

## Pipe Dream

WALK  
INFORMATION

sample N° 1/3

location REGENTS PARK,  
FRIEZE FAIR LOCATION, LONDONtime SUNDAY / 25  
SEPTEMBER 2013 / 15:30 - 17:40hparticipants LULY HALL, MARINA  
BORJIS (CURATORS), FOKUS GRUPAconversation LONDON ART SCENE  
notes OR SCENES /STRUCTURE OR HIERARCHY OF  
CALVERT 22 GALLERY / UNPAID  
WORK WITHIN THE ART SYSTEM /  
UNPAID WORK WITHIN E-FLUX  
ORGANIZATION / CARTIER AWARDS  
AS LEGITIMIZATION OF THE  
FRIEZE ART FAIR / WAGE  
ECONOMY VS AWARD ECONOMY /  
JEAN ACQUES ROUSSEAU, NANDELLUST

PIPE DREAM

**KUNSTHALLE EXNERGASSE | WUK**

Participating artists:

Aeron Bergman & Alejandra Salinas

Eva Engelbert

Fokus Grupa

Claire Fontaine

Maja Hodošček

Amalia Pica

Pilvi Takala

Curated by

Irena Borić

Opening:

January 28, 2015, 7:00 pm

Exhibition:

January 29 – March 14, 2015

The exhibition *Pipe Dream* tackles the ambiguous role of political potential in artistic practices. Rather than posing a question about socially engaged art practices, which often tend to involve certain members of society and appropriate activist strategies, this exhibition considers less obvious modes of being political. Perhaps these approaches to investigating meaning and negotiating the political can be seen as subtle alternatives to conventional ways of acting as they are realized through a different understanding of society and its niches: through modest gestures, intimate refusals, and fictional stories. These intangible loopholes map out a new territory between existing paradigms, where a “new language” of resistance can come into being. With Wittgenstein’s statement in mind: “The limits of my language are the limits of my mind. All I know is what I have words for.” – this might be of interest to reconsider. Could it be possible to transcend the limits of language by simply making up a new system of communication and therewith creating a distinct body of knowledge? Can this formulation of a new language be understood as a first step in envisioning another reality and the ability to enact it out? However, these ephemeral strategies – only recognisable to the curious observer – risk that the actual political potential goes unseen or, even worse, is just perceived as an empty signifier. Is it perhaps meant to stay a pipe dream or is there a way for this make-believe scenery to come true? How precisely defined are its boundaries? Already understood beforehand as being nearly impossible to achieve, such an idea is perceived as harmless and without any real power. Albeit, this image of the powerless

subject is a perception from the outside, but for the protagonist of this seemingly fictional story it appears quite real. Like how the reality of an opium smoker is just as real and believable so long the magic substance helps the mind create imagined pathways. Precisely these shady outlines of a different world, a different way of seeing things, might shift into yet unimagined directions. And art field can facilitate such cutting-edge designs. Departing from this rather speculative understanding of a constructed reality, the exhibition *Pipe Dream* looks into constructs of contingent realities enabled through specific artistic strategies. In *Intersections #8* (2014) Amalia Pica deliberately plays with the language of documentation and the way it fails to communicate with the viewer. A black and white photo captures a moment in the presentation of the  $A \cap B \cap C$  project, in which a group of performers manually arrange a temporary composition of coloured geometric Perspex shapes. The composition was based on a rule from set theory where no more than one shape can stand alone at any moment in time and refers to the points where the different Perspex shapes intersect as a result of the actions of the performers. This inadequate manner of documenting the performance leaves the viewer puzzled about the colours of the composition and alludes to processes of imagining and its conditions. In her collage series titled *New Universe* (2014) Eva Engelbert explores historical facets of a once popular amusement park from the nineteenth century called “The New Universe”, which was located on the site of today’s “Nordwestbahnhof” freight station. She contrasts

visual languages of different origins: one of a place of leisure activities but also worker assemblies; the other the rhetoric used in blueprints for the redesign of the abandoned cargo train station. In the juxtaposition of these facets Eva Engelbert envisages a universe where linguistic representation and visual presence collide. For Aeron Bergman & Alejandra Salinas an actual place is also the point of departure. *In Monument to Rebellion* (2007–14) they present the constant transformation of an abstract sculpture erected in a park in Detroit, the origin site of 1967 Detroit uprising against racism. The ascribed meanings of the monument function as a coded language with its own grammar rules, while art becomes a vehicle of progressive thought and social change – even though that might not have been the first intention. The artists archive the different contextualisations of the monument and address the way in which memories are constructed through intertwining the documented with fiction. Another notion of archiving underlies the project *Herbarium* (2013–) by Fokus Grupa. The unusual aspect of their archive is that the gathered plants serve as documents of walks in nature with their invited conversation partners. The walk contradicts common ways of acquiring knowledge by insisting on the sharing of time, knowledge and companionship. The details of the respective conversation itself go undocumented and thus the intimate world of the participants in its gist stays opaque – the only visual material are the collected plants with brief information about the conversation that occurred and the corresponding photos of the surroundings. While Fokus Grupa creates a place and time for specific and

