

## ARTISTS IN RESIDENCE

Question of Superficial Affection (Extended)  
High Fidelity  
Game and Performance  
Breaking Point  
Folly 2 / Igman Hotel  
Losing Chorus  
The Beheading of the Fruitfly (Initialized)  
Synchrony Collapse  
Collect / Diffuse  
 $\Delta T$  · ^ · Devices  
Searchlights  
As long as there is time to sleep  
Voice and Space

## SOLO EXHIBITIONS

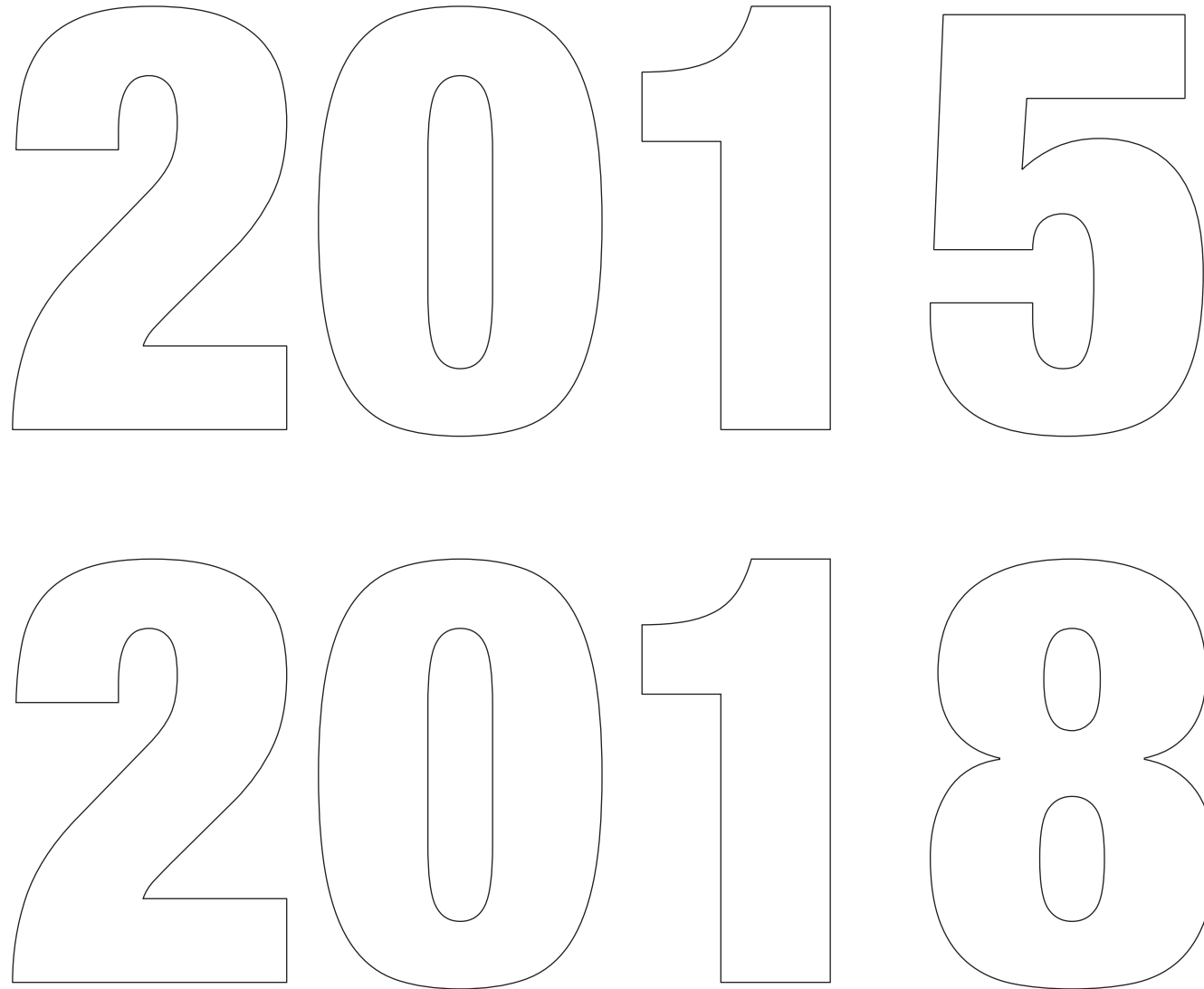
Frühstück in Zeiten der Dekadenz  
Once I walked so far I lost my toenails  
Three points where two lines meet  
0,5 m³  
The 3 of us. From Midnight to 2 a.m.  
Challenger  
Clouds (working title)  
Relegation\_ *flexus*  
Socken Zone

## GROUP EXHIBITIONS

The Black Box Theory  
A Vocabulary of Noise  
The Diseases of the Ear

## CONCERT SERIES

Wavering Worlds



# INDEX

INTRODUCTION	06	The Small Spaces Make the Big Difference		88	Three points where two lines meet
ARTISTS IN RESIDENCE				94	0,5 m³
	12	Question of Superficial Affection (Extended)		98	The 3 of us. From Midnight to 2 a.m.
	16	High Fidelity		102	Challenger
	20	Game and Performance		108	Clouds (working title)
	26	Breaking Point		114	Relegation_ <i>flexus</i>
	30	Folly 2 / Igman Hotel		118	Socken Zone
	34	Losing Chorus			
	38	The Beheading of the Fruitfly (Initialized)	GROUP EXHIBITIONS	126	The Black Box Theory
	42	Synchrony Collapse		130	A Vocabulary of Noise
	48	Collect / Diffuse		134	The Diseases of the Ear
	54	ΔΠ ∩ ∪ ∩ Devices			
	58	Searchlights	CONCERT SERIES	144	Wavering Worlds
	64	As long as there is time to sleep			
70	Voice and Space	ABOUT	150	Artist CVs	
			159	Imprint	
SOLO EXHIBITIONS	76	Frühstück in Zeiten der Dekadenz			
	82	Once I walked so far I lost my toenails			

Dagmar Schink

## THE SMALL SPACES MAKE THE BIG DIFFERENCE

bb15 has played a central role in the Linz art scene for several years now. The essential contribution that Clemens Mairhofer and Sebastian Six make is in ensuring that artists have the possibility and the space to explore and experiment. This came from their desire to stay in the Linz art scene after studying art and create a space that was different from the ones that already existed between the art university and the other art institutions.

The project space that developed out of this serves its own artistic production and functions as a studio and workshop, both internally and for invited artists. Space is given to the experiment, the form is allowed to remain open and to further reflect the artists own questions. Much activity takes place at the interfaces and transitions between music and the visual arts.

A regular exchange with interested parties is cultivated through a curated programme of events. Curiosity about the artistic approaches and productions of local and international artists shapes this place. It forms the basis of a dialogue with the audience, can be experienced in the performances and settings and deepened in conversations. These encounters between audience, artists and bb15 occur at eye level, in the middle of work or at the bar, and are an essential part of bb15's charm.

Nearly 100m<sup>2</sup> are available for the different stagings, settings and functions that bb15 accommodates. The spectrum ranges from audio and video installations to the staging of objects and projections through to performative uses of the space. This quality of dealing with space is not only bound to the architecture - which

Introduction  
2018

undoubtedly does play a significant role - but also to bb15's ability to create a space with their artists.

As in many artist-run spaces, the organising artists also slip into the role of producers and curators. Their ability to switch between these different roles embodies bb15's attitude towards its colleagues which shows that work must not be underpaid, whereas networking is priceless. This important facet of their practice is all too often forgotten in the institutionalised art world.

With bb15, Sebastian Six and Clemens Mairhofer are not just filling a gap in Linz. bb15 makes a significant contribution to contemporary art and to the ongoing development of Linz. It enriches the cultural scene of the city by defining a place that creates the possibility for more artists to remain. Their programme has been firmly inscribed in my calendar and has also had an effect on my perception of the city and the young, experimental art scene.

*Dagmar Schink deals with the format of the exhibition, with a focus on the field of fine arts and time-based media. She is a graduate of the Linz University of Fine Arts space & design strategies department and works as the managing director of the VALIE EXPORT Center, Linz, a research centre for media and performance art.*

Dagmar Schink

## DIE KLEINEN RÄUME MACHEN DEN GROSSEN UNTERSCHIED

Das bb15 nimmt seit einigen Jahren eine zentrale Rolle im Kunstgeschehen in Linz ein. Dafür zu sorgen, dass Künstlerinnen und Künstler sich experimentell ausprobieren können, ist der wichtige Beitrag, den Clemens Mairhofer und Sebastian Six leisten. Der Anlass dazu resultierte vor allem aus dem Bedürfnis nach dem Kunststudium in Linz bleiben zu wollen, aber keinen Möglichkeitsraum zwischen universitärem und institutionalisiertem Kunstbetrieb vorzufinden.

