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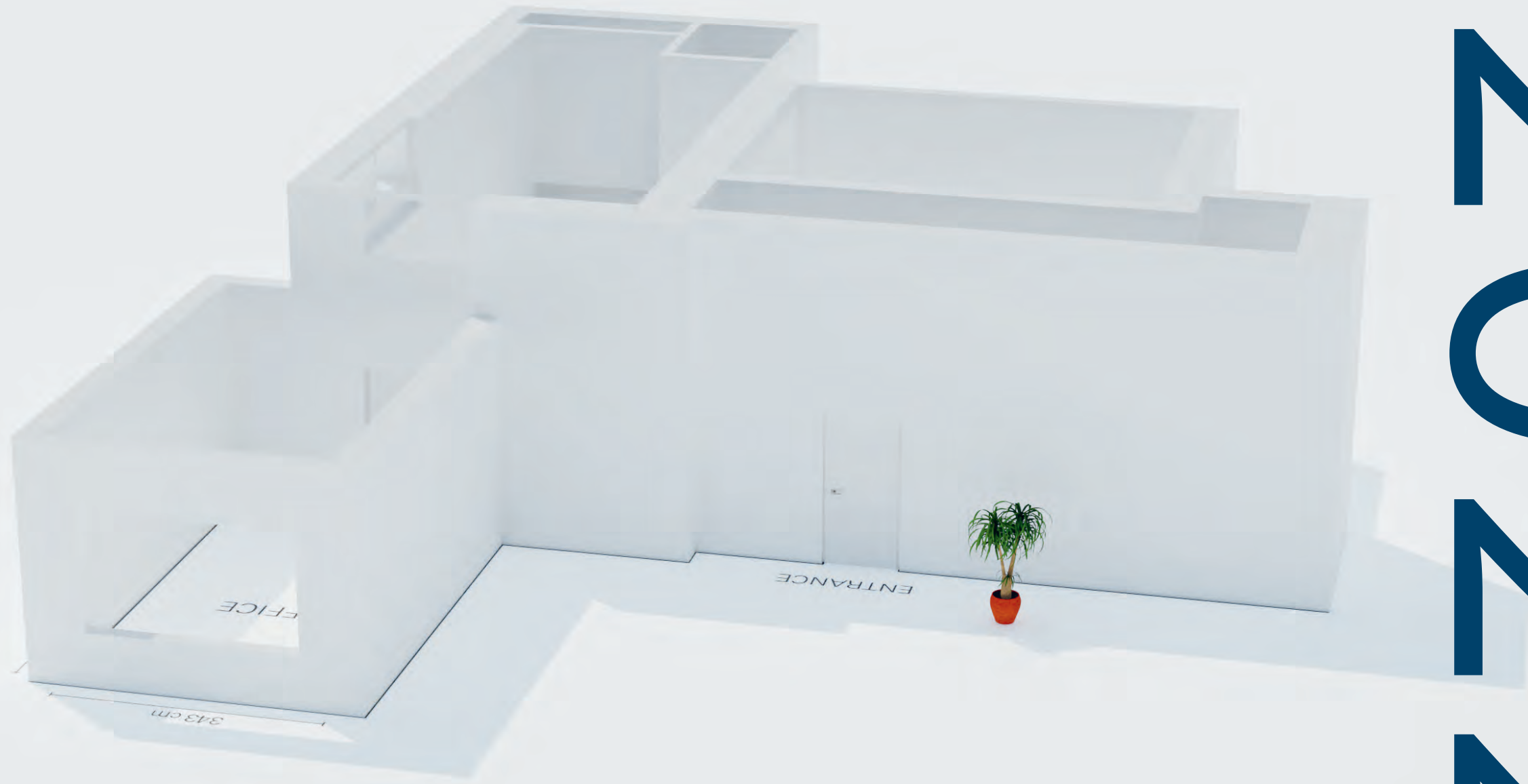
bb15 is an independent artist-run-space and curatorial collective active in the Linz art scene since 2009. As an open space for artists, bb15 develops exhibitions, performances, and cultural events, fostering experimental approaches. bb15 is involved in international and local collaborations, acting as a platform that supports emerging artists throughout their careers.

2019
2022

bb15

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2020

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RESILIENZ IN DER UNABHÄNGIGEN SZENE

bb15 ist ein von Künstler*innen betriebener Ausstellungsraum und ein Kurator*innenkollektiv, das in Linz tätig ist. Das Kollektiv programmiert seit 2009 kontinuierlich künstlerische Residencies mit begleitenden Ausstellungen, Workshops sowie Vorträgen und ermöglicht dadurch einen Raum für offene Experimente und Begegnungen. Zudem ermöglichen die regelmäßig angebotenen kulturellen Veranstaltungen eine aktive Publikumsbeteiligung. Die konstante Durchführung von qualitativ hochwertigen Ausstellungen und Veranstaltungen ist einer der Grundpfeiler für die engagierte Gemeinschaft, welche um den Off-Space entstanden ist. Durch das stetige Engagement des Kollektivs ist das bb15 zu einem fixen Knotenpunkt geworden, der einen festen Platz in der lokalen Kunstszene einnimmt.

Die Aktivitäten des bb15 bleiben jedoch keineswegs auf den physischen Raum neben dem Linzer Mariendom beschränkt, sondern erstrecken sich durch inhaltlichen Austausch – etwa künstlerische Interventionen und Kooperationen – über die ganze Stadt sowie weit darüber hinaus. Die Künstler*innen, die für Residencies, Performances und Workshops eingeladen werden, erweitern das Netzwerk international, ergänzen so die lokale, heterogene Szene und sorgen für Abwechslung. Durch eine intensive Zusammenarbeit mit der örtlichen Kunstuniversität sowie mit anderen von Künstler*innen betriebenen Off-Spaces und größeren Kultureinrichtungen bleibt das bb15 auch für jüngere Generationen ein interessanter, kreativer Ort. Es ermöglicht ihnen durch seine Offenheit, sich aktiv einzubringen.

Mit der Covid-Pandemie ist es im Jahr 2020 schlagartig zu einem weitreichenden Stillstand des öffentlichen Lebens gekommen. Da alle Veranstaltungen eingestellt worden sind und sich die soziale Interaktion auf digitale Kommunikation beschränkt hat, musste der Kultursektor seine Rolle als direkter Vermittler und Förderer von Kunst im physischen Raum radikal neu bewerten.

Im Fall von bb15 hat die Pandemiesituation zu innovativen Überlegungen und Ideen geführt, um dem räumlich distanzierten Publikum dennoch kulturelle Erlebnisse anbieten zu können. Abgesehen von gelegentlichen Online-Performances hat das bb15 seine Residencies durch ein Remote-Konzept umgewandelt und alternative, der Situation angepasste Disseminationsformen für Kunstwerke entwickelt. Das Kollektiv hat sogar einen eigenen Weg gefunden, um Performances für diejenigen zugänglich zu machen, die der Vielzahl von virtuellen Online-Events überdrüssig gewesen sind und sich nach analogen Eindrücken sehnten: Diese sind in Form von drei Kassetten als Limited Edition erschienen. Etwa zur Zeit der ersten Lockdowns hat auch das EU-finanzierte Kooperationsprojekt "Oscillations: Exercises in Resilience" begonnen, bei dem das bb15 teilgenommen hat. Der Untertitel des Projekts ist durch die Pandemie unerwartet zur Realität geworden und hatte so einen intensiven internationalen Austausch in der Entwicklung neuer Strategien für die Fortsetzung der Kulturarbeit zur Folge.

