

## Visual Arts

### Projects of the European Capital of Culture Bad Ischl Salzkammergut 2024

The European Capital of Culture Bad Ischl Salzkammergut 2024 aims to give artists a voice, allowing for a multifaceted and perspective-rich view of the world. Prominent figures from the Austrian art scene, as well as significant international artists, are invited to engage in dialogue with the Capital of Culture region, its residents, and visitors through their artistic works. Large-scale exhibitions, such as sudhaus. kunst mit salz & wasser, Art Your Village, and Villa Karbach, span a range of artistic expressions from multimedia art and expansive installations to public art and AR sculptures.

Contemporary artists like Chiharu Shiota, Selma Selman, Ceija Stojka, Elfie Semotan, Katharina Cibulka, Ella Raidel, Eva Schlegel, Ruth Schnell/Martin Kusch, and Nick Oberthaler showcase a broad spectrum of current and international art production. Their works critically, humorously, and seriously engage with the region, serving as a barometer for societal processes that explore the rural space with its attributes and possibilities. The aim is to sharpen awareness of the crises of our time and address them. We are already testing the tools needed for this.

Get inspired! We look forward to your visit!

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## January through November 2024 | Culture in Motion

### Maruša Sagadin. Luv Birds in toten Winkeln

For the 2024 European Capital of Culture Bad Ischl Salzkammergut, artist Maruša Sagadin is redesigning the foyer of the Alte Post with her playful, subversive sculptures. The works are part of the exhibition commissioned by the SCHIRN KUNSTHALLE FRANKFURT.

In the installation, Maruša Sagadin references architectural elements from public spaces, such as columns, archways, façades and benches. However, these forms are not simply translated, but instead expanded in their basic structure. As a result, physical shapes such as blue noses, pink bellies and tongues repeatedly appear on the pillars – the Luv Birds. The body parts, which stand out in color in contrast to the plastered column bodies, are further emphasized by the smooth, shiny surface. However, it is not only the physical presence of the three-dimensional sculptures that stands out; new associative spaces are constantly opening up. The tallest column in the room, entitled *Luv Birds* (Belly), also serves as a holder for an abstract basketball hoop, which is decorated with detailed jewelry beads and chains. In contrast to this is the work *Schlechter Witz* (Bad Joke), which is complemented by a round dance of voluminous pears. The work is dedicated to the humorous reinterpretation of a streetlamp, in which the bright yellow replaces the glow. The benches, which actually invite people to sit down, are in turn supported by curved boots instead of rigid bench legs.

The original spatial function of the foyer as a place of passage is thus reoccupied and transformed into a place to linger and exchange ideas. Maruša Sagadin's installation is a prime example of how art can take up spaces and spatial themes in order to expand them both architecturally and thematically.

#### Biography

Maruša SAGADIN, born 1978 in Ljubljana, Slovenia, lives and works in Vienna. She graduated with a degree in architecture from Graz University of Technology in 2004 before switching to Performative Art and Sculpture at the Academy of Fine Arts Vienna, where she completed her doctorate under Monica Bonvicini in 2010.

**Location** Post office building Bad Ischl (side entrance), Auböckplatz 4, 4820 Bad Ischl

**Duration** 21/01 – 01/11/2024, Mon–Thu 9 am – 5 pm, Fri 9 am – 2 pm

**Free Admission**

#### Contributors

**Artist** Maruša Sagadin

**Programme Management Fine Arts** Simone Barlian

**Fine Arts Assistant, Production** Teresa Kranawetter

On behalf of the SCHIRN KUNSTHALLE FRANKFURT, courtesy Christine König Galerie, Vienna and the artist.

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## January through December 2024 | Sharing Salzkammergut – The Art of Travelling

### Eva Schlegel, 2MVD

#### Memories from the Future – Erinnerungen aus der Zukunft

Eva Schlegel is one of Austria's most internationally renowned artists. Her work focuses on the concept of space, immateriality and the relationship between image and language.

In collaboration with 2MVD, Eva Schlegel is developing AR installations for the 2024 European Capital of Culture Bad Ischl Salzkammergut, thereby expanding her exploration of the relationship between perception and spatial potentials, material and immaterial, object and human to include a virtual medium. *Memories from the Future* reflects on the locations and their history, with the location taking on the role of a generator and the visitors themselves becoming an active part of the event.

At 3 different locations in the Salzkammergut, the animated sculptures by Eva Schlegel and 2MVD will be visible outside and inside by means of a QR code.

**Toplitzsee:** This work is about the many secrets that the Toplitzsee holds and reveals by means of virtual narratives, be it the enigmatic Nazi treasure or the fabulous animal world. (QR code on the lakeshore, permanently accessible)

**Sudhaus:** Stories about salt are retold and wrap themselves around the visitors

**Bräuwiese – Traunsee:** Digital eyes observe and follow the explorers (QR code on the lakeshore, permanently accessible)

**Spitzvilla:** Digital eyes observe and follow the explorers (QR code on the lakeshore, permanently accessible)

#### Art in public space

**Duration** 20/01/2024 – 31/12/2024, permanently accessible

#### Locations

Grundlsee, Toplitzsee, 47°38'30.9"N 13°55'12.1"E

Bad Ischl, Sudhaus, Entrance in the inner courtyard, Salinenplatz 1, 4820 Bad Ischl

Traunkirchen, Bräuwiese, 47°51'29.8"N 13°47'02.3"E

Traunkirchen, Spitzvilla

**Free Admission**

#### Contributors

**Artist** Eva Schlegel

**Artists** 2MVD – Valerie Messini, Damjan Minovski

**Project Manager** Jürgen Weishäupl

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## March through June 2024 | Culture in Motion

### Grace Ellen Barkey – Solastalgia & Windows and Mosaic of Leaves

Grace Ellen Barkey collects, films and photographs flowers and leaves from her immediate surroundings. Her most recent installations explore the transposition of a space into a narrowness, inviting the viewer to become part of the sensory work.

