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Steffi Alte
Martin Bischof
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Sam Bunn
Julian Day
Nick Defour
Carola Dertnig
ekw14,90
FAXEN
Karin Fisslthaler
Francesco Fonassi
Ivo Francx
Dora Garcia
David Gauthier
Jonas Geise
Nicola Genovese
Sophie Giraux
Gruppe Uno Wien
Invernemuto
Instrument Inventors Initiative
Iva Supić Janković
Daniel Kemeny
Annette Knol
Andreas Kurz
Daniel Ladnar
Daniel Leidenfrost
LOVE_
Maud Marique
Melanié Martin
Pol Matthé
Tomáš Moravec
Anna Moreno
Alexandra Navratil
Lucas Norer
Noële Ody
Renato Osoy
Doris Prlić
H.K. Rannversson
Jacob Sikker Remin
Stefan Riebel
Samuel Schaab
Isfrid Angard Siljehaug
Roman Štetina
Markus Taxacher
Bartholomäus Traubeck
André Tschinder
Julian Turner
Jannis Varelas
Jakub Vrba
Julian Wallrath
Gloria Zein
Anna Zwingl

bb15
20112014

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bb15 a space for sound art and encounter Doris Prlić

Sound art, exhibitions of young artists and residency opportunities - the program focus of bb15 art space covers a range that large art institutions often neglect. Further, bb15 invites international artists - not yet known to a broader audience - to show work, which substantially enriches the cultural programme of the city.

How is it possible that a small art space, with such limited budgetary means and financial resources, can initiate activities larger organisations generally fail to provide? bb15 has one special asset which puts them in an advantageous position: it is run by a team of committed artist-curators. Thus bb15 has an insight into developments in the field of art aside from the biennials and large scale, international art events.

The bb15 staff are active in a Europe-wide scene of self-organized cultural workers, artists and freelance curators. Their collaborators are not known for their exhibits in Venice, Taipeh or Gwangju, but rather for their media art experiments in Copenhagen, Athens, Prague or Rome. Alongside these international guests to bb15, media, performance and conceptual artists from Austria also present their latest productions there. In this way the art space acts as a platform for both international and Austrian artists, functioning as a place for both encounter and production.

One of bb15's most notable activities is their sound art residency programme. Through this programme, the space regularly launches open calls and searches for innovative sound artists who are invited to come to Linz and develop projects on site. Due to its relation to their own work, bb15's sound art programme maintains a specific focus: they offer space for works of art that emphasize the interplay between sounding objects, audio-visual elements and images. Thereby positioning sound art in the field of visual art without neglecting its relation to music.

One of the great benefits of the bb15 staff's role as artist-curators, particularly in the field of sound art (though they are also well versed in other media-based arts) is that through their own productions, they encounter interesting fellow artists active in the same domain, while also having access to technological insights most curators cannot offer. The bb15 hive mind knows how to program software, tighten screws or circuit bend. They recognize which approaches are up-to-date and those that only follow trends. Therefore the invited artists have the opportunity both to work at a beautiful art space and also to meet a team of experts experienced in their own field.

That said, not all works at bb15 are strictly media and sound based. Particularly in the various group shows, the art space strikes new paths. Here, external curators are invited to exhibit works which expand the usual spectrum of the space. Cardboard sculptures, architectural interventions or conceptual installations all find their home at bb15. It is also striking that in these group shows, bb15 frequently cooperates with artist-curators.

As artists, the initiators of bb15 meet their collaborators as equal colleagues. Despite their extremely limited budget they offer paid residencies and their own work force for the building-up of exhibitions, the writing of texts and for arranging exhibitions. With their specific programme and methodology bb15 have managed to establish a profile as a young, experimental art space, where artists can experiment, exhibit and perform. By assembling the works on display at bb15 from 2011 to 2014 into one catalogue, the reader receives an overview of a dynamic young network of sound, media and conceptual artists working in Austria and wider Europe.

Solo Exhibitions

Into Onto Annette Knol Amelia Bande

o8/2011

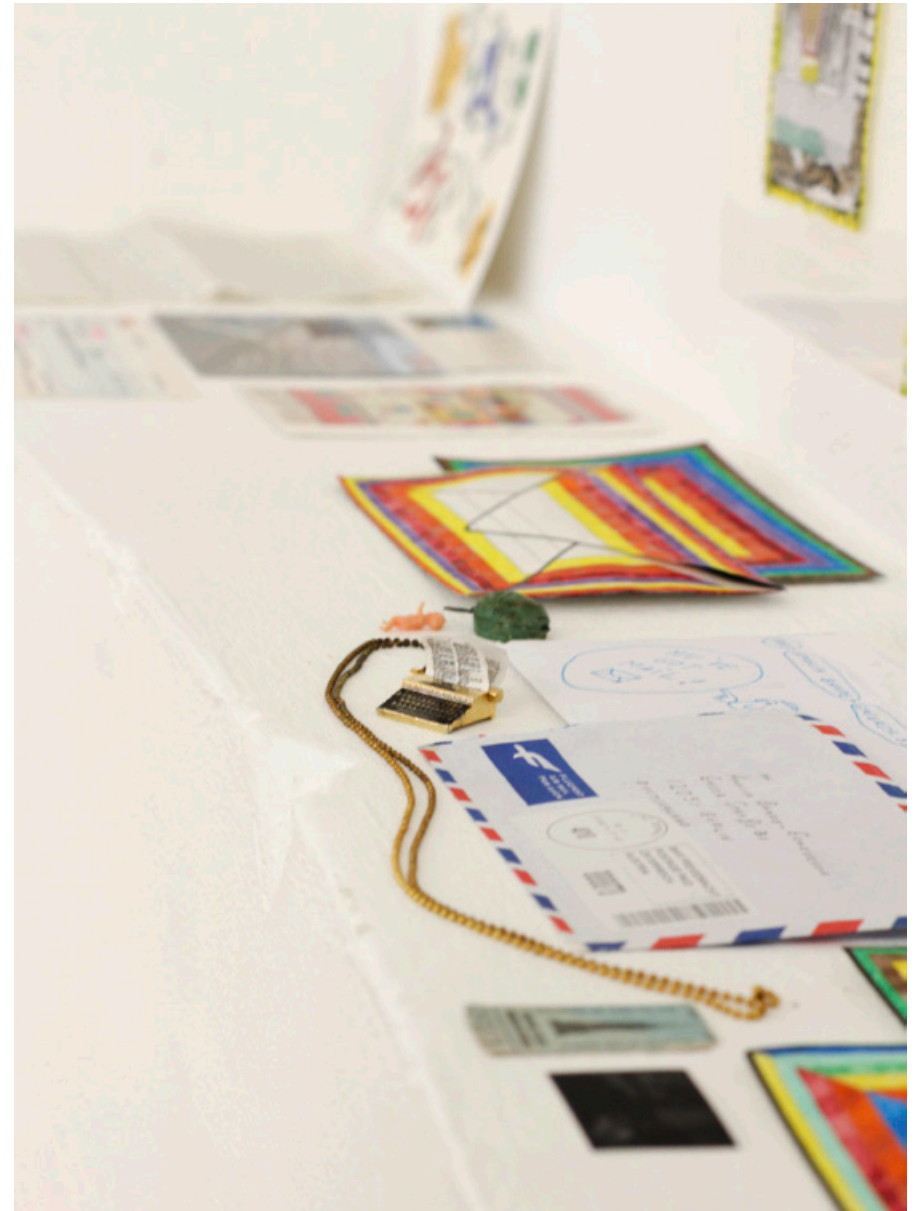
Playwright and performer, Amelia Bande and visual artist, Annette Knol, have been exchanging long distance ‘words’ since they met in 2007. Talks, letters, readings, images, dreams and thoughts become an alternative to the lover’s immediate presence during absence.

