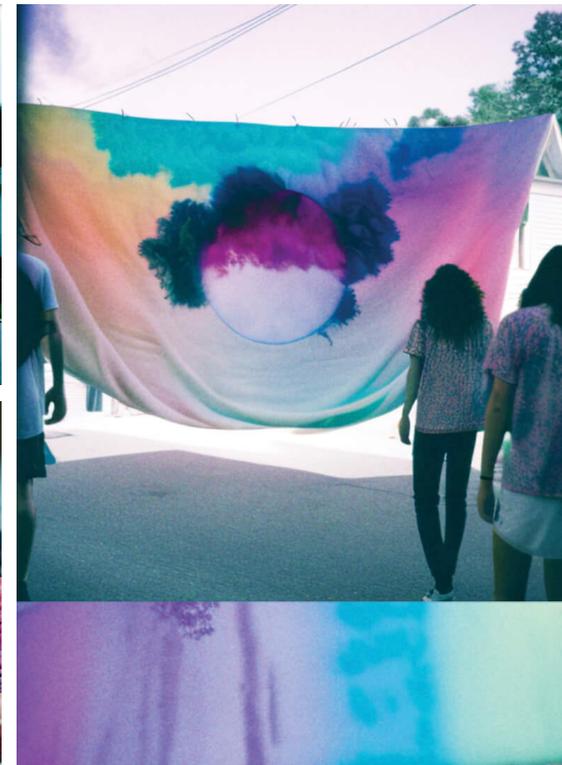
Speculative Intervention / Workshop
Tie-Dye Cloth, Zip Line, Cooperation / Text to Image Generations

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.

