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**Online Catalogue: Landscape
Exhibition IN SCHWEBE | VSE
LEBDI | IN SOSPEO**

23.02.2017

Produced by UNIKUM (Gerhard Pilgram, Emil Krištof & Niki Meixner)

Author: Marion Hamm

D4.5: Landscape Exhibition – Online Catalogue

Full Title: *In Schwebe | Vse Lebdi | In Sospeso. Zeitgenössische Kunst am Dreiländereck. (In Suspension. Contemporary art at the tripoint)*

Exhibition location: Ofen | Monte Forno | Peč (Tripoint AT–IT–SI)

Date: 27.08.2016 - 09.09.2016, extended due to demand to 18.9.2016.

Online Catalogue:

http://www.unikum.ac.at/001_PROJEKTE_2016_FI/SCHWEBE_FI/001_INSCHWEBE_onlinekatalog_2016.html

Lead beneficiary - KLU

Due Month: 10 (December 2016)

Table of Contents

Summary	3
A Landscape Exhibition as Research Action.....	4
Online Catalogue	6
UNIKUM Activity Report	10
Dissemination	14
Ethnographic Activity Report	18
Results	20
References	24
Appendix	26

Summary

This online catalogue documents the landscape exhibition *In Schwebe | Vse Lebdi | In Sospeso* (en: In Suspension) near Arnoldstein/ Podklošter in the Alps-Adriatic region. This contemporary art project was run by UNIKUM, a cultural hub at University of Klagenfurt/Celovec. It was mounted in plain air between 600 and 1.500 meters above sea at the mountain Ofen/ Peč/ Monte Forno. This tripoint marks the border between Austria, Slovenia and Italy. In *Schwebe* comments on the contentious historic, social and political heritage of this region.

The exhibition is part of TRACES, a three-year project funded in 2016 by the European Commission as part of the Horizon 2020 Research and Innovation Programme. Titled *Transmitting Contentious Cultural Heritages with the Arts. From Intervention to Co-Production*, TRACES investigates how the contentious elements of heritage can be made negotiable through artistic co-productions. The aim is to identify new directions for cultural workers and museums to transmit cultural heritage in ways that acknowledge their conflictual dimensions. Dealt with proactively, this may contribute productively to new imaginations in and of Europe. European history is marked by 19th century concepts of the nation-state as a linguistically and culturally homogenous entity. In the 20th century, this was enforced by population exchanges and expulsions. Collective memories of these are inscribed in heritage until today.

A TRACES team at the University of Klagenfurt studies such contentious heritages in the nearby alpine border-area between Austria, Italy and Slovenia. Artists, curators and ethnographers from the Institute of Cultural Analysis and the University Cultural Centre UNIKUM are working together to analyse how popular heritage repertoires intersect with artistic practices of transmission. The team takes a practice-based, theoretically grounded approach: UNIKUM develops performative, artistic border-crossing heritage events. These are accompanied by reflexive ethnographic research.

In Schwebe | Vse Lebdi | In Sospeso was produced by UNIKUM in interaction with artists, cultural workers, representatives of the local community, and local businesses. Fourteen individual international artists and one artist group took part. Despite its remote location, the exhibition attracted over 3000 visitors. The online catalogue features 15 art positions in public space, including land art, installations, text interventions, sound installations, video, photo and cinetic art. These materials will be the basis for a printed publication.

www.unikum.at, www.uni-klu.ac.at/klm/inhalt/948.htm, www.polimi.traces.it

A Landscape Exhibition as Research Action: IN SCHWEBE | VSE LEBDI | IN SOSPEO

The Ofen mountain (Slovene: Peč, Italian: Monte Forno) is a remote alpine tripoint between the borders of Austria, Italy and Slovenia. Approaching the small town of Arnoldstein, the visitor passes architectural remains of the zinc, copper and lead mining industry, closed in the 1990s due to environmental concerns. A cable operated lift leads up to the mountain pastures, where cattle are grazing around several stagnant T-bar lifts. This scenery inspired the University Cultural Centre Klagenfurt, UNIKUM, to envision the landscape exhibition “In Schwebе | Vse Lebdi | In Sospeso”, meaning “In Suspension”. In August and September 2016, four to five thousand people, including artists, hikers and families, visited the mountain and were – not all intentionally - exposed to fifteen contemporary art positions in plain air at 1500 m above sea.

UNIKUM – Transmitting Contentious Cultural Heritage with the Arts

UNIKUM is a cultural hub with 400 paying members and a 30-year track record of organising cultural events in the Northern part of the Alps-Adriatic region, reaching out from Carinthia to Slovenia, Croatia and Friuli/Julian Venecia in Italy. Curating art-trails, performances and guided walks, they offer new perspectives onto the borderlands and their plurivocal cultural heritage. In Carinthia, this plurivocality is contested. Despite historical attempts to create linguistically homogenous nation-states, many German-speaking Carinthians can trace Slovenian speakers in their ancestry. While the contemporary Slovenian-speaking minority is constitutionally established, their presence is by many perceived as an unwelcome reminder of past conflicts.

UNIKUM’s approach to this contentious heritage is positioned. By embedding the Slovenian speaking minority in the multi-lingual reality in the Alps-Adriatic, they aim to transmit the bilingual tradition in Carinthia as a normality, rather than an only grudgingly accepted exception. UNIKUM’s medium to achieve this are the arts. The combination of long-term art- and heritage work in a contentious situation makes UNIKUM a perfect research partner for the *Horizon 2020 Project Transmitting contentious cultural heritage with the arts. From intervention to Co-Production*. TRACES’ objective is to develop, research and propose heritage practices which may contribute to a shared European imagination.

WP4 art-ethnography cooperation: Objective and Method

In the TRACES team (WP 4: Performing Heritage), UNIKUM directors Niki Meixner, Gerhard Pilgram and Emil Krištof work together with ethnographers Prof. Klaus

Schönberger, Dr. Marion Hamm and Assistant Melanie Proksch from the Institute of Cultural Analysis. The exhibition became a research action. UNIKUM developed and realised the exhibition and gave ethnographers access to their internal process. Their artistic research was framed as para-ethnography, The ethnographers listened, watched, participated, contextualised and took notes with the aim to produce a systematic analysis of UNIKUM's artistic approach to critical heritage work in a contentious setting. The objective is to identify practices, attitudes and experiences that may be helpful for heritage workers and artists elsewhere; and make UNIKUM's practice-based knowledge, to an extent, transferrable. Supported by the methodological tools of reflexive ethnography, this cooperation in itself generates valuable data on the benefits and limitations of trans-disciplinary co-production.

Taking the exhibition, its location and actors as a starting point, the ethnographers constructed an ethnographic field which allowed them to study the politics of contentious heritage as performed in Art.

Landscape Exhibition

Conventional art exhibitions tend to be set in indoors locations, easily accessible for urban dwellers. In contrast, *In Schwebe | Vse Lebdi | In Sospeso* presented contemporary art on a mountain landscape 1500m above sea, accessible only by cable operated lift or special vehicles. Seventeen emerging and internationally acclaimed artists with backgrounds in fine art, photography, media art and literature produced fifteen site-specific temporary installations. The exhibition was arranged in the format of an art trail. This is documented in the online catalogue.

"In Schwebe" dealt with the dense history and the contentious heritage of the region. Besides conventional art publics, it addressed holiday makers and hikers as well as the local population, many of whom were involved in the development of the project in different ways. The mountain landscape provided the theme for the exhibition (In Suspension) and also served as its backdrop. The tripoint at Ofen mountain is situated at the economic margins of Europe. However, these remote border regions are central to important issues societies are facing today. The exhibition explored these tensions with artistic means.



Figure 1. Setting up. Photos: Andrew Graves-Johnston

Online Catalogue

The online catalogue documents the landscape exhibition *In Schwebel / Vse Lebdi | In Sospeso* using a variety of digital media formats. It contains 152 photos, 5 videos and textual descriptions of all 15 art positions (AP). All links are available on the online catalogue at http://www.unikum.ac.at/001_PROJEKTE_2016_FI/SCHWEBE_FI/001_INSCHWEBE_onlinekatalog_2016.html). For a visual description see figure xx, for the contents of each element see fig. xx below.

Element	Content	Credits	Hosting
Masthead	Photo montage, details, Horizon 2020 note	Gerhard Pilgram	UNIKUM website
Photo gallery of opening event	45 photos	Joachim Krenn, Peter Grumet and Michael Jungmeier	Google Photo
Full press review (see appendix)	12 articles (links to photographic documentation)	---	UNIKUM website
Map	Position plan of APs, detail from folded flyer	UNIKUM	UNIKUM website
Textual description	Context of landscape exhibition	UNIKUM	UNIKUM website
Textual descriptions of 15 art positions	15 texts in German, Italian and Slovenian language	Gerhard Pilgram, Emil Krištof	UNIKUM website
Photo galleries for 15 art positions	74 photos. 5, 6 or 10 for each AP	J. Krenn (70), N. Deewan (1), H. Ebner (1), C. Struger (1), M. Jungmaier (1)	UNIKUM website
5 video documentations of selected APs	AP6 0:32, AP8 2:10, AP13 4:19, AP15 3.32, AP12 2.20	Niki Meixner	UNIKUM Youtube channel
Closure	TRACES funding note, details, credits	---	UNIKUM website

Figure 2. Online Catalogue Contents

The catalogue is based on the first online announcement on the UNIKUM website, and was completed gradually as the project unfolded. The material will be used for a print publication to be published by UNIKUM in 2017. Other usages are dissemination of the event to the public, documentation for WP4 research purposes and rising the touristic profile of Arnoldstein, by adding artistic elements to the hiking- and winter sport profile.