meaningful knowledge sharing, Pilvi Takala infiltrates the education system of an elite boarding school and examines the teachers' survival strategies. The video *Drive with Care* (2013) is built around gestures of refusal, hiding, and avoidance, which result in the discovery of places where it is possible to breathe. However, the existence of these places must remain invisible, not to violate the shared rules. In contrast to those who educate, Maja Hodošček sheds light on the fragile political position of the ones who are being educated in her video *We Need a Title* (2014). She films high school debate club members who are pondering the political importance of their voice while doubting its relevance. Through the act of writing a collective poem they try to find a common ground despite disagreement, misunderstanding, and disbelief. Claire Fontaine's approach to knowledge takes familiar visual language and alters the original meaning by placing known elements in peculiar relationships. For example, in *Where are we* (2004) the imagery of a home-made porn video is removed, leaving only the voices present and thereby emphasises the politics of language. Furthermore, in her works *Knots brickbat*, *Fahrenheit 451 brickbat* and *The Idiot brickbat* (all 2014) covers of renowned books conceal bricks. In the context of the Pipe Dream exhibition, they point to other notions of the accessibility and legibility of knowledge. As a collective artist, Claire Fontaine herself functions as an "immaterial space of communism", a loophole of sorts that facilitates specific strategies of appropriation and redistribution, sharing and being together.

## **Aeron Bergman & Alejandra Salinas**

Monument to Rebellion

2007–2014

Documents and photos of the origin site of the 1967 Great Rebellion, Clairmount Ave. and 12th Street, Detroit

In the 1970s the city of Detroit made a park on the origin site of the 1967 Great Rebellion (also known as the “’67 Detroit Riots”) called Gordon Park. The city later installed a monumental sculpture in the middle of the park. Casual accounts implied that the monument sitting in Gordon Park, the origin site, commemorated the events of 1967, despite the conspicuous absence of any historical information such as a plaque or official inscription. Something seemed off. The object sprang out of a generic modernism; a tall, black, welded steel structure of vaguely menacing heavy metal that smelled elegiac but without concrete anchors.

We contacted Jack Ward, the sculptor whose signature is inscribed at the bottom of the monument. His email and phone responses stated without a doubt that he did not make the sculpture as a monument to the 1967 Great Rebellion. Mr. Ward was not even informed by the City of Detroit of the location intended for his sculpture, or of the history of the site – it was a blind commission. Mr. Ward only realised much later that his sculpture had been embraced by historically conscious Detroiters as the de facto monument for the 1967 Great Rebellion. Ward told us he accepted the history of the site, and renamed the monument on his website to acknowledge the role he reluctantly fell into. The City of Detroit has still not placed

any information on the site to officially acknowledge the events. This may seem particularly striking because one of the main results of the 1967 Rebellion was that by the mid-1980s the city had become majority black and the elected city government majority black.

The park and the strange monument were neglected for years, like many civic sites in Detroit. However, around 2005, the community began to take over and clean up the park and the monument, bypassing city channels. The monument gets repainted, sprayed, decorated, and newly touched up with colour and collage once or twice per year. The monument rarely gets tagged and graffiti kids go to other sites. Local kids, organised by community centres, periodically repaint the monument and clean up the park. Jack Ward said that he doesn't mind that it gets painted different colours.

We have been taking photos of the monument since 2006, as it has developed into this performance painting. But we noticed in 2014 that the monument was falling into disrepair again. We contacted a local politician and a community group she works with, and they agreed to take over care of the park. We are also getting active ourselves: we are contributing to take steps to have the city officially acknowledge the events of 1967 and install a historical plaque in Gordon Park. Jack Ward commented that: “No one wanted to talk about it then.” In subaltern and oppressor relations in 2014, there are more opinions in the air, but the spectacle is faithfully employed as usual.