‘Into Onto’ presents a work in progress that takes the correspondence between two people as the starting point to talk about how we relate through text, symbols, structure, narrative and writing.

The universe Bande and Knol create exists primarily for their own pleasure. By selecting and presenting fragments of this exchange, they uncover an archaeology of desire and discontent whilst simultaneously initiating new fictions. The editing, transforming, isolating and remaking of these fragments opens a door that goes beyond the mere naming of anecdotes and feelings. Collaborating and working alone, the artists share a mixture of outcomes: drawings, messages, photographs, objects, a book.

'Into Onto' exhibition views



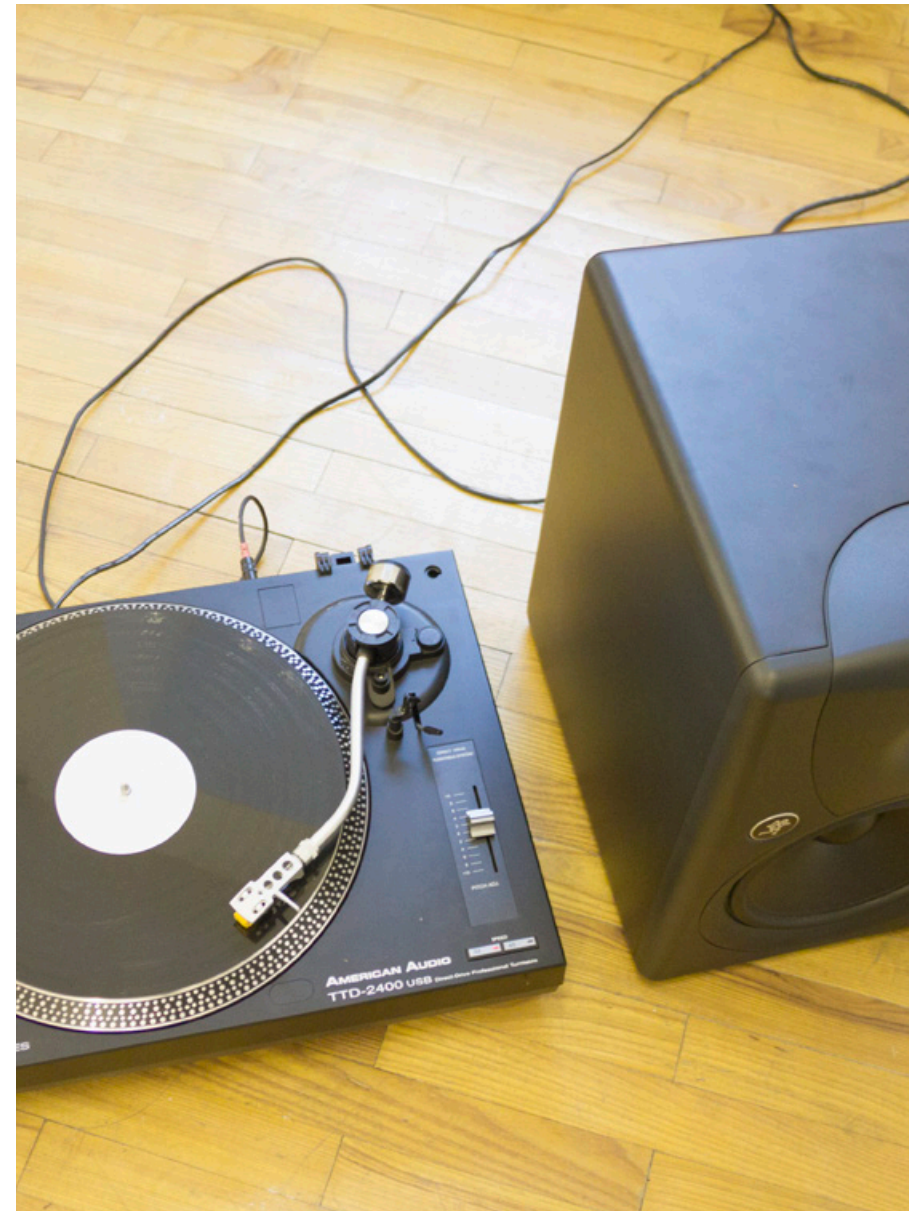


Resonate in Response to FAXEN

10/2011

'Resonate in Response to' is a rethinking of space, specifically the acoustic characteristics and qualities of rooms. After recording the sound of selected places, the collected audio samples are analysed and evaluated. The parameters discovered through this process build the basic structure for a composition that continuously generates subtle interferences between the natural soundscape of the room and the replayed tones. For the playback of the selected tones, a sound archive consisting of specially produced vinyl records (dubplates that cover a wide frequency range of sinus tones) was employed. In combination with three turntables and three site specifically located speakers, it becomes possible to reconstruct the natural ambient sound by analogue means.