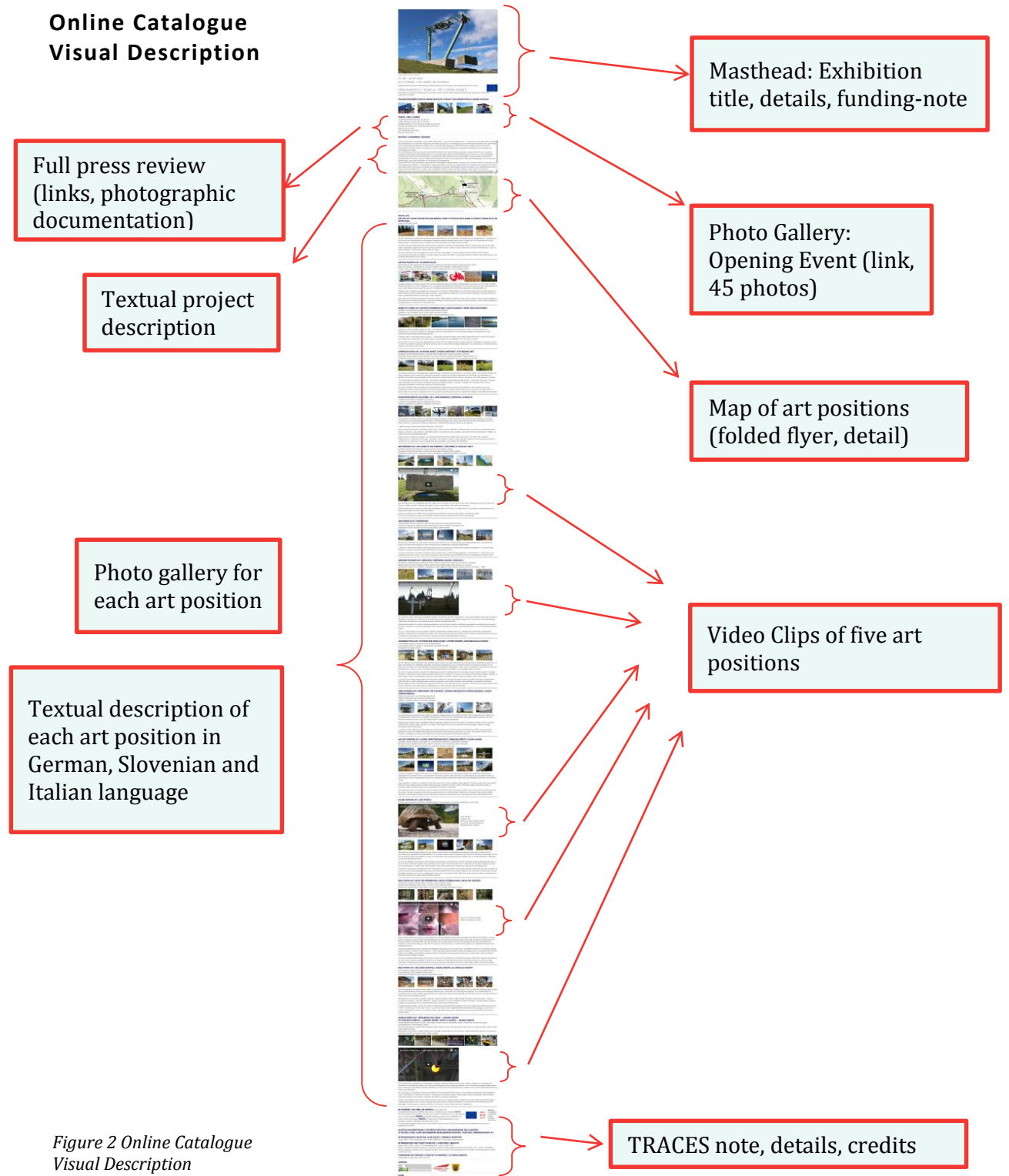


Figure 2 Online Catalogue
Visual Description

List of Art Positions

The online catalogue lists the 15 art positions. For full descriptions in German, Italian and Slovenian, photo galleries and videos, please refer to the online catalogue:

http://www.unikum.ac.at/001_PROJEKTE_2016_FI/SCHWEBE_FI/001_INSCHWEBE_onlinekatalog_2016.html

Art Position 1. Ona B. (AT): Das Heu ist schon trocken in den Bergen | Seno je Že suho na planini | il Fieno È ormai secco in montagna
Landart (2014/2015/2016). 5 photos.

Art Position 2. Natalie Deewan (AT): Alhamdulillah. Scripture above entrance of mountain restaurant; varnished plastic letters, printed drinking glasses (2016). 6 photos.

Art Position 3. Marietta Huber (AT): Wohin schwimmen wir? | Kam Plavamo? | Verso Dove Nuotiamo? Installation in reservoir-lake; varnished floating objects (2016). 6 photos.

Art Position 4. Cornelius Kolig (AT): Achtung Kunst | pozor Umetnost | Attenzione Arte. Installation (2016); polyurethane foam, acrylic paint, hazard warning flasher, aluminium poles, wire rope. 5 photos.

Art Position 5. Kunstsportgruppe Hochobir* (AT): DurchhÄnger | IzČrpanci | Sfiancati. Installation (2015/2016): Photo prints on aluminium sheet. 6 photos.

Art Position 6. Niki Meixner (AT): Das Gewicht des Himmels | teŽa neba | Il peso del cielo. Installation (2016); concrete weight, photoprint on aluminium composite board, mirror. 5 photos, 1 video

Art Position 7. Jani Oswald (AT): Borderlein. Text installation on the viewing terrace of the mountain restaurant (2016); Adhesive lettering. 5 photos.

Art Position 8. Gerhard Pilgram (AT): Kreuzzug | kriŽarska vojska | crociata | Moving war memorial, installation (2016); Varnished wooden objects, adhesive foil, sturdy rope, T-bar lift. 5 photos, 1 video

Art Position 9. Johannes Puch (AT): Stützen der Gesellschaft | opore družbe | Sostegno della società. Photo installation (2016); Photo prints on aluminium composite board. 5 photos.

Art Position 10. Hans Schabus (AT): Bergfahrt für Talfahrt | Vožnja navzgor za vožnjo navzdol | Salita contra discesa. Object made from aluminium, wood, materials for mounting and fixing (2016). 5 photos.

Art Position 11. Nataša Sienčnik (AT): Alpine Orientierungshilfe | Obmejni kažipot | Guida alpina. Installation (2016); Objects and models from mixed materials, wooden plinths, panels with textual description. 10 photos.

Art Position 12. Céline Struger (AT): Ciao People!
Short movie and cinema poster (2016). 5 photos, 1 video.

Art Position 13. Inge Vavra (AT): Muse der Erinnerung | Muza Spominajanja | Musa del Ricordo. Multimedia-Installation (2016); Video, 3:33 Min. (2015), Photoprints (2016). 5 photos.

Art Position 14. Inge Vavra (AT): Die Ecken Europas | Vogali evrope | Gli angoli d'Europa. Photo installation (2016); photoprints, picture frames. 5 photos.

Art Position 15. Markus Zeber (AT): Feierabend Und dann — grande amore
Po končani službi pa — grande amore | Dopo il lavoro — grande amore
Spacial installation and objects (2016); iron poles, electric motors, silicone cable, chains, light bulbs, modular building blocks, sheathing, spirit levels, brackets. 6 photos, 1 video.

UNIKUM Activity Report

Network and People

To produce this exhibition, UNIKUM activated its extensive network, comprising emerging and internationally acclaimed artists (e.g. Ona B., Hans Schabus, Cornelius Kolig), cultural workers and institutions in the free art- and culture scene, cooperation partners, specialised craft service providers. It provides mutual support in an informal, flexible, fast and simple manner. Contact is predominantly maintained in personal contact via f2f meetings, telephone or email. Altogether, around 70 people were involved in preparing, setting up, opening and reporting about the exhibition. The following list comprises the core people, institutions and businesses.

Staff

Emil Krištof (director), Gerhard Pilgram (director), Nicki Meixner (artistic assistant, video), Elena Stoißer and Daniel Kaunz (assistants), Gerhard Filei and Joachim Krenn (exhibition set-up). Several artists oversaw the installation of their pieces.

Participating artists

Ona B., Natalie Deewan, Marietta Huber, Cornelius Kolig, Kunstsportgruppe Hochobir (Heiko Bressnik, Uwe Bressnik, Richard Klammer, Patrick Pils), Niki Meixner, Jani Oswald, Gerhard Pilgram, Johannes Puch, Hans Schabus, Nataša Sienčnik, Céline Struger, Inge Vavra, Markus Zeber (see appendix)

Musicians

Ali Gaggl, Ulli Sturm (vocal), Michael Erian (saxophone), Dietmar Pickl (words), Fritz Mosshammer (alphorn, flugelhorn), Primus Sitter (guitar), Stefan Gfrerrer (bass), Emil Krištof (drums)

Press and broadcasting contacts

- ORF Kärnten (Austrian broadcasting service, regional section Carinthia). Editorial culture: Horst Ebner. Editorial team covering Slovenian minority in Carinthia: Jana Velik, Miha Pasterk. Radio Agora (bilingual programme): Asja Hercegovac, Tomaž Verdev.
- Kleine Zeitung: Uschi Loigge, Erwin Hirtenfelder, Marianne Fischer
- Kronenzeitung: Irina Lino
- Salzburger Nachrichten: Martin Behr

Network Individuals

- Arnoldstein local council: Erich Kessler (major); Karl Zußner (vice major).