During a visit to Salzkammergut, Barkey learned about how climate change affects the area. This inspired her to make *Solastalgia*, for which she uses a series of videos she shot of a lonely tree near a building site. The tree was beautiful, but the leaves were plastic waste from the construction site. Barkey imagines a world without nature, creating a poetic garden with a terrible prophesy that transforms the space into a dystopic garden.

In *Windows and Mosaic of Leaves*, Barkey meditates on nature and its impermanence. The church windows are covered with a photo collage of plants and flowers. Only at a second glance does it become apparent that the plants depicted are in a state of decay. Concentrating on these flowers and plants heightens our perception. In contrast, the floor will be covered with a mosaic of collected dried leaves.

**Location** Train station Landungsplatz Ebensee, Hauptstraße 36, 4802 Ebensee

**Duration** 16/03/2024 – 20/05/2024, accessible during the regional express rail transport

**Free Admission**

**Opening Windows and Mosaic of Leaves** from 20/05/2024

**Location** Kalvarienbergkirche Gosau, Gosau 579, 4824 Gosau

**Duration** 21/05 – 20/06/2024

**Free Admission**

#### Contributors

**A Needcompany Production**

**Artist** Grace Ellen Barkey

**Artistic Assistance** Emma van der Put

**Production** Rune Floryn

**Partners** ÖBB INFRA, ÖBB IMMO

**Partner** Catholic Church Gosau

**Programme Management, Fine Arts** Simone Barlian

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## April – August 2024 | Sharing Salzkammergut- The art of travelling

### Salt Lake Cities STOPs and STATIONs

An Artist-in-Residence Program in Rural Areas Along Transportation Routes to Vacant Train Stations in the European Capital of Culture Bad Ischl Salzkammergut 2024. The artists – Xenia Lesniewski (DE), Olga Shcheblykina (UA), Theresa Hattinger (AT), Maximiliano León (MEX/AT), Kulturverein Mühldorf (AT), Iwajla Klinke (DE), Genoveva Kriechbaum (AT), Adriana Torres Topaga (CO), Johann Schoiswohl (AT), Fabian Puttinger (AT), Jari Genser (AT), Lazar Lyutakov (BG), Petra Anlanger (AT), Leonhard Immervoll (AT), Matthias Göttfert (AT), Fabian Faltin (AT), Solmaz Khorsand (AT), Catherine Flood (UK/FR), May Rosenthal Sloan (UK), Norbert Artner (AT), Marit Wolters (DE), Judit Lilla Molnár (HU), Hans Ostapenko (UA), Haruko Maeda (JP/AT), Markus Moser (AT), Barbara Ungepflegt (AT), Hanna Burkart (AT) – will engage in interdisciplinary work from the Styrian Tauplitz to the the Eggenberg Brewery in Vorchdorf and the old post office in the geographic center of Bad Ischl.

Regional vacant spaces will become venues and meeting points for contemporary art. Young artists from Austria and nine other countries will live and work in these vacant spaces, exploring them. From April to August, the guest artists will bring these partly listed and often architecturally significant sites to life with more than 30 artistic projects.

Functioning train stations are hubs, focal points of coming and going, of deliveries and pick-ups. Stories are created, happen, and are told; inevitable and casual encounters take place. The vacant train stations along the Salzkammergut railway line are made available as studios, opening doors to "spaces of possibility." They become places of exchange, dialogue, and shared experiences for everyone. Travel becomes an expansion of individual perception. Local and international artists will be the companions of movement in stillness.

The Eggenberg Brewery provides residential studios on its premises as part of its Artist-in-Residence program. Additionally, the Artists Residencies collaborate with other projects such as "Art Your Village" and the Bulgarian Cultural Institute Haus Wittgenstein in Vienna.

#### Participating Stations & Locations:

**Pettenbach** | Bahnhofstraße 2, 4643 Pettenbach  
**Steinbachbrücke** | Lidau 3, 4642 Steinbachbrücke  
**Scharnstein-Mühldorf** | Bahnhofstraße 13, 4644 Scharnstein  
**Traunkirchen Ort** | Alte Post 7, 4801 Traunkirchen  
**Hallstatt** | Only accessible by foot, boat, and train  
**Bad Aussee** | Bahnhofstraße 61, 8990 Bad Aussee  
**Kainisch** | Kainisch 42, 8984 Kainisch  
**Tauplitz** | Klachau 29, 8982 Tauplitz  
**Bad Ischl** | Schwarzenbach 71, 4820 Bad Ischl  
**Brewery Schloss Eggenberg** | Altes Sudhaus, 4655 Vorchdorf  
**Jardin des Femmes** | Karmelitinnenkloster, Klosterplatz 8, 4810 Gmunden

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#### Plastic Museum Lazar Lyutakov at Tauplitz Train Station

Specifically for this project, Lazar Lyutakov developed a new installation based on his collection of over 600 bowls and kitchen utensils made of plastic.

**Opening** 08/06/2024

**Exhibition Period** 05/07 – 27/07/2024, Fridays and Saturdays 2 pm – 7 pm

**Location** Tauplitz Train Station, Klachau 29, 8982 Bad Mitterndorf

#### Curing by Catherine Flood & May Rosenthal Sloan

Catherine Flood and May Rosenthal invite you to learn how to create natural dyes for textiles using plants and to make a "Cloutie Tree" in the monastery garden.