I've been here before Nicola Genovese

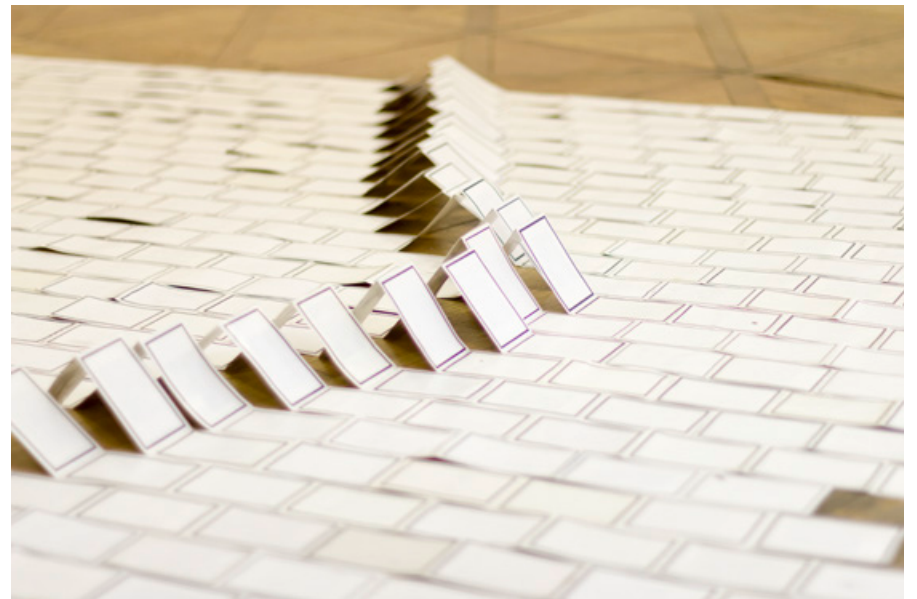
11/2011

How many shapes can an object take, until it becomes something radically different? How many lives can an accidentally funny or awkward family photo live? Nicola Genovese's artistic practice devises a process of accumulation and assemblage, combining elements apparently distant from one another, in order to give them a second opportunity: a new life. Yellowed pictures founds in flea markets, photographic books and outdated didactic materials, alongside everyday objects, receive a new breath of life through his hands, as if he were a modern sorcerer's apprentice. Images that work through quick unconscious associations often evoke mysterious shapes and meanings. As in contemporary culture, where religions and mythologies often become personal and artificial, these objects, without any connection to the shape they generate, echo this transformation.

The works are the result of two different, although coherent procedures. One part is based on the recycling of old, seemingly trivial images, which Genovese transforms with a minimal and ironic touch. The second series is the result of reissuing shapes which have a strong, immediate everyday connotation to generate new meanings. His works evoke at the same time familiar and destabilising images, stimulating and blurring the spectator's perception. (Text by Teresa Iannotta)



'I've been here before' detail views



Learn Something Useful Anna Moreno

11/2011

This exhibition displays 5 different pieces corresponding to Anna Moreno's ongoing project, 'The Barnum Effect', which is based on Phineas Taylor Barnum's book, 'The Art of Money Getting' (1880). PT Barnum was an American businessman considered to be the first showbiz millionaire. In this book he reveals 20 tips or "golden rules for making money".

The Barnum Effect is, in psychology, the observation that individuals will give high accuracy ratings to descriptions of their personality that supposedly are tailored specifically for them, but are in fact vague and general enough to apply to a wide range of people. The project consists of a series of works, each of them taking the title from one of the chapters of 'The Art of Money Getting'. Shifting Barnum's statements from an economic context into an artistic one allows its recipients to take this advice as something personal. This provokes a slight discomfort, due to the ambiguity of Barnum's discourse. It is always uncomfortable to link art and economy in this manner, for in this case individuals act, as Louis Althusser would say, as victims of an ideological interpellation.

'Learn Something Useful' detail view



'Learn Something Useful' exhibition view



Kurz und Tschinder
beschäftigen sich mit Kunst
Andreas Kurz
André Tschinder

05/2012

In the presented working cycle, Andreas Kurz and André Tschinder reflect the conflict between their own artistic practice and their employment in the fields of art production and artist assistant. All works in this series stem from working processes that are necessary for the implementation of exhibitions in institutionalized spaces, without paying attention to the artistic works they reference. The titles of the images refer to the time they were taken. The title of the objects and sound works give clues to the nature of the activities from which the works developed.

'Kurz und Tschinder beschäftigen sich mit Kunst' detail views





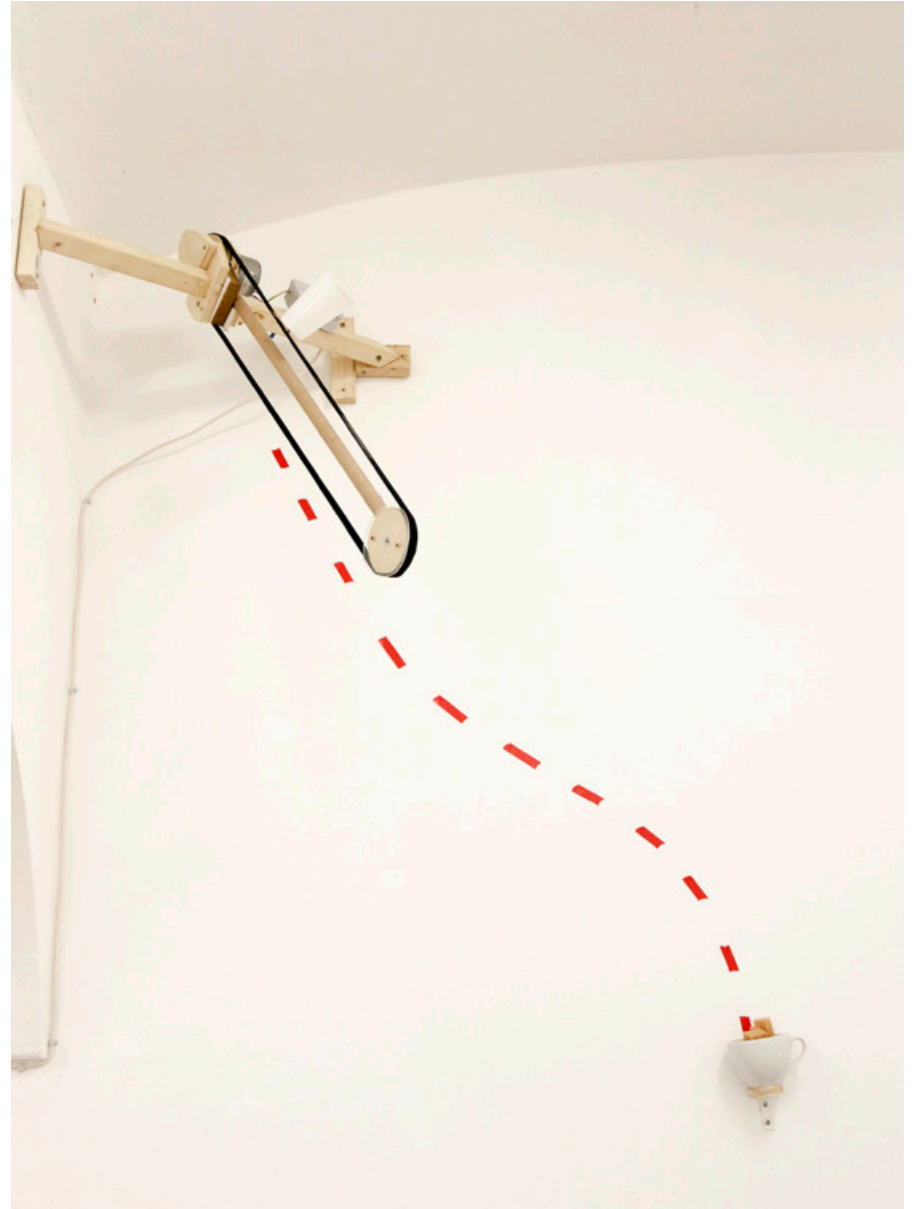
Sculptural Investigation Using Bouncy Balls Sam Bunn