Der Projektraum, der sich daraus entwickelt hat, dient der eigenen künstlerischen Produktion, fungiert als Studio und Werkstatt, sowohl intern als auch für geladene Künstlerinnen und Künstler. Dem Experiment wird Raum gegeben, die Form ist offen und spiegelt die eigenen künstlerischen Fragestellungen wider. Vieles findet an den Schnittstellen und Übergängen von Musik und Bildender Kunst statt.

In regelmäßigen Programmschienen wird der Austausch mit Interessierten gepflegt. Die Neugierde auf künstlerische Zugänge und Aussagen von lokalen und internationalen Kunstschaffenden formt diesen Ort. Sie bildet die Grundlage für einen Dialog mit dem Publikum, lässt sich in den Sets und Settings erfahren und in Gesprächen vertiefen. Unaufgeregt ist die Begegnung zwischen Publikum und Kunstschaffenden, auf Augenhöhe, mitten in der Arbeit, oder an der Bar.

Knapp 100m<sup>2</sup> stehen für die unterschiedlichen Inszenierungen und die vielfältige Nutzung zur Verfügung. Das Spektrum reicht dabei von Audio- und Videoinstallationen über Objekte und

Einleitung  
2018

Projektionen bis hin zu performativen Konzeptionen. Diese Qualität mit Raum umzugehen ist nicht nur an die Architektur gebunden, die zweifelsohne maßgeblich Raum bildet, sondern an die Fähigkeit einen Raum zu kreieren, entstehen zu lassen.

Wie in vielen artist-run spaces schlüpfen die organisierenden Künstler auch in die Rolle der Produzenten und Kuratoren. Die Fähigkeit zwischen den unterschiedlichen Rollen im Kunstbetrieb wechseln zu können, zeigt sich auch in der Haltung Kolleginnen und Kollegen gegenüber, dass Arbeit nicht unterbezahlt sein darf, Netzwerken hingegen unbezahlbar ist. Ein wichtiger Aspekt, der in der institutionalisierten Kunstwelt allzu oft in Vergessenheit gerät.

Sebastian Six und Clemens Mairhofer leisten mit dem bb15 nicht nur eine Lücke in Linz zu füllen. Der Raum trägt wesentlich zur zeitgenössischen Kunst und zur Stadtentwicklung bei, indem ein Ort definiert wurde, der die Möglichkeit schafft, dass noch weitere Künstlerinnen und Künstler bleiben können. Das bb15 Programm hat sich fest in meinen Terminkalender eingeschrieben und hat sich auch auf meine Wahrnehmung der Stadt und der jungen, experimentellen Kunstszene ausgewirkt.

*Dagmar Schink beschäftigt sich mit dem Format Ausstellung, ihre Schwerpunktsetzung liegt im Bereich der Bildenden Kunst und der Zeitbasierten Medien. Sie ist Absolventin der Kunstuniversität Linz, Abteilung raum&designstrategie und arbeitet als Geschäftsführung des VALIE EXPORT Centers Linz, eines Forschungszentrums für Medien- und Performancekunst.*



Tomáš Moravec

## QUESTION OF SUPERFICIAL AFFECTION (EXTENDED)

Moravec's exhibition *Question of Superficial Affection (Extended)* developed from a similarly titled video piece of his from 2012. The work focused on the physical change of a material exposed to the effects of implosion. An object collapsed inwards without visible cause and thus we witnessed the "natural" transformation of inanimate matter. A prefabricated metal container changed from a cubic shape into something more organic and expressive. This natural phenomenon could be perceived as being 'associative physics', accentuating questions of ostensible stability, repetitive failure and progressive change over time.

Exhibition  
01 | 2015







Alice Pamuk

## HIGH FIDELITY

Following a methodical manipulation of tape recorders from different eras, a library of around 1200 samples was created. These samples could be understood as acoustic memes whose similarities sensitized acoustic perception, functioning as a zoom into the devices' materiality. In the installation the raw acoustic material was aligned, superimposed in time and space or else arranged by perceptual characteristics. However, source, identity, number, date and location of the samples were not revealed. The installation also featured 12 notebooks that displayed slices of a performative text. Rather than illustrating the making of the audible sounds, these objects created a fiction about the way the sound was produced. Their role, together with the sounds, was to embody a relation between the act of listening and the production of a sound, attempting to designate the limits of aware listening.

Exhibition  
11 | 2015







Helen Anna Flanagan

## GAME AND PERFORMANCE

*Game and Performance* was a multimedia exhibition that probed the orifices of language – getting sucked in, chewed upon and spat out in the process.... Spptttt!

From office to club, from the demands of the workweek to “living for the weekend”, the works in this exhibition explored the moments in which social behaviour and the need to express one-self to others turn into games – of which the rules remain unknown. Awkward maneuvers, ceaseless mouthing, diverted gazes, repetitive utterances and disorientating language were used to communicate. Something, anything.

Exhibition  
02 | 2016

*Vowels are spoken  
To be broken  
Feelings are intense  
Words are trivial*

– Depeche Mode,  
*Enjoy the Silence*

*Friday*, video projection  
*Orifice*, video loop, monitor











Lorena Mal

## BREAKING POINT

*Breaking Point* explored the fragile limits of sound and visual perception by establishing a dialogue between the light conditions of spaces, the resonance of their materials and the limits of representation.

For this exhibition, the space was used as an acoustic chamber, activated by a sculpture that reproduced sounds just beyond the limits of audible perception. In doing so, the inaudible element became an instrument that revealed its surroundings, without revealing itself. The vibrating sounds of bodies and surfaces, the shadows cast and the distorted reflections that it caused, resonated with the element that couldn't be experienced and thus allowed it, itself, to remain hidden.

Exhibition  
03 | 2016







Paul Devens

## FOLLY 2 / IGMAN HOTEL

*Folly 2 / Igman Hotel* addressed the failure and collapse of political systems and the subsequent human tragedies that today are increasingly present.

This new-media installation was inspired by a hotel, originally built for the Olympic Winter Games of 1984, near Sarajevo. Through acts of aggression during the war of 1992–1995, the hotel was heavily damaged and blackened. Since then the concrete structure has remained as a silent witness, continuing to offer a glimpse into the optimism of Yugoslavian modernist architecture.

In the installation, by means of power-driven mechanics, a mock-up of the Igman Hotel was subjected to a composed, automatic movement: it slowly collapsed and after a certain time, rose again. This programmed choreography, among the other experiences of the installation, was created within the intimacy of the spaces of bb15 and created links to a changing reality.

Exhibition  
04 | 2016







Rachael Finney

## LOSING CHORUS

*Losing Chorus* is the title of the residency and exhibition project by London based artist Rachael Finney. Throughout the residency the artist aimed to explore the ways in which the audition of more than one voice can work to destabilize the sense of a definitive subject. As an extension of the artist's doctoral research in the department of Visual Cultures at Goldsmiths (London), the work considered the organization of voice and use of non-linguistic or symbolic utterances of female-based vocal ensembles from 1957 to 1967.

The work aimed to create an ongoing collection of abstract choruses that belonged to an always already out of reach and invisible body. This was realised through using the parts of the original recordings where an unrecognisable, non-symbolic utterance is articulated. The extracted material was used to form the base of a set of new compositions, constructed as large audiotape loops and played in the space via a series of reel-to-reel tape players.

Exhibition  
09 | 2016









Antje Guenther

## THE BEHEADING OF THE FRUITFLY (INITIALIZED)

In July 2015, the United States publicized their plans to gain the number one position in supercomputing which was held at the time by the Chinese supercomputer Thiane-2. To achieve this aim, the U.S. imposed an export ban on high-end computer chips. It was announced in June 2016 that China had maintained its number one position with the Sunway TaihuLight, a supercomputer not only twice as fast as Thiane-2, but based exclusively on home-grown microprocessors. Thiane-2, however, was already much underutilized due to a lack of suitable software.

During the exhibition the sound recordings indicated a supercomputer underwhelmed by its repetitive neural network simulation that had started to allow other computational tasks to disrupt and interfere with itself.