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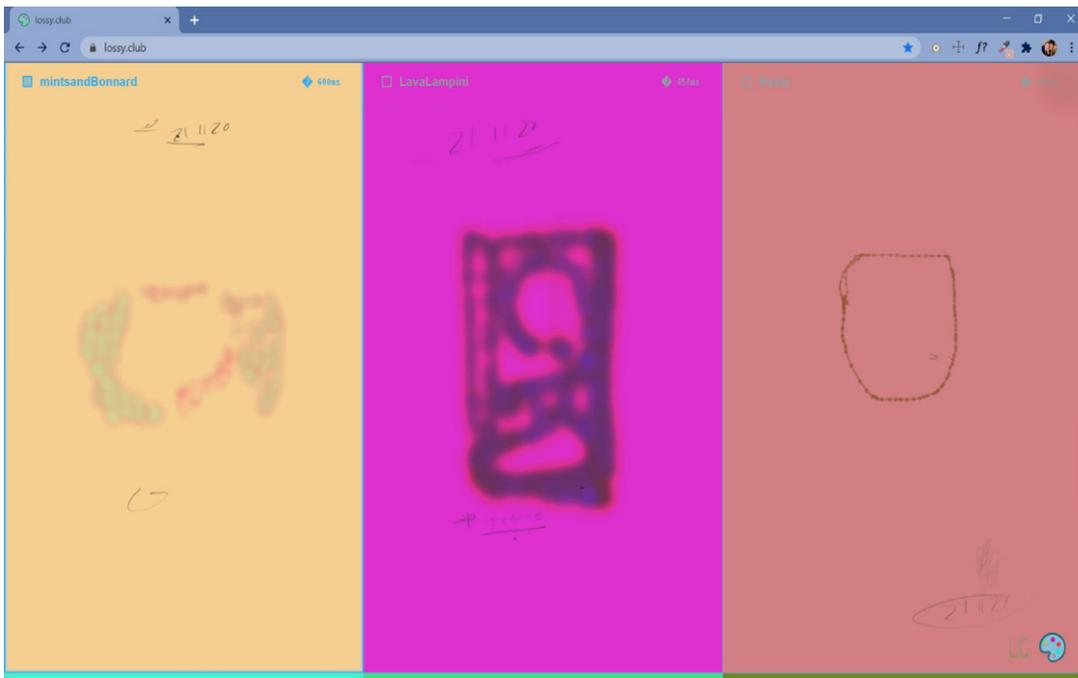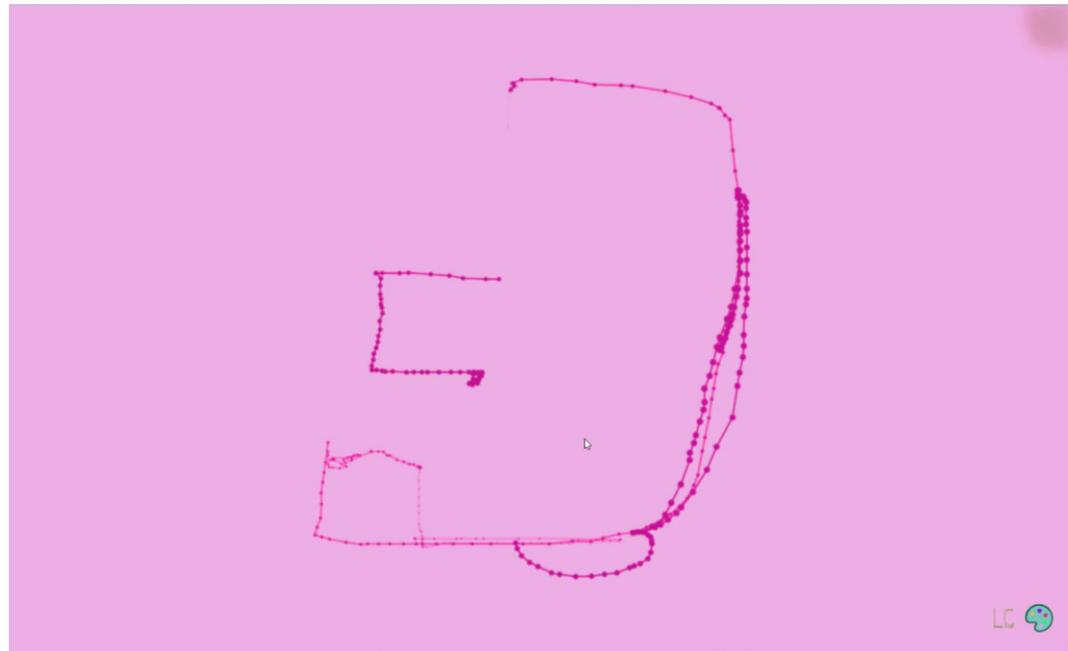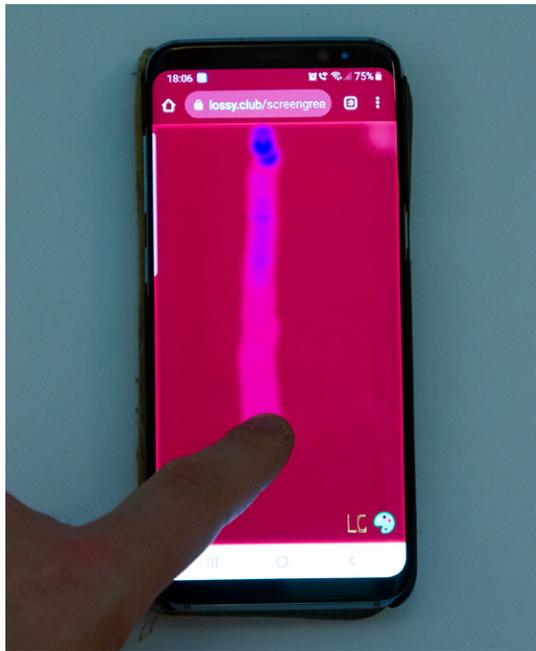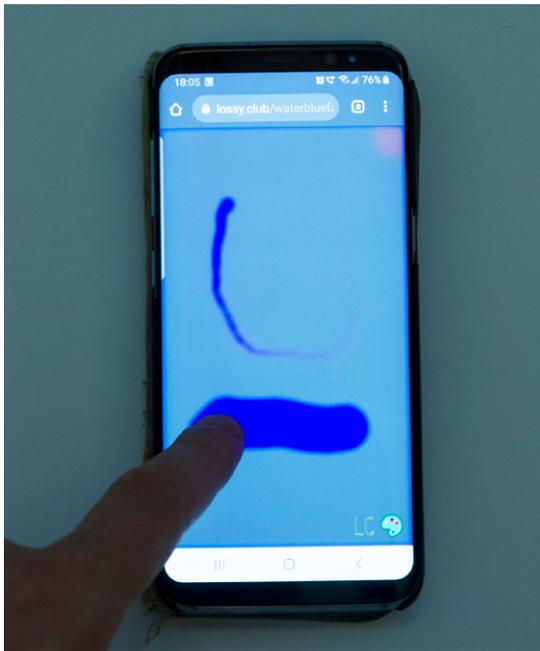
corporatefill #CFFD35 / lifespan:450ms
alt-text: Brushy browser painting with a corporate attitude against a yellow backdrop.