**Dates** 06/07/2024, Monastery open from 12 – 6 pm, Workshop from 1 – 4 pm

**Location** Carmelite Monastery, Klosterplatz 8, 4810 Gmunden

#### Apocalypso by Xenia Lesniewski at Traunkirchen Ort

**Dates** 06/07 & 20/07/2024, 3 pm – 7 pm, 10/08/2024, 3 pm – 7 pm, 14/09/2024, 3 – 7 pm

#### Hallstatt Denkwerkstatt 2024

**Opening** 06/07/2024, 3 pm

**Exhibition Period** 06/07 – 10/08/2024, Friday – Sunday, 3 – 5.30 pm

#### Totes Gebirge / Braiding / Building Barricades

**Dates** 01/06 – 02/06/2024, 2 – 7 pm, 12/07–13/07/2024, 2 – 7 pm

#### Get Together

**Time** 26/07/24, 2 – 7 pm

**Location** Brewery Schloss Eggenberg – Altes Sudhaus, Eggenberg 1, 4655 Vorchdorf

#### Contributors

**Artists** Xenia Lesniewski (DE), Olga Shcheblykina (UA), Theresa Hattinger (AT), Maximiliano León (MEX/AT), Kulturverein Mühldorf (AT), Iwajla Klinke (DE), Genoveva Kriechbaum (AT), Adriana Torres Topaga (CO), Johann Schoiswohl (AT), Fabian Puttinger (AT), Jari Genser (AT), Lazar Lyutakov (BG), Petra Anlanger (AT), Leonhard Immervoll (AT), Matthias Göttfert (AT), Fabian Faltin (AT), Solmaz Khorsand (AT), Catherine Flood (UK/FR), May Rosenthal Sloan (UK), Norbert Artner (AT), Marit Wolters (DE), Judit Lilla Molnár (HU), Hans Ostapenko (UA), Haruko Maeda (JP/AT), Markus Moser (AT), Barbara Ungepflegt (AT), Hanna Burkart (AT)

**Curator** Gerald Priewasser-Höller

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## April through September 2024 | Power and Tradition | Culture in Motion

### Chiharu Shiota – Where Are We Now?

#### Installation

Presence in absence: Japanese artist Chiharu Shiota deals with themes and contexts of human existence in her expansive installations. In the tunnels of the former Ebensee concentration camp, the inconceivable crimes of National Socialism are referenced.

Chiharu Shiota \* 1972 in Osaka

Shiota's works are often inspired by personal experiences or feelings but are expanded into universal human questions about life and death or relationships. She tries to grasp concepts such as memory and existence by collecting ordinary objects such as shoes, keys, beds, chairs and clothes and linking them into thread structures. With her installations, Shiota creates a sense of "presence in absence", while her sculptures, drawings, performance videos, photographs and canvases depict unexpressed states of mind. In 2008, Shiota was awarded the Art Encouragement Prize by the Japanese Minister of Education, Culture, Sports, Science and Technology.

Her work has been exhibited at international institutions worldwide, including the Queensland Art Gallery of Modern Art (QAGOMA), Brisbane (2022); ZKM | Center for Art and Media, Karlsruhe (2021); Museum of New Zealand Te Papa Tongarewa, Wellington (2020); Mori Art Museum, Tokyo (2019); Gropius Bau, Berlin (2019); Art Gallery of South Australia (2018); Yorkshire Sculpture Park, United Kingdom (2018); Power Station of Art, Shanghai (2017); K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2015); Smithsonian Institution Arthur M. Sackler Gallery, Washington DC (2014); The Museum of Art, Kochi (2013); and the National Museum of Art, Osaka (2008). Shiota has also participated in numerous international exhibitions, such as the Oku-Noto International Art Festival (2017); Sydney Biennale (2016); Echigo-Tsumari Art Triennale (2009) and Yokohama Triennale (2001). In 2015, Shiota was selected to represent Japan at the 56th Venice Biennale. She lives and works in Berlin.

**Press Tour 26/04/2024, 1 pm**

**Opening 26/04/2024, 2 pm**

**Location** KZ-Gedenkstollen, Ebensee, Finkerleitenstraße 40, 4802 Ebensee

**Duration April 27/05/2024 – 30/09/2024**

**Admission** Tickets can be purchased at the Zeitgeschichte Museum Ebensee. (Entrance fee plus € 2,-) at <https://www.memorial-ebensee.at/index.php/de/besucherinfo/oeffnungs-zeiten-anreise>

#### Contributors

**Artist** Chiharu Shiota

**Atelier Chiharu Shiota**

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**Fine Arts Assistant** Teresa Kranawetter

**Production** Marian Holzmüller

**With the kind support of EU-Japan Fest Japan Committee**

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## April through December 2024 | Culture in Motion

### Åhnlroas – Old:New:Fashioned

Portraits will be made of “mature supermodels” in extraordinary outfits – from the modern, hip and wild all the way to the traditional, old-timey and classical, from “grand dames et messieurs” all the way to simple Sunday fashion. It will present the aged of the Salzkammergut region in all of their facets. The portraits will be displayed in exhibitions in the elderly care facilities in order to open them up as well as to experience them as places of art and encounters.

In doing so, there won't be any dos and don'ts, instead, extraordinary snapshots will be created with a twist. From long-established seniors, as well as “Zua-G'Roasten” seniors, as the people tend to say in the Salzkammergut region. The rule of thumb is “everything is possible, but nothing is forced!” – all of the models have the right to comment on the styling and outfit, but are always happy to be inspired by those with the experience, so that the artistic idea can be realized.

The portraits also represent a counterpoint to the general development: every day, we are bombarded by the thousands of fashion images in the media: beauty, youth and a specific ideal of beauty are the top priority there. But, in doing so, we forget, and most of all, unlearn, how to look at true beauty – one's life, experience, lined faces, wrinkles and character. “Everyone wants to grow older, but no one wants to be old!” is a sentiment that is heard over and over again. The current burgeoning body and age positivity movement lets us all hope that there is still a great deal more to be done! Old things like classic cars, vintage clothing, old art and antiques are often assessed as valuable and expensive – why not older people themselves? The portraits will be displayed in exhibitions in the elderly care facilities in order to open them up as well as to experience them as places of art and encounters. An extraordinary bridge between young and old will be created.

### Opening Åhnlroas – Best-Of-Salzkammergut Exhibition April 28, 2024, 2 pm

**Location** Sisipark, 4820 Bad Ischl

**Duration** 29/04/2024 – 31/12/2024, permanently accessible

**Free Admission**

More portraits per municipality/senior citizens' center can be seen in Bad Aussee, Bad Ischl, Bad Goisern, Laakirchen, Obertraun, Vorchdorf and Unterach.

