

HÖHENRAUSCH

The Other Shore

ARTISTS AND PROJECTS

OVIDIU ANTON

67.8 m² OF STREET BARRIERS

Installation

wood, screws, approx. 170 x 1050 x 300 cm

commissioned by: OÖ Kulturquartier

A massive barrier of red-white-red beams like the ones used on construction sites or for roadblocks obstructs the passage to the first gallery right at the start of the exhibition. Ovidiu Anton has constructed an artificial barrier that can also be used as a staircase or for seating. Like a natural watercourse, it is above all a boundary that can be overcome with will.

*1982 in Timișoara/RO, | lives and works in Vienna.

www.ovidiuanton.com

KHALIL RABAH

SEA LEVEL, 2017

oil on canvas, metal, 200 x 50 x 50 cm

Courtesy: the artist & Sfeir-Semler Gallery, Hamburg/Beirut

The painted sign showing another sign is based on a historical photograph from Palestine. The sign depicted provides information on the site's Sea Level – one of the few permanently valid pieces of data that can be offered about this crisis-stricken area in which political boundaries and conditions are constantly changing.

*1961 in Jerusalem, lives and works in Ramallah.

DIDIER FIÚZA FAUSTINO

NEW WAVE, 2017

Installation

galvanized steel, approx. 111 x 1766 cm

commissioned by: OÖ Kulturquartier

Ordinary metal fences are gripped by a tremendous force, twisting and spiraling up and over the heads of visitors. Instead of regulating the flow of people as they usually do, they allow unimpeded passage. This NEW WAVE symbolizes a world without barriers and borders but also stands for the eternal longing for freedom.

*1968 in France, lives and works in Paris and Lisbon.

www.didierfaustino.com

ISAAC JULIEN

The Leopard (Western Union: Small Boats), 2007

single-channel installation

Super 16mm film/HD, color, stereo sound, 18'32"

This video work was filmed in the same locations where Luchino Visconti shot lavish images portraying the decline of the Sicilian aristocracy for his 1963 film "The Leopard." Isaac Julien now focuses instead on refugees and their stories. Dance-like, sensual, and without the urge to "recount" anything concrete, The Leopard (Western Union: Small Boats) is a complex, haunting film about migration in Europe in the age of globalization.

*1960 in London/UK, lives and works there.

www.isaacjulien.com

LEO SCHATZL

EBB, 2015

installation

old fiberglass canoe, waders, rollers, hoses, folding canisters, blower with electronic controls, variable size

team: Christian Haas, Ursula E. Klein, Florian Gutzwiller

A figure slowly straightens up. Strictly speaking, it is only half a figure or rather a pair of waders that gradually inflates. Along with it rises a canoe that is buoyed by means of steering rollers and water canisters attached to ropes. Inspired by the natural rhythm of the tides, pressure and tension alternate here with a feeling of emptiness and release.

*1958 in Obernberg am Inn/AT, lives and works in Linz and Vienna

JEANNETTE EHLERS

ATLANTIC (ENDLESS ROW 1–3), 2009

photo print, each 160 x 320 cm

The reflections of people crossing the water in an endless row can be recognized on its surface, but where are the people themselves? Their absence points to the loss of home, life, or freedom that all too often accompanies the crossing of watery boundaries.

*1973, lives and works in Copenhagen.

www.jeannetteehlers.dk

NELO AKAMATSU

CHIJKINKUTSU, 2013/2018

installation

water, glass tumblers, glass jars, sewing needles, copper wires, wood shelves, magnetite, electronic devices, controllers, PC, variable size

CHOZUMAKI, 2016/2018

installation

water, glass, vessels, magnets, plastic, electronic devices, controllers, variable size

The quiet sound of needles bumping into glass walls and the gentle gurgling of bubbling whirlpools – a storm in a water glass – fill the room. Nelo Akamatsu uses the all-encompassing element of water to translate elementary forces such as magnetism or vortex motions into gentle sounds. Hundreds of water glasses create an atmospheric sound space.

*in Tokyo/JP lebt und arbeitet in Kanagawa/JP | lives and works in Kanagawa.

www.neloakamatsu.jp

HANS SCHABUS**BALLAST, 2006**

Installation site specific, variable size

Historically, river stones have been used instead of water for trimming ships. When they were no longer needed for the return journey, they were used to pave roads or build houses. Hans Schabus displays documentation of a research trip during which he took a backpack full of such ballast stones from Savannah, Georgia (US), back to Liverpool (GB). Ballast demonstrates the diverse aspects of water as a trade route and points to the traces left by the colonial era.

