KLAUS SCHAFLER

PORTFOLIO OF RECENT WORK
CV

2050

[Project-Intro, 2010-2014]

The long-term project 2050 focuses on facts and fiction referring to possibly upcoming socio- and geo-political shifts and phenomena that could become reality towards the year 2050. The project series works with imaginary locations in "peripheral" regions of the world and cities in transition by reflecting on shifting landscapes, architectures and living conditions. Fusing documentary with fictive moments, these locations and metamorphoses are given new narratives and aesthetics, realized in the form of experimental settings and shows, or site-specific installations. The fictions often base on existing locations like abandoned buildings or zones in transit and random areas, such as airports, suburban gas stations, industrial wasteland, parking lots or hotels - sometimes other-places and non-places that exist already today, but refer to a certain future, to other possible societal conditions.

[2050p, Installation / Videostill, 2010/2014]

2050 CHIŞINĂU КИШИНЭУ CHISINAU

[Intervention, Chisinau, 2010]

The specific intervention in Chisinau is the campaign Chisinau 2050 - Weather Manipulation Station centred around the imagination of the first utopian Weather Manipulation Station in the urban landscape of Chisinau, conceptually based at Hotel National, an iconic modernist landmark building complex.

This abandoned building, formerly named *Hotel Intourist* and built by the architects V. Salaghinov and A. Gorbuntsov in 1978, was renamed into *Hotel National* in 1989, and is currently object of speculation of local politicians and international entrepreneurs that also have thought about demolishing this building complex. The history of this hotel somehow mirrors the recent political shifts in Moldova.

[Imprinted "2050" Rain-Jackets, Exhibition Detail]

Using the year 2050 as a hypothetical landmark the artist extrapolates backwards, examining the living conditions, social spaces and related architectures that make up our present-day civilization. For Schafler, the year 2050 is a time suspended between fact and fiction, a borderland between a projected, imagined reality and a future that is already taking shape.

[Marc Ganzglass, 2011]

The intervention:

Beforehand the launch event in front of Hotel National a mobile billboard truck toured through the city announcing that Hotel National will be demolished and that, at its location, a new "utopian" Chisinau landmark building, the Weather Manipulation Station, will be erected.
[Billboard and audio-jingle in Romanian, Russian and English]

[Mobile Billboard Truck tour through Chisinau]
[Billboards 3x6m; Audio-Piece via Megaphone]

The launch event in front of Hotel National, involving inaugural speech, screening and talk about weather manipulation with Professor Sidorenko, director of Institute of Nanotechnologies, Chisinau. During the launch event campaign 50 rain-jackets (with imprints in English, Romanian and Russian language) were distributed.

[Intervention at Hotel National including Mobile Billboard Truck, Audio, Talk, Screening, Distribution of Rain-Jackets]

The imaginary Weather Manipulation Station is dedicated to the (global) phenomena and ambivalent character of the concepts and politics of Weather Control, Weather Manipulation and Geo-Engineering which has a long history and research tradition in Moldova deriving also from the times of the Soviet Union.

[Hotel National & fictive Blasting Operation & 1.May Parade in Moscow, 2010]
[Slides from the Screening]

Geo-Engineering technologies aim to combat global warming by cooling the planet through large-scale, utopia-like interventions into the climate like reducing solar radiation by installing reflecting mirrors in space. The more local oriented weather-making interventions range from protecting harvests from hail through the launch of hail rockets to dispersing clouds in order to providing sunshine for political representation and propaganda like for military parades or openings of big sport events.

[Poster 70x100, 2010/2011]

These technologies were intensively researched during Soviet Union times and are also used in Moldova today. Political and economic power structures are enforcing these interventions into the climate and weather, although there are many risks, side-effects and impacts on nature, people and the public sphere as well as there are a lot of geo-political implications to be expected. New north-south conflicts, a new form of Post-Colonialism? During Cold War times it was said. "Who controls the weather controls the world."

[Exhibition Views]
[JAUS Gallery, Los Angeles, 2012]

[Elements of exhibited work:]
[Slide-show + imprinted rain-jackets + gum-bots + audio-piece 1 min, 2010/2011]
[Blackboard, table, performance with Aaron Sheppard and Marcos Lutyens, 2012]

Shown at:

Art_Research in Public Sphere, KSAK-Center for Contemporary Art, Chisinau, Moldova, 2010
Curated by Stefan Rusu
Interventions by Pavel Braila, Ana Dzokic & Marc Neelen [Stealth.Unlimited], Societe Realiste, Alina Popa & Irina Gheorghe (Bureau for Melodramatic Research), Danilo Prnjat, Joanna Rajkowska, Klaus Schafler, Rena Raedle & Vladan Jeremic, Nomeda Urbonas