Durch all diese Faktoren – die Kontinuität der Veranstaltungen und Aktivitäten, den Aufbau und die Förderung der lokalen und internationalen Community in der unabhängigen Kunstszene und die Fähigkeit, unerwartete und ansprechende Formate zu finden – hat das bb15 seine Resilienz stetig weiterentwickelt. Die mitwirkenden Personen ermöglichen durch ihre Arbeit zudem einen fruchtbaren Austausch zwischen Vergangenheit, Gegenwart und Zukunft. Das bb15 hat sowohl physische als auch imaginäre Räume geschaffen, die auch in Krisenzeiten einen dauerhaften Diskurs zwischen Kolleg*innen, Residency-Artists und dem Publikum zugelassen haben. All das ist eine beachtenswerte Leistung für eine unabhängig arbeitende Organisation. Nun gilt es, gespannt weiter zu beobachten, wie das bb15 selbst angesichts der nächsten größeren soziokulturellen Kalamitäten durch künstlerische Ansätze und Methoden die kreative Resilienz fördern und ausbauen wird.

Karla Spiluttini ist Medienkünstlerin und Forschende. Ihre künstlerischen und wissenschaftlichen Schwerpunkte liegen in diffusen Orten, Materialforschung, narrativen Räumen und der Phänomenologie von Innovationskulturen. Ihre Installationen wurden u.a. mit dem Salzburger Landespreis für Medienkunst und dem Mandala Award des European Institute for the Media ausgezeichnet. Die Arbeit mit Materialien und angewandtem Experimentieren brachte sie unter anderem 2012 als Research Resident an das V2_ Institute for the Unstable Media in Rotterdam, als Vermittlerin auf verschiedene österreichische Universitäten sowie an das Ars Electronica Festival in Linz.

RESILIENCE IN THE INDEPENDENT SCENE

bb15 is an artist-run space and curatorial collective operating in Linz since 2009. The collective has continuously programmed residencies with exhibitions, workshops and lectures, providing a space for open experimentation and convergence. They have consistently created and housed content, creations and events for the audience to enjoy and participate in.

Their reliability in the recurring staging of exhibitions and events has encouraged a dedicated community to evolve. This continuity also generates the general perception of bb15 as an acknowledged hub that holds a fixed and reliable part in the art scene in Linz.

bb15's activities are not limited to their physical space next to the new cathedral. They expand throughout the city and beyond through numerous exchanges, interventions and collaborations. The artists invited for residencies, performances and workshops expand the network internationally and complement the heterogeneous group of regular regional attendees of their events. Through frequent interchanges with the local art university, fellow artist-run spaces and cultural institutions, bb15 continues to generate interest, not only for their already established audience, but also by encouraging the next generation to join their growing community.

In 2020 the Covid pandemic created widespread disruption in public life. With all events shutting down and social interaction limited to digital communication, the cultural sector had to radically re-evaluate their role as direct intermediaries and supporters of art in the physical space.

In the case of bb15, these considerations led to a plethora of innovations in creating experiences for the socially distanced. Alongside the occasional online performance screening, bb15 transformed physical into remote residencies,

came up with a merchandise concept to disseminate their artist's creations and even found different ways to enable performances - in the form of three limited edition cassette at-home-performances for those weary of the number of online events who were longing for analogue sensations. At the same time as the first lockdowns, the EU-funded cooperation project "Oscillations: Exercises in Resilience" started. The subtitle of the project unexpectedly became reality, empowering meaningful international exchange and collaboration in developing new strategies for continuing cultural work while socially distancing.

Through a combination of these factors - the continuity of activities, the building and nurturing of its community mixed with some more unexpected and delightful interventions - bb15 has stimulated perseverance by creating physical 'as well as imaginary spaces to fall back on during times of distress. They have created a continuous interchange between past, present and future while building and fostering a community that is active both locally and internationally in the independent art scene. This has allowed continued discourse and exchange among their peers, protégés and audiences. All this is no small feat for an organization operating independently. It will no doubt be rewarding to observe how bb15 continue to sustain and evolve artistic derivations of resilience, especially with regards to the next big sociocultural calamities that we face.

Karla Spiluttini is a media artist and researcher. Her artistic and scientific interests lie in diffuse locations, materials research, narrative spaces and the phenomenology of Innovation Cultures. Her installations have been awarded the Salzburg State Prize for Media Art and the Mandala Award of the European Institute for the Media. Among other things, she worked with materials and applied experimentation as the 2012 Research Resident at the V2_ institute for the unstable media in Rotterdam, as a lecturer at various Austrian universities, and to Ars Electronica Festival in Linz as researcher and producer.

SOLO EXHIB ITIONS

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THE AMATEUR NATURALIST

As I live in a city I sometimes crave to live within a naturally wild environment. I wonder if it is some kind of nature romanticism typical to city dwellers?

When I have stayed in the countryside for longer periods I have found that natural processes can feel quite hostile and that my instincts for survival awaken. I have tried to keep making artworks in a way that does not oppose nature so that the artwork will be completed by creating conditions for nature to take its course. Working like this, my artistic life can be described as something like a symbiosis between my being a collector of natural items, a witness to natural processes and becoming an animal myself.

The Amateur Naturalist
Detail





TUNNEL BORING MACHINE

Tunnel Boring Machine is a performance-film shot on an action camera fixed to the artist's chest while she walks the entire length of a train crossing the Euro Tunnel during a return trip from Brussels to London on the weekend of the last European elections. She performed the walk twice, in opposite directions.

At bb15, *Tunnel Boring Machine* was presented for the first time as a multi-channel video installation surrounded by a sound composition, where the recordings of contact microphones applied to the window of her passenger seat were modulated along the geological cross-section of the Euro Tunnel.

»Both the action and the video installation revolve around a meticulous calculation of the different temporalities at play in the situation and serve to write the almost imperceptible score of the piece: the 'Tunnel-time' or 'underwater-time'; the pace of the artist's walk; the time that materialises in the gestures of the passengers; the gap between the first and the second passage of the camera on the same spot; the reduced speed of the video; the reverse motion; the time of two different time-zones that the train crosses. In its apparently linear and naked visual language, Tunnel Boring Machine thickens and gives exposure to the almost apathetic sameness and alienated atmosphere in which the train's passengers are all immersed. Like in other works, Tunnel Boring Machine brings together the chronopolitical dimension of the worlds and ways of living that Teresa Cos inhabits, observes and constructs.« (Beatrice Forchini)

Tunnel Boring Machine
Detail





Tunnel Boring Machine
Exhibition View

TRANSOCEANIC

Sascha Brosamer's new work *TRANSOCEANIC* deals with the cultural imagination of dematerialisation, historical sound carriers and digital colonialism.

The worldwide distribution of shellac records started around 1925 with an unprecedented electrical recording boom. It was also the beginning of the music industry as we know it today. The trade networks were run via the old colonial ports and slave shipping routes of the Black Atlantic, the Mediterranean Sea and the Polynesian Pacific.

The contemporary music industry is predominantly digital and online. The internet has emerged as a »global jukebox« of digital sounds. However, the network infrastructures remain resolutely material and are entangled with the colonial and militaristic histories of the western world. This materiality exists deep under the ocean. Undersea cables are the critical infrastructures that currently support over 95 percent of transoceanic internet traffic.