*1970 in Watschig/AT, lebt und arbeitet in Wien/AT | lives and works in Vienna.

MARIE COOL**FABIO BALDUCCI****UNTITLED, SCOTCH TAPE, BOTTLE OF WATER, COTTON THREAD, DESKTOP, 2011**

Video realization 2017, 4'20"

Courtesy: the artist & Marcelle Alix, Paris

In just a few easy steps, a poetic tabletop experiment is set up with which to explore the intriguing properties and spatial effects of water. Despite confining their tools to a basin and a moving thread, Marie Cool and Fabio Balducci are able to illustrate the fascination of the liquid element.

Maria Cool *1961, Valenciennes/FR

Fabio Balducci *1964, Ostra/IT

live and work in Paris and Pergola.

MARY MATTINGLY**HOUSE AND UNIVERSE, 2013**

4 photo prints on alu-dibond plates, each 76 x 76 cm

PENDULUM, 2013

Installation, approx. 128 x 128 x 90 cm

WETLAND, 2014–fortlaufend | ongoing

Video, 17'52", loop

In her objects, which are often rife with associations, the artist and activist Mary Mattingly explores the creation of new ways of life and ecosystems. Her aim is to draw attention to the importance of seeing water as a public resource and to the need for society to be actively involved in caring for our shared natural environment.

*1979 in Rockville, CT/US, lives and works in New York.

www.marymattingly.com

HEATHERWICK STUDIO**Pier55, 2012**

documentation

2 photo prints on wood panels, each 112 x 158 cm

2 models, 24 x 67,5 x 92,2 cm and 40 x 60 x 34 cm

Heatherwick Studio has developed the design for a pier which is a new public park and performance space at the Manhattan Southwest Riverside. Until 2022 the 280 concrete pots will rise out of the water and fuse together in a series of large planters that create a new landscape.

www.heatherwick.com

JOONG-KEUN LEE**ISLAND (UFO FLOWER), 2006**

documentation 2018

framed photo, 46 x 34,5 cm

In 2006 Lee Joong Keun landed his UFO Flower in the Zihl Canal in the Swiss town of Bern. The floating object, alien-looking and yet magnetically attractive, invited visitors to rest inside the "island" or simply drift along atop it.

*1972 in Seongnam/KR, and works in Seoul.

SWOON**THE SWIMMING CITIES, 2009**

documentation

photo print on alu-dibond plate, 76 x 110 cm

photo: Tod Seelie

In 2009, the street artist SWOON and her team sailed in self-built boats from Slovenia to the Venice Biennale, one of the most important international art exhibitions. Detached from any urban environment, the boats, built out of waste, formed a new living, floating community.

*1977, New London, CT/US, lives and works in Brooklyn.

ANTTI LAITINEN**VOYAGE, 2008**

Video, HD, sound

4'30", loop

Antti Laitinen doggedly rows towards freedom on his self-built island. The floating island simultaneously renders him a prisoner of his own desperate search for identity, and the "voyage" ends in a tragicomic experience of reality.

*1975 in Raahe/FI, | lives and works in Somerniemi.

www.anttilaitinen.com

THE PLAY**THE PLAY HAVE A HOUSE, 1972**

Documentation, video, poster, 10'45"

ARSENAL ZIG ZAG / IE:**THE PLAY HAVE A HOUSE, 2017**

Documentation, video, poster, 6'10"

In a 1972 performance, a few members of the collective THE PLAY drifted in a self-built house ("ie" in Japanese) along the Kizu and Yodo River towards Osaka Bay. 45 years later they showed this action again at the Venice Biennale. The house can be interpreted as a retreat from the social hierarchies and individualistic values of modern life.

since 1967 working artist collective in the region Kansai / JP

ZENTRUM FÜR POLITISCHE SCHÖNHEIT
DIE JEAN-MONNET-BRÜCKE, 2015

Video, sound, 3'53", loop

In the fight against smugglers and human traffickers and to stop thousands of refugees from drowning at Europe's external borders, the EU resolves to undertake a gigantic construction project: a bridge from North Africa to Europe. While work is being carried out on this "epic humanitarian project," 1,000 rescue platforms are set up in the Mediterranean as a stopgap – or at least so it says in the promotional video in which the activist artist group portrays a fictitious construction project for the benefit of humanity.

