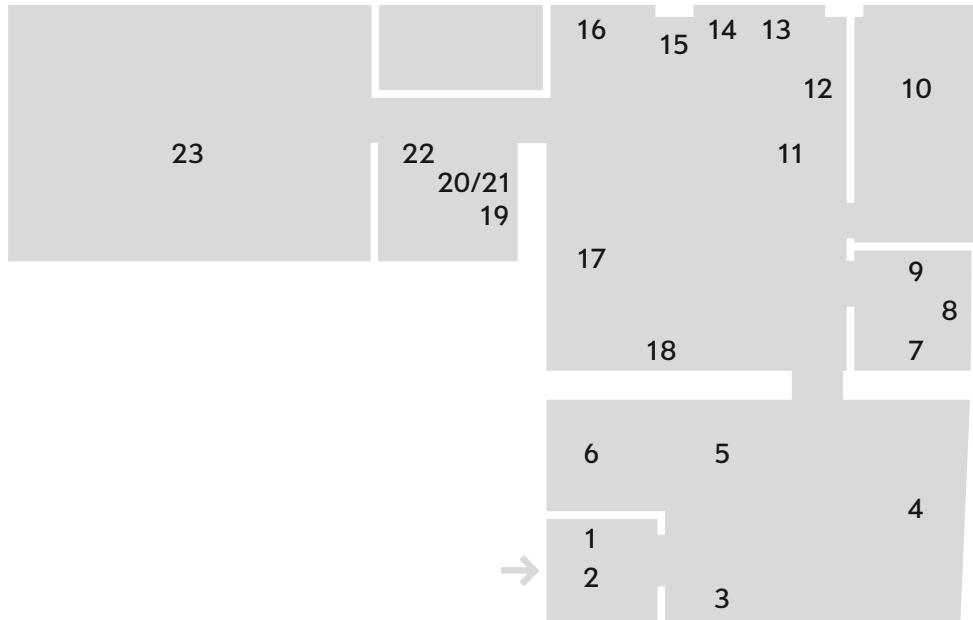


Hauntings – Ghost Box Media

Secret and Uncanny Presence in Media, Art, and Pop



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Duration 25.9. – 17.12.2011

Tue–Sat 10 a.m.–1 p.m., Wed–Sun 3 p.m.–6 p.m.

Special opening hours 25.9. – 16.10.2011 Wed–Sun 10.30 a.m.–6 p.m.

Lange Nacht der Museen 1.10.2011 6 p.m.–1 a.m.

Curators Thomas Edlinger, Christian Höller

Coproduction steirischer herbst



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1

Yto Barrada

Traces de ballon de football

Tanger, 2002, C-print, 80×80 cm, Courtesy: Yto Barrada, Galerie Polaris, Paris

Faint imprints left on a white wall by a football. This photograph by Yto Barrada, taken in 2002 in Tangier, Morocco, sets the stage for an exhibition parcours that brings together “ghostly” inscriptions in a myriad of expressional forms. Without a possibility of determining who manifested these traces (or precisely where they have been left), *Traces de ballon de football* allegorically stands for aftereffects, extended into the present thanks to media, of a past somewhere – just as non-spiritual and unmetaphysical as the imprint of a football is prone to be.

2

Carl Michael von Hausswolff

Rats/Råttor

2004, audio, 10'45", Courtesy: Laton Records

In his works, Sound Art specialist Carl Michael von Hausswolff pursues a phenomenology of those – at times occult – facets of media-technological transmission that cannot be apprehended as intentionally conveyed information. Of central interest here is the hardware of the medium rather than the message, the disruptions rather than the communication itself. His album *Rats/Råttor* translates this interest into the chaotic sound of nearly blind, ferreted-out passengers on four paws who could settle into any given house.

3

Walid Raad

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A History of a Donator

2008, archival inkjet on archival paper, framed, 164×132 cm, Copyright: Walid Raad, Courtesy: Anthony Reynolds Gallery, London

An anonymous donator, a fictitious museum. A frame within a frame, but no picture within a picture. Or is no image an image too? Walid Raad's *A History of a Donator* stems from a cycle of works that toy, in various ways, with the tradition of abstraction and the gesture of emptying while simultaneously containing references to modernist techniques like monochromy and seriality. The picture that also refers to the discourse-laden relationship

between art institution and market ends up revolving around a series of non-tangible absences.

