Spring at
Grazer Kunstverein

8 March – 24 May 2019

Sylvia Schedelbauer
Collected Works 2004–2018

Triple Candie

The Culmination of Eighteen Months of Speculative Inquiry into the Anaphoric and Cataphoric Plays of a Situationist Aesthete: This Exhibition—which isn’t really about Narratology per se—Collects the Unfaithful Simulations, (Re)Articulations, and Interpolations Endeavored by Triple Candie, in Principled Reverence for the Deceased and Beloved American Artist Michael Asher (1943–2012)

Curated by Kate Strain

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Opening hours:
Wed–Sun 11am–6pm
Triple Candie 11am–2:30pm
Sylvia Schedelbauer 2:30–6pm

Admission to the exhibitions is free
Guided tours of the exhibitions are available upon request

Grazer Kunstverein is structurally supported by the city of Graz, the Federal Chancellery of Austria Arts and Culture Division, the province of Styria, legero united | con-tempus.eu, and its members. The project with Triple Candie was produced in collaboration with Phileas.

Triple Candie

Throughout 2018 and early 2019 Triple Candie (Shelly Bancroft and Peter Nesbett) undertook a multi-layered research project investigating the work and legacy of the legendary American conceptual artist Michael Asher. Asher is well known for creating temporary installations in museum and gallery environments, often foregrounding the various hidden systems and assumptions that make art viewing possible. Triple Candie researched his oeuvre in order to understand and embody his production methodology, and to apply it, in a new and moderately theatrical way, to the specific context of the Grazer Kunstverein.

As part of the research project Triple Candie proposed multiple speculative installations, that were realised in a sequential seasonal rhythm throughout 2018. In practice, these installations were an attempt to resurrect the lost experiential potentialities of the work of an artist like Asher, asking ‘is it possible, through the speculative potential of arts practice, to reactivate expired gestures, in new or meaningful ways?’ Marking the culmination of this extensive research project, as part of the Spring Season we present a reprise of the first four installations, together with seven additional proposals that were previously unrealised. The exhibition will be documented with a forthcoming catalogue publication, contextualising the entire project.

Triple Candie (Shelly Bancroft and Peter Nesbett) is a US-based, avant-garde curatorial production agency that collaborates with museums and contemporary art spaces on exhibitions about art but generally devoid of it. From 2001 to 2010, it had a gallery in Harlem. Since then, it has presented projects in Australia, Europe, and the United States at such venues as Chateau Shatto, Los Angeles, Deste Foundation, Athens, Gertrude Contemporary, Melbourne, Museum of Contemporary Art Detroit, Project Arts Centre, Dublin, and Utah Museum of Contemporary Art, Salt Lake City. Surveys of Triple Candie’s work have appeared at FRAC Île-de-France/Le Plateau, Paris (2012), and Addison Gallery of American Art, Andover, Massachusetts (2017).
List of installations

i. Untitled
A list of the names of all the artists the Grazer Kunstverein has ever worked with across exhibition-making, displayed in alphabetical order in vinyl lettering across the front windows of the institution.

ii. Untitled
The cutting away of the lower 12 inches of the reception desk revealing feet, wires, cables etc.

iii. Untitled
Multiple copies of a book, Raphaël Baroni & Françoise Revaz’s *Narrative Sequence in Contemporary Narratology* to be read by multiple readers simultaneously in The Members Library.

iv. Untitled
A replacement of a half-wall in the main gallery, that at one time hid the staff’s office before the facility was redesigned.

v. Untitled
Two posters of American garbage trucks, photographed in Washington DC during the longest government shutdown in US history.

vi. Untitled
A hanging display of garden chairs. These chairs replace a set of six pink Fermob Luxembourg chairs, previously on loan from neighbouring business chillout area. The verbal loan agreement concerning the original chairs expired and was not renewed.

vii. Untitled
An audio recording of ambient sounds recorded in the Grazer Kunstverein’s office, broadcast at low volume.

viii. Untitled
Two vertical, floor to ceiling incisions in adjacent corners of a gallery wall.

ix. Untitled
A tourist postcard bearing a photographic portrait of Kate Strain, Grazer Kunstverein’s Artistic Director.

x. Untitled
An empty flagpole reinserted into an unused mount on the exterior façade.

xi. Untitled
A mobility walker periodically moved to different locations in the Grazer Kunstverein’s courtyard.