lossy.club

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.

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.

VISIT

https://lossy.club/

2.803km of 7.69km

Interior View – Inbetweener #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 – Inbetweener #2 3
Photo © Ralf Kliem

Installation View – Inbetweener #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.
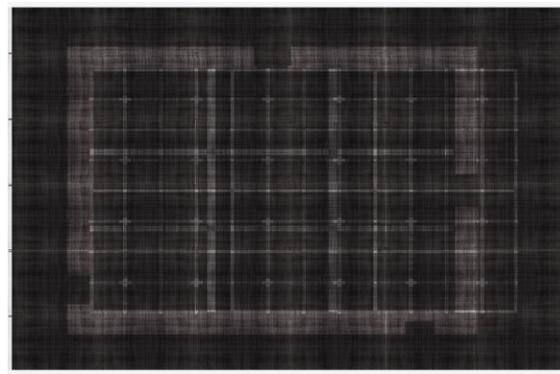
so only the shadows are left described

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

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.

⟶ LISTEN

land motivationals

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 repellant, then it could also be a bear repellant.

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 Motivationals' cassette on repeat.

https://sethweiner.org/land-motivationals

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

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.
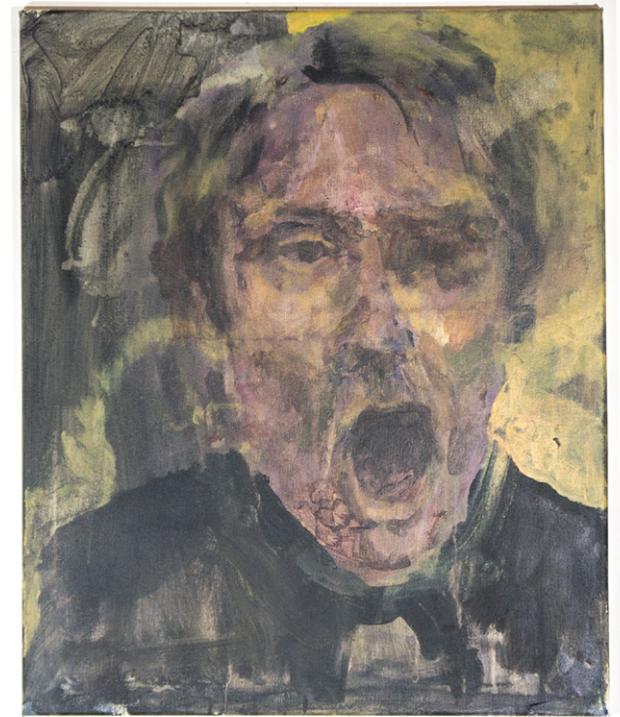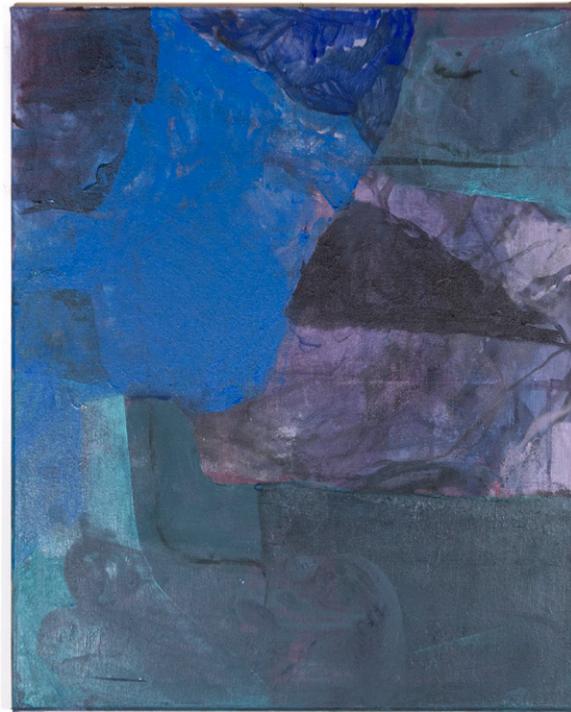
lufs