4

Claudia Larcher

HEIM

2008, HD video 16:9, 11'40", Courtesy: Claudia Larcher

A placid, deliberate camera pan – which in actuality is a precisely choreographed video animation made from photos and moving pictures – roams through the interior spaces of a one-family house, the home where the artist grew up in the Austrian province of Vorarlberg. Spatial surveys – ranging from basement to attic, from living room to a garage door folding down in closing – evoke a sense of anxiety that is fuelled by the familiar home turning uncanny (in German *un“heim“lich*, or literally *un“home“ly*). “Each closed room is a coffin”, as the band Blumfeld once sung.

5

Leif Elggren

Table of the Dead

2007, mixed media, Courtesy: Gallery Niklas Belenius, Stockholm

Table of the Dead by Leif Elggren was originally conceptualised for an exhibition on the Isola di San Michele, the cemetery island of Venice. Affixed to the underside of the table are nine loudspeakers which broadcast – as if from an underwater netherworld – a boat trip taken by two men during a storm. The installation references a mediatic setting that has lost its familiarity in the present-day: bourgeois furnishings are engaged in service of the otherworldly, fostering communication with the dead.

6

Leif Elggren

Celebration of a Revolution

2002, video, 10', Courtesy: Gallery Niklas Belenius, Stockholm

An old Husqvarna sewing machine, staged like a portrait against a black background. For a long time nothing happens, but then the softly rising hum of a machine becomes audible, the clamouring of sewing machinery commencing, disproportionate to any feasible meaning. It sounds like an empty wheelspin, which is then interrupted by abrupt phases of silence, only to just as precipitously dive back into the emphaticness of the moment. A celebration of

the mechanical as if guided by a spectral hand.

7

Michael Esposito/Carl Michael von Hausswolff

The Ghosts of Effingham

2010, audio, 8'25", wax cylinder, Courtesy: Michael Esposito, Carl Michael von Hausswolff

This glowing phonograph cylinder is a sculptural homage to Thomas Alva Edison, who in 1877 was working on a device designed to convert telegraphic impulses into impressions on wax-coated paper. At the Esposito family farm, the two artists recorded obscure frequencies that are interpretable as human communications. These media-conveyed voices of unknown origin (supposedly including the voice of a deceased uncle) can be heard either as an original recording or as a simulated phonograph feed from the year 1909.

8

Dr. Konstantin Raudive

Unhörbares wird hörbar/ Breakthrough

1968–71, audio, 21'24", various materials

The issue of so-called “electronic voice phenomena” (EVP), the term for unexplainable voices appearing on magnetic tape, was extensively explored in the 1960s and 1970s by Latvian scientist Konstantin Raudive, among others. Resulting from *Unhörbares wird hörbar* or *Breakthrough*, as a famous study by Raudive was called, were obscure audio documents that purportedly play the voices of Vladimir Majakowski and Winston Churchill, to name a few.

9

Mike Kelley/Scanner

Esprits De Paris

2002, audio, excerpt 7'9", Compound Annex Records

In 2002, Mike Kelley and Scanner (Robin Rimbaud) joined forces to exploratively fathom the acoustic *genius loci* of locales of cultural-historical significance. *Esprits De Paris* is based on “abnormal” sounds that re-emerged on digital recordings made at sites such as the Paris homes of Lautréamont, Tristan Tzara, Édith Piaf, or Jim Morrison. The resulting compositions represent a homage to the parapsychological research of voices conducted by Konstantin Raudive.

10

The Otolith Group

Hydra Decapita

2010, HD video, 31'41", Courtesy: The Otolith Group, LUX, London, Thanks to: KIZ RoyalKino, Graz

Inspired by the colonial historical narrative of the “Black Atlantic”, *Hydra Decapita* investigates a fictive undersea cosmos. The work is focused on the exploration of the myth of the sea-born techno-being Drexciya, who haunts us from a distant future as a descendant of African slaves who had been tossed overboard. As a bodiless “ghost”, Drexciya begins to speak through the voice of the female narrator, while the textures of water surfaces, of the oceanic and unfathomable depths, are visually conjured.