**Follow-up exhibition in Kurpark Bad Aussee 07/06/2024 – 31/10/2024**

### Contributors

**Artist and Project Manager** Catherine Ebser

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## May through December 2024 | Culture in Motion

### Xenia Hausner: Atemluft

Xenia Hausner, an internationally renowned artist, painter and stage designer who is well connected with the Salzkammergut region faces the societal and existential problems of our time in her first sculptural work.

She observes the cynicism and the lack of a sense of reality when it comes to our vanishing resources distinctly and with dismay. Her sculpture *Atemluft* is a sensory image of despair, a struggle for what we need in order to live and a scream about what we are giving away. What remains? What are we losing? What do we have at stake? A point of contact – abstract and yet very close.

#### Art in Public Space

**Opening 03/05/2024**, 4.30 pm

**Location** Railway station forecourt Bad Ischl, Bahnhofstraße 8, 4820 Bad Ischl

**Duration 04/05/2024 – 31/12/2024**

**Free Admission**

#### Contributors

**Artist** Xenia Hausner

**Programme Management, Fine Arts** Simone Barlian

**Fine Arts Assistant** Teresa Kranawetter

**Partner** Stadtgemeinde Bad Ischl

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## May through September 2024 | Globalcoal – Building the New | Sharing Salzkammergut – The Art of Travelling

### Villa Karbach How Surrealism came into the World

Where the real and the bizarre meet, "surrealism" comes into the world. This term was coined by the Ebensee writer Walter Pilar, the instigator of the Villa Karbach art project. He and many other artists show works of unconventional power and intensity.

An expedition to art and nature from Traunkirchen to the Karbach quarry on the eastern shore of Lake Traunsee. From the exhibition in the Villa Pantscholdzeff – built by the famous architect Theophil Hansen – with a magnificent view on Lake Traunsee and the Traunstein, this expedition takes you by boat across the lake to the "wild" Salzkammergut: the destination is the Karbach quarry, an industrial site in the middle of a picturesque mountain world on the secluded eastern shore of Gmunden. On their tour, guests are accompanied by experienced guides and encounter a symbiosis of nature, industrial culture and works of art.

At the Villa Pantscholdzeff, Walter Pilar and other artists are showing works of unconventional power. Pilar's main work "Karch-Hochalter" can be admired in the garden room. In the Salon, Bedroom and Cabinet, guests can experience works that are fascinating and irritating, humorous and serious at the same time. On display are dives, root worlds, headstands and an endless necklace.

The crossing to the Karbach quarry is by boat. White limestone was quarried here from 1890 to 2005, "the mountain was transported across the lake" (according to Pilar) and processed into soda in Ebensee. The route leads to the plant near the lake, where guests encounter artistic interventions – such as an alchemical laboratory in the workshop, a sound performance with singing stones in the sorting plant or an alpenglow underground.

**Opening 18/05/2024, 2 pm**

**Duration 19/05/2024 – 29/09/2024**

**Opening Hours** (Boat Trip – Karbach – Villa) Fri, Sat, Sun 10 am and 2:30 pm (Duration 3.5 hours)

**Meeting point** for each date: Loidl landing stage, Traunkirchen town square. Place Schiffsanlegestelle Loidl, Ortsplatz, 4801 Traunkirchen

**Admission** € 30,- <https://ticketing.salzkammergut.at/de/buyingflow/tickets/10179/>

An expedition to art and nature from Traunkirchen to the Karbach quarry (with boat trip!)

#### Please note:

Good footwear is absolutely necessary! The tour includes a short hike through uneven, stony mountain terrain.

The tour is accompanied by a guide and takes 3.5 to 4 hours

Cancellation of the event is possible in the event of bad weather, heavy rain or insufficient bookings (at least 10 people). An electronic notification will be sent prior to the event if necessary.

In case of cancellation, an alternative date can be booked online. If this is not desired or possible, the ticket will be refunded.

Karch is only accessible by boat!

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**Exhibition Villa Karbach – Villa Pantschoulidzeff – Villa Pantschoulidzeff**

**Opening Hours** Fri, Sat, Sun 10 am – 6 pm

**Duration** 19/05/2024 – 29/09/2024

**Admission** € 5,-

**Contributors**

**Artists** Lara Almarcegui, BERG Künstlergruppe (Clemens Bauder, Felix Ganzer, Ella Raidel), Jonas Burkhalter, Fernando Sánchez Castillo, Thomas Feuerstein, Siegfried A. Fruhauf, Anita Gratzner, Otto Hainzl, Anna Katharina Laggner, Walter Pilar, Peter Putz, Otto Saxinger, Barbara Signer, Monika Sobotik, Andrea Sodomka, Isa Stein et al

**Curators, Project Management** Martin Sturm, Paolo Bianchi

**Cooperation Partner** NATURSCHAUSPIEL

**Production Management** Maria Neumayr-Wimmer

**Production** Marian Holzmüller

**With the kind support of EU-Japan Fest Japan Committee**

**Press Enquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70

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## May – December 2024 | Culture in Motion | Power and Tradition

### Museum of Memory A Living Installation at the Lederermayer House

A house becomes a place for the exchange of living history from its surroundings. The history of the Lederermayer House dates back to the early 18th century. It has served as a fish merchant's location, a leatherworker's home, a farm, and a beloved cat sanctuary cared for by its last owner.

Today, this (nearly) untouched monument—the Lederermayer House—stands resilient against the passage of time in Unterach. With its long history and central location, it is set to become, throughout 2024, a center for documenting and exchanging the diverse living stories of the town and its surroundings. Artist Amina Handke will use artistic research methods to explore the history, present, and potential future of this special place. In collaboration with the house's stakeholders, local artists and craftsmen, and the "Projekt Lederermayerhaus" association, a participatory and interactive exhibition space will be created. This space will be temporally brought to life with objects, images, photographs, and historical documents, as well as through conversations and interviews. Participation-oriented formats will be developed to create thoughtful and actionable spaces for meaningful continuity. Memory is subjective and can be misleading. The Museum of Memory will showcase objects with history and stories from the original collection of the Lederermayer House in Unterach am Attersee. These objects will be selected and reinterpreted by artist Amina Handke.