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Public Programme

8 March 2019

8pm: Opening of two new exhibitions by Sylvia Schedelbauer and Triple Candie. The Spring Season opening takes place in the frame of CRK+ with additional openings around the city at < rotor > (6pm), Camera Austria (7pm), as well as Grazer Kunstverein (8pm), followed by a celebration at Schauspielhaus as part of International Women’s Day (10pm) by Women* in Action: the private is political – no sh*t!

23 March 2019

11am: Panel Discussion in collaboration with Diagonale – Festival of Austrian Film. This event is chaired by Claudia Slanar with discursive contributions by Sylvia Schedelbauer, Daniel Fitzpatrick, Lydia Nsiah and Johann Lurf. The theme of this event is around the political impact of experimental/innovative cinema today. Brunch will be provided by Fink’s artist Fiona Hallinan.

24 April 2019

7pm: Artists’ Homes with Gottfried Pengg-Auheim. Born in Graz and living here since 2006, Pengg-Auheim did not embark on his artistic career until he had completed his studies in forestry. He graduated from the Academy of Fine Arts in Vienna and has since worked as a successful painter focusing on landscape, portraiture and still life. He invites us to his studio to dive into his visual worlds. Location: Glacisstraße 33, 8010 Graz.

3 May 2019

7pm: Reading performance by J. Michael Martinez and Karen Tei Yamashita as part of Forms of Migration: An International Conference on Transnational Literature & Innovative Aesthetics. Also featuring a special performance, “To A Syrian Prisoner of Conscience,” by Gregory Carlock and Stefan Maneval. This event is organized by Jennifer A. Reimer, FWF and American Studies Department, Uni Graz.

3/4/5 May 2019

Gallery Days
The Grazer Kunstverein is delighted to host a reading performance presented by Uni Graz (on Friday 3 May) as well as the ongoing exhibition programme of the Spring Season.
It is the act of combining as much as it is the act of selection that distinguishes Schedelbauer's work with found footage though – hybridity is an essential component of what she does, blending two or more pieces of film to create a third, a fourth etc. This spawning of new material is a process of transformation that takes place on screen, each film living out a perpetual becoming, each precipice replacing the last. These shots exaggerate the 'evanescence' of the film image, the quality that places us as viewers under the command of the filmmaker who ultimately decides how long we see each shot and what it will be replaced by. This is a position that Schedelbauer assumes with unparalleled care, time and consideration, ensuring at every turn that the fragments she has unearthed for us always merit a second, much closer look.

Alice Butler is a Dublin-based film programmer, curator and co-director of aemi, a platform that supports and exhibits artist & experimental moving image work. Recent solo curatorial ventures include 'The L-Shape', an exhibition of moving image work by Jenny Brady & Sarah Browne at The Dock, Leitrim, 'As We May Think' at IFI, Dublin, and 'New Spaces' with V AI Northern Ireland. Butler has written for Sight and Sound, SET Magazine, Paper Visual Art, Enclave Review, V AN, EFS Publications, and CIRCA. She is a regular film reviewer for RTÉ Radio One's Arena. She regularly presents screenings at Dublin City Gallery The Hugh Lane and she has lectured or participated in panels on the moving image in Ireland at the Irish Museum of Modern Art, Project Arts Centre, PLASTIK Festival of Artists' Moving Image, IFI, The Douglas Hyde Gallery, Galway Arts Centre, The Dock, University College Dublin and Dublin Institute of Technology.

15 May 2019

7pm: The Members Library with Theresia Fauland-Nerat. The artist takes us on an inspiring journey through artistic techniques, various motifs and fascinating cultural insights that she was able to gain during her travels. Her recently published catalogue illustrates the wide range of her practice. Born in Styria, Fauland-Nerat studied art history and restoration and works mainly in the fields of sculpture, installation, photography, painting and performance.

17 May 2019

2–6pm: Editing Event and Public Discussion with Triple Candie. For this daytime event, Triple Candie (Shelly Bancroft and Peter Nesbett) will be in conversation with artistic director Kate Strain and invited guests to discuss their expansive research project If Michael Asher, as well as their current exhibition at Grazer Kunstverein, and the content and compilation process of their forthcoming publication which serves as a catalogue documenting the entire project.