06/2012

Looking for a way to strip down his practice to a simple focal point Sam Bunn stumbled upon a bouncy ball and thought that he had found the answer. 'Sculptural Investigation Using Bouncy Balls' is an ongoing project by Sam Bunn, investigating space using bouncy balls and bouncy balls using space. This work explores containment in open and closed systems and includes several interconnected forays into interaction, all revolving around bouncy balls. These interactions often involve putting the viewer into that strange, skew-kneed position one adopts when unsure which way to move - the bouncy ball being caught up in a complicated spin and moving too erratically to catch easily.

For the exhibition at bb15, Bunn used the bouncy ball format to investigate the different meta levels within which a work can be staged. The exhibition space was divided into several different viewing zones: an active play space, a workshop area including sketches and documentation of past works, and a future space. The work was further documented through a 'making of' video and a talk-over guided tour.

'Sculptural Investigation Using Bouncy Ball' detail view





'Sculptural Investigation Using Bouncy Ball' exhibition views

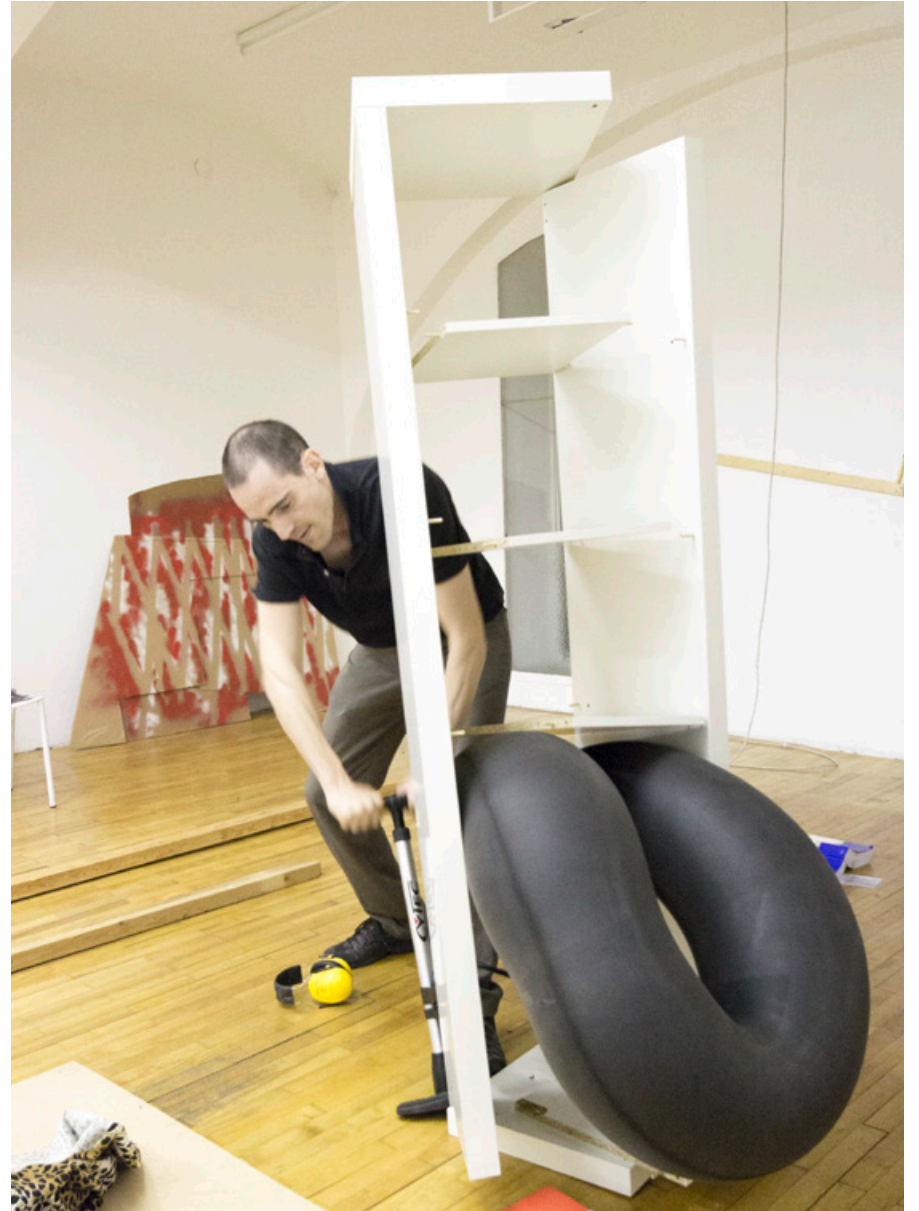


Meta/Total Gruppe UNO Wien

05/2013

The collective Gruppe Uno Wien is a constantly expanding artist group that has formed around the premises of AfG (Archiv für Gegenwart), an independent art space in Vienna. Since 2011 they have been working together and against each other, creating opposing movements that unite again.

Consistently the existing producer-recipient-dichotomy is ruptured and the apparent opposites, criticism and humour are merged. Their works are drifting around and moving forward at the same time. Meta becomes total.





