

# **Artistic, Architectural & Political–Economic Performance in the Interplay of Productivity & Temporality**

## **Konferenz**

**Konzeption**

Anamarija Batista

Veranstaltet vom Museum der Moderne Salzburg.  
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# Abstracts

## Iris Laner

### **The Time and the Efficiency of the Chorus**

Temporal Organizations and Productivity of Communities in the Performing Arts

A chorus can be broadly defined as a temporally constrained assembly of multiple individuals engaged in a collective action. In the realm of performing arts, the chorus serves as a dramatic tool to investigate the creation of a social entity on stage, addressing challenges related to the shared use of space and time. It introduces temporal considerations in the context of organizing communal performances on stage, while also incorporating notions of productivity concerning the effectiveness of collaborative efforts both on and off the stage. In my contribution, I aim to elucidate the dimensions of temporal organization and productivity in the performing arts by examining three choir examples: Ulrich Rasche's *Woyzeck* (2018), Lies Pauwels' *Het Hamiltoncomplex* (2015), and Cod.Act's *Pendulum Choir* (2011).

## Arthur Summereder

### **We are the Motorcity — and this is what we do**

Meaning-making between workbench and editing table

The title of this presentation quotes a car commercial for a brand from Detroit. By employing a sort of circular reasoning – we are what we do – a phantasmic collective is constituted and placed behind the advertised product. Through a series of subsequent rhetorical operations, the clip transforms the meaning (Bedeutung) of Detroit as the origin and epicentre of American petromobility into sense (Sinn). One could describe this as a second-order production process: In this particular case, a passion narrative imposed on the evoked collective is intended to rub off on the car, as a kind of emotional surplus value. This conference contribution attempts to analyze the narrative strategies of the quoted and other commercial moving images, in which metaphorical meanings of Detroit are incorporated into (immaterial) production processes.

## Seth Weiner

### **Generational Time, Scrolling Time, Commercial Time (Vanilla Was Here)**

I recently had an exhibition in Vienna (*Vanilla Was Here*) that performed different scales of time which I'm using as the basis for this audio paper. The appearance of the exhibition was pretty conservative, but it was layered with activity, and sound was what called attention to how time was produced both in and outside of the gallery. The show took place at Bildraum 01 from July 7<sup>th</sup> – August 25<sup>th</sup>, 2023, was curated by Sira-Zoë Schmid, and was done in collaboration with myself (Sadie Siegel).

The show began with a site-specific sound residency. I recorded and looped fragments from the street, layered musical versions of time, sang into corners, and treated the gallery's storefront as a cinematic apparatus. Music's always been about editing space for me. A way to multiply and construct place, flirt with the future by listening to and rearranging an immediate past. The soundtrack to *Vanilla Was Here* is asynchronous and behaves very differently depending on where and when it's played.

For this setting, I'm curious if it's possible to relay, or maybe even reproduce some of that time here in this room. I'll read excerpts from an interview with Carola Dertrig about her fugitive memories of growing up in Vanilla (she'll explain the Vanilla art space), play parts of the soundtrack, and make some comments about both of them.

Tell me if I'm reading or speaking too fast and stop me if you have any questions, track requests, or comments...

## Hanno Millesi

### **I Live In Two Worlds**

As a novelist Hanno Millesi has published several books. In his novels and short-stories the relationship between various forms of art has turned out as a recurring theme. Millesi uses the canvas of a renaissance-painting as a location (*Primavera*, 2001), he deploys works of art as silent testimonies to his plot (*Im Museum der Augenblicke*, 2003) or borrows scenes from world-famous masterpieces (*Die vier Weltteile*, 2018).

During his studies of art history Millesi has worked as the assistant of a performance artist as well as a scientific collaborator for a museum of modern art. Nevertheless, it took him several years – and the impression of being a novelist in his own right – to

develop his visual vocabulary. Eventually Millesi's step into the field of the fine arts was inspired by a bunch of issues of an American magazine his father left him during the 1990ies.

In these copies Millesi found not only a special quality of pictures but – reorganized – a certain potential of linguistic expression. Together, words and images seemed to work as a key to a special way of thinking the author felt familiar with from many hotheaded debates between him and his father. That's why Millesi decided to use these copies (and exclusively them) as the source for a body of work. It is his concept to re-write und re-edit his father's favorite magazine as part of his own ideology based on art. At the same time Millesi has re-started a series of conversations with his deceased ancestor.