»GrainField touch« is a web-based application used to network the audience and create an immersive listening experience. It was designed by Benjamin Matuszewski and Norbert Schnell as part of the CoSiMa research project developed at the IRCAM Center Pompidou.

TRANSOCEANIC
Detail





TRANSOCEANIC
Exhibition View

Sascha Brosamer

HOW TO TURN A MAN INTO A MELON

The phrase »out of touch« or »out of touch with reality« stands for a feeling of the incapacity to understand or to feel/touch something anymore: a symptom that may also describe our current relationship with technology. In the seemingly dematerializing world, we engage more and more with immaterial and territorially unbound spaces behind mirror-smooth screens that are not tangibly accessible.

Susanna Flock's solo exhibition *how to turn a man into a melon* brought together works that explore traces that the interweaving of technologies with all aspects of our lives leaves behind.

how to turn a man into a melon
Detail





how to turn a man into a melon
Exhibition View

AIRBAG/ 14HOLES

Airbag/14Holes is a hybrid sound sculpture somewhere between a bagpipe, an organ and a children's toy. To create sound, it uses abandoned recorder flutes that, following forced musical exploration during adolescence, were never played again.

Through a collecting campaign, a nomadic group of recorders were conscripted into the Linz Recorder Flute Asylum. *Airbag/14Holes* provided air to this group of flutes: A heavy, continuous interaction between the flutes produces the emergent sound, like a dysfunctional organ finally finding its voice after a long period of silence.

During the exhibition opening hours, visitors could use *Airbag/14Holes* as their instrument by manipulating the air flows. During the closing exhibition De Clerck performed several pieces using his Aulos, an ancient Greek double reeded *pipe*.

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in the framework of
Oscillations: Exercises in Resilience

Airbag/14Holes
Detail





Airbag/14Holes
Exhibition View

Lukas De Clerck

A CLICK, A WINK, A NOD OR THE BLINK OF AN EYE

– a temporary assemblage exploring
the edges of perception

For several years, Elisabeth Molin has been collecting materials and making auditory interviews related to the edges of vision and perception. In her solo exhibition *a click, a wink, a nod or the blink of an eye*, Molin assembled and disassembled fragments from these stories, making a temporary installation in bb15.

Elisabeth Molin explores the world through an associative, process driven approach to storytelling. Writing and stories – in one form or another – are always part of her method of working, which materializes itself as printed matter, installations, sculptures and video works. Molin's work often responds to an accelerated yet fragmented feeling for time, and through them she attempts to suggest new intersections, new temporal materialities and new modes of belonging.

a click, a wink, a nod or the blink of an eye
Detail





a click, a wink, a nod or the blink of an eye
Exhibition View

Elisabeth Molin

SUN RA RA

A nonsequential sound installation in three parts.

On his first visit to the Ghetto Biennale in Haiti, Belgian artist Tom Bogaert heard something familiar in the rara marching music that was being played in the streets of Port-au-Prince. Already doing work exploring the legendary interplanetary jazz legend Sun Ra's visit to Egypt in the early 1970s, Bogaert read in the dog-eared pages of an old copy of the Lonely Planet that Sun Ra was also rumoured to have visited Haiti, ten years earlier, during his so-called 'lost years.'

It was even said that Sun Ra might have composed his masterpiece, Rocket Number Nine, in Port-au-Prince. What Bogaert heard in the streets made him believe this could be true and, even more so, he later found out that Rocket Number Nine has its roots in the traditional rara song Fize nimewo nèf.

Bogaert collaborated with the local rara band Kod Kreyòl to study and rehearse the somewhat forgotten Fize nimewo nèf, and a Clocktower Radio sound engineer recorded some of the early morning practice sessions that took place in the garden of the Oloffson Hotel. A while later, Kod Kreyòl performed Fize nimewo nèf at a now legendary concert in downtown Port-au-Prince featuring Masha Dabelka and her Rakete Nummer Neun.

SUN RA RA
Detail





SUN RA RA
Exhibition View

Tom Bogaert

WHEN SOUND ENDS

This series of works explores themes of corporeality in relation to sound production and audition, touch, and loss. The loudspeakers, microphones, enclosures and membranes presented in this exhibition are in varying states of disrepair: most are no longer capable of producing sound and thus become poignant objects for meditation on impermanence, bodily frailty and death. Each of these corpses bear visible marks of violence, traces of past collisions and other wounds that empathetically encourage viewers to visualize this encounter and the consequential loss of capacity

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Oscillations: Exercises in Resilience

When Sound Ends
Detail





When Sound Ends
Exhibition View

Davide Tidoni

CE QU'IL RESTE DES ÉCHOS

The installation *ce qu'il reste des échos* talks about the memories of an object. It focuses on acoustic jars, used in medieval churches to amplify or modify the voices of preachers and choirs. These vessels served as a metaphorical bridge between the prayer and the song of heavenly angels.

For this sound installation, ceramic sculptures with different shapes and resonances were produced and equipped with speakers to create a spatial sound environment in the exhibition space. The soundscape was created using sounds recorded in Linz such as voices, echoes, and various field recordings to evoke memories of places visited.

Objects carry a memory and are charged with the ideas and intentions of those who make and use them. By taking acoustic jars out of their original ecclesiastic context, contemporary voices are amplified and evoke, explicitly or not, societal themes such as feminism, ecology, and antiracism. The installation functions as a structure that invites people to play in a performative way, using it to amplify their voices.

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Oscillations: Exercises in Resilience

ce qu'il reste des échos
Detail





ce qu'il reste des échos
Exhibition View

Clarice Calvo-Pinsolle

HOW TO UNFOCUS COMPLETELY

The more harmony spreads, the less we notice cacophony – it becomes pleasing to listen to sounds come after sounds slower as a gradually unwound sentence loses the weight of its substance. This gives room for skewing the meaning, to the denial and refusal of an unpleasant thought.

Repeating something multiple times gives reassurance, it becomes a mantra like the lyric: »I'm not here/ this isn't happening«, from Radiohead's *How to disappear completely* on *Kid A* (2000), written as a reverse affirmation for stress relief. We might also feel reassured by multiple voices saying the same thing, like choruses leading us through the rites of mass or Baltic choirs summoning freedom from under the Soviet regime.

Thinking of such notions, during her residency at bb15 Kristin Reiman built a choir piece that starts from a tight dissonant cluster and dissolves into a consonance of easy, satisfying harmonies; the lyrics gradually dissolve their initial impulse, unfocusing on why anything was sung at all.

How to unfocus completely
Detail





BLAKE FRUID

The exhibition *Blake fruid* presented a multi-channel video and sound work that evoked the body of the vocalic chorus in relation to a swirl of text-based language: Various parallel and intersecting narratives unfold, presenting a figure of an unreliable or unstable narrator, a narrator who is always in motion. The weaving narrative treats language as raw material through the voice and through text, borrowing and reconfiguring language from a variety of sources, including YouTube instructional videos, online self-help forums, motivational status up-dates, linguistic textbooks, car maintenance manuals and cowboy song lyrics.

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in the framework of
Oscillations: Exercises in Resilience

This project is supported by the Norwegian Arts Council and Office for Contemporary Art Norway. Production support from Bergen Centre for Electronic Art.