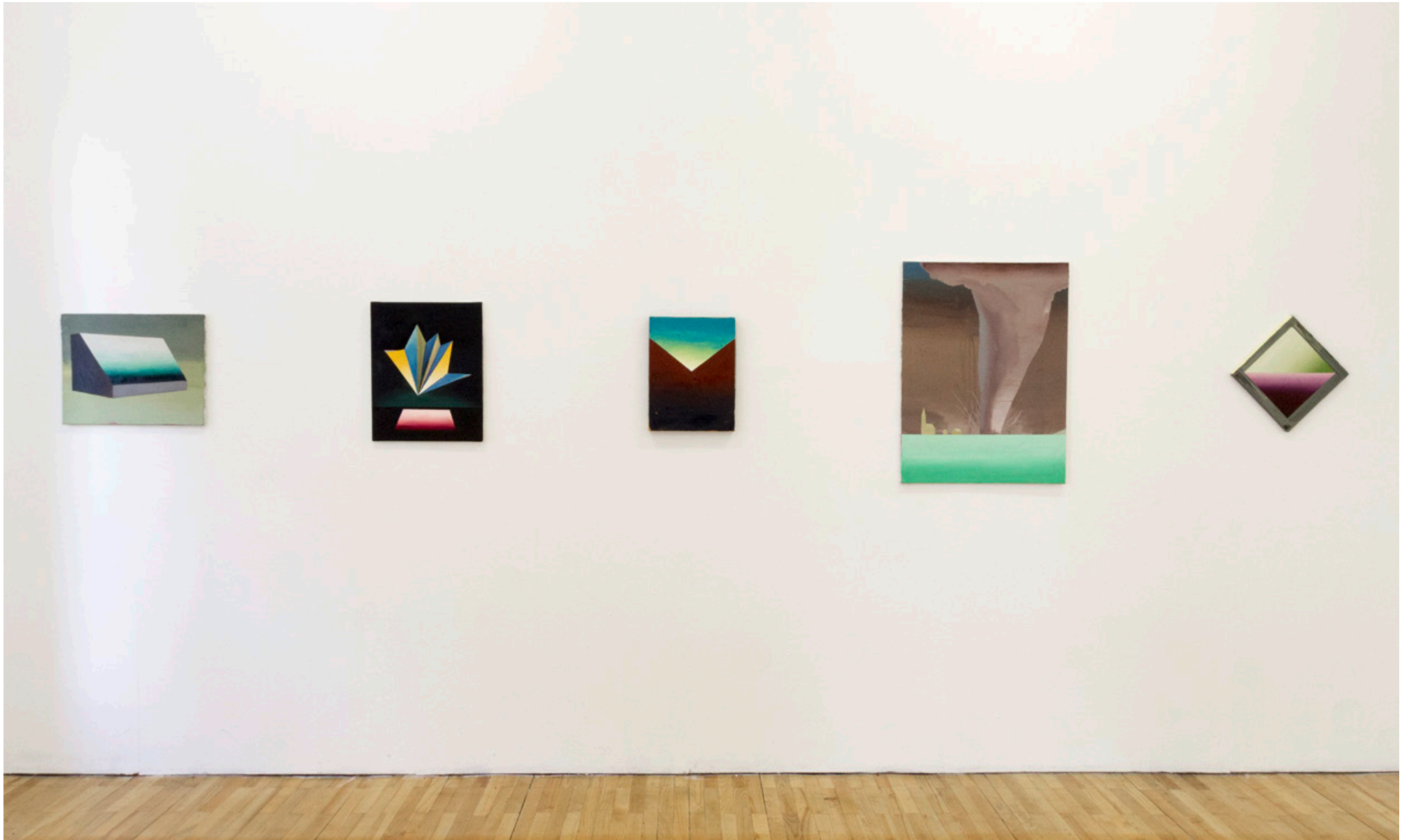
Role Model
Jonas Geise
Martin Bischof

06/2013

The role model plays an essential part in the works shown by Martin Bischof and Jonas Geise, though the role it plays differs with each. While Martin Bischof's objects serve also as models for his paintings, Jonas Geise describes the first (un)controlled and often failing layers of his paintings as role models.

In both cases, they try to set a good example.





left: 'Sessoslowasei', Jonas Geise
right: 'o.T.', Jonas Geise



'Modell', Martin Bischof



Phobophobia Phobiae

Gloria Zein

01/2014

Gloria Zein tells stories. She makes sculptures to activate a space or to give life to the history of a site. Phobophobia Phobiae was developed during a residency at studio house 'Salzamt' in Linz. From Zein's idea to recreate the studio ceiling's historic plaster relief in clay sprang extensive experiments at the Art Academy's ceramic workshop and a fantastical fiction. The story unfolds anxieties emanating from three epic sites in Linz: Its Catholic basilica, the Nazis' tunnel system and the Salzamt itself. The final project consists of three text-prints, a steel sculpture with unglazed ceramics and six collages. Together, they form a narrative that exists independently from the site of its creation.

'Phobophobia Phobiae' exhibition views



Artist In Residency

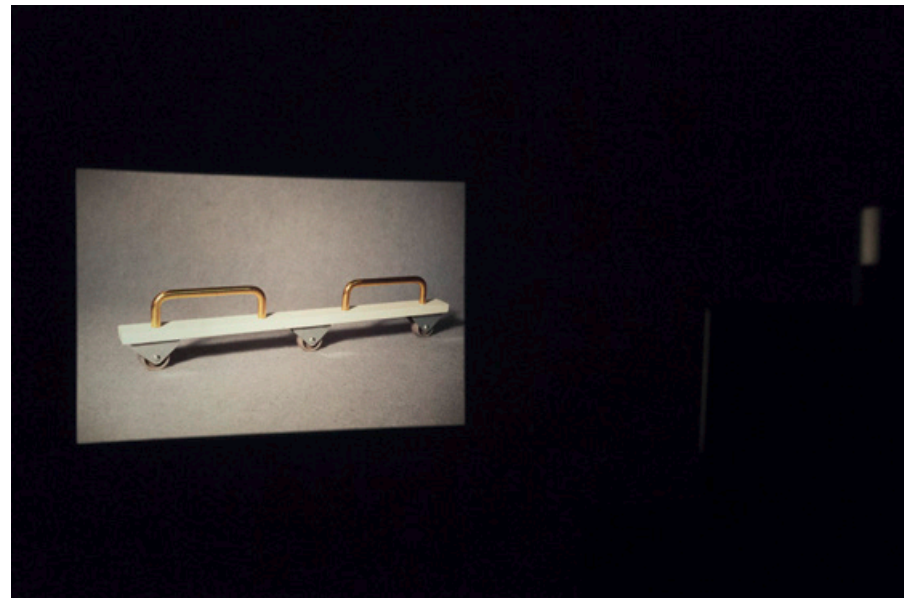
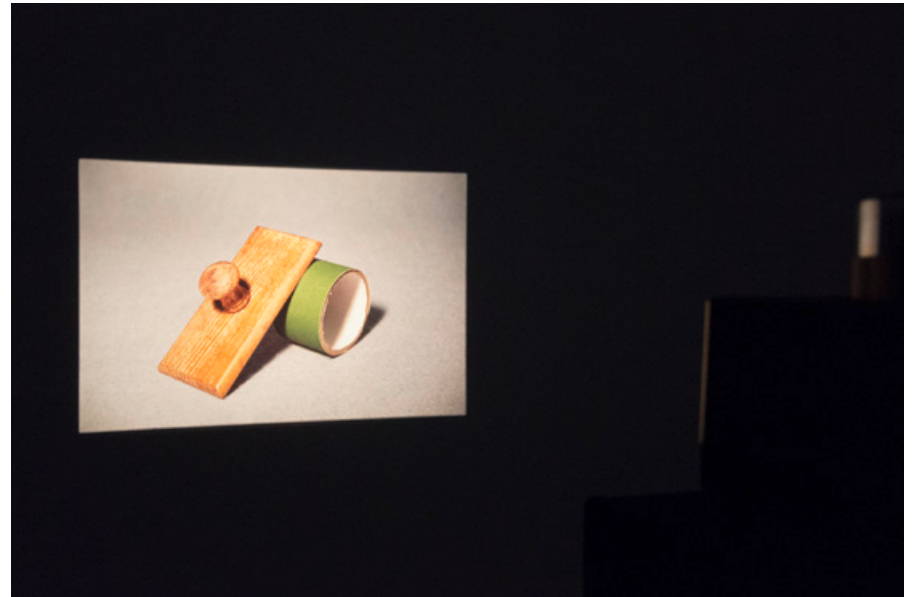
STUDIO No. 2 (Slapstick) Roman Štetina