The local council provided in-kind logistic support including: 80-100 billboards, electronic board at the main road connecting Arnoldstein to transport nodal point Villach, transport, two workers during the setting-up phase.

- Arnoldstein companies: Ewald Krassnitzer, Bergrestaurant Dreiländereck (landlord); Wolfgang Löscher, cable operated lift company Bergbahnen Dreiländereck (managing partner).
- UNIKUM: Lydia Zellacher (UNIKUM chairwoman and head of University library Klagenfurt).
- Joachim Krenn, Peter Grumet and Michael Jungmeier (Photography)

Network Companies and Associations

- Soziale Betriebe Kärnten, Klagenfurt. Social enterprise specialising in woodwork. <http://www.sbk.or.at>. Produced plinths and other fixtures and fittings, 3 woodworkers set up art position 3.
- Bergbahnen Dreiländereck GesmbH&CoKG, Seltschach. Runs the cable operated car leading up to the exhibition. Provided six cable car operators to build art position 3.
- Bergrestaurant Dreiländereck, Seltschach. Catering and hospitality. <http://www.3laendereck.at/bergrestaurant>
- Roither Werbetechnik, Klagenfurt. Advertising company specialising in art and graphics technology using a variety of materials. Produced text panels, adhesive lettering, prints on aluminium. <http://www.roither.net/index.php/home.html>
- Almgesellschaft Dreiländereck. Self-organised agricultural association to manage cattle grazing on the mountain pastures on Ofen mountain
- Double A Entertainment KG, Keutschach. Public relations.



Figure 4: Opening, G. Pilgram



Figure 3. Opening, G. Pilgram



Figure 5. Opening, A. Graves-Johnston

Process and Production

The site specific exhibition was produced in an 18-months process involving the following activities:

Mar - Apr 2015: Finalising exhibition concept to be included in TRACES proposal

Apr – Nov 2015: Specifying concept. Defining and approaching artists in a continuous feedback-loop involving UNIKUM artistic board and artists.

Jul 2015 – Sept 2015: Artist site visits: Individual 1-2 day site visits with all artists to study the area and its contentious heritage as a basis for their contributions.

Oct 2015 – March 2016: Stakeholder Process: UNIKUM producers/curators involved the UNIKUM board, artists and local stakeholders in a complex democratic process to take care of all interest groups. This involved discussing, commenting on and adapting artist concepts. Unikum proposed selected locations for art positions. Logistics in the Arnoldstein setting were prepared in collaboration with representatives of cable car operator, mountain restaurant and agricultural association at the tripoint Dreiländereck as well as the majors and representatives of local council Arnoldstein. This included adherence to health and safety regulations.

Apr – July 2016: Producing exhibits. Some artists took care of this using their own specialised companies. Others relied on UNIKUM and their networks. For instance, the video for art position 12 was edited by Niki Meixner (Unikum), the lettering for art position 2 was carried out by the company Roither, a long-standing UNIKUM partner. Preparation of the opening event.

Aug 2016: Setting-up. Managing complex logistics. Most objects were pre-produced, according to accurate measurements of the respective site. Each object then had to be transported up the Ofen mountain at 1500 m above sea on cable operated lift, by four-wheel pick-up truck. For large objects, such as art position 10 (6m length, 2,5m high, see fig xx), a specialised truck was required. Specialists for exhibition set-up with a wide range of craft skills were indispensable, as was the help of lift-workers and woodworkers. Altogether, the setting up team comprised around 20 people.

Aug 27, 2016: Opening. The exhibition was opened on August 26th by Gerhard Pilgram and Emil Krištof (UNIKUM directors), the vice major of Arnoldstein and UNIKUM chairwoman Lydia Zellacher. A number of invited musicians provided entertainment throughout the day. Fourteen of the fifteen artists were present, also most of the setting-up crew. Altogether, 350 people made their way to the remote

tripoint to participate in the opening. During the opening time, ten curator-led tours of the exhibition took place. The exhibition was dismantled after Sept. 18th.

Aug 28 – Sept 18 2016: Technical maintenance, including switching T-Bar lift on and off (AP 8), operating video performance (AP 12 and 13). Leading curator guided tours.

Sept – Okt 2016: Producing Online Catalogue

Apr 2017: Publishing printed exhibition catalogue: approx. 112 pages, format A6 landscape, 1500 copies, self-published by UNIKUM, no ISBN. To be distributed to project partners. This additional action is made possible thanks to a financial contribution by Arnoldstein local council in recognition of the touristic benefit of “In Schwebel” for the local community.



Figure 6: Installing Art Position 10 (Photos: Gerhard Pilgram)

Dissemination

UNIKUM's dissemination strategy builds on activating and extending its network, which is maintained through personal contact and intensive work relationships (face-to-face, via telephone and email). It comprises a mix of printed information materials (flyers and posters), email-newsletters and mail-outs, an edited website as well as conventional press and broadcast media work. As part of the TRACES project, the exhibition was promoted through the TRACES website and Facebook page. Since 2016, UNIKUM runs a facebook page and a youtube channel.

Printed dissemination materials

The following printed materials were disseminated partly by UNIKUM, partly by public relations company Double A.

15.000 flyers were distributed in July, most of them in tourist information offices, info-points and cultural institutions (Double A). 3.000 were mailed to the 400 UNIKUM membership and the extended network.

500 A1 posters were distributed across Carinthia (Klagenfurt, Villach, St. Veit, Spittal, Double A) in relevant cultural locations, public bill-boards as well as small towns and villages. In Arnoldstein itself, the exhibition was announced on 80-100 billboards courtesy of the local council.

Electronic board. The community of Arnoldstein runs an electronic billboard, prominently located at the main road connecting Arnoldstein to transport nodal point Villach.

3000 folded flyers containing a site position map of the exhibition were handed out f2f to visitors at the Ofen mountain on arrival by lift staff and UNIKUM members.



Figure 7. Site position map from UNIKUM folded flyer

Digital Communication

TRACES: The exhibition was advertised on the TRACES website. The video documentations of five selected art positions were shared on the TRACES facebook page, and listed as an event (Fig xx).

Website: The exhibition including practical details was on the UNIKUM website announced. Since 1995, UNIKUM runs a manually coded, three-lingual edited website at <http://www.unikum.ac.at>. Besides promoting events, it is used for merchandising and occasional social commentary. In September 2016, it had 5293 hits. Entries to the website are frequently shared by multipliers; however, very few unique visits to the Website come from social media.

Email: The monthly UNIKUM newsletter has 3000 subscribers, including 400 paying members. It serves to update and invite people to UNIKUM events. With about 800 individuals, UNIKUM is actively in direct contact.

Facebook: In May 2016, UNIKUM established a facebook page with 400 followers to day. Between 28.6. and 15.9.2016, 15 exhibition related entries including the 5 videos were posted. They reached between below 100 and over 543 people. Some were shared by powerful multipliers with ca 1000 facebook-friends (e.g. Nicki Meixner, Klaus Schönberger, Institut für Kulturanalyse)

UNIKUM tends to sustain its network through hands-on working relationships. However, where necessary, it uses digital communication environments to prepare, promote and document its events. The preference for established communication channels, besides digital social network platforms, explains to a degree why no

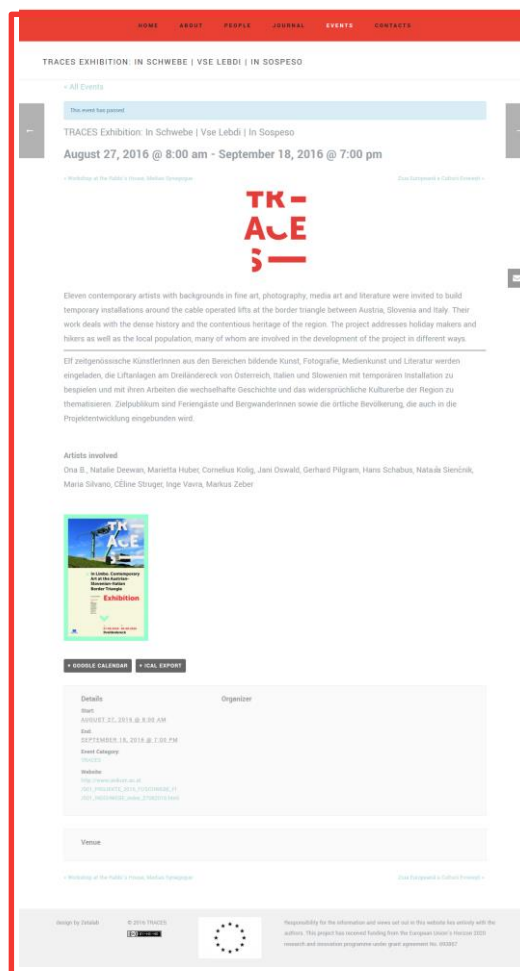


Figure 8. Announcement of TRACES website

significant increase of website hits and facebook-likes were identified due to the landscape exhibition.