The museum thus offers many opportunities for participatory speculation: What is original, real, true, history, memory, value, art? By acquiring these objects, you can own unique pieces from Unterach while also supporting the preservation of the Lederermayer House.

**Opening** 25/05/2024, 6 pm (Opening of the exhibition and webshop)

**Donation of Exhibits** 26/05 & 27/05/2024, 5 pm – 7 pm

**Presence of Amina Handke** 03/07 – 09/07/2024, 5 pm – 7 pm

**Reading and Discussion** 08/07/2024, 7 pm, with Erich Weidinger and Amina Handke

**Location** Lederermayer House, Hauptstraße 12, 4866 Unterach am Attersee

**Admission** Free

#### Museum of Memory Exhibition

**Dates** 29/05 – 01/12/2024, all day

**Location** Lederermayer House, Hauptstraße 12, 4866 Unterach am Attersee

#### Contributors

**Artist and Project Leader** Amina Handke

**Program Director for Performing Arts and Literature** Martina Rothschild

**Press Enquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70

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## June – September 2024 | Culture in Motion

### Vogelfrei / Free as a Bird

A project by Gerda Steiner & Jörg Lenzlinger, conceptualized by Katharina Lackner and Julia Stoff

In the year of the European Capital of Culture, the Landungsplatz station in Ebensee derails and transforms into a place for tangible, self-determined imagination: a loud invitation for everyone to invent birds and other flying creatures to counter their extinction—especially aimed at children and their adults. The artist duo Gerda Steiner & Jörg Lenzlinger launches a spatial narrative from a bird's-eye view, a wondrous beginning with an open ending. Their installation offers space up to the ceiling for fantastical creatures that can be imagined and built on site. Thus, a wild world of decoy birds emerges, featuring cunning lovebirds and shy vultures, organized chickens and amorous dragons, cockatoos, hummingbirds, cheeky bullfinches, icy siskins, hungry gormandizers, award-winning goldfinches, fantastic crossbills, civic tits, and Ebensee gliders, impatient alpine parrots, purple swans, well-traveled gallows birds, and generous magpies, Zizibes and Birigös, excited nestlings and extravagant fledglings, bird droppings, sexy egg dances, and yet-to-be-discovered swarms.

The former inn becomes a center of anarchic, ornithological diversity. The place does not yet know how it will look in the end, but it is curious about the uncontrolled ideas of its visitors. A vibrant, walk-in, and playable installation emerges from a generous selection of found and local materials, inspiring awe and encouraging experimentation. Because: If you want birds, you need the courage for wilderness!

#### Opening 21/06/2024

**Time** 4.30 pm – 8 pm, with Hubert von Goisern & Friends and the Salinenmusikkapelle Ebensee

22/06/2024, 10 am – 3 pm, with a world premiere by Mama Frida and the Tirolerhäusl-Schützenmusi

**Duration** 23/06 – 08/09/2024 | 23/06 – 05/07/2024 Mon – Fri 9 am – 12 pm and 3 – 5 pm, Sat and Sun 10 – 3 pm | 06/07–08/09/2024, Thu–Mon 10 am – 3 pm, Tue – Wed only for groups by appointment

**Location** Ebensee Landungsplatz Station, Hauptstr. 36, 4802 Ebensee

**Admission** Free

#### Contributors

**Artists** Gerda Steiner, Jörg Lenzlinger

**Project Managers** Katharina Lackner, Julia Stoff (Curators)

**Cooperation Partner** NATURSCHAUSPIEL

**Communication** Martin Lengauer

**Artistic Assistance** Aleksey Shchigalev, Dr. Achim Diedenhofen, Dr. Konrad Hilbers

**Production Management** Dieter Mackinger

**Organizer** x-act events

**Experts** Educational Center Salzkammergut/Art Workshop, Community Nurse Ebensee am Traunsee, Facilities for Senior Citizens, Women's Forum Salzkammergut, Children and Youth Pastoral of the Catholic Parish of Ebensee and Roith, Market Town Ebensee am Traunsee, Museum Ebensee, Austrian Children's Friends – Salzkammergut Region, Schools, Kindergartens, and other Educational Institutions, Tourism Office Ebensee am Traunsee, Bird Lovers Ebensee Himmel, and many more.

**Supported by the Swiss Arts Council Pro Helvetia**

**Program Management** Simone Barlian, Teresa Kranawetter

**Press Enquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70

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## June through September 2024 | Culture in Motion

### Ceija Stojka. Hope: That thing that strengthened us

The exhibition, which combines visual art, music and social issues related to Austria, focuses on the position of the woman, artist and activist Ceija Stojka – currently one of the most sought-after Austrian artists in the international art world. Her visual oeuvre is composed of images with a personal reference to her history as a child before, during and after the National Socialist era.

Her diaries, which have not yet been published, provide a personal perspective on contemporary history in Austria at the end of the 20th century. The aim of the project within the framework of the 2024 European Capital of Culture is to present this position in a European and international context and to create a view beyond the end of one's nose. Accompanying the exhibition there will be a film program, a talk and a music event.