The Center for Political Beauty (ZPS) is a group of humanists and artists organized by Philipp Ruch, Stefan Pelzer, and Cesy Leonard.

www.politicalbeauty.de

SIMON STARLING

Autoxylopyrocycloboros, 2006

38 color transparencies, 6 x 7 cm each

Götschmann medium format slide projector, flight case

Projected dimensions variabl, 4', loop

Courtesy: the artist & neugerriemschneider, Berlin

The boat "Dignity," equipped with a single-cylinder steam engine, serves both as a means of transport and as fuel for its own four-hour crossing of Loch Long in Scotland. Bit by bit, the boat is fed into the engine's boiler, thus consuming itself just like the snake "Ouroboros" devours its own tail, finally sinking into the shallows of the lake. Loch Long is considered the birthplace of the steamship and is also home to the UK's controversial steam-powered nuclear submarine fleet.

*1967 in Epsom/UK, lives and works in Copenhagen.

ROMAN SIGNER

STIEFEL, 2012

[Boots: Five Thousand Generations of Birds, Fitjar/NO]

framed photograph, 50 x 60 cm

photo: Tomasz Rogowiec

Water, an island with a barrel supporting a ladder rising into the sky, and two abandoned rubber boots: But where is the person who wore them? Vanished, somewhere between heaven and earth. Roman Signer tells of possibilities or missed opportunities – it's up to us how to interpret his staged snapshot. Humorous but also melancholy, it invites us to reflect on the longings and futility of human existence.

*1938 in Appenzell/CH, lives and works in St. Gallen.

www.romansigner.ch

MISCHA KUBALL

UNTIEFEN, 2018

Projection, variable size

UnTiefen (shallow waters) form the transition from the so-called Bridge Studio at the OK to the attics of the Ursulinenhof. Just as every body of water represents a natural boundary that separates and at the same time connects two shores, this flowing floor projection can also be understood as both: a path and an invitation to seek one's own position in this transition zone.

*1959 in Düsseldorf/DE, lives and works there.

www.mischakuball.com

STEINBRENER/ DEMPFF & HUBER

ONE MISSISSIPPI, 2017

TWO MISSISSIPPI, 2017

THREE MISSISSIPPI, 2017

display cases, pigment ink prints, synthetic materials

One Mississippi; Two Mississippi, each 78 x 88 x 5 cm

Three Mississippi, 160 x 200 x 12 cm

Historical maps of the course of the Mississippi River, aerial photographs of agricultural and industrial areas along its banks, drawings of a blue lizard from the "Natural History Cabinet" and images of flamingos from the legendary bird atlas "Birds of America" are combined into collages depicting both natural landscapes and civilization.

artist collective founded in 2005, live and work in Vienna.

www.steinbrener-dempff.com

MOHAU MODISAKENG

PASSAGE, 2017

3-channel video installation, 18'49"

Courtesy: the artist & WHATIFTHEWORLD & Ron Mandos

Are the people in their boats struggling to survive or have they given up? Are the boats just emerging from the water, or are they in the process of sinking? In Passage, ebb and flow are metaphors for all those who have come from or to South Africa – as soldiers, workers, slaves, or stateless persons forcibly recruited by the colonial powers. But the title Passage also refers to the fact that every journey has a beginning and an end – a bitter realization that is at the same time comforting.

*1986 in Soweto/ZA, lives and works in Johannesburg and Cape Town.

www.mohaumodisakengstudio.com

LUKAS MARXT

TWO SKIES, 2013

video projection, 04'25"

Lukas Marxt juxtaposes two images of the Norwegian Sea, mirrored horizontally. He filmed the scenes from an oil rig – one at dawn and one at dusk. With the pictures set one above the other, the borderline between the Two Skies condenses into a dynamic horizon that seems to extend into infinity.

*1983, lives and works in Cologne and Graz.

www.lukasmarxt.com

TAMARA GRIC**THE RIVER FLOWS, 2017–2018**

sound installation, video,

24 loudspeakers, 18 exciters, 4 body shakers, 3 subwoofers, monitor

sound editing: Tamara Grcic, Raphael Languillat

sound engineer: Felix Dreher

speakers: Helgard Zeh, Nelly Politt, Lea Zehaf, Vincent Lang, Rainer Ewerrien

commissioned by: OÖ Kulturquartier

Tamara Grcic translates the flowing movement of a river into an acoustic interplay of voices. Words and sentences can be heard about the special qualities of a river and its constantly changing surface. The sounds of the words rise and fall, making the attic of the Ursulinenkirche vibrate, washing over the vaulted ceiling, the wooden walkways, and the visitors traversing them. In an additional video work, a young man observes the scene from the adjacent attic, lost in thought.

*1964 in München/DE, lives and works in Frankfurt.