Exhibition  
12 | 2016





Jan Adriaans

## SYNCHRONY COLLAPSE

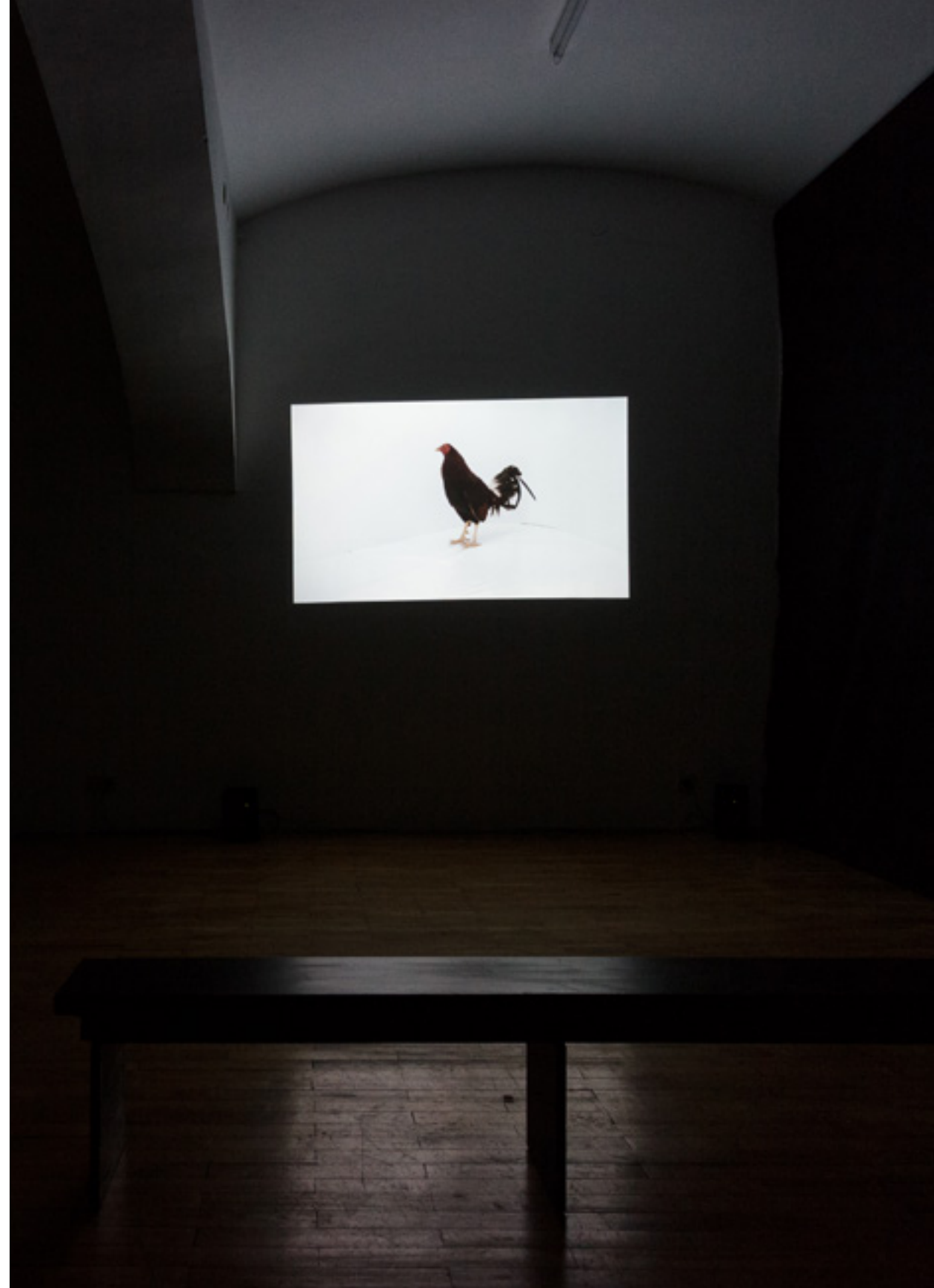
This exhibition presented three video-works which explored the theory around human agency, the emergence of subjectivity and human capital, each visualized in concrete cases of complex power relations. Adriaans concerns can be summarised as follows:

The self, long seen as an independently operating entity that makes its own decisions, can be better described as a global, representational mechanism constantly adapting to its environment that is blind to its own machinery. By drawing a parallel with the animal, the set of constraints we are subjected to become more apparent. If we take these constraints into account, how can we redefine human agency, will, and control?

Exhibition  
01 | 2017

*Selfhood is tyrannical precisely insofar as it is merely a congerie of drives. The act supplants the tyranny of the impulsive self with the rule of the subject. But it is the act itself that is subject. It is no-one's.*