03/2013

One must search for the focus of Roman Štetina's most recent works in the space between sound and image. It is precisely in this space that he demonstrates the discontinuity of supposedly interconnected perceptions. Not only does Roman Štetina let us consider how sound is implied by images, but at the same time he makes us uncertain about the perceptual stability of our world. (Text by Karel Císar)



'Sound Objects Archive', Roman Štetina



Große Trommel, keine Lösung
Markus Taxacher
Samuel Schaab

06/2013

Drum kits are positioned in space, the individual components interwoven into a branched object. Thus rearranged, the hierarchy of acoustic elements resonates both mechanically and through solenoids. With this installation the artists create a form of music that uses curious timbres, expressive noises and kinetic structures to explore suspended time, genre fiction, the communication of ensemble energies, the beat and its negation, and the tension between the familiar and the strange.

At the opening Kollektiv Rauschen played on and with the objects.

'Große Trommel, keine Lösung' live performance



'Große Trommel, keine Lösung' exhibition view



A Brief Introduction to Turbulence

Francesco Fonassi

11/2013

In this work Francesco Fonassi creates opportunities to test out the dynamics of sound reception and the mechanisms of aural perception. Fonassi has chosen the universe of sound for its lucidly suicidal nature, the sense of loss and removal embedded in its very essence and its intrusive propagation, clarity and incorrigibility. The phenomena of echo, resonance, reverberation and filtering each resemble and activate relational issues, dynamics of resistance and reciprocal neutralisation.



No Patent Pending #6

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03/2014

Instrument Inventors Initiative explores the relations between sound, image, space and the body, through self-made performative media. During a one week residency, the Dutch artist collective developed new projects related to the theme of non database technologies, embodied knowledge and returning to the senses. 'No Patent Pending' featured a program of performances that combined intimate body interfaces, optical-sound performances, murmuring sounds from liquid projections and forays into the acoustics of the city.



'City Sondols', Matteo Marangoni (video stills)



Akkurat Orgeln
Ivo Francx
Bartholomäus Traubeck

04/2014

Through the ideas and works of composers such as Johann Sebastian Bach, 'equal temperament' became the root of a culture that remained almost unchanged for the last 400 years. This specific tuning was closely connected to the development of the church organ. Diametrically opposed to the church organ, the development of the portable electronic organ during the 1980s marked a similarly significant point of progress in music production. Although their sound is functionally subordinate to the technical conditions of their time, these keyboards also represent a specific era of musical expression. Manufacturers such as Casio, Yamaha and Bontempi have become an indispensable piece of the collective memory of music culture.

Ivo Francx and Bartholomäus Traubeck combine these centuries apart developments in a new piece, which manifests itself as an installation that oscillates between Drone and Fugue.





Consensus Julian Day

10/2014

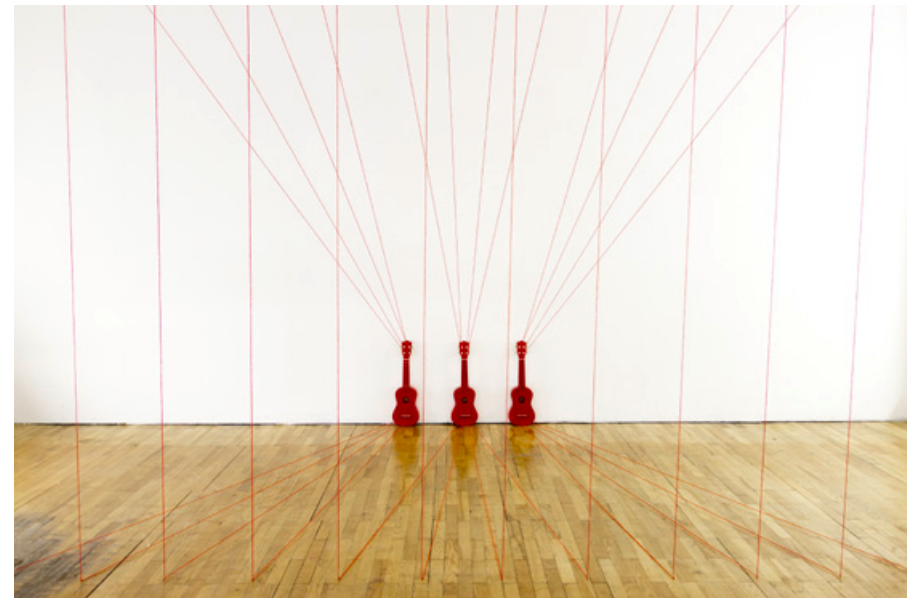
Consensus explores the idea of sonic unity.

When identical objects or peoples sound together they reinforce and compromise each other, amplifying similarity while emphasising difference. Two performers attempting to copy each other spark a negative feedback loop. As a blindfolded amateur choir sings the same note together for one hour the pitch bends, swoops and disintegrates. Without a clear reference point the differences between bodies – their proximity, communicative precision and physical limits - become apparent.