**Opening 05/07/2024**, 6 pm, free admission

**Programme, Opening Weekend**

**5/07/2024**, 6 pm, opening, curator's tour, concert by Harri Stojka

**06/07/2024**, time tba, screening, talks

**07/07/2024**, time tba, reading, curator's tour

**Location** Museum Ebensee, Kirchengasse 6, 4802 Ebensee

**Duration 06/07/2024 – 29/09/2024**

**Admission** Regular € 7,-, Kulturcard € 4.50,-, Combined ticket Museum Ebensee + Zeitgeschichte Museum & KZ-Gedenkstätten € 14,-

#### Contributors

**Artist** Ceija Stojka

**Ceija Stojka International Association** Karin Berger, Lorely French & Carina Kurta, the Stojka family

**Programme Management, Fine Arts** Simone Barlian

**Fine Arts Assistant** Teresa Kranawetter

**Press Enquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70

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## July through September 2024 | Culture in Motion

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### Nick Oberthaler

Nick Oberthaler's artistic practice explores the function of abstract painting as a medium for visual and spatial experiences. His works reference visual codes and parameters drawn from image theory, the digital space, and institutional contexts. For his exhibition in Bad Ischl as part of the European Capital of Culture year, the artist has conceived a new series of works that reflect the visual identity of the city. Using the compositional methods of abstraction, he has created new paintings that intertwine modes of representation and design elements of flags with the processual nature of painting.

As part of this exhibition, Nick Oberthaler has invited three of his former students from Lyon to develop new works on-site, which relate to the geographical and thematic focuses, as well as the contextual frameworks of the Capital of Culture in the region.

Lise Lebleux works in the medium of acoustics, primarily using field recordings to create sound topologies of different spaces: each sound piece is the result and audiophonic recording of a specific and unique space with its present and given conditions. Her compositions were recently featured on radiophrenia, Glasgow, \*Duu Radio, Paris, and Montez Press Radio, New York. In 2023, she had her first institutional solo exhibition at Kunstverein Harburger Bahnhof, Hamburg-Harburg, and in summer 2024, she will develop a new composition for ORF/Ö1 Kunstradio.

Clara Lemerrier Gempfel's filmic and photographic practice focuses on the construction of gender and identity, as well as the relationship between architecture and the human body. For the exhibition in Bad Ischl, she has created a series of photographs that address the theme of mining, thus referencing a significant aspect of the identity of the Salzkammergut region. Her latest short film, \*TEAM SPIRIT, was part of the official selection at the Si Cinema Festival at the Centre Pompidou, Paris. In autumn 2024, she will present a new film production at the 17th Lyon Biennale.

Ugo Sébastião is a painter who examines the material aspects of panel paintings and their nature in relation to their (art) historical significance, analyzing and questioning the various technological conditions of painting, such as the support, ground, frame, and installation. In 2022, he participated in the Artist in Residence program at Palazzo Monti, Brescia, and had solo exhibitions at Alice Amati Gallery, London (2023) and pal project, Paris (2022).

**Opening** 28/07/2024, 11 am – 3 pm

**Duration** 29/07 – 27/09/2024

**Location** Post Building, Side Entrance, 2nd Floor Auböckplatz 4, 4820 Bad Ischl

**Admission** Free

### Contributors

**Artists** Nick Oberthaler, Lise Lebleux, Clara Lemerrier Gempfel, Ugo Sébastião

**Program Management Visual Arts** Simone Barlian

**Visual Arts Assistant** Teresa Kranawetter

**Press Enquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70

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## August through September 2024 | Globalocal – Building the New

### Transformation 4.0

The former factory building on the grounds of the Steyrermühl paper mill serves as a venue for art exhibitions, artist residencies, and encounters—with the history of the factory, the history of labor, the present, and the future. By 2024, this site will be brought to life through numerous cultural events and will become a permanent fixture in the regional cultural landscape.

Over the next four years, the former factory building on the Steyrermühl paper mill site will gradually open its doors to the public and to the arts. The remnants of the not-so-distant industrial age are still visible. Through this project, we are driving forward the transformation process of the former factory building, using artistic means to develop utopias for a positive world of tomorrow. In addition to art exhibitions and artist residencies, the project will explore and work with the different focal points of the factory's history, the history of labor, the present, and the future together with local residents and invited artists. The cultural association Kunstfabrik 4.0 places great importance on reaching young people as well as older generations, art enthusiasts as well as those who simply want to meet and engage with others. By 2024, this site will be enlivened by numerous cultural events and will become a permanent part of the regional cultural landscape. Photographer Felix Friedmann will artistically and contemporarily document the theme of industrial culture in the summer of 2022.

#### Victoria Coeln: Chromatopia

Site-specific light art for Laakirchen and special exhibition at the Austrian Paper Mill Museum

**Opening** 04/08/2024, 5 – 10 pm

**Duration** 05/07 – 29/09/2024, Tuesday – Sunday 10 am – 4 pm.

**Location** Paper and Printing Museum Laakirchen/Steyrermühl Museumsplatz 1, 4662 Laakirchen

#### Contributors

**Project Management** Kunstfabrik4.0 Association / Friederike Reiter, Sonja Aigner, Elisabeth Stumpfoll

**Artist** Victoria Coeln

**Program Management Visual Arts** Simone Barlian

**Visual Arts Assistant** Teresa Kranawetter

**Press Inquiries, Interviews:** Christina Werner, [c.werner@salzkammergut-2024.at](mailto:c.werner@salzkammergut-2024.at), M +43 699 10 48 70 72

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## September through October 2024 | Power and Tradition | Culture in Motion

### Selma Selman. Until We Are More Than Gold

Selma Selman – artist and activist of Romani origin from Bosnia and Herzegovina, who currently lives between Bihać, Ružica, Amsterdam and New York, takes a stand in the Salzkammergut region.

Within the framework of the European Capital of Culture 2024, the artist Selma Selman is showing a triptych with the title *Until We Are More Than Gold: A Triptych*, consisting of a video performance, an installation and a film, referring to the state of the post-war economy in Bosnia and Herzegovina. During the economic crisis, Selman's family began collecting scrap metal and later selling it to recycling centers. By repeatedly revisiting the motif of collecting and recycling scrap metal, she questions the way we assign value to material objects and labor, and how we relate to both. The video performance features documentation of her *Motherboards* performance, in which the artist disassembles 200 motherboards and ultimately extracts 60 grams of gold from them. An installation of four portraits painted on car hoods captures the memory of the first large wedding Selman's family attended after the war. The film *Crossing The Blue Bridge* completes the triptych with a 30-minute exploration of Selman's mother's memories of a traumatic event on the so-called Blue Bridge. The opening will be accompanied by the performative reading of *Letters of Omar*.