– Brassier









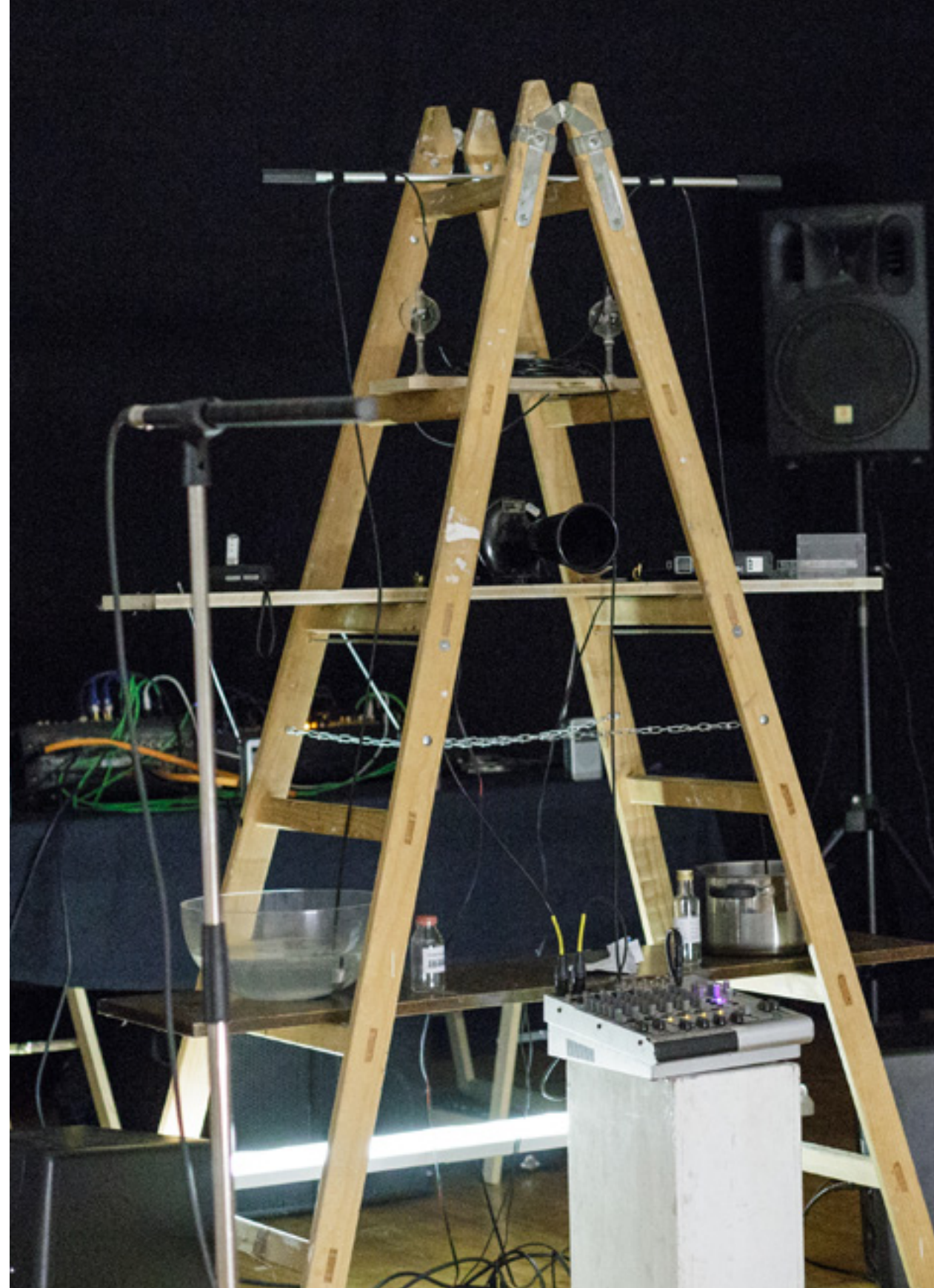


Tim Shaw

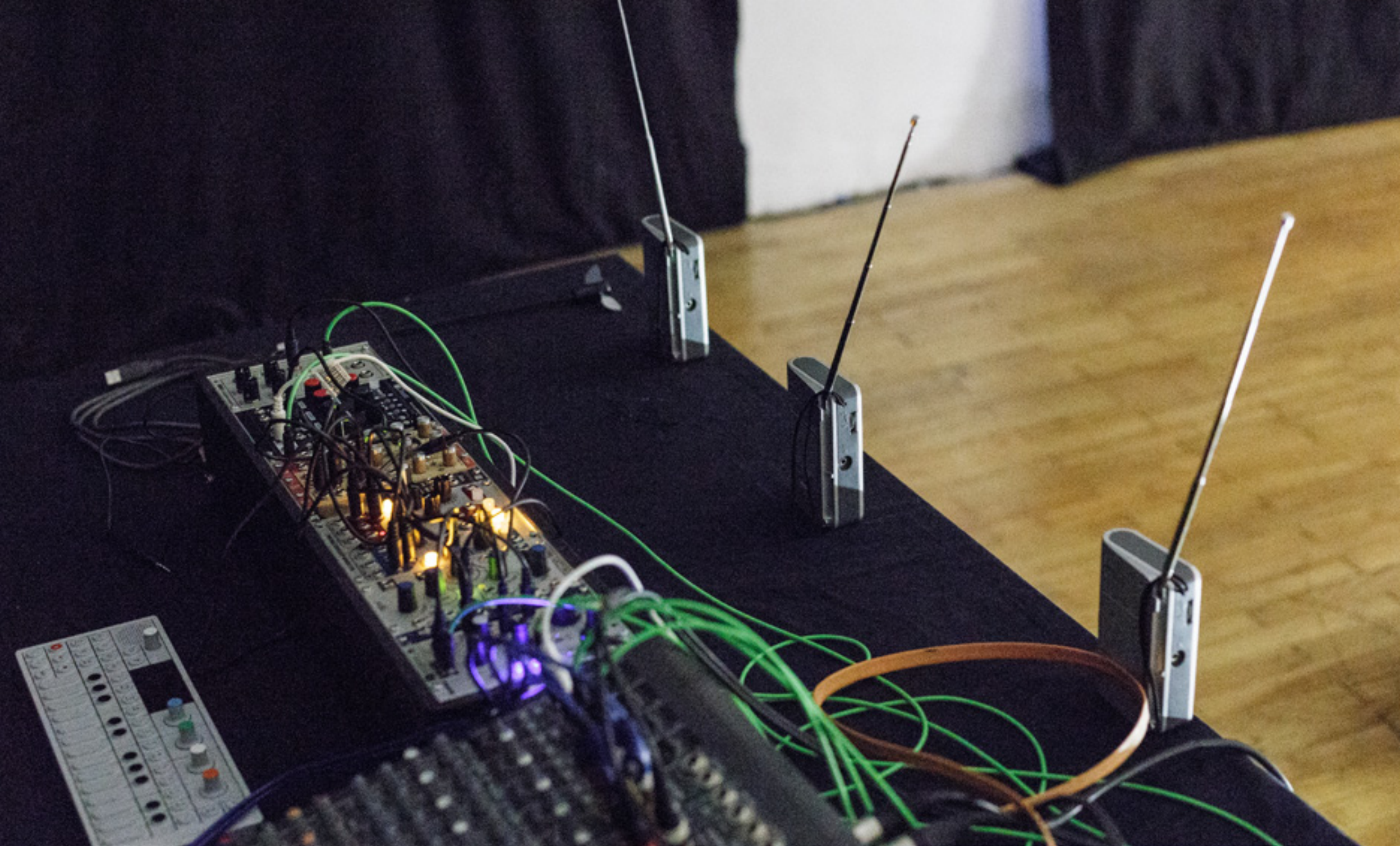
## COLLECT / DIFFUSE

The final outcome of Tim Shaw's residency consisted of two parts, a soundwalk and an installation. The soundwalk explored the diverse soundscapes of Linz through walking and listening. Participants were invited to join an intuitive walk through the city whilst attending to the everyday sounds that occur around us. The journey concluded with a performance within the installation space at bb15. The installation used extended field recording techniques to explore and respond to the diverse sounds of Linz. It was composed of an ecology of bells and speakers playing field recordings, sense data and analogue sound synthesis. The exhibition examined the relationship between acoustic and recorded sound through a variety of listening technologies.

Exhibition  
04 | 2017













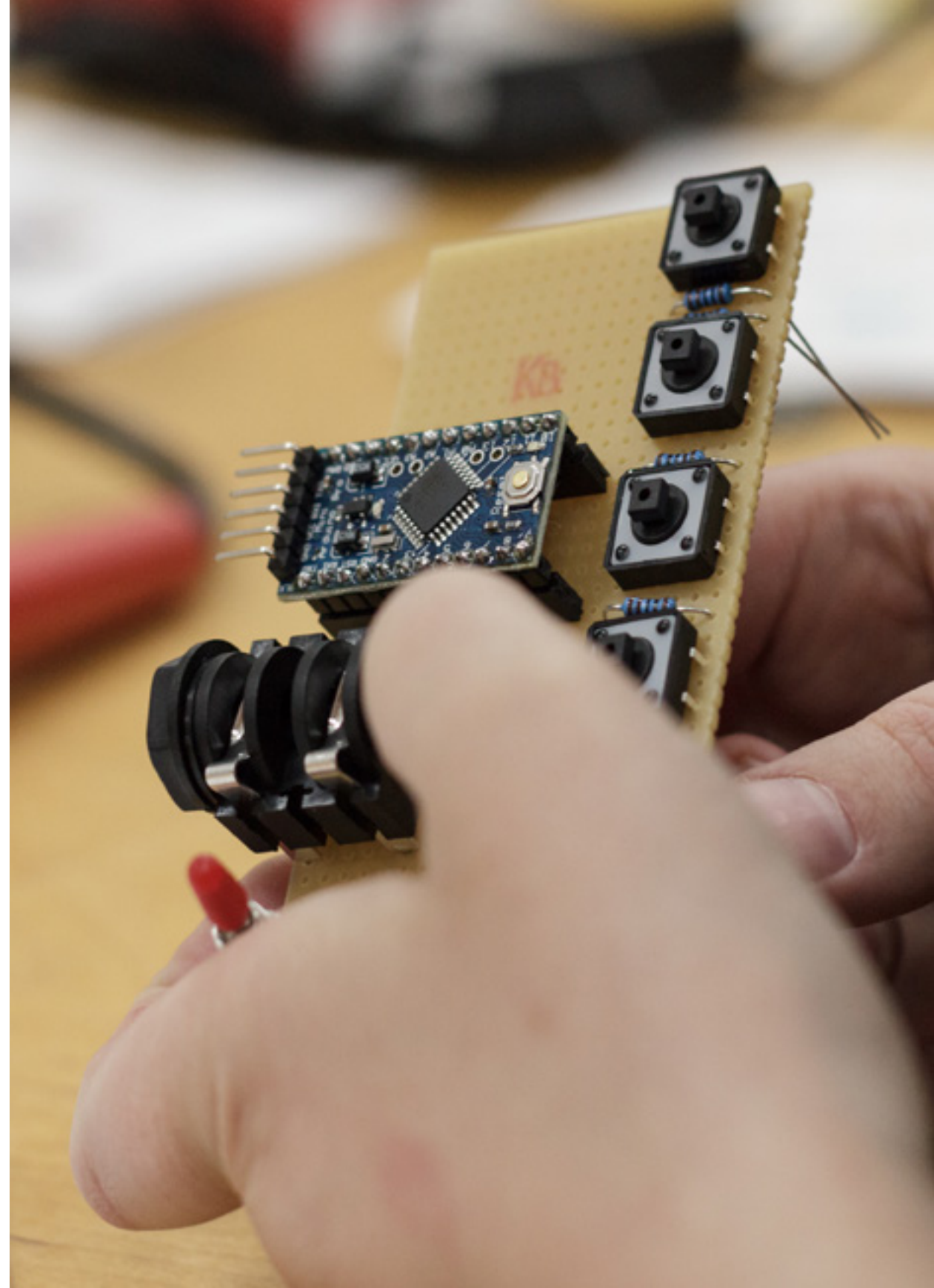
Marloes van Son

## ΔΠ ∙^↵ DEVICES

Marloes van Son builds electromechanical objects which explore natural phenomena and everyday appliances. By repurposing ordinary objects she aims to create unusual yet familiar experiences. As part of her residency Van Son gave a workshop in which the participants explored experimental sound devices. Next to designing and building a working prototype, physical tonal layouts for melodic scores and collective performance methods were explored. The results were presented as a collaborative concert.