## Duga Mavrinac

### Work and leisure time in informal paid domestic and care work

In the aftermath of the collapse of the socialist republic of Yugoslavia and its political and economic structures, tens of thousands of men and women lost their jobs and their means of livelihood. Among those, prematurely retired, or unemployed Croatian women from the Istria and Kvarner regions, sought work in Italy as paid domestic and care workers for elder people. These women have become the primary breadwinners for their families, working in informal markets, lacking social and economic recognition followed by legislative vagueness. In opposite to other paid domestic workers in Italy, Croatian workers, work in 15 to 21 days long shifts juggling between their home towns and the residence of the elderly in care while simultaneously looking after both households (back home and in their place of work) and shifting from productive to reproductive work. This form of work is often described as a 'job with no boundaries' (Degiugli, 2007) that blurs the distinction between work time and leisure time (Grilli and Mugnaini, 2009), the production of goods and the reproduction of people, compelling female workers to engage in continuous 24-hour work shifts.

Based on anthropological research and subsequent artistic and anthropological collaboration this lecture aims to explore contemporary care economies by focusing on the work experiences and round o' clock care work of Croatian live-in domestic workers in Italy.

## Barbara Reisinger

### Marc Devade, production without time

This lecture examines the 'pictorial practice' of the French painter Marc Devade (1943-83) and draws out his notion of production from his materialist theory of abstract painting. In the early to mid-1970s, he painted with thin colored inks and devised a process in which the material could move almost by itself as he manipulated the canvas instead of the paint. Along with these usually square canvases he devised diagrams that laid out the movement and interaction of color and support, and mapped out an extensive theory of painting. Devade's understanding of production centers around the liberation of material's agency which he considers akin to libidinal drives operating within the body, and embeds this theory within a Maoist framework. He conceives of his own abstract painting as a materialist practice that produces itself, a process without a product or exchange value. Production, in this sense, is situated outside of consciousness and in a state prior to subjectivity, at least in theory. My paper illuminates this counterintuitive concept, and reevaluates its art historical significance.

## Jovanka Popova

### Make it New: Curating as a Resilience Practice

*Make it New: Curating as a Resilience Practice* critically explores the multifaceted role of curating in the contemporary socio-political and cultural landscape, in the field of the intersection between social clashes and cultural efficacy, contemplating whether curatorial practices can serve as agents of social solidarity, or as conduits for diverse political agendas. The narrative navigates the evolving relationship between art and politics, unveiling how art operates as a strategic tool for political intervention, economic rejuvenation, and the redistribution of geopolitical power.

Within the intricate web of cultural production, the text scrutinizes the delicate balance between aesthetic contemplation of politics and a deliberate avoidance of direct politicization. The text delves into the challenges of maintaining a critical stance within art practices, highlighting efforts that oscillate between the limits imposed by the state, the market, and freelance activism. The discussion extends to the rejection of normative ideals of success and happiness imposed by capitalism in the process of redefinition of the role of art, advocating for a departure from its autonomy in favor of embracing equality and emancipation among different subjectivities. The final goal is to position artistic practices as integral contributors to democratic politics, portraying the role of the curator as a connector between privileged institutions and socially excluded groups.

## Budour Khalil

### TERMINAL ARCHITECTURES: The Massar Children's Discovery Center

This essay explores Jane Rendell's Site-Writing method, a critical spatial practice which, drawing on psychoanalytic concepts, invites for the inclusion of free associations into the writing of theory, history, and criticism. Employing this method, the essay examines the *Massar Children's Discovery Center*, an unfinished architectural project in Damascus, Syria, highlighting its socio-political context and the historical and cultural importance of its site. The narrative evolves through personal memories and associations, and introduces questions and literature in relation to them. Between focus on destruction or preservation of cultural heritage in the literature emerging after the war in Syria, the essay inquires what the focus on the unfinished and its surrounding would make visible in the urban landscape of conflict. It questions the absence in discourse around the *Massar Children's Discovery Center* and its halted construction, drawing parallels to feminist art history's inquiries into absence and biases within disciplines, and highlighting Marxism as a paradigm utilized by feminist art history to tackle these issues. Thinking through the Marxist paradigm, the essay intends to further explore the tensions of the site, contrasting the temporality of suspension in architectural production in the context of this particular architectural object, and the temporality of the experienced space of individuals interacting with it and inhabiting/using the spaces adjacent to it.

## Salomé Voegelin

### Uncurating Sound: Knowledge with Voice and Hands

For this talk I will DJ my most recent book, *Uncurating Sound: Knowledge with Voice and Hands*, Bloomsbury NY 2023, in order to open its ideas through talking, listening and randomized methods of reading, to produce new connections, and generate other conversations, which the chronology and horizontality of the text might prevent. The hope is that by playing sounds, performing scores and reading its textual material unglued, out of order, and in a different space, and therefore out of editorial control, new possibilities will emerge and reading becomes a matter of the in-between, the relational, and of how things write through and with each other rather than consecutively. This unperformance of the book, as unperformance of a written text, borrows the 'un' from the uncurating of the title not to reject neither writing nor curation but to try the plurality of their practice as materializations of works, and texts, and ideas, and bodies, and politics and so on.