Blake fruid
Detail





Blake fruid
Detail

Samuel Brzeski

FLICKERING RED LIGHTS AND DEAD BATTERIES

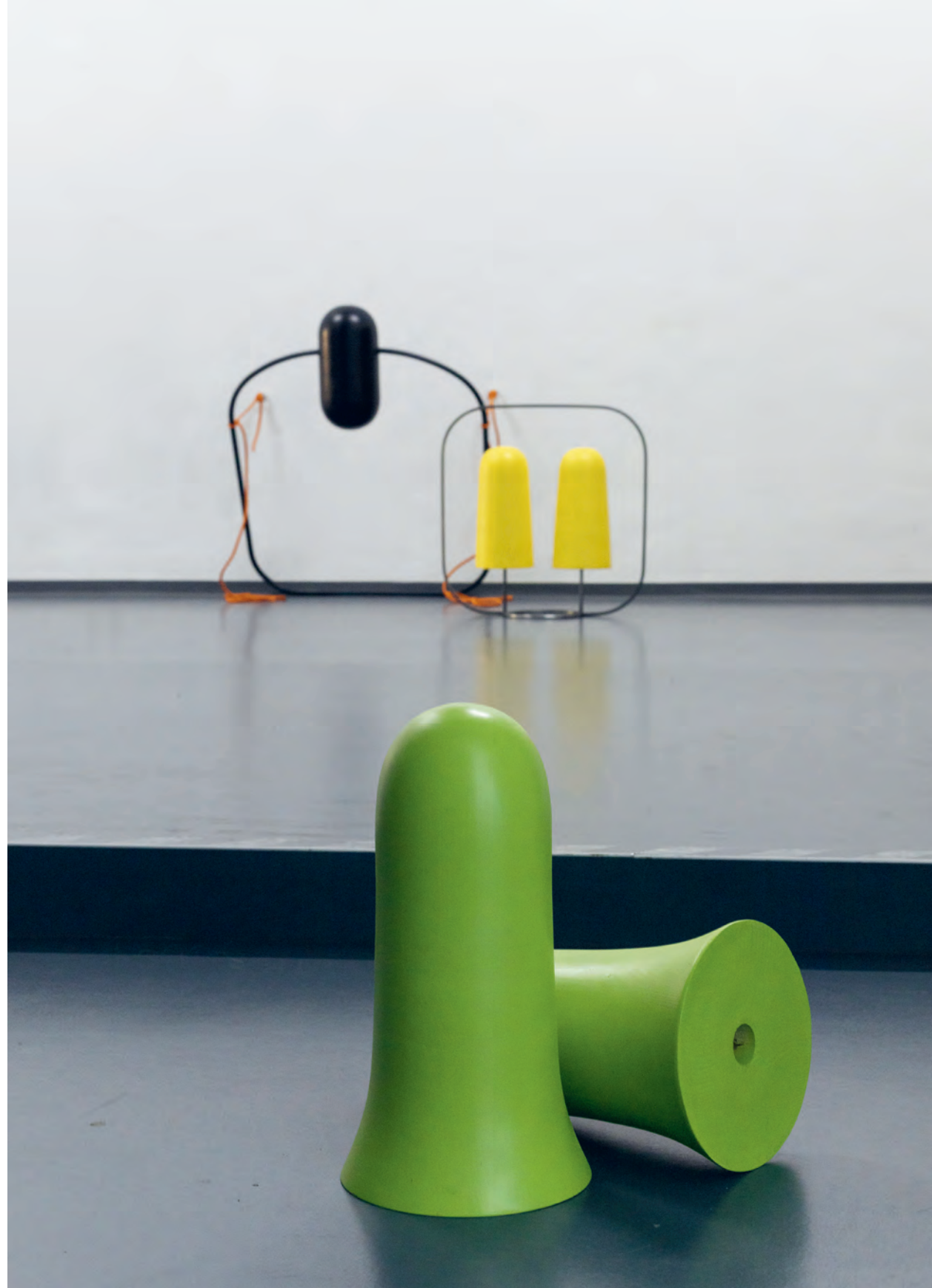
»I keep pressing record, but the battery symbol is flashing and the blinking red light goes out. While I record, the acoustic is transformed to electric energy and... out of battery.«

An installation that generates sound and plays with points in time, timespans and duration. It uses electricity as a performer and understands the physicality of infrastructure as a colourful material. Exploring the sites and displacement of energy, electrical or mechanical. Making it visible and audible. Colourful segments of cables, children's toys and discarded plugs.

The immaterial illusion of modernity leaves us with many overlooked places, materials and noises. To perceive these hidden backgrounds of human lives, one must be aware of the planetary network and infrastructure that feeds them. The buzz of server landscapes, the hum of air conditioners as well as the piercing sounds of scrap presses dealing with the afterlife of our technological objects.

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in the framework of
Oscillations: Exercises in Resilience

flickering red lights and dead batteries
Detail





flickering red lights and dead batteries
Exhibition View

Anna Lerchbaumer

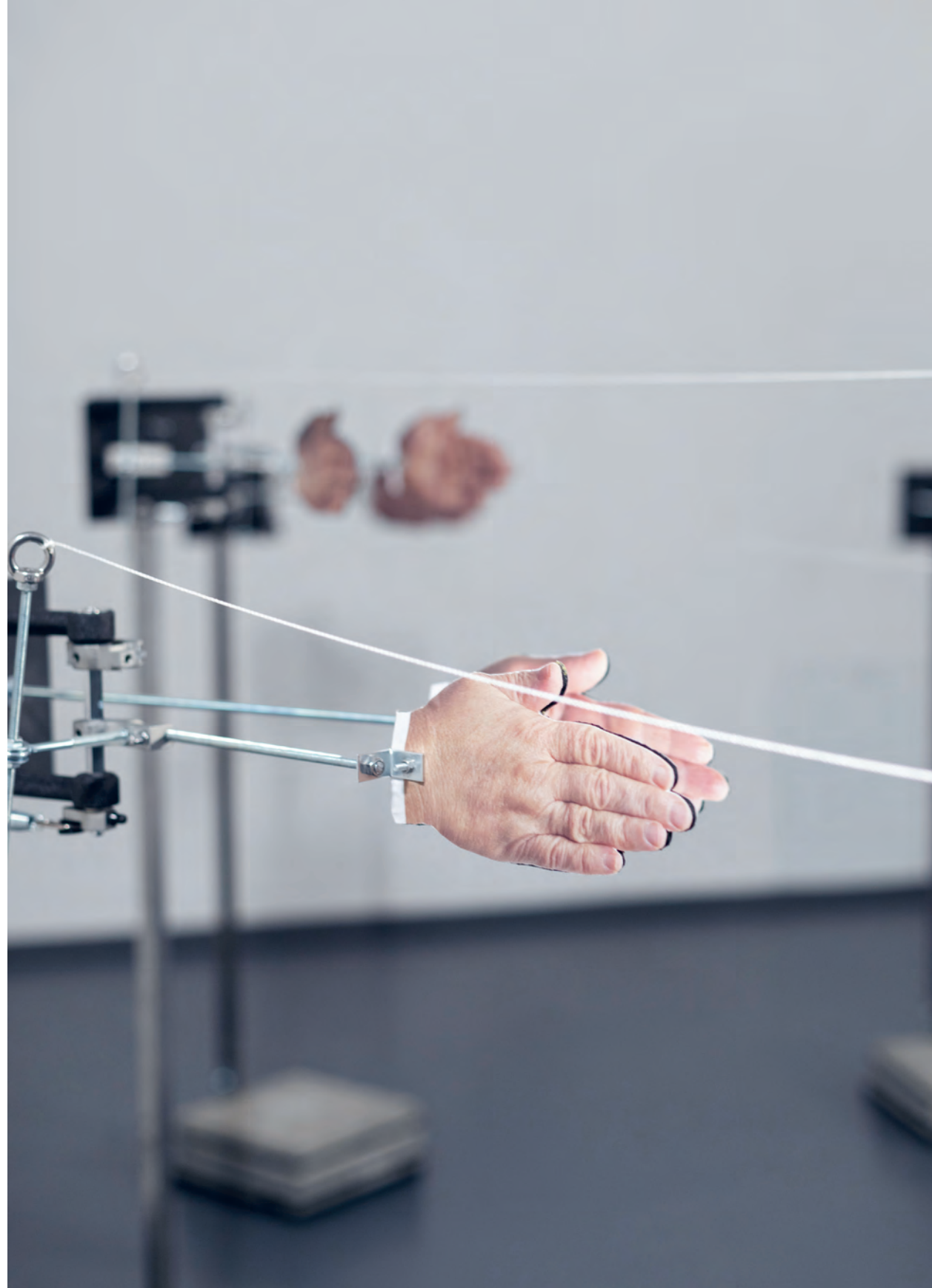
HOW DO YOU MOVE THE AUDIENCE?