Climate Manipulation Station at Space for Art and Industry, New York, 2011
Dr. Cold War.m at JAUS, Los Angeles, 2012

2050 SCHUBUMKEHR

[Installation in 4 rooms, Graz, 2009]

The installation 2050 Schubumkehr shown at Minoriten Galleries in Graz consists of newly adapted versions, elements and traces of works developed in the context of my long-term running project 2050. Developments and tendencies of socio-economic phenomena and geopolitical transformations are starting points for these works that finally visualize imaginations of living conditions, transnationally connected public spaces and sub-urban strategies in 2050. Future border regions, sub-urban landscapes in transition, post-industrial zones, caravanserais, gas stations and architectures that lie idle are the tangible places and zones my work is referring to.

[FINALLY NO MORE AIR / SOCIAL GAS STATIONS in 2050]
[Text mounted on the walls, Room 3]

[Views Installation, Room 3]

Elements, views and excerpts of the works in different rooms:

2050, MODULES AND NARRATIVES
[2050 Prishtina, Video, 2 min, 2008 / Fahrbahnverlegung, Lambda on Dibond, 2005]
[Social Gas Stations in 2050, text mounted on the walls]
[2050 Non-Places Utensils, covering sheet, boots, oilcan, plastic plant, car, paper, 2009]

2050 P, INSTALLATION
[2050 p, stage-shot, Lambdaprint on Dibond, 2009]
[9 air conditioners, used, blowers in operation]
[ENDLICH KEINE LUFT MEHR, text mounted on the walls]

2050 BEIJING EIGHT STROKE CITY, INSTALLATION
[2050 Beijing, Video-DVD, 2.40 min, 2008]
[Eight Strokes, 8 box-tree balls in plastic and 8 small flags]
[2050 Beijing Eight Stroke City, banner, 2008]
[Japanchina-Käfer, plastic beetle]

[Details Installation, Room 4]

Shown at:
Schubumkehr, aktuelle kunst in graz, Curated by Johannes Rauchenberger, Minoriten Gallery Graz 2009
Chinese Biennale (elements/ Room 4), Curated by Koan Baysa, Beijing, 2008

2050 ET AL
[Installation, Los Angeles, 2013]

As its newest chapter, the video-installation *2050 ET AL* shows the imagination of a possible future intersection space that´s located at a former gas station in the suburbs of Los Angeles.
This station has new specific functions for future societies: being a *Cooling Station* to cool down locals, migrants, climate refugees, travellers and animals, especially in phases of heat emergencies, or where they can stay when seeking refuge from weather extreme situations. Second, being an *Amnesia Update Station* for uploading people´s lost memories: *Where are the Archaeologies of the Future**?
The work is narrating fictions of urban scenarios and phenomena that refer to a certain future, to other possible societal conditions of the so called real world. In pseudo-stage situations, the work explores realities, futurology, fictions, and knowledge mainstreams.

* Frederic Jameson, Archaeologies of the Future. The Desire Called Utopia and Other Science Fictions, Verso 2005

[Installation Detail]

[Videostills]

CLIMATE CHANGE REFUGEES: As climate change intensifies, it will continue to displace vulnerable peoples, as sea levels rise and as extreme weather brings devastating floods, droughts, and other disasters. Around 26 million people worldwide have already had to move due to the effects of climate change, a figure that could grow to 150 million by 2050.
[Source: Worldwatch Institute, 2012]

The COW COOLING COAT is designed to make the cow more comfortable in hot weather and when exposed to the sun. The product is ideal for active cows outdoor. The coat cools the cow's back and chest and helps to make the heat more tolerable for the cow. Once heat load reaches a critical point, a chain reaction of physiological changes occurs which has far reaching impacts, not only for milk production, but also for cow fertility, health and welfare.
[Source: BBC news, 2011]

[Elements of this work:]
[Installation: HD video 4 min, audio, desk, small objects and cubes, 2007/2013]

Shown at:
Past Tense, Future Imperfect, curated by KJ Baysa, Art Share LA, Los Angeles, 2013

2050 PRISHTINA

[Installation & lecture, Prishtina, 2008]

Gas stations are worldwide - also historically seen - important crystallisation points of a hang-out and transit-culture in sub-urban areas and in-between spaces. *2050 Prishtina* is a research project and installation piece that works with fictions of future gas stations, conceived with new aesthetics and social features of an imagined semi-public space in 2050. Researching and reflecting on recent geo-political shifts and socio-economic challenges being reality in Kosovo, the idea behind this work is to experimentally install the first and one day possibly realized utopian gas station in Kosovo.