During her concluding solo performance Van Son played a variety of self-built instruments according to precomposed scores drawn on the walls of the exhibition space to create atmospheric soundscapes with melodic elements.

Workshop  
12 | 2017







Susannah Stark

## SEARCHLIGHTS

The exhibition *Searchlights* at bb15 brought together three existing works by Susannah Stark with a live performance. The show focused on the mystical qualities of the voice and its placement in urban spaces, to question how images are used in a technology driven, digital and capitalist culture. Stark has an interest in the mouth as modulator which shapes and organises culture, both as a bodily organ and a machine. The works questioned how voices function and are conventionally used within the context of public space, re-inhabiting popular narrative and song to challenge material hierarchies. Inspired by writings on the ancient greek Cynics - she merged the economic, cultural, spiritual and personal into a narration of the contradictions of contemporary living using digital media, sound, and song.

Exhibition  
01 | 2018











Yoojin Lee

## AS LONG AS THERE IS TIME TO SLEEP

*"It started from being a night owl."*

Sleep is naturally incompatible with what the world of uninterrupted operation demands and promotes as an ideal norm. It is overlooked and everyday, to such a degree that it could be presented as banal and sinful. Yet this biological banality common to all living animals has an intrinsic potential. It defies being logically understood and utilized. It is a quiet, unnoticed form of resistance that happens individually but is shared in its universality. It remains as a sign of shared time, participating in the world by its mere being there. A sleeping body, a sleeping being, is vulnerable and intimate. And very present.

What does a sleeping being become against the backdrop of a world that is lit 24 hours? What does this state of repose mean when there is no time to pause? How can one exist as a sleeping thing? Can one dream of hibernation and its potentialities? What does it mean to have an asynchronous biological clock? Which lullaby could one sing?

Exhibition  
04 | 2018

*Sleepy's, detail*











Janneke van der Putten

## VOICE AND SPACE

A workshop at bb15 directed by Janneke van der Putten explored the voice in relation to a spatial experience. Through a 'Deep Listening' session and a blind-folded sound walk the participants explored their senses and became more aware of their own body, movements and sounds. The workshop consisted of group interventions and performances, exploring the acoustics and characteristics of the space, using the participants voices.

The residency concluded in a solo acoustic performance where Van der Putten used her voice as physical and sonic material. Singing with different extended techniques, her performances were inspired by rich sound textures. Listening to their minimal changes and variations and responding to the acoustics of the space, she worked with the (un)controllable possibilities of her instrument.

Workshop  
06 | 2018







A minimalist line drawing of a gallery space. The room features a series of connected arches that create a sense of depth and movement. On the right side, there are two tall, narrow windows with arched tops, each divided into three horizontal panes. The floor is a simple, slightly curved line, and the walls are defined by the arches and the windows. The overall style is clean and modern, with a focus on geometric forms and negative space.

SOLO EXHIBITIONS



Jens Höffken

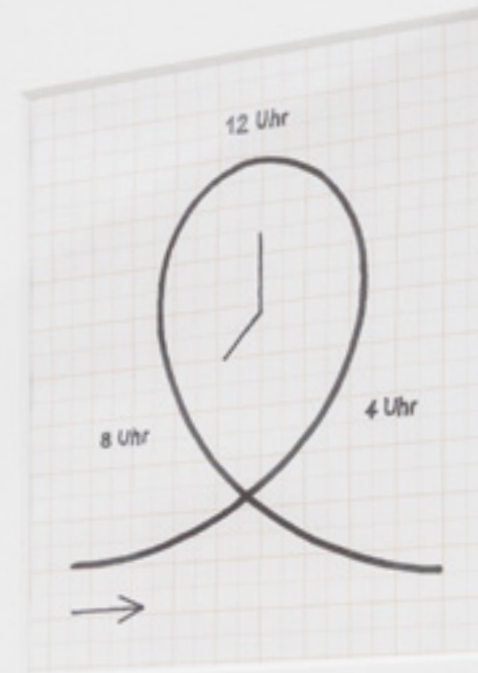
## FRÜHSTÜCK IN ZEITEN DER DEKADENZ

Jens Höffken's show presented a combination of essay films and text objects that throw a poetic light on literary and historical topics.

In the beginning there were several fake pages from Reclam books in a style of writing that suggested they had been torn out of yellowed classics. The shreds seemed to come from Schnitzler, Ibsen and the other decadents. One of these pages - of the late 19th century - read: Breakfast is served in all dramas.

The exhibition offered a thematic walk from the Fin de Siècle to the present day. From the invention of the book prize binding to the Prague Spring, from the student terror of 1968 to the first rideable rollercoaster loop. The historical events were humorously and at times bizarrely transformed into objects by Höffken's personal gaze, accompanied by video installations and poetry.

Exhibition  
04 | 2015



Die Fahrgäste einer Achterbahn  
erleben den Looping sehr unterschiedlich.

Wer vorne im Zug sitzt,  
spürt die maximale Belastung auf 4 Uhr.  
Wer hinten im Zug sitzt,  
spürt die maximale Belastung auf 8 Uhr.

Sämtliche Fahrgäste erleben im Schnitt  
die geringste positive G-Kraft  
auf 12 Uhr.  
Im Moment der vertikalen Inversion.

Die Mitarbeiter der Firma Schwarzkopf  
errichten den Looping in Schichtarbeit.

Wer Frühdienst hat,  
beginnt seine Schicht um 4 Uhr.  
Wer Spätdienst hat,  
beginnt seine Schicht um 8 Uhr.

Sämtliche Schichtarbeiter treffen sich  
jeden Mittag zu einer gemeinsamen Pause  
um 12 Uhr.  
Auf der Wiese hinter dem Looping.





Gaston Salvatore,  
14. Februar 1968

Dreihundert Vordrucke zu jeweils zwölf Seiten. Unter dreitausendsechshundert Papieren, die in der Wohnküche von Gretchen und Ina Dutschke alles bedecken, habe ich vor drei Nächten einen Korkenzieher verlegt.

Uns bleiben noch zwei Tage bis zum Vietnamkongress. Die pausenlose Arbeit hätte ich mir so gerne versüßt durch den chilenischen Wein aus dem Keller Salvador Alendes, der hausgemacht und in schönen Flaschen neben dem Entwurf von Marcuses erster Rede steht.

Draußen dünnert es. Es bleibt mir schon wieder nichts, als den Korken in die Flasche zu drücken.

Thorwald Prohl,  
3. April 1968

Gestern das Kaufhaus in Brand gesteckt. Jetzt mit Baader und den Anderen in ein kleines Zimmer gepfercht. Fragen uns, ob wir zu schnell untergetaucht sind; mich hätte der geographische Abstand beruhigt, die Anderen sind dagegen.

Wir müssen nun planen und uns gleichermaßen beruhigen. Nachdem die Spielwarenabteilung brannte, konnte Gudrun auf der Flucht durch den Keller noch zwei Flaschen Cabernet Sauvignon in ihren weiten (ausgesprochen hübschen) Mantel stecken. Was uns indes fehlt in diesem Versteck, ist ein Korkenzieher.

Wir müssen wohl, und das ist dem Cabernet gewiss nicht angemessen, wieder einmal den Korken in die Flasche drücken.

Dagrun Enzensberger,  
3. Oktober 1968

Der Umzug in die Stephanstraße macht Vieles schwerer. Beispielsweise wusste ich in den alten Räumen der Kommune I, wo ich den Korkenzieher finde. Den schwarzen mit dem Silbergriff, den Magnus mir in Norwegen geschenkt hat.

Ich will bloß wissen, ob das Geschenk noch in der Niedstraße liegt, oder ob Kunzelmann damit wieder Zündexperimente macht. Vorletzte Woche auf den Songtagen hatte Uschi einen in der Tasche. Aber Uschi ist in München. Es ist überhaupt ruhig hier diese Woche.

Wenn ich heute Abend noch einen Wein trinken möchte, werde ich wieder den Korken in die Flasche drücken müssen.

Michael Heindl

## ONCE I WALKED SO FAR I LOST MY TOENAILS

The exhibition *Once I walked so far I lost my toenails* brought together a series of recent works by Michael Heindl, most of which were made while traveling in Europe and Africa.

The focus here was on actions and interventions that evolved in response to prevailing urban policies. Heindl is particularly interested in working out approaches that enable him to explore and expand the potential for action and perception of urban realities.

