

steirischer herbst 2015

Hall of Half-Life herbst exhibition

27/09 – 11/01/2016

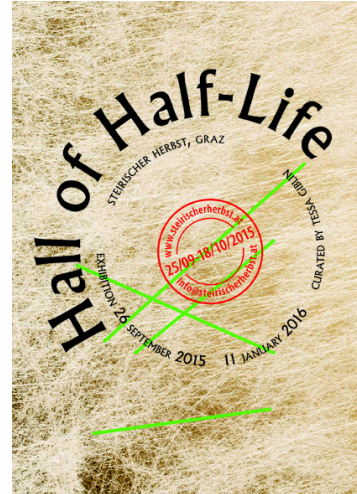
steirischer herbst festival centre at GrazMuseum
Sackstraße 18 / 8010 Graz / Austria

Opening Sat 26/09, 13.30

Press preview I Thu 24/09, 11.00

Press preview II Fri 25/09, 17.00

(Please register for the second date: presse@steirischerherbst.at)



Curated by Tessa Giblin (IE/NZ)

With Lara Almarcegui (NL/ES), Stéphane Béna Hanly (IE), Simon Boudvin (FR), Regina de Miguel (ES), Mikala Dwyer (AU), Geoffrey Farmer (CA), Harun Farocki (DE), Peter Galison (US) & Robb Moss (US), Mikhail Karikis (GB/GR), Sam Keogh (IE), Jean-Luc Moulène (FR), Lonnie van Brummelen (NL) & Siebren de Haan (NL)

Against the foil of complicated legacies, the herbst exhibition drafts an archaeology of the future.

Earth is riddled with signals that terrestrial timekeepers use to tell the story of our planet while they carve up geological history. Whether rigorously evidenced or fantastically envisioned, change is upon us. The climate has changed, the epoch has arguably changed, and our relationship to time has changed.

Buried deep in the ground, nuclear waste will remain radioactive for thousands of years to come. Will future generations recognise today's nuclear waste disposal sites for what they are? What materials and messages could survive even if exposed to changing times and the evolution of life? Today testimonies of the past often pose conundrums, with natural and man-made objects accruing meaning which is both evidenced and imagined, that reflects the changing knowledge and ideologies of human populations.

"Hall of Half-Life" confronts us with an evolution of forms, meaning and language, presenting artworks in the maelstrom of a changing current of planetary and geological impact, whose force can only be imagined in the nascent Anthropocene age. It is positioned within a dramatic arc of geological history. The majority of the works on show were specially commissioned. Its protagonists are stories and objects that resonate well beyond our human life-spans and

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hereditary generations, arching into the deep past, while attempting to envision the signals, languages, monuments or leftovers that might still retain their communicative potential into the deep future.

Within the mountain caves behind the Grazmuseum, **Mikhail Karikis*** has given a new voice to the impenetrable sounds of the earth, creating a site-specific sound installation within the Schloßberg tunnels. An installation by **Lonnie van Brummelen & Siebren de Haan*** transports us to the Amazonian forests of Suriname, seating us upon a replica of the artistic and material labour of a culture who's historical knowledge thereby passes from community into object. In the photographs of **Simon Boudvin**, we encounter the unknowable belly of the underneath, and in the conceptual work of **Lara Almarcegui***, we come to understand that same underneath as a place of material colonialism, where mineral rights either can or cannot be purchased. **Peter Galison & Robb Moss*** present their first film installation, in the form of a monumental and moving study of nuclear waste containment and radioactive fallout, while the photographic collages of **Regina de Miguel*** propel the questions of Galison & Moss' research, asking what kind of monuments, markers, objects or ideas will be able to communicate into the deep chasm of the future. The sculptures of **Jean-Luc Moulène** propose unlikely candidates for that honour, taking us on a conceptual journey through material and representative forms and **Gerard Byrne*** develops a new work that explores the vision and life of Wilhelm Reich. The landscape of Graz is again evoked within the slowly eroding environment of a new site-specific work by **Stéphane Béna Hanly***, while **Harun Farocki's** film takes us on a moving journey through world memorials, and our human relationship to them. In a work that also branches out into the Styrian countryside, **Mikala Dwyer*** creates a networked community of objects and devices, synchronized in a stone-age fashion as conduits of messages between asylum-seeking migrants and the monumentalised industrial ruins of nearby Vordernberg. Complications around representation in general, and the mediation of 'bog bodies' in particular, are exposed in a large-scale installation by **Sam Keogh***, while **Geoffrey Farmer*** makes a declaration, and stakes a beginning at the end of the show.

Beyond the exhibition **Hall of Half-Life**, and the catalogue designed by **Äbäke** and published by **Dent-de-Leone** which includes texts on the artists and essays by **Peter Galison** and **Tessa Giblin**, are a further, special commission of steirischer herbst 2015:

Ulla von Brandenburg* launches a major new work in the nearby town of Leoben: "Wolken lösen sich in Wasser". Amalgamating the sites and spaces of theatre and exhibition-making, von Brandenburg is developing a structure, artwork, platform and environment that stitches together many of the multi-disciplinary energies within the steirischer herbst festival at large.

* newly commissioned work

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Mikala Dwyer (AU)

Saint Jude's Leftovers (Your Thoughts in Lights)

27/09 – 17/10, Radwerk III Vordernberg

Opening Sun 27/09, 12.00

The Australian artist Mikala Dwyer digs her way through the mining legacy of Vordernberg and the current detention centre to create a temporary place of pilgrimage.

Ulla von Brandenburg (FR/DT)

Wolken lösen sich in Wasser

27/09 – 17/10, Porubsky Halle Leoben

Opening Sun 27/09, 14.00

German artist Ulla von Brandenburg creates a hybrid space for the coexistence of art and audience – a space that is sculpture, platform and stage in one.

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Live appearances by Márcio Carvalho (DE/PT), Mikala Dwyer (AU), Sam Keogh (IE), Gustav Troger (AT/US)

Information and tickets

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