#### Opening 13/09/2024, 7 pm

The opening will be accompanied by the performative reading of *Letters of Omar*.

**Location** Ehemalige Stallungen der Kaiservilla (former stables of the imperial villa), Jainzen 38, 4820 Bad Ischl

**Duration** 14/09/2024 – October 27/10/2024

**Admission** Kaiserpark € 6.50

#### Contributors

**Artist** Selma Selman

**Contributors, Family** Hajrula Selman, Muhamed Selman, Meho Huskic

**Programme Management, Fine Arts** Simone Barlian

**Fine Arts Assistant** Teresa Kranawetter

**Production** Hannah Kickert

A European Exhibition Collaboration between the European Capital of Culture Bad Ischl Salzkammergut 2024, Röda Sten Konsthall (Göteborg/Sweden) and Schirn Kunsthalle Frankfurt.

**Press enquiries, interviews** Christina Werner, [c.werner@salzkammergut-2024.at](mailto:c.werner@salzkammergut-2024.at), M +43 699 10 48 70 72

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## September to October 2024 | Globallocal – Building the New | Sharing Salzkammergut – The Art of Travel

### European Eyes on Japan | Japan Today Residency Program

A residency program offers an outsider's perspective on Japan's cultural heritage. Launched in 1999, the residency project "European Eyes on Japan/Japan Today" invites photographers working in Europe to Japan to capture images from various prefectures on the theme "Japanese People and Their Lives Today" for posterity.

The underlying intent of the project is to showcase aspects of daily life in Japan that the Japanese themselves often overlook through these images. The insights into Japan, captured from the individual perspectives of European photographers, differ significantly from those conveyed by mass media or stereotypical images. To date, 60 photographers have photographed 40 of Japan's prefectures. The project is conducted annually with the goal that all 47 prefectures will eventually be photographed. The project is organized by the NGO EU-Japan Fest, which aims to promote Japanese art and culture in Europe and foster intercontinental exchange. The photographs taken in various locations across Japan each year are published the following year in the "European Eyes on Japan/Japan Today" publication and are exhibited in Japanese cities and the European Capital of Culture.

In 2024, the exhibition will feature works by two photographers: Austrian Susanna Hofer and Aurora Julie Haaland Stenersen from the European Capital of Culture, Bodø 2024. The exhibition will first be shown in European capitals and later in Japan. The works that have toured the exhibition circuit will then be donated to the prefectures where they were taken and to the town of Higashikawa in Hokkaido (home of the Higashikawa International Photography Festival) to become part of the cultural heritage for future generations.

**Opening** 21/09/2024, 6 pm

**Duration** 22/09 – 31/10/2024, Thursday – Friday 2 pm – 7pm., Saturday 10 am – 3 pm

**Location** Brewery Schloss Eggenberg – The Beer of the Salzkammergut – Beer Depot, Eggenberg 3, 4655 Vorchdorf

#### Contributors

**Artists** Susanna Hofer, Aurora Julie Haaland Stenersen

**Project Manager** Mikiko Kikuta (Curator)

**Program Management** Simone Barlian

**Visual Arts Assistant** Teresa Kranawetter

**Production** Hannah Kickert

**Press Inquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70 72

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## September 2024 | Globallocal – Building the New | Culture in Motion

### NO END IN SIGHT

#### The Anti-Utopia of a Fictional Health Resort

What happens when landscapes become commodities, living spaces turn into postcards, and the idyllic Alpine setting is exported worldwide as a wellness promise?

*NO END IN SIGHT* tells the story of a fictional health resort in an unspecified future, where life has given way to a preserving artificiality, and rapidly advancing consumer capitalist practices have reached the highest peaks. A cable car system connects the encircling mountain tops, ferrying the health resort visitors from slope to slope, always further, always higher. At the mountain's summit, concentrated oxygen is pumped into the lungs to stimulate the lymphatic system: inhale – exhale. Various treatments promise eternal life in this artificial environment. Down in the valley, extras perform as villagers against romanticized landscapes, enacting a past life. Every day, the scythe or axe is wielded for the audience in repetitive choreographies that preserve the memory of a bygone, supposedly much better time. Here, work is performed by hand; there, machines shape the landscape or the body, as nothing can remain static—everything must be optimized and utilized. Gradually, the atmosphere turns eerie: the longer the stay in the health resort, the more visible the capitalist structures behind the wellness and self-care façade become. The narrative evolves into an anti-utopia, where by the end, no one knows why the ascent continues endlessly.

#### Film Project

**Screening Dates** Mobile Cinema September – November 2024

#### Contributors

**Artists** Anna Sophia Rußmann, Kilian Immervoll, Pipi Fröstl, Manuel Riegler, Ralph Mothwurf

**Project Managers** Anna Sophia Rußmann, Kilian Immervoll

**Program Management Visual Arts** Simone Barlian

**Visual Arts Assistant** Teresa Kranawetter

**Press Enquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70

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## September 2024 | Culture in Motion

### SALZWEG. Hamish Fulton Walking Art Project

The walking art performance developed by Hamish Fulton leads from Salzweg in Gmunden to Steeg over the course of seven consecutive days.

Hamish Fulton's work is based on the experience of walking. He translates his walks into a variety of media, including photography, illustrations, texts and wall texts. Fulton's works can be found in many major museums, including the Tate Britain and the MoMA - he is one of the most famous artists of so-called "land art".

Hamish Fulton's work is characterized by a central theme: nature and the human experience of nature. Since the late 1960s, he has been travelling extensively on foot on all five continents. He processes the resulting experiences in his works on the basis of notes he has taken on his hikes. As a walking artist, Hamish Fulton's aim is to translate the original and immediate relationship between man and the earth in all its diversity into a universally valid form. In the summer of 2022, Hamish Fulton researched the region and developed a walking art performance from Salzweg in Ebensee to Steeg over the course of seven consecutive days for the Capital of Culture year 2024.