KCHO**EL PENSADOR, 2013**

Installation

cork boats, nylon, metal, wood, fish blood, fisherman's sweat

variable size, approx. 720 x 500 x 600 cm

"The thinker" by Cuban artist KCHO, built from the remains of washed-up boats and flotsam, recalls the great human migrations over the millennia, which often lead across the sea. The figure tells of people's struggles to escape misery and suffering, of their almost inexhaustible ingenuity in continually finding new paths to follow.

*1970 in Nueva Gerona, Isla de Pinos/CU, lives and works in Havana/CU.

WASSERKINO**WATER AS BOUNDARY, 2018**

film clips

6 wooden peep-boxes with monitors

curated by: Jasmin Mersmann

design: Clemens Bauder

commissioned by: OÖ Kulturquartier

Cinema brings images into flux, flowing water makes time tangible. The water surface functions as a mirror but also as a border – between life and death, reality and dream, present and past. In six telescopic peep-boxes, film clips are shown in which water is staged as a boundary, transition, or connecting element.

MICHAEL ASCHAUER**RIVER STUDIES: DONAU, 2018**

photo print on alu-dibond plate, variable size

A 60-meter-long panorama portrays the northern bank of the Danube from the highway bridge in Linz to Mauthausen. With his narrative photo documentation River Studies, Michael Aschauer shows how the river and its shores are shaped by the respective climatic conditions but also by their industrial and cultural use.

*1977 in Steyr/AT, and works in Vienna.

ALEXANDER PONOMAREV

THE FLYING SHIP, 2018

Installation

tubular steel structure, aluminum cladding, polyester ropes and steel cables, 1800 x 2000 x 500 cm, 2,5 tons
commissioned by: OÖ Kulturquartier

As a widely visible sign, the Flying Ship by Russian artist Alexander Ponomarev symbolizes a detached system of reference designed to evoke creativity. With its structure comprised of masts pointing in all directions and its invisible sails it poetically heralds a departure to new shores of the imagination.

*1957 in Dnipropetrovsk/UA, lives and works in Moscow.

www.ponomarev-art.com

LIGHTTOWER, 2018

FORMER GIS AERIAL MAST, 1979-2012

found object

The top of the "Gis" transmitter has been installed off Dametzstrasse. What used to be the aerial mast of the Lichtenberg transmitter was dismantled in 2012 and has been given a new lease of life as an urban "signal tower or lighthouse". With its walk-on observation deck it spans the gap between the still youthful Stadtlabor of the kulturtankstelle (a cooperative project conceived by Kunstuniversität Linz and OÖ Kulturquartier) and the HÖHENRAUSCH.

BENJAMIN BERGMANN

FONTANA, 2018

steel, water pumps, fountain controls, water purification system, paint, 750 x 1990 x 1800 cm

Like a line drawing, a network of pipes, supply lines, and jets spreads out across the parking deck and transforms it into a gigantic fountain basin. Benjamin Bergmann's Fontana fountain is an amusing, chaotic choreography of water flying between heaven and earth.

*1957 in Würzburg/DE, lives and works in Munich.

ANDREAS STRAUSS

MULTISPACE

container frame

commissioned by: OÖ Kulturquartier

The central HÖHENRAUSCH lounge area is conceived as a "container port." The Multispace is an open space where visitors can linger and enjoy refreshments, and they can also visit the ORF musikprotokoll audio capsule on the upper floor.

*1968 in Wels/AT, lives and works in Ottensheim and Vienna.

ORF MUSIKPROTOKOLL IM STEIRISCHEN HERBST

SOUNDS FROM ELSEWHERE, 2018

idea/conception/animation: Fränk Zimmer

musikprotokoll-curators: Susanna Niedermayr, Elke Tschakner, Christian Scheib & Fränk Zimmer

A project of the ORF musikprotokoll

In an sound capsule on the upper floor of the Multispace, the ORF musikprotokoll presents sound artists who set out to explore foreign and geographically remote acoustic landscapes. The audio pieces by Jana Winderen, Werner Dafeldecker & Lawrence English, Angélica Castelló, and Kaffe Matthews are all based on sound material from unusual listening perspectives near water.

www.musikprotokoll.orf.at/sounds-from-elsewhere

GUIDO VAN DER WERVE

NUMMER ACHT, EVERYTHING IS GOING TO BE ALRIGHT, 2007

video projection, 16mm film to HD, 10'10", loop

A man in a suit stoically traverses the sublime natural scenery of a desolate ice desert – while a mighty icebreaker follows just behind like a trained metal whale. The absurd scene is at once melancholy and ridiculous. Will mankind ever find a way to become one with nature? Everything is going to be alright.