How do you move the Audience? is a mind-blowing installation that will answer the most crucial question in our contemporary cold world 2: How do you move the Audience?

Anna Vasof is an architect, media and time based artist. She studied architecture at the University of Thessaly (2010) in Greece and Transmedia Art (2014) at the University of Applied Arts in Vienna. Since 2004 her videos and short movies have been presented in several festivals, some of them winning distinctions. In 2020 she finished her Ph.D. thesis about a cinematographic technique that she developed with the title *Non Stop Stop Motion*. She is now working on designing and building innovative mechanisms for producing critical videos, films, actions and installations.

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in the framework of
Oscillations: Exercises in Resilience

How do you move the Audience?
Detail





How do you move the Audience?
Exhibition View

COMPOSITION #7

The sound installation *Composition #7* focuses on a special and delicate performance practice that made use of Anton Bruckner's works in the form of »Dunkelkonzerte« during the Nazi era. The Wiener Konzerthaus was completely darkened and listening to Bruckner was advertised as a pseudo-religious, transcendental experience in the context of the National Socialist blood and soil ideology.

Composition #7 points to this acousmatic concert practice to present Bruckner's Seventh Symphony in the form of a special sound/space setting that refers to LaMonte Young's drone music happenings. This new interpretation presents Bruckner's music in complete contradiction to the »Dunkelkonzerte« of the 1940s.

Composition #7
Detail





Composition #7
Exhibition View

GROUP EXHI BITIONS



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BUFFERING

»Sometimes our research has points of contact. At that moment we feel free from our personal work, we move from our individual characters to join like Daitarn 3.«

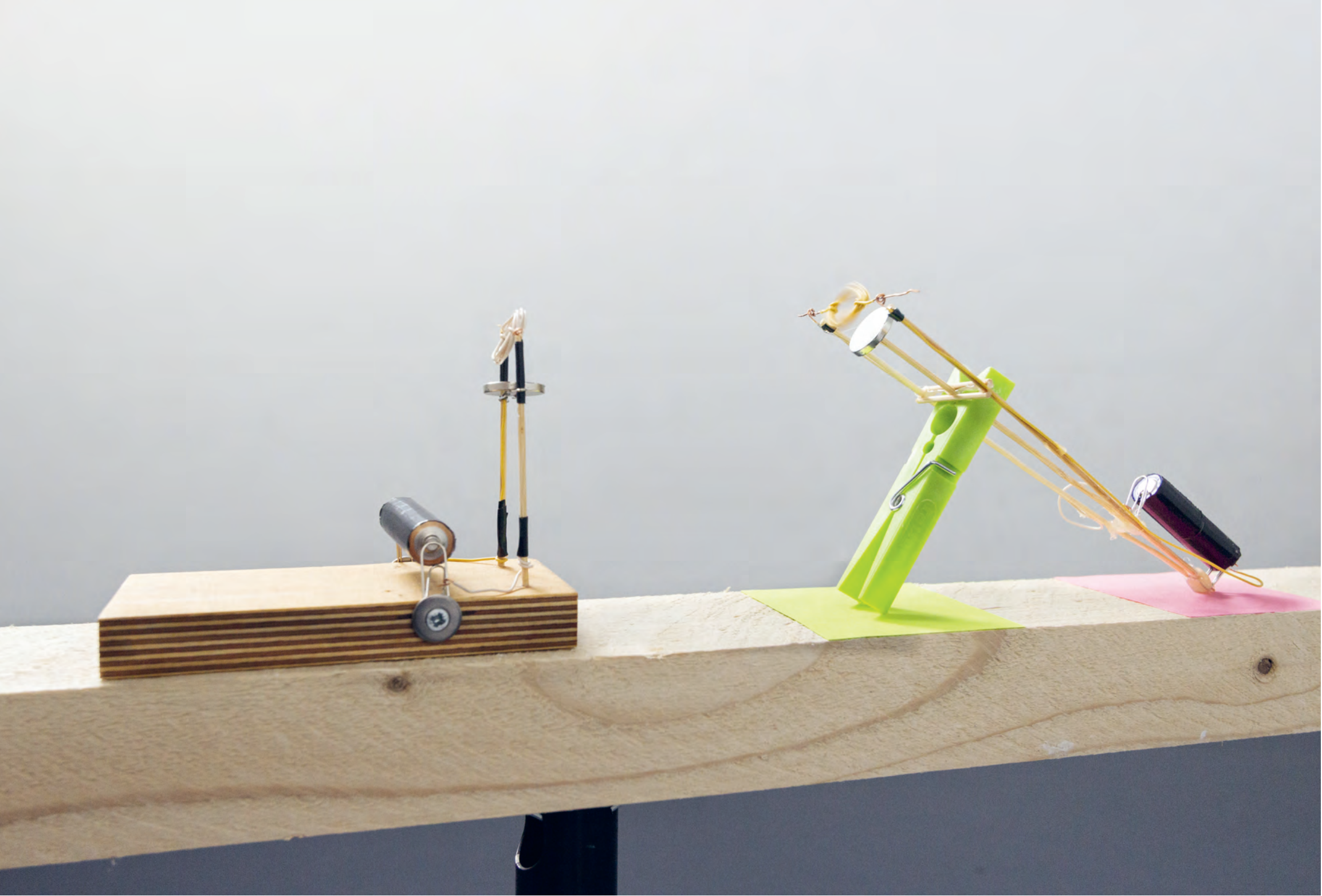
Through the study of events that took place in specific territories, Paola Pasquaretta reflects on man's ability to relate to natural or artificial landscapes that have become abnormal. Her works combine photography, sculpture, 3D printing and video, maintaining strong ties with the places they originate from.

Michele Bazzana utilizes diverse objects, devices, toys and everyday materials to emphasize the paradoxical nature of their automatic or mechanized processes. The associations he creates between image and function reveal a universe of anthropomorphic devices that become unlikely metaphors for our thoughts, impulses, emotions and behaviours.

In their residency at bb15, Paola Pasquaretta and Michele Bazzana will work on what the virtual world allows us to put into practice in the real one, focussing on the boundaries between popular sayings and science that are involved when one realizes the fantasies of others through online tutorials: Stealing a sold-off wisdom to reveal its poetics.

Buffering
Detail





Buffering
Exhibition View

Paola Pasquaretta
Michele Bazzana

WHEREABOUTS

Anna Schimkat and Georg Pinteritsch use the concept of guidance in their works in different ways. Paths and connections between certain positions, interruptions, disturbances and natural pathfinding play important roles.