Newspaper reports

Twelve articles were published in Austrian newspapers (see photographic documentation linked from online catalogue, also appendix).

Five of these reports were published Austria's highest-circulation national daily newspapers: Kronen-Zeitung and Kleine Zeitung.¹ Both papers also publish online versions, and reach a large part of the Austrian population.

Novice and Nedelja are both regional weekly papers in Austria in Slovenian language addressing the Slovenian-speaking minority in Carinthia.

- Kronen-Zeitung: Kunst auf dem Ofen, 25.07.2016. Announcement, photo
- Kleine Zeitung: Rundgänge an den Ecken Europas, 26.08.2016. Feature, 5 photos
- Salzburger Nachrichten: Sie bekämpfen enge Horizonte, 26.08.2016. Feature, 1 photo
- Novice: Nagnjena k Perfekcionizmu in šaljivi duhovitosti, 26.08.2016. Report, 2 photos
- Novice: Nov projekt UNIKUMa, 26.08.2016. Front cover, 1 photo.
- Kronen Zeitung: Dreiländereck als Freiluftgalerie, 27.08.2016. Report, 2 photos.
- Kronen-Zeitung: "In Schweben", 30.08.2016. Report, 1 photo
- Nedelja: Umetniški užitek v višini, 01.09.2016. Report, 1 photo
- Novice: Vse lebdi na sprehodu po razstavi v naravi, 01.09.2016. Feature, 5 photos
- Woche: "In Schweben": Freiluftausstellung, 04.09.2016. Brief report, 1 photo
- ORF Kärnten: Feature, 03.09.2016. Feature, 9 photos. Online <http://kaernten.orf.at/tv/stories/2794328/>
- Kleine Zeitung: Fruchtbarer Blick über Grenzen, 15.09.2016. Report, 1 photo.

Radio Broadcasts

Austrian national broadcasting service ORF runs the regional TV- and radio channel *ORF Kärnten*. Reports on "In Schweben" were produced by an editorial team covering the Slovenian minority in Carinthia in the bilingual programme Radio Agora and on TV; and by the cultural editorial team.

- 11.08.2017: Radio Report. Programme „Radio Agora“ (interview with Emil Krištof)
- 13.08.2017: Radio Report. Programme „Radio Agora“ (interview with Emil Krištof)
- 03.09.2017: TV-Report. Programme „Kärnten heute“. Cultural editorial team.
- 04.09.2017: TV-Report. Programme „Dober dan, Koroška“.

¹ According to Austrian circulation control, weekday circulation in 2016 was for Kronen-Zeitung 786.350 copies, for Kleine Zeitung 298.547. Source:<http://www.oeak.at/auflagedetails/>

Visitors

Altogether, an estimate of 4-5000 people saw the exhibition, many more were aware of it. The cable lift company estimates that 3000 people used the lift up to the Ofen mountain during the exhibition. Under comparable conditions of weather and season, the lift sees an average of 1000 guests in the same time period. About 350 guests were present at the opening of the exhibition on August 26th, including local dignitaries such as the mayor, lift workers, artists and the established UNIKUM audience. For an artistic opening, this is a remarkable turn-out,² even more so when considering that visitors had to commit a full Saturday to travel to and participate in the event.

The exhibition coincided with the 37th Tour 3 Dreiländereck, a hiking festival on September 11, 2016. Hikers from Austria, Italy and Slovenia convened for a „Senza Confini Fest“. They were, at the same time, exposed to the landscape exhibition. At the height of the cold war, this event attracted up to 10.000 people. For 2016, no accurate number is available, but the landlord of the mountain restaurant guesses it at 3000 (see announcement: <https://www.meinbezirk.at/villach-land/freizeit/37-tour-3-am-dreilaendereck-d1846251.html>)

Transmission: Curator guided tours

UNIKUM offered ten curator guided tours for schools and other multipliers (30-50 visitors each). This included:

- Students of Institute for Cultural Analysis, University of Klagenfurt. Online: <http://www.uni-klu.ac.at/klm/inhalt/948.htm>
- Students from Bundesgymnasiums für Slowenen, Klagenfurt (grammar school for Slovenians), Klagenfurt. Online: <https://www.slog.at>
- E.C.O. Institut für Ökologie, Klagenfurt. Online: <http://www.lakeside-scitec.com/ueber-uns/unternehmen-im-park/unternehmensliste/detail/show/eco-institut-fuer-oekologie/>



Figure 9. Photomontage, Photos: G. Pilgram

² In comparison, the distinguished Klagenfurt Museum for Modern Art sees an average of 150 to 200 vernissage visitors.

Ethnographic Activity Report

Ethnographic research with UNIKUM as co-researchers began at the start of the TRACES project in March 2016. The stakeholder process for the project 'In Schwebel' was almost completed, and the production of artworks set in. In regular meetings with UNIKUM staff, the hands-on progress of the project was discussed; intentions and reasoning were reflected upon. The on-site ethnographic phase for the landscape exhibition took place in August and September 2016.

Fieldtrips In Schwebel (Participant observation)

Participant observation was conducted in 6 fieldtrips to the landscape exhibition site on the Ofen mountain near Arnoldstein. An additional meeting was held with artist Natalie Deewan. Fieldtrips were prepared in contextual online research and meetings with UNIKUM.

Day 1: 25.08.2016: Setting-Up. M. Hamm.

Day 2: 26.08.2016: Setting-Up. M. Hamm. 55 Photos.

Day 3: 28.08.2016: Opening Event. M. Hamm, K. Schönberger. 218 Photos.

Day 4: 29.08.2016: Meeting with artists in Arnoldstein. M. Hamm.

Day 5: 01.09.2016: Meeting with artist in Vienna. M. Hamm.

Day 6: 06.09.2016: Quiet Weekday. M. Hamm. 43 Photos.

Day 7: 11.09.2016: 37. Tour 3 Festival. M. Hamm, K. Schönberger. 123 Photos.

Contextual research in bilingual Carinthia

In Schwebel was situated in bilingual Carinthia, a site of continuous conflict around the position of the Slovenian-speaking minority in Austria. To understand the lines of conflict, contextual ethnographic research was carried out at relevant popular events and heritage sites, such as village fetes (12.6.16, 15.8.16), bilingual church services (16.5.16), memorial celebrations (Loibl pass concentration camp memorial sites in Carinthia and Slovenia 9.6.2016; partisan memorial museum Peršmanhof 26.6.16).

Fieldnotes

The research process was documented and reflected upon in extensive fieldnotes. These include hand-written (often verbatim) and audio-recorded notes, as well as recordings, which have been processed in word documents (description, structuring, identifying concepts, aligning literature, reflection). Fieldnotes were indispensable in the busy environment of the exhibition. They allow documenting practices and ethnographic conversations as they occurred, without requiring a formal interview setting. Stakeholders and participants, such as the landlord of the mountain restaurant or the lift workers may be too busy to sit down for an in-depth

interview, but are prepared to engage in short conversations between two jobs. An informal ethnographic conversation after an exhausting day provides valuable insights into the situation, where an in-depth is not appropriate.

Photographic documentation

The ethnographic team uses the methodological tools of visual anthropology. Photographic documentation of each field day amounts to a total of 468 photos capturing situations and interactions. Additionally, 190 photographs of artist Andrew Graves-Johnston were used.

Analysis and publications

Analysis of the ethnographic data of all WP4 research actions is ongoing. First results were published in the TRACES journal: Marion Hamm (2016): In Schwebel – Vse Lebdi – In Sospeso': The Different Dimensions of Art Projects; Klaus Schönberger (2017): Performative Heritage.

Producing Deliverable Report

The deliverable report relies on UNIKUM's expertise and information. A part from the online catalogue, the data was obtained in the ethnographic process, including systematic data gathering sessions.



Figure 10. Tour 3 Festival, M. Hamm

Results

Ethnographic data show that the 'In Schwebel' landscape exhibition had impact on several levels. In terms of analysis, hypotheses can be formulated, but it is too early to present conclusive results.

Economic Impact, Sustainability, socio-economic appreciation

In a region marked by underdevelopment and de-industrialisation, the aspect of socio-economic appreciation experienced by local stakeholders should not be underestimated.

On the economic level, local and regional businesses (cable lift company, mountain restaurant³, hotel) emphasized additional paying visitors especially at the opening event. However, whether this translates into long-term impact remains to be seen. At the end of the season, the small alpine café on the Ofen mountain has closed down due to retirement of the landlady. On the other hand, the social enterprise "soziale Dienste Kärnten" regards UNIKUM as an important long-standing customer, and representatives of local council and community agree that the exhibition has raised the touristic profile of the community. At a time of dwindling winter tourism due to global warming, it is hoped that UNIKUM's artistic projects will attract a new set of tourists. Three specific results highlight the local appreciation for UNIKUM's work.

- UNIKUM musical project: In 2018, local council and energy provider KELAG will act as cooperation partners for the UNIKUM musical project "Schall und Rauch" (Smoke and Mirrors), on the topic of Erosion. The disused industrial mining compounds will be set in contrast to the idyllic river-landscape at the foot of the Dobratsch mountain.
- Printed Catalogue: The local council will financially contribute to a printed catalogue of the exhibition.
- Extension of exhibition: On request of local stakeholders, the exhibition was extended by a week to coincide with the annual trinational "Tour 3" hiking event. This added a new audience to the exhibition, and exposed an unexpected set of visitors to new, artistic perspectives on contentious heritage.