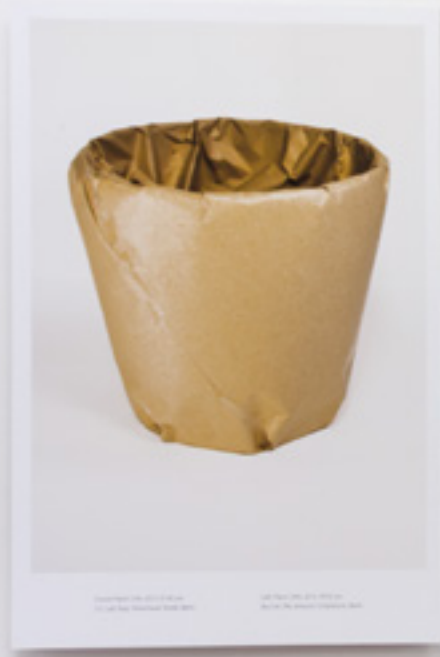
The central work of the exhibition was titled *A Very Small Example*. This was created during a trip to Tunisia, from which he returned a few days before the exhibition began. Shortly before the return trip, Heindl caught a fly with his bare hands, packed the insect in a plastic cup and carried it in his hand luggage to Linz. Arriving at bb15, the fly was released in the showroom. The entire action was documented cinematically and thus presented at the exhibition.

Exhibition  
06 | 2015











Marita Bullmann

## THREE POINTS WHERE TWO LINES MEET

The installation *Three points where two lines meet* described a reality that no longer seems to be real. It referred to the real as a detail that has always been part of a staged scenario which is aligned towards our visual and haptic seduction in a purposive world.

The material, the function and the association jointly generated strange duplication, differences and shifts which were located around the simplicity of an object as an interpretation surface. On the basis of the subtle and sometimes humorous gamble with the objects in the (image) space the installation developed a world of sensual and physical enchantment.

The result was a dialogue between subject and object, which alternated between possible forms of: the real and the artificial, the literal and the symbolic, the original and the imitation.

Exhibition  
07 | 2015

*Three points where two lines meet,*  
opening performance









Miriam Hamann

## 0,5m<sup>3</sup>

The work *0,5 m<sup>3</sup>* was the result of an investigation into the sculptural presence of everyday objects and the function of sound as immaterial material. At first the objects formed from ventilation shafts evoked the impression of a purely sculptural and static work. However, excess pressure flaps had been built into the individual ventilation ducts and ventilators were controlling the movement of their fins. This actuation varied and was employed as in a composition.

In addition to the de- and re-contextualisation of everyday objects, the immaterial also played a role in *0,5 m<sup>3</sup>*. Sound as an immaterial fabric was uncoupled from its environment and from its original function, becoming a building block for the creation of new architectures and spatial perceptions.

Exhibition  
01 | 2016







Stephan Blumenschein

## THE 3 OF US. FROM MIDNIGHT TO 2 A.M.

The *3 of us. From Midnight to 2 a.m.* was an architectural intervention that introduced a poetic response to the architecture of the given space with a focus on the spatial organization of the exhibition opening and how this informs and orchestrates our encounters and exchanges throughout such evenings.

The materials used were taken from the fields of construction and renovation and were transferred by the artist from the area of the functional to the aesthetic through sensitive positioning. The door, a recurring element in the work, operated as a conceptual and physical conjunction of these different notions.

The exhibition took place as two openings on two subsequent nights and the proposal was for a maximum of 3 people at a time inside the installation.

Exhibition  
02 | 2017







Jakub Vrba

## CHALLENGER

This show took its title from the Challenger V operation, which was a simulation of reconnaissance units in enemy controlled territory. In the swampy forests of the Czech Republic, probably somewhere between Moravia and Jižní Čechy, the 3<sup>rd</sup> Marine Division Re-enactment Group/Vietnam 1966–67 continuously prepares for this recon operation, which hovers somewhere between live action role play and historical reenactment.

The main part of the installation at bb15 was a silent, digitized Super 8 film that was shot whilst accompanying the 3<sup>rd</sup> MDRG in the field, alongside objects and materials produced and collected between 2012 and 2016, when the artist was working with the reenactment group.

Subjects such as duty, patriotism and honour were addressed, while the exhibition setting focused particularly on the rituals and processes of transfiguration these subjects undergo through cinema's specific framings.

Exhibition  
05 | 2017













Pio Rahner

## CLOUDS (WORKING TITLE)

Pio Rahner's works oscillate between conceptual photography and installation-sculpture. He deals sensitively with the conditions of the exhibition space. The various elements in it contain different aspects of presentation and themes, which develop a network of relationships among each other and, overall, create a tension between the individual works.

One of the main focuses of his practice involves balancing his concentration on a specific object with the realization, production and positioning of the object in its surroundings. At bb15 he prepared a new series that examined the architecture of the space and explored themes of protection and cosiness.

Exhibition  
09 | 2017

*Abus, detail*









Catherine Lorent

## RELEGATION\_FLEXUS

With *Relegation\_flexus* the Luxembourg artist Catherine Lorent translated complex Baroque strategies into a total work of art, creating an audio-visual environment for bb15. This work was an adapted version of a series, which she developed for the Luxembourg pavilion of the 55th Biennale in Venice 2013.

By staging *Relegation* Lorent attempts to connect to each location and its particular story. The project title *\_flexus* was a reference to the city of Linz and its original Celtic name, Lentos, which means curve (of the Danube) and served as an inspirational source. The project was nourished by the idea of translation into curves of sound and interactive ways of communicating with new audiences.

*It is literally an immersion into what I would call a constellation, an atmospheric space. In any case, Relegation simultaneously engages the eye and the ear; there is no gap between the two. Nothing is detached or deferred. Everything is open and instantaneous. What I try to create is an immediate emotion.*

– Catherine Lorent

Exhibition

10 | 2018

curated by

Daniela

Wageneder-

Stelzhammer







Kleft

## SOCKEN ZONE

Come closer and examine the remnants of audacious human dwelling. But make sure you lose your shoes first! This ground is too delicate, its treasures of former times too easily blurred. Both archive of humanity and place of longing, the sock zone is the mystic result of immense dares and courageous ideas.

Making use of both artistic and scientific methods, Kleft have grown to become the world's most renowned specialists in poetic excavationism. Set between DIY and high-tech attitudes, Kleft's work scrutinises the atomistic myth of the individual itself while constantly unveiling the beholder's inner child.

Exhibition  
10 | 2018











A minimalist line drawing of a gallery space. The drawing uses white lines on a dark gray background to define architectural elements. On the left, there is a series of nested arches and rectangular frames, suggesting a doorway or a display case. In the center-right, a large, empty rectangular area is outlined, representing a space for group exhibitions. The text 'GROUP EXHIBITIONS' is written in a clean, sans-serif font within this area. The overall style is architectural and modern.

GROUP EXHIBITIONS

Alexandre Jimenez, Frédéric Xavier Liwer, Guillaume Clermont, Hanan Klei, Hannes Waldschütz, Jakub Vrba, Nina Glockner, Piero Bisello

## THE BLACK BOX THEORY

One sees a fruit basket full of apples. After some napping, one sees that the very same fruit basket is now full of oranges. What will happen to the fruit basket if one takes another nap? In science, a 'black box' is a device or system that should be understood only by its inputs and outputs. Its inner workings are irrelevant.

Given the fact that anything – from one's very own brain to a box of oranges – might be referred to as a black box, what can be expected from such a theory? One may observe that the most likely outcome is the apodictic possibility that there is no such thing as *The Black Box Theory*.

Exhibition

10 | 2016

curated by

Fiona Darbon

Van Maercke







Jan Adriaans, Monique Hendriksen,  
Marie-Andrée Pellerin, FAXEN

## A VOCABULARY OF NOISE

Within the framework of a group residency at bb15 the four artists developed a multi-event project in Linz that approached the notion of noise and randomness on a conceptual level in different mediums. Their working process was organised around the following questions:

“Could we come to a positive understanding of randomness and noise within patterns of communication? These patterns are shaping each other through ongoing interaction, which is not just causal. Communication is considered as an interplay of pattern and randomness, a deterministic network infiltrated with errors, scratches and hiccups. These unpredictabilities shape the pattern again, in a constant process of adaptation. Noise keeps us from predicting the future. There is no blueprint we can draw conclusions from.”

Exhibition  
09 | 2017







Steve Bates, Kristen Roos

## THE DISEASES OF THE EAR

The exhibition of these two Canadian artists was an insight into the world of the hidden sounds in our life.