*by Aeron Bergman and Alejandra Salinas  
Oslo/Detroit/Seattle 2007-2014*

Aeron Bergman (Detroit, USA) & Alejandra Salinas (La Rioja, Spain) are an artist duo producing media, performance, Internet, sound, and sculptural works and objects in an interdisciplinary, conceptual, yet socially engaged practice. Their work has been exhibited extensively internationally including: the 4th Athens Biennale, Bergen Assembly Triennial, Turku Biennial, Steirischer Herbst, Graz, Eastside Projects, Birmingham, Serralves Museum, Porto, ICC Tokyo, DAC, New York, Taipei Fine Art Museum, Centre George Pompidou and Palais de Tokyo, Paris, Henie Onstad Art Center, Kunsternes Hus and 0047, Oslo, amongst many others. They have also performed in the Knitting Factory, New York, Overgaden Institute for Contemporary Art, Copenhagen, Museum of Contemporary Art Oslo, and MUDAM Luxembourg. In experimental sound the pair won an award of distinction in digital music at the Prix Ars Electronica, Linz. Since 2011 Bergman/Salinas co-direct INCA, an artist-run space and artist in residency in Detroit, USA, and in 2013 they opened INCA Seattle.



Aeron Bergman & Alejandra Salinas  
Monument to Rebellion, 2007-2014  
Documents and photos of the origin site of the 1967 Great  
Rebellion, at Clairmount Ave. and 12th Street, Detroit

## Eva Engelbert

New Universe

2014

collage series

The New Universe was a popular amusement park located on the site of today's Nordwestbahnhof freight station between 1843 and 1870. This place of entertainment was also a political space: During the Viennese October Revolution worker assemblies were held there, at times resulting in bloody conflicts. Lithographs from 1840ies in the collection of the Wien Museum show the park, its attractions, and visitors strolling under the trees. On the basis of these reproduced prints and different (language) patterns, which I found used in both the submissions of an architectural competition for the redesign of the abandoned freight station terrain as well as in political rhetoric, I construct collaged images that oscillate between nostalgia and science fiction. The cut-out shapes, inspired by the blocks drawn in the plans, reveal hidden universes and make linguistic representation and visual presence collide.

Eva Engelbert (b. 1983) is an interdisciplinary artist based in Vienna. Engelbert's work in photography, installation, and video has a multifaceted approach to the specificity of places and the position of the individual within social systems. After completing an exchange programme at the École Nationale Supérieure des Arts Décoratifs in Paris, she finished her studies at the University of Applied Arts Vienna in 2010. Engelbert completed an artist residency programme in Paris in 2011 and recently exhibited at the Startgalerie MUSA, Vienna, the Kunstraum Lakeside, Klagenfurt, the Fotogalerie WUK, Vienna and the Palais des Expositions, Charleroi. [www.evaengelbert.com](http://www.evaengelbert.com)



Eva Engelbert

from the series "New Universe", Collage, 29,7x20 cm, 2014

(Material: Wien Museum, Stadt Wien – Sauerbruch Hutton Architekten)



## Fokus Grupa

Herbarium

2013-

performative walks / herbarium samples & slide projection

The Herbarium project consists of performative walks where Fokus Grupa invites people who relate to questions of precarious work in their own practice or as workers who have experienced it on their own skin – or both. During the walk, Fokus Grupa and their guest/s pick flowers for the herbarium. Normally, one would expect to find botanical information or, classification of plants; here one finds information about the conversation that occurred, which remains as the only documentation of the event. Before the walk one picture of the location is taken without the protagonists in it. The conversations are varied: gender bias in precarious work, the lack of free time, exhaustion... The Herbarium project is a sort of re-enactment of the walks described by Jean Jacques Rousseau in his book *Reveries of a Solitary Walker* – a praise to the slow pace, walking, and leisure.

Fokus Grupa (Iva Kovač and Elvis Krstulović) is an artist collective based in Rijeka, Croatia. Their practice is collaborative and interdisciplinary, working in the realms of art, design, and curating. Their artistic strategies take a political shape without becoming a representational form of “political art.”

Fokus Grupa concentrates on the relations between art and its public manifestations in terms of working culture, aesthetics, and social and economic exchange values. Their work

investigates the inherent power structures of the art system. To this effect, they explore its economic, spatial, and legal implementations. The collective tries to expand the boundaries of their artwork, using printed matter, films and installations, works on paper, discussions, workshops, and texts.