Co-Production? The UNIKUM approach

A first evaluation of the ethnographic data resulted in identifying the following issues for further scholarly development:

The Social Dimension: Networked Co-Production

³ A photo gallery of the event was prominently displayed on their website during 2016, and also remained on display on a screen at the restaurant entrance throughout 2016.

As demonstrated in the UNIKUM activity report, long-standing networking practices in the Alps-Adriatic region are crucial in the conceptualisation, production and dissemination of UNIKUM's artistic productions (Hamm 2016). The network comprises emerging and internationally acclaimed artists, cultural workers and institutions in the free art- and culture scene, academics, cooperation partners, and specialised craft service providers. On the basis of this network, and with participation of local representatives, an extensive stakeholder process was initiated. A democratic debate unfolded, which resulted in a mature form of co-production within the framework of a curated exhibition. For example, Gerhard Pilgram's artwork in the landscape exhibition was inspired by his co-teaching a seminar with Prof. Klaus Schönberger.

We pose that long-term personal and institutional continuity are important elements in sustainable Co-Productions. Further research is needed into transferrable elements within the UNIKUM method, with the objective to specify the TRACES concept of Creative Co-Production. The concept "community of practice" (Wenger et al 2002) may provide valuable insights in this respect.

Artistic craftsmanship: Artist and UNIKUM director Gerhard Pilgram emphasizes the need for meticulous artistic craftsmanship as a central practice in successfully extending the symbolic dimension to suggest multiple readings to viewers. This skill is not the exclusive domain of the artist. Emil Krištof praises the virtuosity of craftspeople as instrumental in the 'In Schwebel' production. These concepts will be developed using the work of sociologist Richard Sennet (2008) and Paolo Virno (2004).

Alignment with local settings as a basis for transferrable concepts: TRACES aims to identify transferrable concepts to be proposed to stakeholders dealing with contentious heritage. Our hypothesis is, somewhat paradoxically, that precise alignment with local settings serves as a basis for developing transferrable concepts (Hamm 2016). UNIKUM follows a border-crossing yet decidedly regional approach. This involves a flexible approach geared towards local specificity, e.g. the extension of exhibition by one week was a response to local demand. While successful on the regional level, this approach in some ways contradicts development concepts requesting permanent up-scaling. Dissemination analysis shows that no international print and broadcasting media reported the exhibition, and regionally focussed journalists failed to mention the TRACES project (see appendix). We pose that UNIKUM, with its local sensibility and its international network, is a vehicle for a European imagination from below. Further research will focus on conceptualising the UNIKUM method as a transferrable concept.

Using digital social media platforms:

As demonstrated in the UNIKUM activity report, digital social media platforms feature only peripherally in UNIKUM's practice. UNIKUM comments that it maintains its network through personal contact and intensive work relationships, rather than a prominent presence on social media, condensed in the tongue-in-cheek summary "making not faking". However, with a web-site established in 1995, it was an early adopter of digital communication technologies. The same website is used until today. In May 2016, a youtube channel and a facebook page have been added. Although postings are shared by multipliers, the number of likes remains low. Nevertheless, the turn-out for UNIKUM's artistic events is nevertheless remarkable. Cultural analysis has shown that practices in digital environments are inextricably connected to other practices in everyday life (Schönberger 2000). Drawing conclusions from UNIKUM's digital set-up requires further investigation.

New perspectives on heritage combining landscape, art and popular culture: UNIKUM's method involves artistic practices of creating multiple readings of contentious heritages. UNIKUM aligns contemporary art and critical heritage work with popular practices. The format of art trail is combined with the practice of walking (Berger 2004). This allows for reaching unusual audiences as for instance the hikers at the Tour 3 event who were inadvertently exposed to the exhibition. Complex concepts around landscape and identity are communicated using manifestations of everyday life in work and leisure. Examples are the use of lift machinery, haystacks, board games, lettering we are familiar with from advertisements as in art position 2 (Hamm 2016). The combination of popular culture and art in heritage work will be further investigated.

Contentious heritage

Decentering Contentious Cultural Heritage: This concept will be developed to analyse UNIKUM's strategy and positioning in relation to contentious heritage (Hamm 2016). Drawing on cultural theorist Stuart Hall, it poses that contemporary Europeanisation needs to take the cue from the margins to identify innovative heritage practices. Reflexivity, i.e., social formats of re-assessing and challenging seemingly given normalities, is a crucial dimension in feeding a new European imagination and further reflexive Europeanisation (Schönberger 2017).

Multi-lingualism: The full title of the landscape exhibition is In Schwebel | Vse Lebdi | In Sospeso. The bi- or trilinguality in UNIKUM's productions can be awkward, when taken out of context. At the same time, it is an important marker for a position in an important heritage conflict. This linguistic practice and its interpretation requires further investigation.

Agonistic Approach: How to deal with contentious heritage? According to Chantal Mouffe (2005), an agonistic approach allows conflicting positions to interact. It will not eliminate conflict. Rather, by openly expressing diverging positions, it renders conflict negotiable. This concept will be applied and adjusted to the field of contentious cultural heritages. UNIKUM will be conceptualised as an actor in the antagonistic setting in Carinthia's contentious heritage politics.

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Appendix: Press Clippings



Foto: Unikum, Gerhard Pilgram

Es ist kein Tanz auf dem Vulkan, kommt aber als Unikum-Kunstprojekt auf dem „Ofenberg“ daher, für das 17 Zeitgenossen im Dreilän-

Kunst auf dem Ofen

dereck kritisch „In Schweben“ (Foto) sind mit Natur, Bausünden, Alltagskultur, Historie. Eröffnet wird der dazugehörige Kunst-Parcours entlang der Liftanlagen am 27. August (14 Uhr) bei der Talstation Selttschach, Arnoldstein.

Kronen Zeitung, 25.07.2016



Lithhäuschen mit Porträts der Bergbahnen-Arbeiter (Johannes Puch)



Nataša Sienčnik beim Aufbau ihrer „alpinen Orientierungshilfen“



Mit 30 rot bemalten „Heumadlin“ setzte Ona B. bereits in New York grafische Akzente. Im Hintergrund der Dobratsch (H. A. LEHNER/IZ)



Im Tarmuster bergwärts in den Kampf „Kreuzzug“ von Gerhard Pilgram



„Durchhänger“ der Kunstportgruppe Hochobir und ein Gedicht von Jani Oswald

Rundgänge an den Ecken Europas

Unikum beschenkt sich zu seinem 30. Geburtstag mit einer Großausstellung am Dreiländereck. „In Schwabe“ bleiben darin nicht nur Heimatgefühle und die zwölf Sterne Europas.

ERWIN HIRTENFELDER

Kunstaktionen im Gebirge haben Hochkonjunktur. Zwischen Lech und Bad Kleinkirchheim („Nockart“) wurden in letzter Zeit spannende Freiluftprojekte realisiert, doch keines präsentierte sich so vielgestaltig wie jenes, das ab morgen im Kärntner Dreiländereck zu erleben ist. Mit 17 teilnehmenden Künstlerinnen und Künstlern handelt es sich zugleich um eines

der umfangreichsten Projekte in der 30-jährigen Geschichte des Klagenfurter Universitätskulturzentrums, das sich zuletzt auch mit sozialkritischen Wanderführern („Kärnten. Unten durch“) und alpenadriatischen Grenzüberschreitungen einen Namen gemacht hat.

Die jüngste Unikum-Aktion mit dem Titel „In Schwabe/Vse lebdi/In sospeso“ entführt in das beliebte Ski- und Wandergebiet rund um den 1500 Meter hohen Ofen (Poč bzw. Monte Forno) bei Arnoldstein. „Wir haben Künstler unterschiedlichsten Alters und Bekanntheitsgrades eingeladen, sich von diesem Berg inspirieren zu lassen, der als Schnittpunkt dreier Kulturen, bedrohte Naturlandschaft und krisenanfällige Tourismusregion in vielerlei Hinsicht interessant ist“, erklären die „Unikum“-Vordenker Emil Kristof und Gerhard Pilgram. Herausgekommen ist ein 15-teiliger Ausstellungsparcours

entlang der Lifanlagen des Dreiländerecks, der Kunstfreunde ebenso anzusprechen vermag wie den unbelasteten Touristen.

Alhamdulillah

Am Anfang der rund dreistündigen Kunstwanderung steht die Bergfahrt mit einem wackeligen Sessellift, die das unsichere Lebensgefühl des „Schwebens“ unmittelbar erfahren lässt. Auf dem Weg nach oben gleitet man nicht nur an sogenannten „Durchhängern“ der Kunstportgruppe Hochobir vorbei, sondern auch an einem Speichersee, in welchem drei rot-weiß-rote Grenzbalen und die zwölf Sterne der Europafahne durcheinanderschwimmen (Marietta Huber). Beim Bergrestaurant angekommen, begrüßt ein arabisches „Alhamdulillah“ („Gott sei Dank“) den Ankömmling, signalisiert Willkommenskultur und zugleich almdüdelische Heimatverwirrung (Natalie Deewan). In

ein ähnliches Horn stößt Jani Oswald mit bruchstückelnden Wortspielen, demnächst nachzulesen im Gedichtband „Borderelein“, oder Nataša Sienčnik mit einer kunstfertigen „Via Dolorosa“, die subtil auf das politische Klima im Land Bezug nimmt.