Grey & Co.	**1**	**2020 –**
18cm x 24cm		
Pink Corner	**2**	**Ongoing Painting Series**
24cm x 30cm		Acrylic on Canvas
Feet	**3**	LUFS stands for Loudness Units relative to Full Scale. These loudness
50cm x 60cm		units factor in human perception and are used to set targets for audio
Coach A	**4**	normalization in TV, cinema, radio and have been at the heart of the
50cm x 60cm		'loudness wars' in music streaming.
Partial Grid	**5**	
ca. 20cm x 20cm each		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.

chesthead

2017 / Vienna, AT / Blickle 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
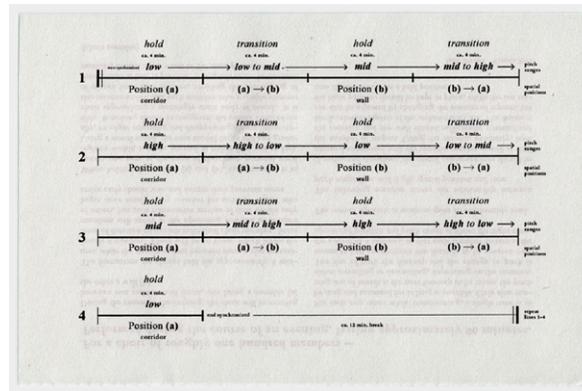
⟶ LISTEN

choir corridor

→ ROAMING ARCHITECTURAL OBJECTS
(booklet / score)

→ LISTEN

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*

https://sethweiner.org/choir-corridor

crisis as ideology

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.

leaners

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

Structure 4/4   2
(Windows 8–9)
Wood, Paint & Hardware
217cm x 217cm x 90cm

Installation View – Room 03   3
Photo © Lisa Rastl

Leaner Distribution / Spatial Layout   4
Plan Drawing

Installation View - Room 4   5
Judith Fischer, Roee Rosen,
Matthias Klos, Ursula Bogner,
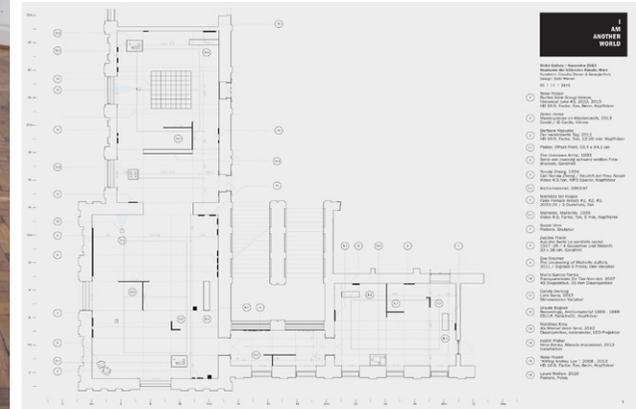
2013 / Vienna, AT / xhibit Gallery

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.
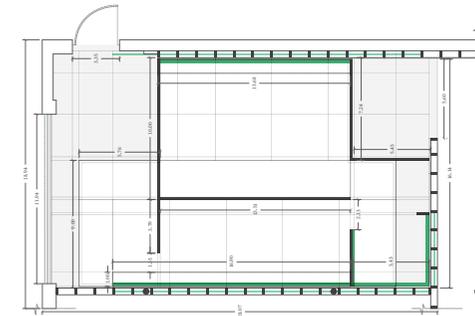
handsome wall modelling school

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 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.