While Georg Pinteritsch's pictures propose a hidden order through the positioning of the figures, luring the viewer into a subordinate structure, Anna Schimkat is investigating how we position ourselves in space by acoustic means. She scrutinizes the individual perception of our daily sound environment in a space-time-composition possibly guiding us through the labyrinth.

Whereabouts
Detail





Whereabouts
Exhibition View

Anna Schimkat
Georg Pinteritsch

THE TONGUE IS A HIGHLY FLEXIBLE ORGAN

Reduced, condensed, minimal languages are at the core of Julia Gutweniger and Katharina Zimmerhackl's practices, both as a theme and as compositional preferences. Language is a bodily experience, approached as a sculptural material that is shaped by the body, but which also shapes the body: the mouth, the tongue, our gestures, etc.

During her residency at bb15, Katharina Zimmerhackl developed a new work dealing with early childhood speech and how spoken words are produced bodily through obstacles like the lips, in order to be materialised into sound. Her installation links aspects of eroticism, psychoanalysis and feminism, looking at the mouth as an interstice between the material and the non-material.

For Julia Gutweniger, reduction in the pictorial language creates a distance from which to observe. The Linz-based artist proposes playful and ironic gestures which can be seen as fragments of conversations or encrypted instructions. Her practice, at the crossroad of painting and drawing, brings together different registers, from the physical place of the canvas with its shapes and textures, to a reduced representative iconography.

The tongue is a highly flexible organ
Detail





The tongue is a highly flexible organ
Exhibition View

Julia Gutweniger
Katharina Zimmerhackl

Pablo Chiereghin, Boris Kurdi,
Nieves de la Fuente, Annabel Lange,
Martina Menegon, Marlies Stöger,
André Tschinder

Curated by:
Marie Andrée Pellerin,
Davide Bevilacqua

TAUTOLOGIES. OR THE FALLACIES OF MISPLACED CONCRETENESS

In rhetoric, the word tautology describes a statement in which a concept or idea is repeated, either word for word or with rephrasing, in order to give emphasis, or to reinforce a point in a self-referential manner. Even if no content is added to the statement's literal meaning, this repetition adds a layer of symbolic value and is capable of increasing the tension between reality and its reproduction.

This exhibition aims to find echoes of tautologies within representational artistic practices. Is there not something tautological in any attempt to represent reality?

In 'On Exactitude in Science' Borges' map demonstrates how 1:1 representations of territories are short-lived or at least inherently displaced from the reality they are created to represent. This displacement—the unavoidable distance from the perfect doubling, gives rise to unexpected »glitches« or flaws in meaning, which can materialise between the concrete and the abstract and ultimately influence the reality they are depicting. In this context, redundancies become desirable and produce effects: they add layers of symbolic value and increase the tension between reality and its reproduction.

The artists taking part in this exhibition adopt tautological gestures and self-referencing strategies in their own works that address the media they use, their artistic practices or reality at large. Through these attempts to overlay a representation of reality on the top of reality itself, they create spaces for rediscussing social and cultural conventions, rematerializing the virtuality of the real and deconstructing linguistic structures that might otherwise be taken for granted.

Tautologies. Or The Fallacies of Misplaced Concreteness

Detail





Tautologies. Or The Fallacies of Misplaced Concreteness
Exhibition View

Pablo Chiereghin, Nieves de la Fuente, Boris Kurdi,
Annabel Lange, Martina Menegon, Marlies Stöger, André Tschinder



Tautologies. Or The Fallacies of Misplaced Concreteness
Exhibition View

Pablo Chiereghin, Nieves de la Fuente, Boris Kurdi,
Annabel Lange, Martina Menegon, Marlies Stöger, André Tschinder

GOOSEBUMPS

As a breeze runs over my skin, as a being caresses me, as I reach aesthetic heights, little muscles are pulling my hair erect. What do these mute gestures mean when I experience a subtle sound or a word in a poem?

Goosebumps are a mysterious bodily reaction to a variety of phenomena, a rarely controllable prickle running through my skin. They signal towards a body that is responsive and at the same time withdrawn, even from myself.

Stripped of a function and not yet owned by science, goosebumps are a ruin to play in. What Will Hughes and Amanda Burzić built in this ruin is an exhibition on touch, desire and the seductive nature of materials. They produced artworks that stimulate the tactile imagination, that instil desires to explore and authenticate what we see with our hands. Yet, these desires can't be fulfilled, these surfaces must not be touched.

Like goosebumps, their artworks offer, but don't give away. They invite us to sense eroticism without sex, seduction without intention and a touch so delicate it becomes a metaphor.

Text by Yorick Josua Berta

Goosebumps
Detail





Goosebumps
Exhibition View

Amanda Burzić
Will Hughes

FROM AIR TO BONES – FROM DUSK TO DUST

Starting in Linz, Stephanie Quirola & Caroline Profanter drew a map that they turned into a score, based on their daily explorations of the immediate surroundings of bb15. This map focused on the accumulation, density and evanescence of real and possible events within a perceptual experience.

Where do sounds disappear? The score, based on drawings as well as audio recordings, was translated into the gallery space as a kind of listening »parcours«, where sound-objects travelled between materials, through ears and bodies. The space was transformed acoustically using simple means, found material and improvised instruments, to explore the symbiotic aspects between materials, feeding back into each other constantly. What is transforming? Resonating with what?

As a second part of the residency they continued the working process at a distance, from 63.1000 48.3000 and 21.6167 14.2833, their combinations multiplying. While Stephanie was in Vaasa, Finland, they continued working on the gathered material, seeking ways of experiencing distant proximity. The process led into a live transmitted radio creation that took place in situ at bb15 and was broadcast online and on air via local fm radio stations.

Following their first collaboration, the sound walk »woanders während-dessen«, Stephanie Quirola & Caroline Profanter work with sonic and visual symbols that open up whimsical situations where the uncanny meets the absurd.