Das Thema Orientierungslosigkeit und Flucht kehrt auch in einem Film wieder, den Céline Struger im derzeit kleinsten Kino der Welt (zwei Sitzplätze) präsentiert. Die Lokalmatadorin begleitet eine griechische Landschildkröte auf ihrer Reise aufs Dreiländereck und machte daraus ein witziges Roadmovie. Titel: „Ciao People!“

Kuhfladen und Heumadlin

Während Niki Meixner an einer Lifstütze „Das Gewicht der Welt“ veranschaulicht, knüpfte Biennale-Teilnehmer Hans Schabus eine Verbindung zwischen dem Genius loci und dem vertikalchen Flugkarussell „Imperator“

im Wiener Prater. Dazu gesellen sich 30 rote „Heumadlin“, mit denen Ona B. bereits im New Yorker Central Park grafische Akzente setzte, oder 25 künstliche Kuhfladen, die Cornelius Kolig mit Warnleuchten überbaute, um so selbstironisch auf die Gefahren der Kunst hinzuweisen.

Am Gipfel des Ofen konfrontiert Inge Vavra mit Ansichten der insgesamt 48 Dreiländerecken Europas. In einer italienischen Bunkerkasernen gleich unterhalb erinnert die Künstlerin mit einer Video- und Soundinstallation an einstige Grenzlandkämpfe, die auch Gerhard Pilgram mit einem mobilem Soldatenfriedhof in Szene setzte. An einem Schlepplift verankerte er 30 Kreuze, die im militärischen Tarmuster den Berg hinauffahren und als weiße, sprich gefallene Soldaten wiederkehren. Ein bedrückender „Kreuzzug“.

Auch den Mitarbeitern der örtlichen Bergbahnen, die das

ZUM PROJEKT

„In Schwabe/Vse lebdi/In sospeso“, Zeitgenössische Kunst am Dreiländereck, Arnoldstein
Eröffnung: 27. August, 14 bis 19 Uhr, Bustransfer ab Klagenfurt (Universitätsstr. 90), 13 Uhr.
Dauer: bis 9. September, während der Liftbetriebszeiten, Berg- und Talfahrt: 14 Euro.
Info: www.unikum.ac.at; 0463/2700-9712 od. 9713.

Kunstprojekt tatkräftig unterstützten, wurde ein Denkmal gesetzt: In Form von großformatigen Fotoporträts an einem der Lithhäuschen (Johannes Puch). In der Sesselliftremise der Talstation heißt es schließlich „Feierabend“. Markus Zober hat hier ein Ballett aus fünf mechanischen Apparaturen aufgebaut, die auch den Rahmen für die morgige Eröffnung bilden werden. Ein höchst (be)sinnliches Bergvergügen.

Portret: Nataša Sienčnik

Nagnjena k perfekcionizmu in šaljivi duhovitosti

Ena izmed 17 umetnic in umetnikov, ki oblikujejo Unikumov projekt Vse lebdi – na Peči ga bodo javnosti predstavili to soboto, 27. avgusta –, je tudi Nataša Sienčnik. Natančna pri delu, hudo mušna v izražanju, pozorna pri opazovanju.

Dunaj/ Dobra vas »Klasična podoba umetnika, ki naj bi menda bil kaotičen ali nestanovitven, pri meni ne velja. Jaz sem pri umetnosti zelo natančna, sistematična, skorajda že matematična,« pravi Nataša Sienčnik o svojem načinu dela in tudi iratiranja. Toda moti se zelo, kdor po povedanem pričakuje suhoparno redoljubnost. Pogosto so namreč prav hudo mušnost, ironija, pikeren humor, duhovitost pa tudi refleksija temeljni nosilci v ustvarjalnosti leta 1984 rojene umetnice.

Preveriti bo to mogoče že to soboto, 27. avgusta, ko se bo ob 14. uri pri spodnji postaji žičnice v Sovčah pod Pečjo začel Unikumov umetniški projekt sodobne umetnosti na Tromeji Vse lebdi. Med 17 umetnicami in umetniki, ki so pripravili svoje intervencije, je tudi Nataša Sienčnik. S sedmimi postajami svojega Obmejnega kalipota, ki ga je po svoje mogoče dojeti tudi kot križev pot, želi z veliko ironije tematizirati koroska vprašanja, tukajšnje omeje. Slovenske vetrnice, ki zares šaljivo zavestjo šele z nemškim poimevanjem Windische Räder, naj »spremenijo svež koroski veter v energijo za odplačevanje hipotek.« Na »vodni tehnici za količijo« bodo s premeščanjem elementov v raznih strankarskih barvah »politični akterji lahko našli ravnotežje.« Obiskovalcem bo na voljo med drugim tudi propagandni aparat – megafon za čezmejno propagando. »Z domačimi rožami pa bo mogoče še »presaditi domoljubna čustva v domovino.«

Odraščala je Nataša Sienčnik v Dobri vasi, študirala na Dunaju, v Londonu in Rotterdamu politologijo, teatrologijo, grafiko in trans-

UNIKUM
In Schwabe / Vse lebdi / In sospeso
Sodobna umetnost na Tromeji

Odprite razstave: sobota, 27. avgust.
14.00 spodnja postaja žičnice v Sovčah

Sodelujejo:
Olga B., Natalie Beeser, Marcella Huber, Cornelius Katic, Kunstsperrlinge Hochbühl, Niki Meiner, Jani Oswald, Gerhard Pilger, Johannes Puch, Hans Schabus, Nataša Sienčnik, Sabine Strüger, Inge Varro, Markus Leber

Informacije in prijave:
+3 676 771 40 38
Razstava je na ogled do 9. septembra

medialno umetnost. Česar se loti, dokonča, četudi včasih zadnji trenutek, kakor priznava. Pravi, da je nagnjena k perfekcionizmu. Vsekakor je dosledna. Za projekt In search of lost time (www.natassienčnik.com) je štiri mesece in pol od jutra do večera izrezovala delčke, spajkala elektronske elemente, programirala sistem, za kar se je morala do temeljev poglobiti v delovanje tehnike. Uspeho ji je pravi čas. Projekt, pri katerem 42 elektronskih motorjev prelistava nestrogo raznobarnih ploščic in tako ustvarja iluzijo barvnega prelivanja, se je kasneje izkazal za osnovo njenih v javnosti najbolj odmevnih in hkrati nagrajenih projektov. Leta 2015 so v Bregenzu od-



krili prvi spomenik na Predarliskem, ki opozarja na žrtve upora zoper nacionalsocializem. Objekt, zasnovala ga je Nataša Sienčnik, z nenehnim spreminjanjem prikazanih ploščic prikazuje imena 100 žrtev, njihovo vlogo, usodo in leto smrti.

Prav tako leta 2015, ko je prešla tudi Korosko umetniško nagrado Bank Austriae, se je Nataša Sienčnik z razstavami v celovski Galeriji 3 in beljaški galeriji v Freihausgasse prvič predstavila koroski javnosti. Seznan njenih razstav sicer ni

kratek, le drugod so bile. »Doma je najtežje pokazati, kaj dela,« o tem pravi umetnica, ki pri tem priznava, da jo je včasih resda tudi malo strah, da pa je predvsem zelo optimistična. Tako zelo, da si včasih zada skoraj preveč projektov in dela. Kar pa je po drugi strani v umetniškem življenju zaradi prehitve tega samega preprosto potrebno, predvsem delo, če je plačano namreč. Sama si kruh služi kot lektorica za estetiko na univerzi za umetnost v Linzu, živi in ustvarja na Dunaju. »Moje

ustvarjanje na eni strani in počevanje na drugi sta dva komplementarna svetova, saj se tudi sama lahko veliko učim od študentov.« Obenem pa tudi veliko piše, predvsem teoretska dela. Pri kakšnem projektu je sestavila tudi do 30 strani opisa, a dodaja, da je njene umetnine seveda mogoče dojeti tudi brez teoretskih osnov. Predvsem seveda, kadar jih je mogoče gledati v živo. Unikumov projekt Vse lebdi na tromeji na Peči bo izvirna priložnost za to.

Bojan Wakonig



Optimistična, pozorna in duhovita ustvarjalka – Nataša Sienčnik

Novice, 26.08.2016 (01)

SLOVENSKI TEDNIK ZA KOROŠKO - PETEK, 26. AVGUST 2016 - ŠTEV. 31

Novice

Unikum
Universitätsstraße 90
9020 Klagenfurt/Celovec

IZHAJA V CELOVCU/KLAGENFURT - VERLAGSPOSTAMT/POŠTNI URAD 9020 KLAGENFURT/CELOVEC - P.B.B. - GZ03Z035105W - CENA € 1,30



Nov projekt UNIKUMA str. 6-7

Umetnost na stičišču treh kultur

Novice, 26.08.2016 (02)



Kulturarbeiter aus Passion: Gerhard Pilgram und Emil Krístof in ihrem UNIKUM-Büro in der Klagenfurter Uni.

BILD: SN/MARTIN BEHR

Sie bekämpfen enge Horizonte

30 Jahre Universitätskulturzentrum UNIKUM in Kärnten: Von Grenzüberschreitungen, Provokation und Kulturkampf zur subtilen Landschaftserkundung. Ein Berggasthof begrüßt auf Arabisch.