The Project *Anti-Wave* by Kristen Roos examined the silent electromagnetic transmissions that are ubiquitous today. These inaudible frequencies were received with devices that recognized them not as information, but as something similar to the unwanted sounds that were heard during the days of early radio reception. In receiving and translating these frequencies into audible sounds, Kristen Roos is interested in the process of dissecting the wireless devices that embody our lives and exposing the relationships between people and the objects that inhabit their daily rituals.

*Black Seas* by Steve Bates is an ongoing project influenced by historical and contemporary experiences of auditory hallucination. It is a project about listening to noise through desire agency and otherness. This growing body of work includes performance, installation, video, transmission, objects and materials.

Exhibition  
06 | 2018

*The Diseases of the Ear,*  
opening performance by Steve Bates













WAVERING WORLDS





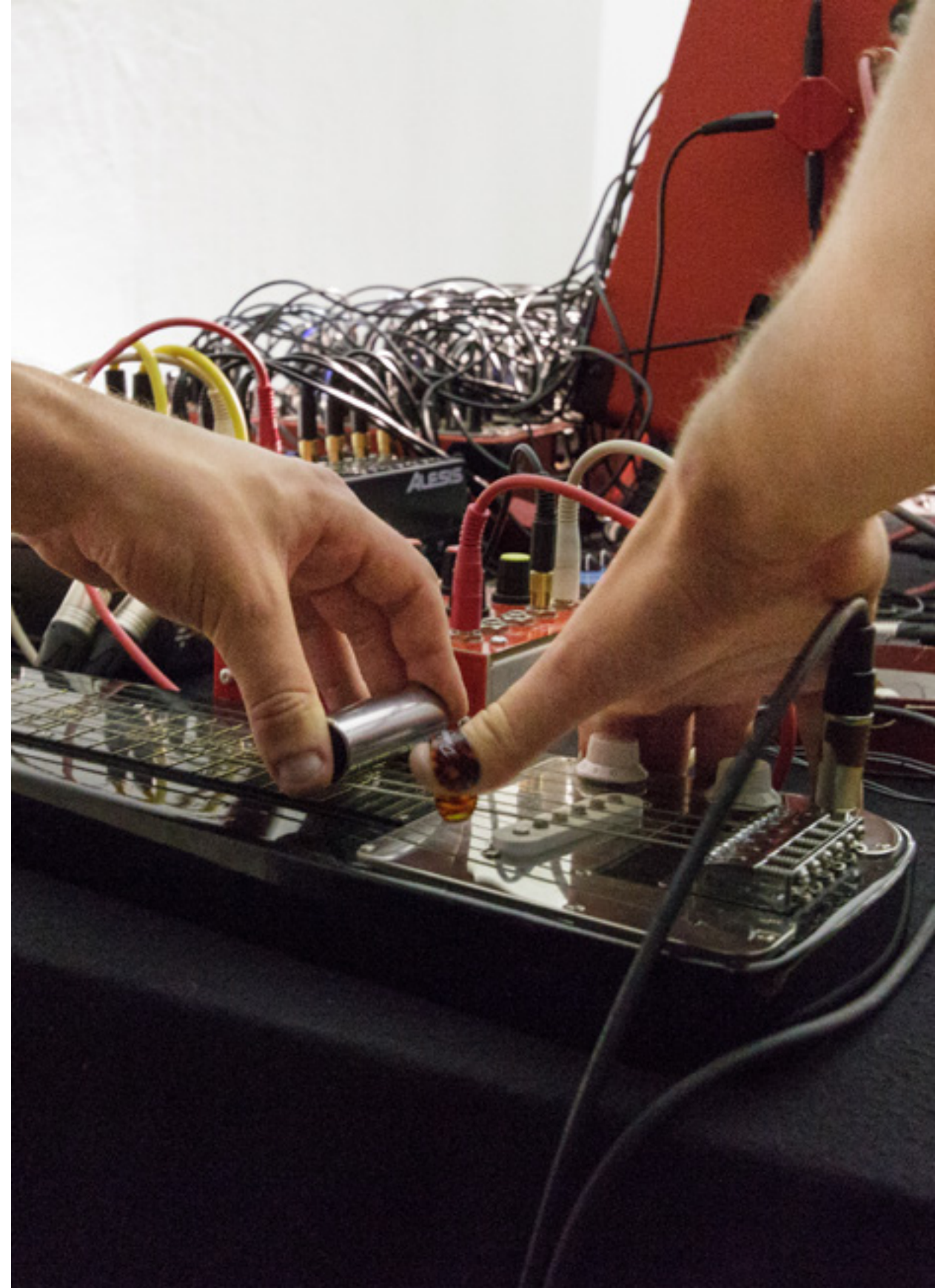
Concert Series

## WAVERING WORLDS

This series presented musicians and artists who operate at the border between visual art and music. It provided a platform for local and international artists and musicians, who oscillate between various musical and artistic genres, such as performance, installation, video and objects. In this field of tension new musical forms of expression arise that were presented as *Wavering Worlds* multimedia performances and concerts. This series allowed sonic-musical exploration to cross between the contexts of exhibition and performance.

Cameron Deas | Andreas Kurz | Philipp Zappel |  
Manuel Knapp | Jerobeam Fenderson, Hansi 3D |  
Klaus Filip, Radu Malfatti, Derek Shirley | Phill Niblock |  
Stefan Fraunberger | Andreas Trobollowitsch |  
Christian Konrad Schröder | Patrick K.-H. | Hernán  
Kerlleñevich | junk & the beast | Pierre Berthet,  
Rie Nakajima | Paul Gründorfer, Stefan Nussbaumer,  
Michael Fischer | Cyborg Art Collective |  
Janneke van der Putten | Un/natural Fields

Concerts  
2015 | 2018







1

p. 146

- 1 *Dead Plants and Living Objects*  
Pierre Berthet, Rie Nakajima  
2017

p. 147

- 2 *Wavering Worlds #11*  
Cyborg Art Collective  
2018

- 3 *Wavering Worlds #4*  
Phill Niblock  
2015

- 4 *Wavering Worlds #5*  
Stefan Fraunberger  
2015

p. 148

- 5 *Wavering Worlds #6*  
Andreas Trobollowitsch  
2016

p. 149

- 6 *Wavering Worlds #2*  
Manuel Knapp  
2015

- 7 *Wavering Worlds #3*  
Klaus Filip, Radu Malfatti,  
Derek Shirley  
2015

- 8 *Wavering Worlds #10*  
Paul Gründorfer, Stefan  
Nussbaumer, Michael Fischer  
2017



2



3



4





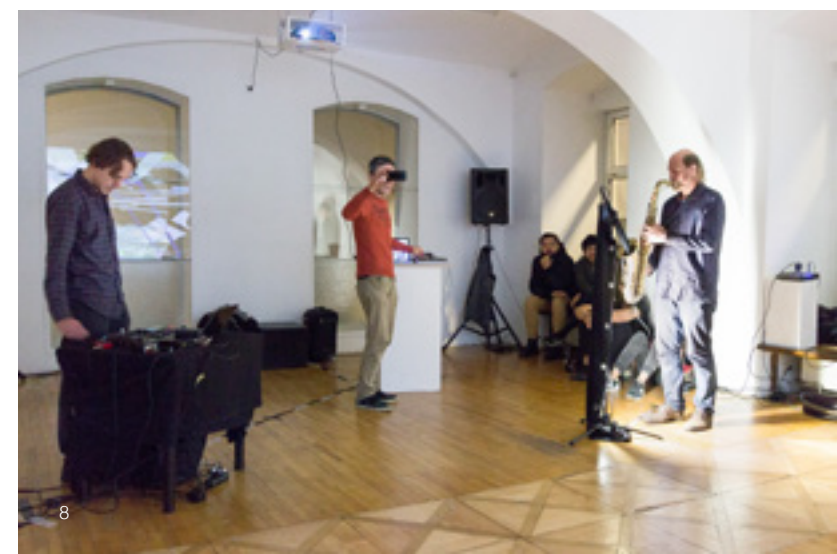
5



6



7



8

## ARTIST CVs

Jan Adriaans \*1972 (NL)  
lives and works in Rotterdam  
[www.janadriaans.com](http://www.janadriaans.com)

Steve Bates \*1967 (CA)  
lives and works in Montreal  
[www.stevebates.info](http://www.stevebates.info)

Pierre Berthet \*1958 (BE)  
lives and works in Liège  
[www.pierre.berthet.be](http://www.pierre.berthet.be)

Piero Bisello \*1982 (BE)  
lives and works in Rotterdam and Brussels

Stephan Blumenschein \*1983 (AT)  
lives and works in Amsterdam  
[www.stephanblumenschein.com](http://www.stephanblumenschein.com)