–
in the framework of
Oscillations: Exercises in Resilience

From Air to Bones – From Dusk to Dust
Detail



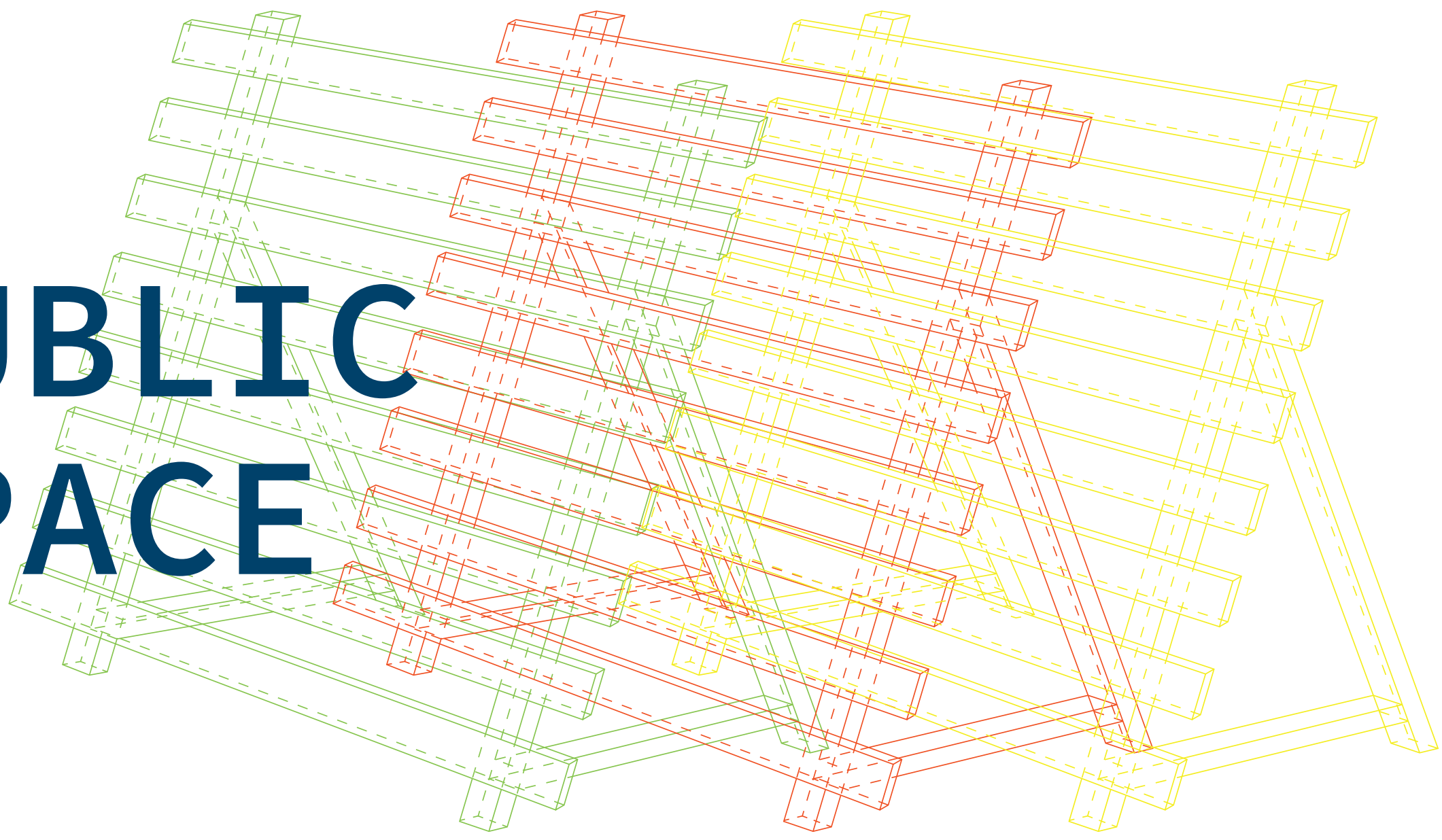


From Air to Bones - From Dusk to Dust
Exhibition View

Stephanie Quirola
Caroline Profanter

**PUBLIC
SPACE**

**P
S**



ELEMENTAR- EREIGNISSE

bb15 was invited by BIG ART* to propose art interventions on the campus of the University of Natural Resources and Life Sciences (BOKU) to commemorate their 150 years of activity. BOKU's research into sustainability, resource management and the preservation and protection of the environment and our quality of life formed the starting point for the program series *Elementarereignisse*.

This artistic concept of the bb15 curatorial team, which was realised on the occasion of BOKU's anniversary year on behalf of BIG ART, revolves around the concepts of disruption, blockage and disaster. Three temporary artistic interventions were implemented on the university campus. These elementary events were intended to create irritations within everyday structures, thereby generating attention around BOKU's socially relevant research interests.

* BIG ART develops artistic interventions for construction projects belonging to the Bundesimmobiliengesellschaft (BIG) in dialogue with artists, architects and the users themselves.

Elementarereignisse
Poster



SPERRZEIT

The *Sperrzeit* intervention developed by the bb15 team was the connecting element and central theme of their overall concept. They constructed a mobile sculpture based on the prototype of a so-called »Stahlschneebrücke« (steel snow barrier) used in avalanche protection. At first glance, this element might seem out of place in urban space. However, whilst being performatively carried through the Türkenschanze Campus, this context provided new meaning to the problem of the fragmented campus and inner-city traffic (the 'metal avalanche'). These processions crossed the streets around the university campus, disrupting the urban space for a moment.





CORAL, COLLECTIVO, TECTÓNICO

The sound installation *CORAL, COLLECTIVO, TECTÓNICO* by the Chilean artist Constanza Alarcón Tennen is based on personal, auditory memories of earthquakes and their effects. It is an ongoing sound archive of sound recordings made by people using their own voices to reproduce the sound of an earthquake that they themselves experienced.

The artist arranged the archive of these recorded voices into a composition and made it possible to experience it in the public space on campus using a vibrating wooden construction that also functioned as a large tactile loudspeaker.

This sound archive was to be expanded again and again and was displayed during the duration of bb15's project *Elementarereignisse* at the BOKU campus.

CORAL, COLLECTIVO, TECTÓNICO
Permanent sound installation





CORAL, COLECTIVO, TECTÓNICO
Permanent sound installation

Constanza Alarcón Tennen

CARBON AGE GALLERY

The *Carbon Age Gallery* by artist Peter Fritzenwallner is a mobile presentation display for contemporary sculpture, installation and performance. It is a further development of his »Daihatsu Rooftop Gallery«.

The small Japanese car from his original work was converted into a bicycle rickshaw and can now be operated in a climate-neutral way. Transferring artworks both onto the roof of the rickshaw and directly onto the street enables their interaction with urban reality.

This mobile display engenders a new, mobile temporality that allows the city and campus to act as a changing context, passing behind the works on display. The artistic works presented on the vehicle were connected to the overall concept and appeared at irregular intervals at various BOKU locations. (Guest Artists: Wolfgang Obermair, Marie Reichel)

Carbon Age Gallery
Mobile presentation display





SCREENINGS

S



Jennifer Mattes, Luzie Meyer,
 Christoph Schwarz, Katrina Daschner,
 Willehad Eilers, Dieter Kovačič & Billy Roisz,
 Kozek hörnlonski, Claudia Larcher,
 Alexander Martinz, Sabine Marte,
 Hyeji Nam, Mariya Vasilyeva, Amy Cutler,
 Duke and Battersby, Bryony Gillard,
 Melanie Ludwig, María Molina Peiró,
 Marie Andrée Pellerin, Romana Bund

CINÉMA MAISON

The *Cinéma Maison* screening series debuted in June 2019 and takes place twice a year. *Cinéma Maison* is the French term for home cinema and is therefore inspired by the small cinemas in private homes, usually in the basement. Each edition of *Cinéma Maison* is named according to the system S01E01, S01E02, S02E02, S02E01, etc., where E stands for episode and S for season. This system is often used in online streaming and illegal file-sharing platforms for series. By using this code, we want to reflect the actual status of the cinema industry today, as opposed to the underground status of art videos. Each event focuses on the artistic perspective on a specific genre of cinema, such as auto-fiction, horror, porn films, nature documentaries and science fiction.

This format is an opportunity for local and international filmmakers and video artists to show their work publicly, combined with other videos that address similar themes. The screenings take place in a relaxed atmosphere and are intended to have the characteristics of unofficial gatherings of friends for an evening of film together. Each edition of *Cinéma Maison* encourages discussion and reflection on filmmaking itself, and provides an overall picture of the techniques used by artists and filmmakers in the genre of video art.