His concept for his second walk is one of contrasts: he hikes from Steeg to the glacier, via mountain paths above the lake back to the Gosaukamm cable car: "The salt trail must be contrasted with the glacier. Human history with the ice age. Today, man has caused the glaciers to melt. The Salzweg is not to blame for the melting of the glaciers, but it is an early example of human commercialization, which we must relate to nature."

### Research and Walking Art Performance July 2024

Based on the walking art performance, Hamish Fulton is developing an artwork that will be exhibited in public space in October 2024.

#### Contributors

**Artist** Hamish Fulton

**Programme Management, Fine Arts** Simone Barlian

**Fine Arts Assistant** Teresa Kranawetter

**Production** Hannah Kickert

**Press Enquiries, Interviews** Christina Werner, c.werner@salzkammergut-2024.at, M +43 699 10 48 70

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## October 2024 | Culture in Motion

### Death by Landscape

By Alix Eynaudi with Han-Gyeol Lie and Paul

*Death By Landscape, EXCERPT:* A preview, a second night, Janet, a cadence outside of time, une balade dans le bois, a melody sung in the darkness, a thorn removed by fiction, a waste of time, an act of archaeography, a thank-you dance, a dance to undergrow.

“TWO ADOLESCENT GIRLS GO for a hike. They are away from home, at summer camp, and they have left the main group of campers to wander up a rocky hillside thick with trees. The girls are extremely close, as young girls often are; their thoughts and feelings and bodies are all wound up with each other’s. As they’re walking, one of the girls steps off the main path to pee behind a tree. A minute later, her friend hears a strange shout. She runs into the brush, but no one is there. The girl is gone. Disappeared. All that’s left are trees.”

This is the premise of a short story by Margaret Atwood from 1990 titled *“Death by Landscape.”* Atwood’s story is told from the perspective of the surviving woman, decades later. Her friend never reappeared, and the loss has haunted the narrator throughout her life. She has since developed an obsession with landscape paintings of forests. She collects them and covers the walls of her apartment with them. One evening, as she is looking at the pictures in her room, she notices that they seem to “open inward, not like windows but like doors.” And sometimes, after staring at a picture for several hours, she believes she can see her lost friend in the painting—not as she was, in human form or hidden among the trees, but as a tree. She admits that she believes the hillside gained a new tree on the day of the disappearance. If we take the narrator’s conclusion at face value, the death at the center of *“Death by Landscape”* is not a death at all. It is a transition, a double transformation of girl and tree. The figure becomes part of the landscape, and thus the landscape becomes a kind of figure. By placing her aging narrator in a room full of landscapes, Atwood presents the transition between human and plant as a kind of optical trick. In this perceptual gap, figure and landscape merge or turn inside out.



As the narrator says: “There are no backgrounds in these pictures, no vistas, only a lot of foreground that keeps coming forward, endlessly, and that entangles you in its twists of trees, branches, and rocks.” The word landscape is usually used to describe the passive, the immobile, the natural—the plant, animal, and mineral world that forms a backdrop for a human actor. But here, the sudden absence of a human actor leads to a sudden presence: the presence of the landscape, the presence of the plants.” Han-Gyeol, Paul, and Alix will link their efforts and craftsmanship with landscapes and their absence and present a dance as an invocation, a slow daily ethnographic practice that tiptoes across the piano keyboard and circles its keys through the combined technologies of Han-Gyeol Lie and Paul Kotal: a concert for the Salzkammergut. How can forms of detachment from (all) things be practiced, which in our daily forms of dancing and choreographing, working and crafting, repeatedly provoke cycles of violence, oppression, and exhaustion? While it became palpable that dance is a field of experimentation where one can exercise acute criticism of current conditions of existence (Lepecki, 2016), it also became tangible that every exercise, every movement, every set of movements is symptomatic of—at least—one ideology.

**Date** 5/10/2024

**Location** Kulturhauptstadt-Büro, Auböckplatz 4, 4820 Bad Ischl

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**Contributors**

**Artists** Alix Eynaudi, Cécile Tonizzo, Mark Lorimer, Hugo Le Brigand, Han-Gyeol Lie

**Sound Design and Music** Paul Kotal & Han-Gyeol Lie

**Lighting Design** TBD

**Costume Design** An Breugelmans

**Drawings on the Curtain** Cécile Tonizzo

**Research/Dramaturgy** Anne Faucheret

**Filma** Ujjwal Kanishka Utkarsh

**Production** mollusca productions

**Co-Production** brut Wien, Kulturhauptstadt Europas Bad Ischl Salzkammergut 2024

**Residencies** Kunstencentrum BUDA, Volkskundemuseum Wien, Rennweg Studios

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## October 2024 | Sharing Salzkammergut – The Art of Traveling

### Swells

#### The emergence of language under water

##### **An artist trio addresses the book sinking event of 1934 in Ebensee.**

The destruction of books and libraries has historically been associated with fire—a destructive force. In the case of the book sinking in 1934 in Ebensee, this force shifted from fire to water. The sunken books were washed back to shore and had to be sunk again. This created a cycle that temporarily silenced and destroyed the books, but also preserved them in their deformed state and returned them to their original location.

The artist trio will develop an installation-essay through their collaborative exchange of skills, including images, texts, and sounds. This discursive apparatus is designed as a constellation of various artworks, documents, and artifacts, communicating in multidirectional ways. Based on the sunken library in Lake Traunsee, visitors will be able to navigate through the exhibition space while observing the discursivity of the fluid exchange of signs. These signs, viewed individually, appear as fragments and only reveal their meaning through engagement with the poesis.

The entire creative process will take place on a raft supported by the water flow of Lake Traunsee, adding a participatory dimension. In the project's second phase, sculptural-like structures will emerge from the collected material, which was previously dipped in resin, transitioning into a large-scale spatial installation.

**Duration** October

**Location** Bahnhof Ebensee Landungsplatz Hauptstraße 36, 4802 Ebensee

##### **Contributors**

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