MARTIN BEHR

KLAGENFURT. Was haben sie nicht alles mitmachen müssen! Subventionskürzungen auf null, Polemiken, Beschimpfungen und noch andere Facetten eines erbittert geführten Kärntner Kulturkampfs. Emil Krístof und Gerhard Pilgram haben nie aufgegeben, sondern sind konsequent weiter ihren Weg gegangen. Die beiden Geschäftsführer des Klagenfurter Universitätskulturzentrums UNIKUM können heuer auf 30 Jahre als Kulturarbeiter zurückblicken. Morgen, Samstag, wird ihr neuestes Projekt eröffnet: „In Schwebe / Vse Lebdi/ In Sospeso – Zeitgenössische Kunst am Dreiländereck“.

Vorläufer der Initiative war das im Mensagebäude der Klagenfurter Uni angesiedelte 1. Kärntner Kleinkunstbühnenkulturbeisl. Nach dessen Schließung wurde der Verein UNIKUM gegründet. Aus dem geplanten Umbau der Mensa in ein

multifunktionales Veranstaltungsbauwerk wurde nichts, dafür begannen bereits 1989 mit dem Festival „Triduum – Drei Tage. Drei Länder. Drei Künste.“ die ersten Grenzüberschreitungen. „Es war die Zeit, als die Leute noch Kleidung, Lebensmittel oder Zigaretten über Tarvis nach Österreich geschmuggelt haben. Bei unserem Festival wurde Heimaterde geschmuggelt“, berichten Pilgram und Krístof.

Beide kommen selbst aus der Kunst, Pilgram ist auch bildender Künstler und Autor, Krístof Musiker. Als Kulturmanager zog es sie immer schon in den öffentlichen Raum, 1994 wurden etwa beim Projekt „Bodenproben“ Orte wie Tropfsteinhöhlen und Verschubbahnhöfe bespielt. Neue Sichten auf Landschaften ermöglichen und enge Horizonte bekämpfen: Das war und ist ihr wichtigstes Ziel. Der engagierte, gesellschaftskritische und multinationale Ansatz des Duos war dem einstigen FPÖ-Landeshauptmann

Jörg Haider und der blauen Kulturpolitik ein Dorn im Auge. Auf die verordnete finanzielle Nulldiät reagierte UNIKUM mit provokantem Widerstand. Die „Ersten Kärntner Kurzschluss-Handlung“ offerierte unter anderem von Künstlern gestaltete „Speisackerln“ oder „Kärnten-Schlüssel zum Zusperrern und Wegschmeißen“. Künstlersolidarität ermöglichte das Weiterarbeiten, beispielsweise stiftete Cornelius Kolig eine Benefizgrafik: „Kärnten bläht auf“.

Die jahrelangen „Nadelstiche“ gegen das politische System hätten Spaß gemacht und auch zur Entspannung in der paralysierten Kulturszene beigetragen, heißt es. Nach dem aktionistischen Kulturkampf wurde vom UNIKUM „das Ergehen und Erleben von Landschaften zur Methode erklärt“, wie Pilgram betont. Wanderungen mit (kultur-)historischem, philosophischem und künstlerischem Hintergrund wurden zu einem neuen

Markenzeichen. Emil Krístof: „Wir konnten so ein neues Publikum erschließen, die Nachfrage ist riesengroß.“ Und die Lage in Kärnten selbst? „Nach einem Frühlinglüfterl durch ÖVP-Kulturlandesrat Wolfgang Waldner ist mit dessen Nachfolger Christian Benger wieder eine Enge eingekehrt. Brauchtum ist wichtiger als Kunst.“

Mit dem aktuellen Projekt „In Schwebe“ geht UNIKUM bewusst in einen Schnittpunkt dreier Kulturen, Ex-Industriestandort und einst umkämpftes Grenzland. 14 Kunstschaaffende haben Installationen geschaffen, Natalie Deewan etwa begrüßt im Bergrestaurant auf Arabisch: Der Schriftzug „Alhamdulillah“ erinnert an eine Limonade. Gerhard Pilgram schuf ein bewegliches Kriegerdenkmal und Hans Schabus verwandelt ein Lifthäuschen in eine Als-ob-Praterattraktion. Ziemlich schräg.

17 Künstler sind auf 1500 Metern Seehöhe „In Schwebel“ Dreiländereck als Freiluftgalerie

Beim Hohen Ofen – slowenisch Peč, italienisch Monte Forno – liegt es nahe, ein grenzüberschreitendes Kunstprojekt anzusiedeln. Am Dreiländereck haben 17 Künstler einen Kultur-Parcours entlang der Lifтанlagen gestaltet.

Zweisprachiges Gebiet, der Einfluss dreier Kulturen, einst umkämpftes Grenzland, Industriestandort, Naturjuwelle, Bausünden – in Arnoldstein und auf dem Berg spiegeln sich historische und kulturelle Hintergründe. Diese kritisch zu beleuchten war Aufgabe der 17 Künstler – von Ona B. über Cornelius Kolig, Kunstsportgruppe Hochobir, Miki Meixner, Gerhard Pilgram, Hans Schabus bis Inge Vavra und Markus Zeber –, deren Objekte, Textinstallationen, Videoarbeiten und Fotos entlang der Lifтанlagen einen Parcours bilden.

„Was davon zur Verbesserung der Welt beitragen wird, bleibt vorläufig in Schwebel“, so Gerhard Pilgram vom Universitätskulturzentrum Unikum, der auf der etwa dreistündigen Besichtigungstour (inklusive Berg- und Talfahrt) neben der Kunst auch das Naturerlebnis als sehr genussvoll



„Das Heu ist schon trocken in den Bergen“ – Landart von Ona B.

empfindet. Diese Ausstellung ist übrigens die größte, die das Unikum in seiner dreißigjährigen Geschichte organisiert hat.

Zu sehen ist auch eine Installation mit schwimmenden Objekten im Speichersee von Marietta Huber. Ein bewegliches Kriegerdenkmal hat Gerhard Pilgram als „Kreuzzug“ am Schlepplift installiert. Die „Stützen der Gesellschaft“ zeigt Johannes Puch in seinen Fotos.

Heute, Samstag, lädt das Unikum zur Vernissage (14 Uhr, Talstation der Bergbahnen Dreiländereck) „In Schwebel“ in die Freiluftgalerie. Die Ausstellung lockt bis 9. September und ist mit einer leichten Wanderung verbunden.

ChNK



Langsam zu neuen Sichtweisen

„In Schweben“ wie das von Niki Meixner installierte „Gewicht des Himmels“ (Foto) ist bis 9. 9. zur Lift-Betriebszeit (9-16 Uhr) fast alles am Dreiländereck: Die Samstag eröffnete „Unikum“-Schau auf der Alm wirft eindrucksvoll mit zeitgenössischer Kunst einen kritisch-ästhetischen Blick auf Vergangenheit und Gegenwart im Schnittpunkt dreier Kulturen in sensibler Umwelt. Von Markus Zegers absolut genialen „Automaten“ in der Liftremise über Marietta Hubers schwimmenden Objekten im Speichersee und Gerhard Pilgrams „Kreuzzug“ bis zum „Kino“ mit Schildkröten-Roadmovie von Céline Struger und Inge Vavras beklemmender Multimedia-Arbeit in der ehemaligen italienischen Kaserne. Führung auf Anfrage: ☎ 0463/ 27009712. AH



Foto: Andrea Hein

Kronen Zeitung, 30.08.2016



Seno je že suho na planini. 30 rdečih ostrvi zaznamujejo pokrajino. Umetnica Ona B. uporablja tanjša debela za sušenje sena, kakor so jih uporabljali v alpskem prostoru.

RAZSTAVA SODOBNE UMETNOSTI na Tromeji

Umetniški užitek v višini

Univerzitetni kulturni center UNIKUM je svojo 30. obletnico obeležil s čezmejno umetniško razstavo na vrhu Tromeje. Pod geslom Vse lebdi se 17 umetnikov ukvarja z aktualnimi temami na obmejnem območju.

EMA GRAČNER

V razstavljenih umetniških inštalacijah se zrcalijo družbeno-politični in zgodovinski orisi na stičišču treh kultur. Umetniki v svojih delih usmerjajo pogled na evropsko politično situacijo in vprašanje migracije, kakor tudi na tematiko domoljubja in vojaških spopadov. Razni prispevki segajo od besednih iger in tehničnih orodij vse do video posnetkov in slikovnega materiala. Ob ogledu razstavljenih objektov lahko tudi prislunemo recitacijam in glasbenim točkam.

Razstava je kot kolaž, sestavljen iz tisoč koščkov različnih oblik in barv. Njena sli-

kovitost se kaže v povezavi med umetnostjo in tehniko, fizičnimi razstavljenimi objekti in nevidnim svetom domišljije. Na našo perspektivo dojemanja določene inštalacije vpliva tudi okolje, v katero je postavljena. Tako se npr. multimedijaska inštalacija z naslovom Muza spominjanja umetnice Inge Vavra, ki obuja spomine na čase strahu med vojno, nahaja v zapuščenih italijanski kasarni v gozdu. Ena glavnih atrakcij celotne razstave, inštalacija umetnika Nikija Meixnerja Teža neba, pa je na ogled na samem vrhu planine. Betonski blok visi nad ogledalom, v katerem se zrcali nebo nad Tromejo. Grobost tehničnih orisov objekta stoji v nasprotju s sanjsko podobo nebes in svobode, ki se odlikava na površini ogledala.