'Consensus' opening performance

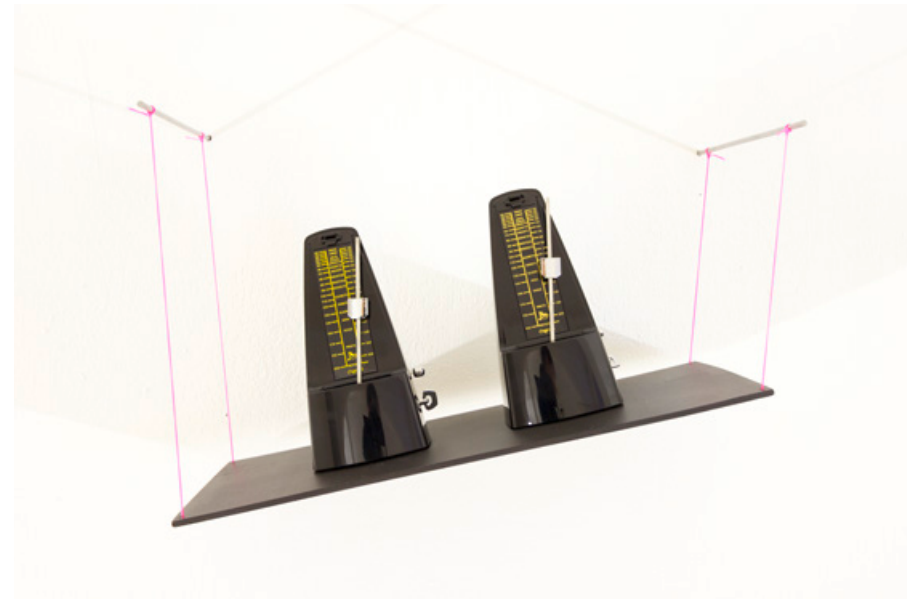


'Red Tone Row (for Fred)', Julian Day





'Two Strong Hearts (for Felix)', Julian Day



'Hymnus (from Turning the Tables on..., with Luke Jaaniste)', Julian Day



Waveforms of the Earth
David Gauthier
Jacob Sikker Remin

11/2014

Silicon, salt, crystals and volts are the primary elements of this 'initiativ' journey into the paranormal, where geologies manifest as occult waveforms from the earth. Cryptic crystals from the Salzburgian salt-mines were collected in the misty mountains and are displayed on unique plinths synthesising and amplifying their 'immemorial din from below'. 'Waveforms of the Earth' explores the emergence of Naturecultures, presenting a macrocosm wherein crystalline matter manifests, oscillates, de-phases, transduces, and modulates itself as the reverberations of a hypnotic state of flux; an etheric mattering of waveforms: 12-bit geodes.



'Waveforms of the Earth' detail views



Group Exhibitions

Use Your Illusion
 curated by FAXEN
Sam Bunn
Carola Dertnig
ekwi4,90
FAXEN
Invernomuto
Tomáš Moravec
Alexandra Navratil
Roman Štetina
Jakub Vrba

11/2012

An exhibition in two parts.

'bb15 - space for contemporary art', was invited to participate in the art fair at the State Gallery of Upper Austria, 2012. The artist group FAXEN presented the work 'Use Your Illusion', which consisted of a commercially available hardware store shelf containing the neon lettering 'Use Your Illusion'. The installation refuses to take part in the common practice of an art fair and instead acts as a placeholder for a group exhibition at the bb15 premises. A contribution, as a subversive denial, interpretable as a comment or statement about the situation on site and the staging of art. In the subsequent exhibition at bb15, the previously used hardware store shelf acts as a recurring element to form the exhibition architecture. Based on these elements, the surrounding space is opened up by video projections and screens. Through the simultaneity and juxtaposition of the contexts and processes, individual action levels are coordinated as overall aesthetic arrangements in space. Because of the convergence of projection, installation and exhibition, the newly created dispositive goes beyond the individual media and content.

The focus of the exhibition is current video works operating at the interface between artistic realities and chimaeras in art. The works shown are addressing these topics and can be subsumed under the concept of illusion. Illusions in the artistic discourse emerge, especially in relation to issues of aesthetics, presentation and staging. They confront us with the discrepancy between the perception and representation of reality. Illusions are difficult to describe or analyse, and although we are aware that every experience must be an illusion, the question arises: Can we see ourselves in the process of succumbing to an illusion? The exhibition format "Use Your Illusion" provides an opportunity to review this question.





front: 'Objects Perceive Me', Alexandra Navratil
 back: 'Quixote Repro', ekw14,90



'Use Your Illusion' exhibition view





Mensch und Architektur 1:
Scheidungsgrund Architektenhaus
curated by Manfred Wiplinger
Steffi Alte
Cäcilia Brown
Dora García
Daniel Leidenfrost
Noële Ody
Julian Turner
Jannis Varelas
Julian Wallrath
Anna Zwingl

02/2012

The exhibition 'Mensch und Architektur 1: Scheidungsgrund Architektenhaus' combines works dealing with the relationship of man and architecture. The tensions and disruptions that occur through this relationship are of particular interest. Discomfort, uncanniness, control, questions of formality and space and its vitality are integral parts of the show. How much are we controlled by the private desire for aesthetic forms and how much are we defined or controlled by the architecture of public space?



'Skizze', Cécilia Brown



'Skizze' detail view



front & projection: 'Untitled', Steffi Alte
back: 'Untitled (facade)', Jannis Varelas



front: 'Attitude is no Substitute for Competence', Noële Ody
back: 'Film (Hôtel Wolfers)', Dora García



Grounded
curated by Jodie Hruby
Stian Ådlandsvik
Nick Defour
Sophie Giraux
Pol Matthé

03/2012

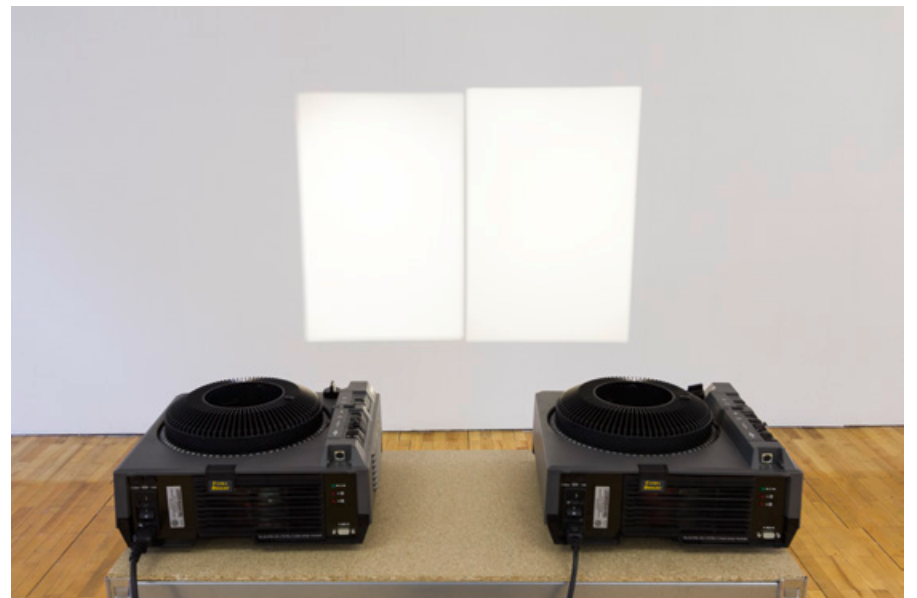
In 'Grounded', Waxy Pith exhibits new works by four young artists. Although each artist has a highly individual approach, a distinctly complementary resonance between each work and, significantly, a symbiotic relationship with the bb15 project space is established. The title relates to the nature of the various different works, exploring the alternate definitions of the term 'grounded'.