11

Minerva Cuevas

The Battle of Calliope

2004, installation, Courtesy: Galerie Kurimanzutto, Mexico City

In Greek mythology, Calliope is a muse with an exquisite voice. In this installation, such melodiousness is transformed into a curse against George Bush, commissioned by the artist and played by Ghanian voodoo drummers. The tropical-wood-related modification of a gramophone not only offers an ironic commentary on the conspiratorial mode of the “axis of evil”; it moreover references its former function as an ethnological instrument for recording the mumbling of “savages”.

12

Hans Weigand

Ghost Wave

2011, mixed media on canvas, 200×160 cm, Courtesy: Gabriele Senn Galerie, Vienna, Hans Weigand

Hans Weigand, who has spent some time in Los Angeles collaborating with Raymond Pettibon and Jason Rhoades, has long been exploring – through his painted collages – the now dystopian freedom promised by the Californian dream. His over-painted graphic prints turn water and surfboard, the central topoi of West Coast surfer romanticism, into a dilapidated, post-apocalyptic-seeming coastal landscape that appears to have become divested of humanity.

13

Yto Barrada

Le Détroit de Gibraltar – avenue d'Espagne

Tanger, 2000, C-print, 60×60 cm, Courtesy: Yto Barrada, Galerie Polaris, Paris

A street scene in Tangier, Morocco, the city situated at the strait separating Europe from Africa. The picture is likewise thematising division: visible at the top edge of the photograph are five female passers-by with headscarves and "traditional" clothing, while the bottom edge shows a man in casual "western" clothing. He is holding a model of a sailing vessel in his hands. Four of the women and the man are gazing to the left at something absent within the picture. Only one woman from the group is unwaveringly moving forth. Without looking back.

14

Yto Barrada

Container 1

Tanger, 2003, C-print, 60×60 cm, Courtesy: Yto Barrada, Galerie Polaris, Paris

A visual abstraction which literally unlocks associational spaces behind a seam, behind skin, behind a surface, or even: behind a story, a certain meaning. *Container 1* evokes a sense of possibly being charged with divergent goods of transport – from the cartography of an area to a crack in our understanding of the world and media, behind which sediments of a concealed reality are revealed.

15

Markus Schinwald

Untitled (mute)

2001/2011, installation, Courtesy: Markus Schinwald

A projector that is hidden in the base of a pedestal projects the image of a dancing woman from a past era onto a glass plane that is tilted at a 45-degree angle within an open "peep box" above the pedestal. Whoever peers into the box is able to experience how the "spectral image" is floatingly shifted towards the back. In line with the construction principle of the installation, this illusionism trick of spatialisation – quite common in the 19th century – is just barely veiled.

16

Jakob Kolding

Untitled

Modern angst

When was the future? (left to right) 2009/2010/2011, collage on paper, each 40,5×28,5 cm, Courtesy: Galerie Martin Janda, Vienna

Three collages are reminiscent of both the look of present-day dissidence in youth culture and historical imagery geared to the alienation of the modern subject in the office towers of the rationalized metropolis. Here the hoodie – which has become a distinctive symbol for uniform anonymisation since the 2005 uprisings in Paris banlieues, or since the 2011 riots in British cities – meets pop-music-affine slogans that herald retro-futurist wistfulness of fashion and forlornness.

17

Alejandro Vidal

Somewhere in a great country

2010, series of 20 C-prints, each 30×40 cm, Courtesy: Alejandro Vidal, Galeria Joan Prats, Barcelona

The twenty-part photo tableau *Somewhere in a great country* plays with the allure of the uncanny, the unidentifiable, and concurrently with the disastrous. Are these pictures of terrorist attacks, bombings, banal fireworks, or maybe just enunciations of joy? The pictorially represented actions without discernible authorship allow for this entire range of interpretation, though when shown in a series they assert an insistent moment of the spectral that defies trivialisation.

18

Zineb Sedira

Haunted House

2006, foto series, 100×80 cm, Courtesy: kamel mennour, Paris

Zineb Sedira's three-part photo series shows a building with a deserted, skeleton-like air in Algier that is today in a state of abandoned dilapidation. Torture of Algerian freedom fighters is said to have been carried out here, at the hands of French colonial soldiers. After Algeria attained independence in 1962, families moved into the structure, but due to ghost stories none stayed long. Indeed, Sedira's documentary may be viewed as targeting the role of "splendid" architecture for the most abhorrent of intentions.