*1977 in Papendrecht/NL, lives and works in Berlin.

www.roofvogel.org

MEHDI GHADYANLOO

THE FRAUD AND HOPE, 2018

Painting, varnish on floor, variable size

Wall paintings by the Iranian artist adorn countless buildings in his hometown of Tehran. Here he transforms parking deck 13 into a strange scenery: A deceptively real abyss opens up - a fantastic, dark vortex that opens up new spaces of thought.

*1980, lives and works in Tehran/IR.

LOOSE HARBOUR#2

2018

students at the Art University: Jacqueline Böhm, Sarah K. Eder, Stefanie Farkashazy, Eginhartz Kanter, Rebekka Hochreiter, David Kapl, Nina Kern, Alice Möschl, Anna Pech, Sarah Rinderer, Julien Segarra, Robinson Stärk, Matthias Tremmel, Dimitrios Vellis u.a.

artistic conception, exhibition design, project management: Leo Schatzl

The title Loose Harbour refers to the impossibility of getting a grip on the liquid element and is meant to be understood as an antipode to the inherently fixed structure of a port. In this "loose harbor," students at the University of Art and Design Linz draft new visions and concepts for a life on the water. The work centers on a wooden ship container that documents the years-long collaborative project "Floating Village."

TRACEY MOFFATT

VIGIL, 2017

Video, Sound, 1'52", loop

In her video collage, the Australian artist combines alienated but real scenes of a refugee boat in distress with clips from Hollywood films. Horrified, but from a safe distance, Elizabeth Taylor, Cary Grant, and Julie Christie observe the tragedy at sea that is unfolding before their eyes. Vigil mercilessly exposes our own detachment from the tragic reality that is for us nothing but a media event.

*1960 in Australien/AU, lives and works in New York and Sydney.

CHIHARU SHIOTA

UNCERTAIN JOURNEY, 2016/2018

metal boats, red yarn

variable size

The dreamlike installation by the Japanese artist Chiharu Shiota is a metaphor for the course of human life: A collective of individual existences travels together through the turbulences of life, with no goal but unable to stop this Uncertain Journey.

*1972 Osaka/JP, lives and works in Berlin.

www.chiharu-shiota.com

EVA KOCH

NOMAD, 1998

Video Installation, 11'53", loop

camera: Dave Borthwick

editing: Niels Grønlykke

sound editing: Peter Sørensen

This scene of people crossing a narrow walkway through the sea has been set to artificial sounds. The lack of synchronization between image and sound makes the never-ending stream of people traversing a setting in the grip of the forces of nature seem almost like a staged tableau – as though they were extras in an allegory for human existence.

1953* in Frederiksberg/DK, lives and works in Copenhagen.

www.evakoch.net

NESRINE KHODR

EXTENDED SEA, 2017

2-channel video installation, sound 715', loop

How far can our thoughts take us, even when we barely move? The artist swims laps for 12 hours in a pool set next to the open sea and thus creates an Extended Sea. The contemplative movement stimulates reflection on movement, mobility, distance, and the passing of time.

*1973 in Libanon/LB, lives and works in Beirut.

JOACHIM ECKL
SCHÖPFUNGSBÜRO 2018 – DONAUSCHULE

The creation bureau in the secularized chapel to St. Mary on the OK Platz becomes a momentum space. Performative collective actions, lectures, and readings on topics concerning the extended definition of art (Joseph Beuys) and the element of water represent an elaboration of the current understand of the act of creation.

*1962 in Haslach/AT, lives and works in Neufelden.
www.heimart.at

GEORG NUSSBAUMER
DIE SPRACHE DES HIMMELS, 2018

Water installation, Mariendom
comissioned by: OÖ Kulturquartier

In Georg Nussbaumer's installation, the many disused gargoyles on the Mariendom spout water at certain times of the day. The water installation choreographed by the artist varies in its dimensions. It begins with gentle parabolas of falling water, which gradually grow from rivulets to veritable "waterfalls," only to then taper off and finally subside. Depending on the strength of the flow, the cathedral is temporarily immersed in a burbling, splashing, or murmuring "cloud." Linz's neo-Gothic Mariendom, Austria's largest church, undergoes here an ephemeral extension of its architecture, with arches of water falling outwards, thus becoming a "watery Notre Dame."

Nussbaumer is a virtuoso "total artist" whose works range between composition, installation art, performance, and theater. His installations, often monumental in terms of terms of time and space, are shown internationally.

*1964 in Linz/AT, lives and works in Vienna.
www.georgnussbaumer.com