[www.fokusgrupa.net](http://www.fokusgrupa.net)



Fokus Grupa

Herbarium, 2013-

performative walks / herbarium samples & slide projection, table

## Claire Fontaine

Knots brickbat, 2014

Fahrenheit 451 brickbat, 2014

The Idiot brickbat, 2014

three bricks and archival print

A brickbat is a projectile wrapped within a threatening message to be launched through a window as a warning. These sculptures are composed of bricks and scans of book covers printed on photographic paper. The size of the books' spines has been modified to accommodate the thickness of a brick, giving the impression that all of the books have a uniform dimension. In this gesture of petrification, the artist manifests her will to underline the illegibility of these objects, their inaccessibility to the majority of the population, as well as the difficulty of attributing a use value to written texts in the current context.

Where are we, 2004, video, 5'45''

The work is a tale of pornography and theft, but neither of these aspects are directly visible in it. It is the infamous home video shot by Pamela Anderson and Tommy Lee during their honeymoon, where they film mostly their sexual interactions. The tape was stolen from their house and made public by an anonymous person - but in *Where are we* the image has been removed and we hear the basic conversation between these two beings whose main focus is to appear and be seen, and that we can now only hear. The black screen displays subtitles of their conversations, giving them a written and more legible dimension. It tackles with irony the concept of obscenity, which originates from the Latin expression for "off the scene"; that shouldn't be seen.

Claire Fontaine is a Paris-based collective artist, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Claire Fontaine uses her freshness and youth to make herself a whatever-singularity and an existential terrorist in search of subjective emancipation. She grows up among the ruins of the notion of authorship, experimenting with collective protocols of production, détournements, and the production of various devices for the sharing of intellectual and private property.

Recently Claire Fontaine exhibited at Kubus, Städtische Galerie im Lenbachhaus und Kunstbau, Munich, Contemporary Art Museum St. Louis, Masion Descartes, Institut Français des Pays-Bas, Amsterdam, Galerie Chantal Crousel, Paris and at CCA Wattis Institute for Contemporary Arts, San Francisco.

[www.clairefontaine.ws](http://www.clairefontaine.ws)



Claire Fontaine

Where are we, 2004, video, 5' 45'', still

## **Maja Hodošček**

We Need a Title

2014

HD video, 28'

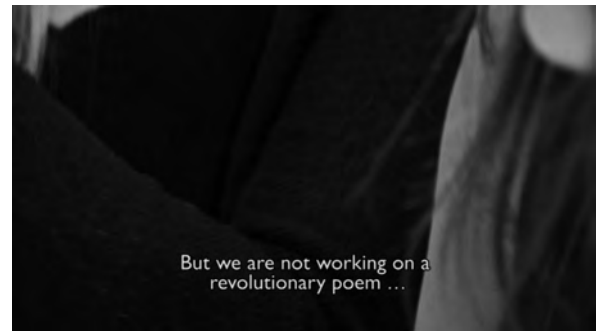
Hodošček made the video in collaboration with six members of a school debate club (Gymnasium Celje – Center). For several months the students participated in a sort of parallel curriculum initiated by the artist. The departure point of the debate was the legacy and potentiality of the Non-Aligned Movement (First NAM conference in Belgrade, 1961). The students engaged themselves in a thought process where they reflected upon the idea of a contemporary third politics, new forms of communism, and their own role within family, institutional, and social structures. The artist, however, was interested in the transitional moment from the act of speaking to a moment of collective being and working together. The video documents the process of writing a collective poem that expresses their mutual concerns. But the moment of being and doing things together is a complicated process since individual voices have to be in sync with the overall interest of the group. The video exposes moments of the mutual effort to create, disagreement, and points of negotiation and affirmation.

Produced in collaboration with the Museum of Yugoslav History Belgrade, funded by the Ministry of Culture and Information of the Republic of Serbia, and in cooperation with the Goethe-Institut Belgrade, funded by the Foreign Office of the Federal Republic of Germany.

Maja Hodošček (b. 1984) obtained a master's degree at the Dutch Art Institute in Arnhem, the Netherlands. She works in the media

of video and installation, exploring social relations in the policies of exchange and collaboration with special emphasis on speculative modes of representation in relation to the documentary. Her focuses are on the concept of work as a means of self-realisation, the dynamic of work and labour processes and their transformative potential, and the position of a subject in the organisation and structure of labour. Hodošček has presented her work at solo exhibitions at P74 Gallery, Ljubljana and Gregor Podnar Gallery, Ljubljana, and within group exhibitions at Museum of Yugoslav History, Belgrade, Museum of Contemporary Art Metelkova, Ljubljana and de Appel, Amsterdam. In 2010 Hodošček received the OHO Award.