Cinéma Maison S01E02

»Here Is Everything, Duke and Battersby«, 2013

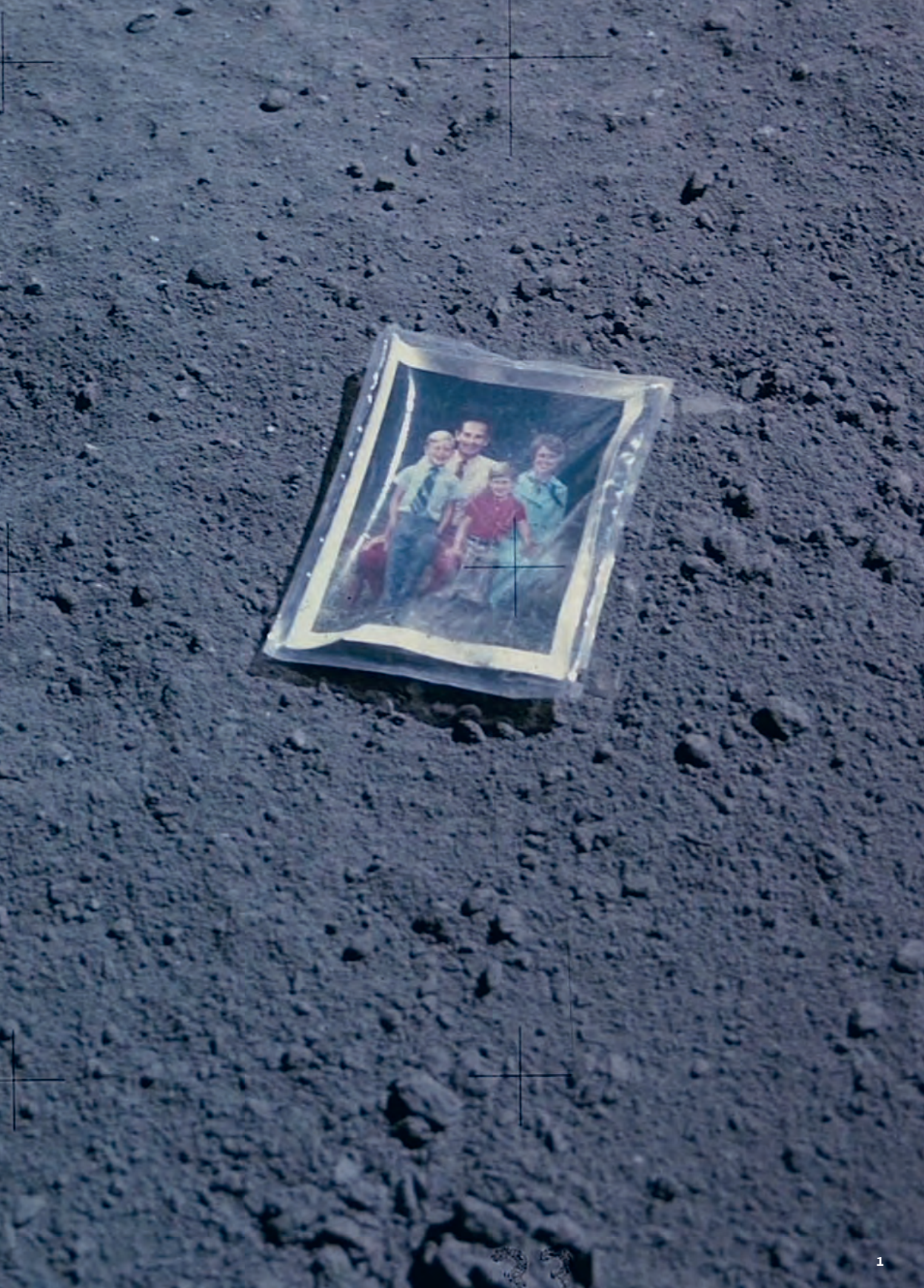
Videostill





Cinéma Maison S01E02
Screening

Katrina Daschner, Willehad Eilers, Dieter Kovačič & Billy Roisz,
Kozek hörlnski, Claudia Larcher, Alexander Martinz, Sabine Marte,
Hyeji Nam, Mariya Vasilyeva



1

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1 **Cinéma Maison**
S02E01-RECOVERY CHANNEL
»The Sasha«
María Molina Peiró
Videostill
2019



2

p. 119

2 **Cinéma Maison**
S02E01-RECOVERY CHANNEL
»Hacking Nature Documentary«
Amy Cutler
Videostill
2018



3

3 **Cinéma Maison**
S02E01-RECOVERY CHANNEL
»Unctuous Between Fingers«
Bryony Gillard
Videostill
2019

4 **Cinéma Maison**
S02E01-RECOVERY CHANNEL
»Darwin geht baden«
Melanie Ludwig
Videostill
2015



4

PERFORMANCES WORKSHOPS

P
W

EXHIB

12 cm 134 cm

196 cm 69 cm

171 cm

Jens Vetter, KvT, Julian Day,
Ulla Rauter, Benjamin Tomasi,
Teresa Cos, Caroline Profanter,
Man Rei, Kata Kovács and Tom O'Doherty,
Daphne Xanthopoulou, Błażej Kotowski,
Kahtarina Zimmerhackl, EJTECH,
Marije Baalman & Enrique Thomás,
Overtoon, bb15, iii, Lydgalleriet,

WORKSHOPS PERFORMANCES

bb15 organises performances, workshops and lectures, sometimes complementary to an exhibition or in cooperation with the Kunstuniversität Linz. Recently, certain events were also organised in the framework of our EU collaboration "Oscillations – Exercises in Resilience".

Since 2014, the *Wavering Worlds* series has presented performances by musicians and artists who operate at the border between visual art and music. It provides a platform for local and international artists and musicians, who oscillate between various musical and artistic genres, such as performance, installation, video and sculpture. In this field of tension new musical forms of expression arise that are presented as *Wavering Worlds* multimedia performances and concerts. This series allows sonic-musical exploration to cross between the contexts of exhibition and performance.

Rapid Song Prototyping
Workshop







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1 Rapid Song Prototyping

Jens Vetter, Workshop
2019

p. 127

2 Wavering Worlds #13

Julian Day/KvT
2019

3 Wavering Worlds #14

Ulla Rauter/Benjamin Tomasi
2019

4 The tongue is a highly flexible organ

Katharina Zimmerhackl,
Julia Gutweniger
2020

p. 130

5 Wavering Worlds #17

EJTECH
2022

p. 131

**6 Listening Back:
Minute Year 2020**

Kata Kovács and Tom O'Doherty,
Daphne Xanthopoulou,
Błażej Kotowski
2021

7 Wind Instrument Building

Marije Baalman &
Enrique Thomás
Workshop
2022

**8 Symposium, Ars Electronica
Festival 2022, Oscillations
- Exercises in Resilience**

Overtoon, bb15, iii,
Lydgalleriet
2022





Wavering Worlds #15 - The Archive of loops:
open recording session



RELEASES

TAPES

PUBLICATIONS

R
T
P

FACE

100 cm

OFF





1

p. 134

1 Loopdown
Michele Spanghero
2020

p. 135

2 Two live sessions from a distance
Caroline Profanter, Man Rei
2020

3 Minute / Year
Kata Kovács & Tom O'Doherty
Gabriela Gordillo, Sebastian Six
2021

4 Tautologies. Or The Fallacies of Misplaced Concreteness
Marlies Stöger, André Tschinder
Videostill
2021



2



3



4



Re-Presented - After the exhibition Tautologies
Publication

Davide Bevilacqua, Mathias Müller, Sam Bunn,
Hanna Priemetzhofer & Potato Publishing,
drawing by Pablo Chiereghin

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