'Seven Kilos Optique', Sophie Giraux



'Seventy Seven Seconds', Sophie Giraux



'Conforme elastic', Pol Matthe



Chapitre X - La roulette russe
curated by Sara Lucas Agutoli &
Guillaume Clermont
Mélanie Martin
Daniel Kemeny
Maud Marique
Francesco Fonassi
Stefan Riebel

05/2012

A car drives in circle, a choir competes with an airplane engine, an artist's breath is kept in a balloon. A 48 minute-late time space is established and a mysterious cardboard cave is installed. Presented as 'Chapter X' of the Luna Park Project, the exhibition 'La roulette russe' explores the experience of time as a continuous and circular space. Dealing with different conceptions of time, (daily, historical, mythological, etc.) the exhibition follows a logic based on circular movement.

'Grotte', Mélanie Martin



'Grotte' detail view





Multi Layer
curated by LOVE_
Clemens Denk
Jonas Geise
Philipp Hanich
Andrea Lüth
Kathi Reidelshöfer
Martin Sturm
Bernhard Weber
Thomas Weinberger

04/2012

The artist collective 'Love_' exhibited an exuberant installation consisting of many individual works in a diverse range of media. The exhibition analyses how independent works can behave in seemingly loose juxtaposition with one another. This is reinforced through autonomous works and individual approaches being mixed with different internal collaborations within the collective.



left: 'o.T. (pink)', Bernhard Weber
 middle: 'o.T. (Vogel)', Andrea Lüth
 right: 'o.T.', Martin Sturm



'Multi Layer' exhibition view





Finding a New Order
curated by Doris Prlić &
Marlies Stöger

ekw14,90

Karin Fisslthaler

Iva Supić Janković

Andreas Kurz

Daniel Ladnar/random people

Lucas Norer

Renato Osoy

Doris Prlić

H.K. Rannversson

Isfrid Angard Siljehaug

'Finding a New Order' is a curatorial and artistic project, initiated by Doris Prlić and Marlies Stöger. Different artists and writers were asked to reflect on existing structures or to search for new ones. Thirteen artists followed this invitation and produced artworks or texts. This project is an attempt to find a new order for displaying art and breaking up the rules of the art system. In keeping with this goal, the succession in which the different media appeared was reversed.

'Finding a New Order' exhibition view



'Zolder Museum Magazin #1 #2' & 'The Fashion of Christ', Iva Supić Janković



'Image Reflection', Andreas Kurz



'Systemkreis', ekw14,90



Artists CV's

Stian Ådlandsvik *1981, Bergen (NO)
Live and work in Oslo and Berlin
<http://stianadlandsvik.net>

Steffi Alte *1980, Oranienburg (DE)
Lives and works in Vienna

Martin Bischof *1979, Bludenz (AT)
Lives and works in Vienna

Cäcilia Brown *1983 (FR)
Lives and works in Vienna
<http://caeciliabrown.net>

Sam Bunn *1978, Northampton (GB)
Lives and works in Linz
<http://sambunn.net>

Julian Day *1975, Bendigo (AUS)
Lives and works in Sydney
<http://julianday.com>

Nick Defour *1988, Halle (BE)
Lives and works in Brussels

Carola Dertnig *1963, Innsbruck (AT)
Lives and works in Vienna

ekw14,90
Moke Klengel *1971, Christoph Rath *1979, Marlies Stöger *1978,
Andre Tschinder *1977
Live and work in Graz, Zurich and Linz
<http://ekw1490.mur.at>

FAXEN
Clemens Mairhofer *1984, Lucas Norer *1982, Sebastian Six *1980
Live and work in Linz and Vienna
<http://faxen-collective.net>

Karin Fisslthaler *1981, Oberndorf bei Salzburg (AT)
Lives and works in Vienna
<http://feedbackanddisaster.net/fisslthaler>

Francesco Fonassi *1986, Brescia (IT)
Lives and works in Rom and Brescia
<http://francescofonassi.com>

Ivo Francx *1986, St. Ingbert (DE)
Lives and works in Vienna
<http://cargocollective.com/IvoFrancx>

Dora Garcia *1965 Valladolid (ES)
Lives and works in Barcelona
<http://doragarcia.net>

David Gauthier *1979, Québec (CA)
Lives and works in Amsterdam
<http://gauthier.info>

Jonas Geise *1980, Salzburg (AT)
Lives and works in Salzburg

Nicola Genovese *1971, Venice (IT)
Lives and works in Zurich
<http://nicolagenovese.org>

Sophie Giroux *1984, Paris (FR)
Lives and works in Paris and Brussels
<http://sophiegiroux.com>

Gruppe Uno Wien
Albert Allgeier, Peter Fritzenwallner,
Bernhard Garnicnig, Philipp Freedrich
Live and work in Vienna

Instrument Inventors Initiative
<http://iiinitiative.org>

Invernomuto
Simone Bertuzzi *1983, Simone Trabucchi *1982
Live and work in Milan and Vernasca

Iva Supić Janković *1978, Zagreb (HR)
Lives and works in Amsterdam
<http://fashionofchrist.org>

Daniel Kemeny *1981 (IT)
Lives and works in Berlin

Annette Knol *1976, Ede (NL)
Lives and works in Berlin
<http://printeretto.net>

Andreas Kurz, *1978, Passau (DE)
Lives and works in Linz
<http://andreaskurz.net>

Daniel Ladnar (DE)
Lives and works in Hamburg
<http://random-people.net>

Daniel Leidenfrost *1979, Oberndorf bei Salzburg (AT)
Lives and works in Vienna
<http://leidenfrost.pipelinevienna.org>

LOVE_
Clemens Denk, Philipp Hanich, Andrea Lüth, Karin Mayr,
Kathi Reidelshöfer, Martin Sturm, Gerlinde Wallner,
Bernhard Weber, Thomas Weinberger
Live and work in Vienna

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Melanié Martin (CA)
Lives and works in Montreal
<http://mmexpose.blogspot.co.at>

Pol Matthé *1982, Antwerp (BE)
Lives and works in Antwerp
<http://zeichnungsfreistelle.org>

Tomáš Moravec *1985, Prague (CZ)
Lives and works in Prague
<http://tomasmoravec.cz>

Anna Moreno *1984, Barcelona (ES)
Lives and works in Barcelona and The Hague
<http://annamoreno.net>

Alexandra Navratil *1978, Zurich (CH)
Lives and works in Zurich
<http://alexandranavratil.com>

Lucas Norer *1982, Innsbruck (AT)
Lives and works in Vienna
<http://lucasnorer.tumblr.com>

Noële Ody *1982, Starnberg (DE)
Lives and works in Vienna

Renato Osoy *1974, Guatemala (GT)
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