Ena izmed osrednjih tem razstave je tudi kritično ukvarjanje z aktualnimi temi, ne le na obmejnem območju, temveč tudi na meddržavni ravni. Med vožnjo na sedežnici se nam odkrije pogled na majhno akumulacijsko jezero, na njegovem površju plujejo trije drogi in dvanajst ru-

menih zvezd. Z gibanjem vode se premikajo tudi lakirani plavajoči predmeti. Njihovo nenapovedano gibanje naj bi na simboličen način predstavljalo nepredvidljivo prihodnost Evropske unije.

Po poti na vrh Tromeje so na vsakih nekaj metrov inštalacije. Začenja se z rekonstruiranim napisom Imperator, ki označuje najvišjo ležečo postajo žičnice na Tromeji, nadaljuje pa se s celo vrsto manjših razstavljenih objektov. Pozornost pritegnejo tudi obmejni kažipotni koroške umetnice Nataše Sienčnik, ki namigujejo na politično ozračje v deželi, ter 30 rdečih ostrvi v spomin na kulturni zaklad pokrajine.

Ogled razstave traja približno tri ure. Po vrnitvi na Peč nas vabi planinska kočica in restavracija na večerjo na terasi ob soju sveč. Izlet lahko zaključimo ob vinu in tradicionalnih koroških specialitetah. Na terasi je na ogled tudi tekstovna inštalacija iz pesniške zbirke »Borderlein« Janija Oswald, ki bo izšla jeseni 2016.

Razstava je odprta do 9. septembra.

Nedelja, 01.09.2016

10 REPORTAŽA



Unikum na Tromeji

Vse lebdi na prehodu po razstavi v naravi

Univerzitetni kulturni center Unikum je minulo soboto vabil na odprtje razstave sodobne umetnosti na Tromeji Vse lebdi na Peči. Odziv obiskovalcev je bil izjemen kakor tudi dan za sprehod po naravi in med umetnostjo.

Sovče/Peč Seveda, če vreme prirediteljem ne bi bilo naklonjeno, celostni vtis na odprtju najbrž ne bi bil tako izjemen. Tudi v gledališču, na razstavah in koncertih osvetljevanje lahko bistveno vpliva na celoto. A sonce, lepa okolica, prečudovita gorska kulisa Julijcev na jugu, razdrapano pleče Dobrača na severu in koroška prostranstva nižje doli so naravno dani elementi. Umetniška razstava na prostem Vse lebdi, land art, ki ga je spodbudil celovski univerzitetni kulturni center Unikum na Peči ob tromeji med Slovenijo, Avstrijo in Italijo, pa je te dni dodala vrednost tega celoletnega gorskega okolja in zimskega smučišča. Smučišče kot poligon umetnosti torej. Odprtje je bilo minulo soboto na, kot že zapisano, prelep dan.

17 umetnikov in umetnic, med njimi Slovenca Nataša Sienčnik in Jani Oswald, je vzdolž žičniških naprav pripravilo svoja umetniška stališča, ki vsako po svoje obravnavajo – no, to je pač predmet posameznikove interpretacije. Marietta Huber na primer je na akumulacijskem jezeru, urejenem za potrebe zimskega umetnega zasneževanja, ki je vidno med vzponom in spustom s sedežnico, namestila plavajočo inštalacijo s tremi mejnimi zapornicami in dvanajstimi zvezdami –

prisodoba za evropsko zapiranje pred svetom? Natalie Deewan je nad vhodom v gorsko restavracijo pritrdila s stiliziranimi črkami znane avstrijske zeliščne limonade napis Alhamdulillah (Hvala Bogu po arabsko) – namigovanje na domnevni antagonizem med novim tujim in ustaljeno domačnostjo? Ali pa Oswaldove jezikovno mešane pesnitve, nalepljene na stekleno ograjo pri isti restavraciji – je začititi poigravanje z večpomenskostjo pa tudi s pomensko praznino že v tematskem naslovu Borderlein? Vsaka izmed razstavnih postaj je opremljena s kratkim opisom, ki namiguje na določen pomen objekta. Lahko pa opazovalec odkrije povsem drugačne razsežnosti. Inštalacije so postavljene v gorski svet, ki je odprt. Naj bo takšno tudi dojevanje umetnosti v njem.

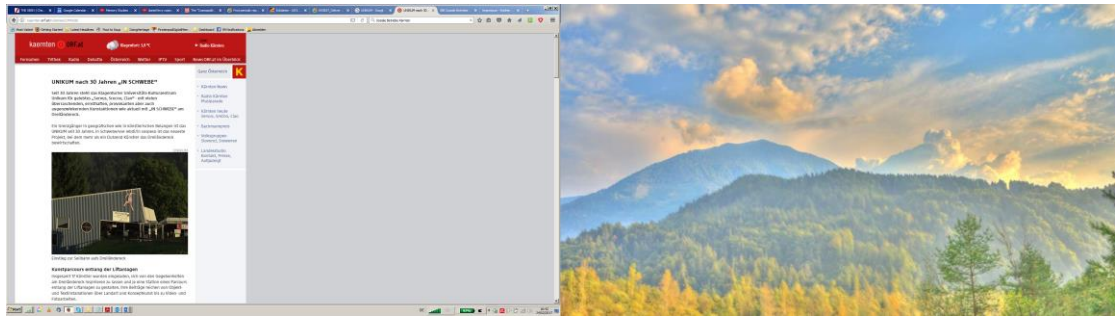
Razstava sodobne umetnosti na Tromeji Vse lebdi, ki jo je na široko podprlo tamkajšnje žičničarsko podjetje Dreiländereckbahnen (njegovim delavcem je posvečena tudi ena izmed razstavnih postaj), je na ogled še do 9. septembra. Kaže, da bo vreme ostalo stanovitno za sprehod po razstavi v naravi.

Bojan Wakounig



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Novice, 01.09.2016



ORF Kärnten, 03.09.2016

„In Schwebel“: Freiluftausstellung

DREILÄNDERECK. Das Universitätskulturzentrum Unikum präsentiert „In Schwebel“ - Zeitgenössische Kunst am Dreiländereck. Noch bis **Freitag, den 9. September**, können die Werke besichtigt werden. 17 Künstler wurden eingeladen, sich von den Gegebenheiten am Dreiländereck inspirieren zu lassen und je eine Station eines Parcours entlang der Liftanlagen zu gestalten. Ihre Beiträge reichen von Objekt- und Textinstallationen über Landart und Konzeptkunst bis zu Video- und Fotoarbeiten. Alle Infos auf www.unikum.ac.at



**Kunstaustellung des Unikum
am Dreiländereck** Gerhard Pflgram

Woche, 04.09.2016

KULTUR

DONNERSTAG, 15. SEPTEMBER 2016, SEITE 55

KULTURSZENE

Fruchtbarer Blick über Grenzen

Weltmusik im „Spittl“, ein Unikum-Erfolg am Dreiländereck, eine spitze Feder in Wien und Kärntner Kunst in Slovenj Gradec.

Memento - Unser Leben ist ein Schatten“ lautet der Titel einer großen Ausstellung in Slovenj Gradec (Windischgraz), die sich dem vielfältigen Schaffen des 1986 verstorbenen Malers und Grafikers **Hermann Falke** widmet. Der deutsche Künstler, der sich wenige Jahre vor seinem Tod im Südkärntner Loibach sesshaft gemacht hatte, ist in der renommierten Koroška galerija mit Werken aus vier Schaffensjahrzehnten vertreten. Heute, Donnerstag (17 Uhr), ermöglicht eine Führung tiefere Einblicke in die Retrospektive, die noch bis 29. September zu sehen ist. Parallel dazu zeigt das „Falke Haus“ in Loibach „letzte Aquarelle“ des Künstlers, ergänzt durch eine Videoinstallation von **Ulrich Kaufmann** und **Sigrid Friedmann**. Nähere Infos: 0664/4062 430.

In den täglichen Karikaturen für die *Kleine Zeitung* nimmt **Petar Pismestrovic** mit feinem Strich und beißendem Humor unter anderem Ereignisse und Protago-

nisten der aktuellen Politik aufs Korn. Als Mentor unterstützt er aber auch junge Karikaturisten und Illustratoren - zuletzt bei der „EuroCature“, dem Festival für Porträt-Karikatur in Wien, gemeinsam mit Kollegen wie **Tom Fluharty**, **Marion Van De Wiel** oder **Wouter Tulpin**. Empfehlung: Die Ergebnisse der Workshops sind bis 30. September im Novomatic Forum Wien zu sehen. www.novomaticforum.com

Aufgrund des großen Zuspruchs hat das Klagenfurter **Unikum** sein grenzüberschreitendes Kunstprojekt am Dreiländereck bei Arnoldstein bis 18. September verlängert. Die Freiluftschau mit dem Titel „In Schwebe/Vse lepdi/In sospeso“ umfasst insgesamt 15 Stationen, die von 18 Künstlern gestaltet wurden und in einem rund zweistündigen Rundgang erwandert werden können. Eine Besichtigung ist ganztägig (während der Betriebszeiten des Sessellifts) möglich. www.unikum.ac.at



Bergrestaurant am Dreiländereck mit einem arabischen „Gott sei Dank“ beim Eingang

UNIKUM

Kleine Zeitung, 15.09.2016