https://sethweiner.org/handsome-wall-modelling-school

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 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.
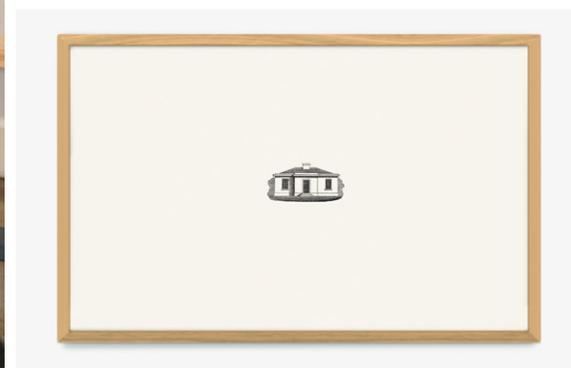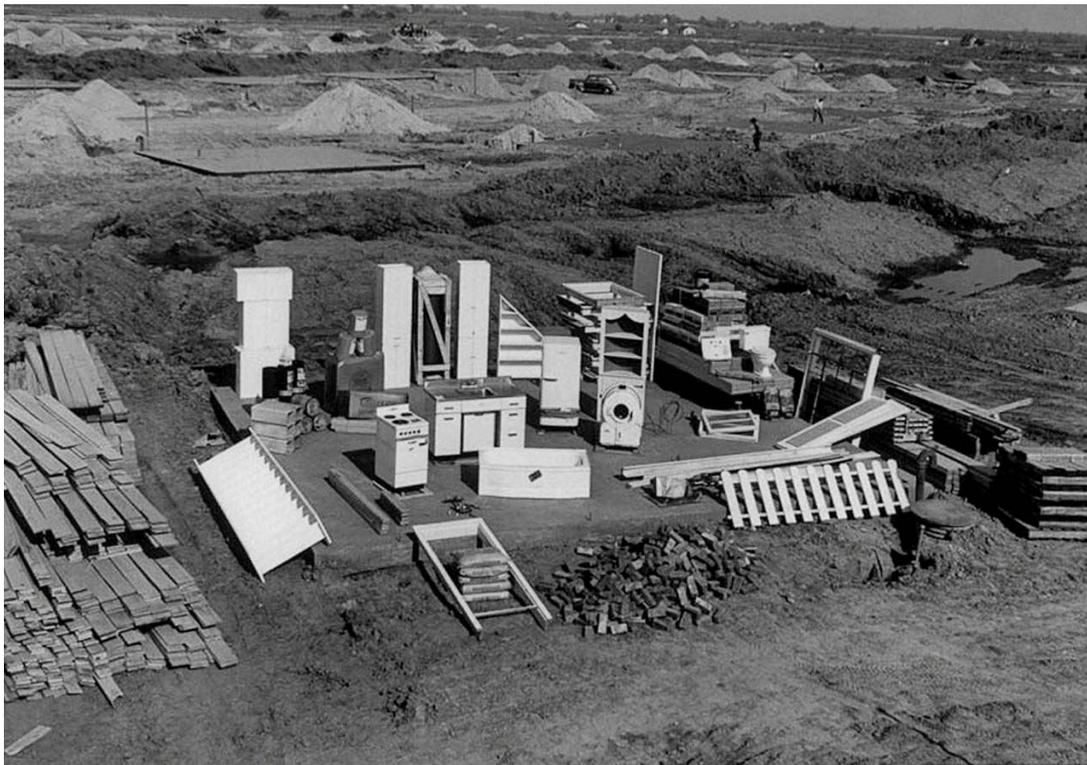
folded suburban prerequisite

Levittown Building Materials – **Detail from Life Magazine April, 1947** Framed Inkjet Print on Paper / 71cm x 101cm	1
Folded Suburban Sweeping – Still Single Channel Video / 08:30	2
Folded Cottage Interior (View From Front Yard) Lumber, Spray Paint, Hardware 450cm x 790cm x 300cm	3
Cottage Elevation **from 'A Treatise on Domestic Economy'** **Catharine E. Beecher, 1841** Framed Inkjet Print on Paper / 71cm x 101cm	4
Folded Cottage Interior **(View Through Front Porch)** Lumber, Spray Paint, Hardware 450cm x 790cm x 300cm	5

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.