Marita Bullmann \*1982 (DE)  
lives and works in Essen  
[maritabullmann.de](http://maritabullmann.de)

Guillaume Clermont (CA)  
lives and works in Brussels  
[www.guillaumeclermont.org](http://www.guillaumeclermont.org)

Cyborg Art Collective (NL)  
live and work in Arnhem  
[www.cyarco.com](http://www.cyarco.com)

Cameron Deas (UK)  
lives and works in London  
[www.camerondeas.com](http://www.camerondeas.com)

Paul Devens \*1965 (NL)  
lives and works in Maastricht  
[www.pauldevens.com](http://www.pauldevens.com)

FAXEN \*2004 (AT)  
Sebastian Six \*1980, Lucas Norer \*1982, Clemens Mairhofer \*1984  
live and work in Linz and Vienna  
[www.faxen-collective.net](http://www.faxen-collective.net)

Jerobeam Fenderson / Hansi 3D (AT)  
live and work in Linz and Graz  
[www.oscilloscopemusic.com](http://www.oscilloscopemusic.com)

Klaus Filip \*1963 (AT)  
lives and works in Vienna  
[www.filipino.klingt.org](http://www.filipino.klingt.org)

Rachael Finney (UK)  
lives and works in London  
[www.rachaelfinney.org](http://www.rachaelfinney.org)

Michael Fischer \*1963 (AT)  
lives and works in Vienna  
[www.m.fischer.wuk.at](http://www.m.fischer.wuk.at)



Helen Anna Flanagan \*1988 (UK)  
lives and works in Rotterdam and Birmingham  
[www.helenannaflanagan.com](http://www.helenannaflanagan.com)

Stefan Fraunberger \*1980 (AT)  
lives and works in Vienna  
[www.stefan.fraunberger.at](http://www.stefan.fraunberger.at)

Nina Glockner (DE)  
lives and works in Amsterdam and Maastricht  
[www.ninaglockner.de](http://www.ninaglockner.de)

Antje Guenther \*1981 (DE)  
lives and works in Rotterdam and Leipzig  
[www.aguenth.de](http://www.aguenth.de)

Paul Gründorfer (AT)  
lives and works in Vienna  
[www.tricx.net](http://www.tricx.net)

Miriam Hamann \*1986 (AT)  
lives and works in Vienna and Berlin  
[www.miriamhamann.com](http://www.miriamhamann.com)

Michael Heindl \*1988 (AT)  
lives and works in Vienna  
[www.michaelheindl.net](http://www.michaelheindl.net)

Monique Hendriksen \*1982 (NL)  
lives and works in Eindhoven  
[www.knospt.com/mh](http://www.knospt.com/mh)

Jens Höffken \*1985 (DE)  
lives and works in Linz  
[www.jenshoeffken.de](http://www.jenshoeffken.de)

Alexandre Jimenez \*1983 (FR)  
lives and works in Montreal  
[www.alexandre-jimenez.net](http://www.alexandre-jimenez.net)

Junk & The Beast (CZ/AT)  
Veronika Mayer \*1977, Petr Vrba  
live and work in Vienna and Prag  
[www.vrrrba.cz](http://www.vrrrba.cz)  
[www.veronikamayer.com](http://www.veronikamayer.com)

Hernán Kerlleñevich (AR)  
lives and works in Buenos Aires

Kleft (AT)  
live and work in Vienna  
[www.juergenkleft.com](http://www.juergenkleft.com)

Hanan Klei \*1986 (NL)  
lives and works in Enschede  
[www.hananklei.hotglue.me](http://www.hananklei.hotglue.me)

Manuel Knapp \*1978 (AT)  
lives and works in Vienna  
[www.knapp.klingt.org](http://www.knapp.klingt.org)

Andreas Kurz \*1978 (DE)  
lives and works in Linz  
[www.andreaskurz.net](http://www.andreaskurz.net)

Patrick K.-H. \*1980 (RU)  
lives and works in Vienna and St. Petersburg  
[www.drawnsound.org](http://www.drawnsound.org)

Yoojin Lee \*1988 (KR)  
lives and works in London  
[www.nijooy.com](http://www.nijooy.com)

Frédéric Xavier Liwer \*1980 (FR)  
lives and works in Paris and Brussels  
[www.fredericxavierliwer.com](http://www.fredericxavierliwer.com)

Catherine Lorent \*1977 (DE)  
lives and works in Berlin

Lorena Mal \*1986 (MX)  
lives and works in Mexico City  
[www.lorenamal.com](http://www.lorenamal.com)

Radu Malfatti \*1943 (AT)  
lives and works in Vienna  
[www.radumalfatti.eu](http://www.radumalfatti.eu)

Tomáš Moravec \*1985 (CZ)  
lives and works in Prague  
[www.tomasmoravec.cz](http://www.tomasmoravec.cz)

Rie Nakajima \*1976 (JP)  
lives and works in London  
[www.rienakajima.com](http://www.rienakajima.com)

Phill Niblock \*1933 (US)  
lives and works in New York and Gent  
[www.phillniblock.com](http://www.phillniblock.com)

Stefan Nussbaumer \*1966 (AT)  
lives and works in Vienna  
[www.pustota.basislager.org](http://www.pustota.basislager.org)

Alice Pamuk (FR)  
lives and works in Brussels

Marie-Andrée Pellerin \*1986 (CA)  
lives and works in Linz  
[www.marieapellerin.info](http://www.marieapellerin.info)



Janneke van der Putten \*1985 (NL)  
lives and works in Rotterdam  
[www.jannekevanderputten.nl](http://www.jannekevanderputten.nl)

Pio Rahner \*1982 (DE)  
lives and works in Bremen and Offenburg  
[www.piorahner.de](http://www.piorahner.de)

Kristen Roos \*1975 (CA)  
lives and works in Vancouver  
[www.kristenroos.com](http://www.kristenroos.com)

Christian Konrad Schröder (AT)  
lives and works in Vienna  
[www.ckonrad.net](http://www.ckonrad.net)

Tim Shaw (UK)  
lives and works in Newcastle  
[www.tim-shaw.net](http://www.tim-shaw.net)

Derek Shirley \*1975 (CA)  
lives and works in Berlin  
[www.soundimplant.com](http://www.soundimplant.com)

Susannah Stark \*1988 (EN)  
lives and works in Glasgow  
[www.susannahstark.com](http://www.susannahstark.com)

Andreas Trobollowitsch (AT)  
lives and works in Vienna  
[www.trobollowitsch.hotglue.me](http://www.trobollowitsch.hotglue.me)

Marloes van Son \*1991 (NL)  
lives and works in Helsinki  
[www.marloesvanson.nl](http://www.marloesvanson.nl)

Jakub Vrba \*1985 (CZ)  
lives and works in Vienna  
[www.jakubvrba.com](http://www.jakubvrba.com)

Hannes Waldschütz (DE)  
lives and works in Leipzig  
[www.hanneswaldschuetz.de](http://www.hanneswaldschuetz.de)

Philipp Zappel \*1982 (AT)  
lives and works in Linz

# IMPRINT

Editor: **bb15** team

Editorial Supervision: Sebastian Six, Clemens Mairhofer

Book Design & Illustrations: Laurien Bachmann

Proofreading & Translations: Sam Bunn

Photo credits: Sebastian Six pp. 17, 18, 71, 147; Helen A. Flanagan pp. 21, 22, 24; Paul Devens pp. 27, 29; Jan Adriaans pp. 43, 44, 46, 131, 132; Veronika Krenn p. 56; Yoojin Lee pp. 64, 66; Laurien Bachmann pp. 68, 72, 119, 120, 122; Michael Heindl pp. 83, 84, 86; Petra Moser p. 89; Maritta Bullmann pp. 90, 92; Pio Rahner pp. 109, 110, 112; Guillaume Clermont p. 128; Steve Bates p. 138; Kristen Roos p. 140

© all other photos: Clemens Mairhofer

© of the published texts with the authors

© of the works with the artists

The current **bb15** team is: Sebastian Six, Clemens Mairhofer, Marie-Andrée Pellerin, Veronika Krenn, Davide Bevilacqua, Laurien Bachmann, Sam Bunn, Hansi Raber

Edition: 300 Copies

Published by:

**bb15** - space for contemporary art

Hafnerstraße 4

4020 Linz, Austria

<http://bb15.at>

[office@bb15.at](mailto:office@bb15.at)

Supported by:

 Bundeskanzleramt

 Kultur

 LINZ  
am Innereis

 EUROPÄISCHE UNION