19

Bureau of Inverse Technology BIT

Suicide Box

1996, video, 13'5", Courtesy: Bureau of Inverse Technology, Bristol/New York

The video *Suicide Box* by the Bureau of Inverse Technology (Natalie Jeremijenko, Kate Rich) hones in on promises of technology and advancement as well as their macabre flipside. Here the point of departure is the Golden Gate Bridge in San Francisco, commonly known as a magnet for countless seekers of suicide. A specifically developed surveillance mechanism – the "suicide box" – is implemented to foster insight into this bizarre cult of death, while offering up all kinds of spectral effects itself.

20

Baron Mordant

Black and White Sound

2010, video (based on the film *Culham Labs*, 1984), 2'21"

Self's Mordant Tone

2010, video (based on the film *Inkjet Printer (Living Tomorrow 245)*, 1979), 4'22"

Televasion

2010, video (based on the film *Sinclair Pocket TV*, 1980), 2'4"

MisinforMation

2010, video (based on the film *Cardiff Ship Simulator (CASSIM)*, 1983), 2'56"

Courtesy all: British Film Institute, London

With the title *MisinforMation*, British electronic musician Baron Mordant (Ian Hicks) has set out to score a series of so-called public-information films. Here the onetime euphoria of progress is acoustically subverted, yet, the alienation entailed by this way of expressing promise for the future is made audible. These are four examples of the "unphantoming" of late-modern adoration of technology.

21

Hauntology-Videos

Phenomena and Occurrences

2008, director: Julian House, video, 2'17", Courtesy: Ghost Box

Moon Wiring Club

Information Services

2009, video, 3'15", Courtesy: Gecophonic Audio Systems

Harappian Night Recordings

Headless Mule

2009, video, 2'20", Courtesy: Harappian Night Recordings

Broadcast & The Focus Group

Witch Cults

2009, director: Julian House, video, 1'39", Courtesy: Warp Records

The compilation comprises four music-related clips that are classifiable under the genre of "hauntology" – a variety of electronic vintage sounds whose flagship is the British label Ghost Box. Two works by the label founder Julian House frame the block: first, a concentrated focusing on unexplainable visual phenomena, and finally, the sepia-coloured illumination of ethereal music by Broadcast & The Focus Group. In between are two lost word-incantations by the prototypical hauntology acts Harappian Night Recordings and Moon Wiring Club.

22

Jakob Kolding

Untitled

2011, paper work, 84×60 cm, Courtesy: Galleri Nicolai Wallner, Copenhagen

23

Apichatpong Weerasethakul

Phantoms of Nabua

2009, HD video, 11', Courtesy: Apichatpong Weerasethakul, Animate Projects Ltd., Thanks to: KIZ RoyalKino, Graz

This dance of light starts off with a nocturnal filmic projection beneath palm trees. The film shows a dark house buffeted by electrical discharges, with a boy distancing himself by walking backwards. In front of the screen youths are starting to play with a burning football. With sparks scattering, the screen catches on fire. Once the fire gives way to darkness, we gaze head-on into the blazing white light of the projector to the rear – into the medium of light, which gives the medium of film its form.

generalmusikdirektion

Hauntings – Sonic Spectres

Ghosts, Shadows and Revenants in today's Music

Duration 6.10. – 8.10.2011

6.10.2011 11 p.m. Harappian Night Recordings, Demdike Stare

7.10.2011 11 p.m. Leyland Kirby, Dopplereffekt

8.10.2011 11 p.m. Vindicatrix, Shackleton

Location generalmusikdirektion, Griebkai 74a, 8020 Graz

Coproduction musikprotokoll

Festivaldistrikt Hotel Mariahilf

Hauntings – Film Screening

Hölle Hamburg (Ted Gaier/Peter Ott)

Cinema 10.10.2011 7.30 p.m.

Talk Ted Gaier, Thomas Edlinger

Location Mariahilferstraße 9, 8020 Graz

Coproduction steirischer herbst