https://sethweiner.org/folded-suburban-prerequisite

ACCORDING TO METRO GOLD LINE 2012 TIMETABLE

20/20

WED - TH SAT - SUN

EAST LOS ANGELES	2:01PM	–	2:54PM PASADENA	EAST LOS ANGELES 1:01PM	–	1:54PM PASADENA
PASADENA	2:59PM	–	3:52PM EAST LOS ANGELES	PASADENA 2:00PM	–	2:53PM EAST LOS ANGELES
EAST LOS ANGELES	3:57PM	–	4:50PM PASADENA	EAST LOS ANGELES 3:01PM	–	3:54PM PASADENA
PASADENA	5:30PM	–	6:23PM EAST LOS ANGELES	PASADENA 4:00PM	–	4:53PM EAST LOS ANGELES
EAST LOS ANGELES	6:31PM	–	7:24PM PASADENA	EAST LOS ANGELES 5:01PM	–	5:54PM PASADENA
PASADENA	7:46PM	–	8:39PM EAST LOS ANGELES	PASADENA 6:01PM	–	6:53PM EAST LOS ANGELES

Soapbox Gallery / 636 Dean Street, Brooklyn, NY 11238 / RE / SPOND / RE / PEAT / JUNE 8 - 21, 2012

HEY SETH
WE TRIED.
XO

(L - R)
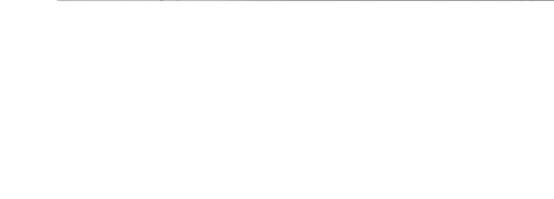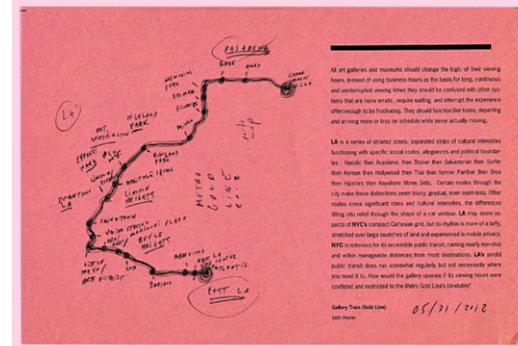
Gallery Hours Flyer – Front **1**
Inkjet Print on Construction Paper
Edition of 20 / 15.25cm x 22.85cm

Waiting - Opening Hours **2**

Gallery Hours Flyer – Back **3**
Inkjet Print on Construction Paper
Edition of 20 / 15.25cm x 22.85cm

Imagined Note from Audra **4**

Storefront Entrance – Gallery Hours **5**
Vinyl Lettering on Glass Door / 70cm x 76cm

gallery train

2012 / Brooklyn NY / Soapbox Gallery

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

re/spond / 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/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.

https://sethweiner.org/gallery-train

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Seth Weiner | Bio

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'. Weiner's work on the Palais functions as an ongoing act of reclamation and a way to explore the intersection of aesthetics, identity, and public space in contemporary Austria.

Weiner has taught at the the Art Institute of Hollywood Los Angeles, UdK Berlin, the University of Applied Arts Vienna, the Academy of Fine Arts Vienna, the University of Art and Design Linz, and is currently an adjunct faculty member in the Strategic Communications and Center for Liberal Arts departments at Webster University Vienna as well as a visiting faculty member in the Culture, Politics, and Society program at Central European University (CEU).

He studied architecture at SCI-Arc in Los Angeles (2010), experimental 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 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 in 2024 the Palais des Beaux Arts Wien received the Offspace Award from the city of Vienna. His work is represented 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 other other private collections.

Weiner's work has been exhibited at the MAK Museum Vienna, Pacific Standard Time Performance Festival Los Angeles, Wien Museum - MUSA, Festival der Regionen Upper Austria (FdR), Russell Center - Detroit, Kunstraum Niederösterreich Vienna, Xhibit - Academy of Fine Arts Vienna, Soapbox Gallery Brooklyn, Kunsthalle Exnergasse 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, Bildraum 01, Luminary in St. Louis, 8BR1, and the Volkskundemuseum Wien among others.