[www.hodoscek.com](http://www.hodoscek.com)



Maja Hodošček

We need a title, 2014, video, 28', still

Mit speziellem Dank an: Lara Čalasan Dorn, Tinkara Godec, Sergeja Hrvatič, Matej Ocvirk und Jure Macuh sowie Doreen Mende, Armin Linke, Milica Tomić, Kodwo Eshun und Miha Gartner  
Im Auftrag des Travelling Communiqué Projekts in Belgrad, 10. Juni bis 17. August 2014.

## Amalia Pica

Intersections #8

2014

Intersections #8 documents the presentation of  $A \cap B \cap C$  project at the Tamayo Museum in Oaxaca, Mexico. The artist placed coloured geometric Perspex shapes along the walls of the gallery. A group of performers brought them to the centre of the space and arranged them into compositions. Temporary compositions were not determined by Amalia Pica in advance, however there was one set rule: no more than one shape can stand alone at any moment in time. This rule derives from the field of mathematics known as set theory; it refers to the points where A and B and B and C intersect or, in this case, where the different Perspex shapes intersect as a result of the actions of the performers. The colourful performances were deliberately documented in black and white photographs: This inadequate manner of documenting alludes to processes of imagining and its conditions. *IB*

Amalia Pica (b. 1978, Neuquén, Argentina) lives and works in London. She graduated from Escuela Nacional de Bellas Artes PP. (I.U.N.A.) in Buenos Aires, Argentina in 2003 and was artist-in-residence at the Rijksakademie, Amsterdam in the same year. Amalia Pica uses sculpture, performance art, photography, installation, slide projections, and drawing to create works that explore forms of communication, metaphor, and social engagement, with a particular interest in moments of failure, slippage, and mistranslation. Pica had solo exhibitions at the Museum of Contemporary Art, Chicago, Kunsthalle Lissabon, Museo Tamayo, Mexico City, Kunsthalle Sankt Gallen, and Malmo Konsthall. Her

work has been shown in notable group exhibitions including the 54th Venice Biennale, the Museum of Contemporary Art, Detroit, Tate Modern Project Space, PinchukArtCentre, Kiev, the Wattis Institute for Contemporary Arts, San Francisco, the Royal College of Art, London, and the 2012 New Museum Triennial, New York. Pica was awarded The Paul Hamlyn Foundation Award for Artists in 2011.



Amalia Pica

Intersections #8, 2014, black white photography, 26 x 39.5 cm  
32 x 42 cm, unique

Photos: Roman März, Courtesy of the artist and Johann König, Berlin

## Pilvi Takala

Drive with Care

2013

Video, 13' (16:9)

Drive with Care was shot in the area of an elite boarding school in the United States, an institution that often plays a significant role in the education of youngsters who may become the next political elite. Pilvi Takala was particularly interested in the life of a teacher within such an institution and the boundaries it imposes. By accepting a quasi-parental responsibility, faculty members who live on campus are on a constant quest for their own space, which is often created through well-hidden loopholes beneath the immaculate surface of shared rules. The video focuses on elegant strategies of refusing, ignoring, hiding, and avoiding, which result in the creation of places where is possible to breathe. However, these places are not to be seen; their existence must remain invisible. As the witty narrator, Pilvi Takala unfolds the storyline by staging different gestures and gives presence to the absent others by emphasising unimportant details and empty spaces. *IB*

Pilvi Takala (b. 1981, Helsinki) lives and works in Helsinki and Istanbul. She graduated from the Finnish Academy of Fine Arts, Helsinki in 2006 (MFA), was artist-in-residence at the Rijksakademie, Amsterdam 2009–2010, and won the Dutch Prix de Rome 2011, the Finnish State Prize for Visual Arts, and the Emdash Award 2013. Her solo exhibitions include: Bonniers Konsthall, Stockholm, Site Gallery, Sheffield, Künstlerhaus Bremen, Kunsthalle Erfurt, Kiasma Museum of Contemporary Art, Helsinki, Turku Art Museum, Kunsthalle Lissabon, and Sorlandets Kunstmuseum, Norway. Her

work has been shown in MoMA PS1 and New Museum, New York, Palais de Tokyo, Paris, S.M.A.K., Ghent, Kunsthalle Basel, De Hallen Haarlem, Wiels, Brussels, 4th Moscow Biennale, Witte de With, Rotterdam, 4th Bucharest Biennale, 5th Berlin Biennale, 9th Istanbul Biennial, and Kunsthalle Helsinki.

[www.pilvitakala.com](http://www.pilvitakala.com)



Pilvi Takala

Drive With Care, 2013, video, 13', still

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