23 May 2019


Bookings for all of our public programme events can be made by emailing office@grazerkunstverein.org

For updates and further information on our calendar please refer to the Events page of our website: www.grazerkunstverein.org
Sylvia Schedelbauer

On the Works of...

— NOWMOON —

intimacy

unspeakable

Schedelbauer’s most recent works.

Sounding Glass

are composed

not dissimilar to the experience of...
Sylvia Schedelbauer produces experimental moving image works, that range from auto-biographical documentaries to visceral explorations of imagined scenarios. This exhibition is a large-scale immersive passage through Schedelbauer’s entire oeuvre, bringing us from her most recent work *Wishing Well*, 2018 right back to her first work *Memories*, 2004.

Over the years Schedelbauer has developed her own unique cinematic structural language to interrogate themes such as cultural dislocation, what it means to be transnational, the slippery shifts between fiction and reality, and memory, as an unreliable but compelling insight into history. She uses narrative tools like dream logic, biography, allegorical collage, free association and storytelling to create highly engaging sensory experiences, that sometimes take years to complete. Her flickering filmic works stretch and accelerate the potential of found footage. Often working with source material such as orphan films – educational, industrial, amateur footage, home movies and newsreels – from archives or personal collections, Schedelbauer manipulates imagery to transform it into something totally new. In this way she inhabits existing material, bending it to her will to form an original narrative of her own (re)construction, creating new versions of a story every time.

Schedelbauer is regularly screened at film festivals internationally. This exhibition marks her first solo show in a gallery context, and the first comprehensive exhibition of her complete works.

Sylvia Schedelbauer was born in Tokyo, and moved to Berlin in 1993 where she has been based since. She studied at the University of Arts Berlin (with Katharina Sieverding). Her films negotiate the space between broader historical narratives and personal, psychological realms mainly through poetic manipulations of found and archival footage. Selected screenings include Berlinale, Toronto International Film Festival, International Short Film Festival Oberhausen, London Film Festival, New York Film Festival, Robert Flaherty International Film Seminar, Stan Brakhage Symposium and the Robert Flaherty Docent Award.

Awards include the German Film Critics’ Award, the Gus Van Sant Award, and the German Film Awards include the V.G. Bild-Kunst Award.

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**List of Works**

1. **Wishing Well**, 2018  
   Duration: 13 min.  
   Picture / sound montage: Sylvia Schedelbauer  
   Music: Jeff Surak  
   Synopsis: Gushing colors. A time disjointed, yet synchronous. A transcendent turn, a quest for agency, a reunion with currents of the forest.

2. **way fare**, 2009  
   Duration: 7 min.  
   Picture / sound montage: Sylvia Schedelbauer  
   Synopsis: A lyrical layering of found images and constructed soundscapes generate a psychogram beneath shifting residues of rootlessness.

   Duration: 15min  
   Picture / sound montage: Sylvia Schedelbauer  
   Voice over: Mona Deghan, Setsu Tamura-Schedelbauer  
   Synopsis: Stream of consciousness with fictitious and found stories and a personal reference.

4. **False Friends**, 2007  
   Duration: 5 min.  
   Picture / sound montage: Sylvia Schedelbauer  
   Synopsis: A montage of mid-century found footage: mysterious strands are obsessively braided to create a poetic reflection about an anxious interplay of memory.

5. **Sounding Glass**, 2011  
   Duration: 10 min.  
   Picture / sound montage: Sylvia Schedelbauer  
   Music: Thomas Carnacki  
   Synopsis: A man in a forest is subject to a flood of impressions; rhythmic waves of images and sounds give form to his introspection.

6. **Sea of Vapors**, 2014  
   Duration: 15 min.  
   Picture / sound montage: Sylvia Schedelbauer  
   Music: Jeff Surak  
   Director of Photography: Cyrus Tabar  
   Cast: Linda Scobie  
   Synopsis: A cascade of images cut frame by frame flow into an allegory of the lunar cycle.

7. **Memories**, 2004  
   Duration: 19 min.  
   Picture / sound montage: Sylvia Schedelbauer  
   Synopsis: An attempt to construct a personal history.