## Eva Heitzinger-Weiser

### “... several reports must be submitted every moment “ / „...alle Augenblick mehrere Berichte abzugeben“

“Because not only to the praisew. Medical Council on every postday, but also to the praisew. courts in Radstadt and Werfen several reports must be submitted every moment.” This quote comes from a letter written by a doctor who was responsible for public health care in Radstadt in 1805. He complains that he constantly has to submit reports both to the Medical Council in Salzburg and to the local courts.

The article looks at reporting practices in the 19<sup>th</sup> century administration. Reports served to establish connections between remote areas and hierarchical levels. For the superior authority, the focus was on the form of the reports, their completeness and punctual receipt. The district doctors also used their reports for critical comments and complaints. Although the reports were supposed to be tools for the higher authorities to gain knowledge and evaluate, they primarily functioned as control instruments. ‘Productivity’ as a category for analysing historical administrative action opened up new perspectives on the practice of reporting.

## Bojan Krištofić

### Performance White Room by The Sphere Theatre in the relation of documents and memories

On the example of the performance *White Room* by The Sphere Theatre (Kugla glumište), as a work of art realized in the public space of New Zagreb, Croatia (in the year 1978 at Lake Budek), the characteristics of transmission and changes in the value of such works (spatial and temporarily) will be investigated through research and interpretation of their documents: the media of photography and textual records, as well as audiovisual testimonies. The researcher will use the photographs of the performance by Goran Pavelić, Ivan Mršić and other authors, along with the independently collected oral statements of Miodrag Krencer (a member of The Sphere Theater, but not a participant in the performance at hand) and other witnesses, in order to compare the peculiarities of different types of temporality of that artistic event-performance, in the transfers between the original event, individual memories and subjective pictorial documents – photographs. At the same time, the question about the autonomous value of a photograph which documents a work of art of a limited, short duration in time will be sketched, important for the doctoral research of art in the public space of New Zagreb from the late 50s to the end of the 80s. As part of the research, through photographic documents (works of art with a temporal character in themselves), artworks are studied where time,

along with space, is the basic determinant. Following such content, the changes in the experience and understanding of the modernist urban-architectural and cultural paradigm by members of its community and self-conscious users such as artists, are to be recognized, analyzed and interpreted. Novi Zagreb is chosen as a case-study of this exploration because of its archetypal status as one of the most representative results of a specified paradigm in socialist Croatia and Yugoslavia during the latter half of 20<sup>th</sup> century.

## Tristan Denis

### ACCIDENTAL PRODUCTIVITY

When architectural design coalesces with socio-economic accidents.

The architectural production often allows to assess some level of productivity, evidencing economic success or failure, be it fast, regular, or unexpected. At the same time, architecture as a major social set of production strongly relates to economic temporalities. Generally, this reflects in the value and the material aspect of the finished object.

What happens then when the productive environment suffers such upheavals that the architectural production must transform? How can design practices absorb that kind of accident generating a specific, time-matter-oriented aesthetics? Following two contemporary cases, respectively impacted by the 2007-2008 financial crisis and unexpected urban and societal transformation, we'll investigate the ways these transformations affect both the design and the materiality of the architectural artefact. We'll then define how these consequences lead to a temporal aesthetics that can be referred to as heterochronic. By their radicality the *Climate Museum* of Lleida by Toni Gironès and the *Caranda buildings* in Braga by Eduardo Souto de Moura address the issues that productivity carries out in such contexts.

The artificial accidents at stake are sudden by definition and contemporary in their form. Contrary to Alberti's and other idealists' statements, architecture is profoundly linked and dependant of time (Trachtenberg, 2010). When accidents affect buildings, this very relation to time becomes visible. The architectural consequences of these accidents reveal both the nature of time in general as something that alter the existence of things (Aristotle, Physics) and the nature of our present time that seems led by recurring and newcoming social, economic, and political accidents (Virilio, 2005).

## Karmen Franinović

### Temporality and Productivity in Underwater Design Research

What kinds of knowledges are produced through material engagement with and within underwater environments? How is productivity performed underwater by communities of local divers, marine biologists, design researchers and marine species? The bay of Valsaline in the city of Pula is a biodiverse underwater environments hosting on its shores one of the oldest recreational dive clubs in Croatia, the "CPA Pula". The knowledge of the local divers goes back to 1965 and can help us trace the long-term relations between human and marine life in the bay. Their accounts reflect anger over political disengagement in underwater urban planning and related declining biodiversity. The disappearance of marine species has been exacerbated by the recent construction of a canalisation structure in the middle of the bay. Our project "Interfacing the Ocean" (2023-2027, Swiss National Science Foundation), aims to engage with these issues through design research, together with marine biology and anthropology. Discussing (underwaterresearch) field research activities such as joint dives, interviews, and autoethnography, as well as regenerative design proposals, I will reflect on productivity and time with/in the sea and its coastal communities.