[Detail Installation, Lambda-Print, 2008]

Lecture contribution: Shifting to a trans-national framework, and the participation at the Workshop Politics of Contemporary Arts. Artists and theoreticians from Post-Yuogoslav countries, further countries from the Balkas, Austria, and so on were discussing disambiguations such as The geopolitics of the Balkans, center/periphery, art in the context of Trans-Nationalism and so on.

In a vision of the future, Klaus Schafler draws the picture of the year 2050 as an example of future centers and places in (sub-) urban regions. His utopian gas stations represent centers of a social and cultural life of a society which since longer has globally networked it's functional organisation and which no longer defines itself through the classical structure of center and periphery.

Centers are becoming diffused into countless intersection points in sufficient density and distribution. The movement energy will disseminate, seperate and freshly connect not in hierarchical, vertical lines rather heterarchically. Simultaneously, these intersection points, as transit-places, as in-between spaces and meanwhiles, will be a data-stream of people, occupations, needs and wishes which is flowing through them. Thereby the places will become -in an almost paradoxical manner- connecting elements of connecting lines, equally central as de-central, Heteropies as Michel Foucault sketched out. (…)

[Views and Details of Installation]

These in-between spaces are in the end intersections that are often not perceived in a mobile nomadic society, whose architectonic tentacles form the life lines of the mobile being in the form of proliferous street networks, there is a need for the crossing points which can offer in moments of brief pauses the opportunity to orient from-where, to-where, when and why.
[Erwin Fiala in FALTER, Vienna, on the project 2050 by Klaus Schafler, 2006]

[Elements of work:]
[Yellow wall colour + text, video DVD 2.30 min]
[18 C-prints, gum boots, plastic-box, 2008]

Shown at:
2050 Prishtina, curated by Albert Heta, Stacion Center for Contemporary Art Prishtina, Kosovo, 2008

SELF MADE URBANISM / BREEZY PARK
[Installation, Rome & Berlin, 2013 / 2014]

Self Made Urbanism Rome is an exhibition exploring the Via Casilina, an arterial road in Rome running south-east from the central Porta Maggiore to the city's borders and beyond. The artists taking part in the S.M.U.R. project apply contemporary methods to investigate this historical terrain. In this process, they are continuing art history in a new way. In an exchange with scholars and city activists, they explore the self-built and self-organised city expanding here over the last hundred years. (cur.)

In May 2013, Parco di Centocelle, a huge public park at Via Casilina in the outskirts of Rome, was hosting the Festa Interculturale Roma, a big transnational festival organized by a local Bengali cultural association collaborating with migrant initiatives from 14 countries of the Global South. Whereas living situations and residence status of the Bengali people in Rome still are often rather "informal", the organization level of their associations is very high and they are also internationally well connected.
The work of Klaus Schafler, *Breezy Park,* focuses on the origination process of this festival in the park by joining the organizers and artists preparing, shaping and rehearsing the event.
On the one hand the project narrates stories about these people and communities: Who are they? What is their understanding of informality and public sphere? What about their relations to the political, social and weather extreme struggles in Bangladesh?
On the other hand the project follows the spatial changes deriving from the festival architectures materializing the temporary appropriation of the public park with a breeze of improvisation, informality and formalization.

[Temporary „city in front of the city", Parco di Centocelle, Rome, 2013]
[Still Video 1]

[Stills Video 2]

[Festival Poster]

[Still Video 1, Parco di Centocelle, Roma, 2013]

[Elements of work: Video 21 min + Video 7 min, Audio + Poster 50x70, 2013]

S.M.U.R.
Rome's unplanned growth and its diverse forms of informality are an expression of the city's particular nature and self-willed approach to urbanism. Around a third of the built surfaces in Italy's capital city were informally occupied by and with its future residents, and constructed without building permission or links to the urban infrastructure. This phenomenon has a long history and very diverse forms, from self-built provisional accommodation and ethnic Roma settlements to major speculative ventures. The complex history and character of an urban landscape unstructured by any master plan is exemplary of the development of major cities in the early 21st century.

[Exhibition View, nGbK, Berlin, 2013]

In Italy, the lived practice of self-organisation is also crucially important in current debates and arguments over the beni comuni, public property. After many years of seeing the 'commons' misused, public property also needs to be protected against state action as well as private interventions. This, in turn, requires the development of sustainable models of self-organisation. The numerous cultural locations squatted over the recent years, such as the Teatro Valle Occupato or Cinema America in Rome, testify to the breadth of the movement that desires change. Self Made Urbanism Rome offers a historical framework for a range of experiences of the self-organised city – and not only individual buildings – and, in doing so, also presents new approaches to the future organisation of the public domain and common goods. (cur.)
www.SMUR.eu

[Key visual]

Shown at:
S.M.U.R. Self Made Urbanism Rome, nGbK, Berlin, 2013
and at Teatro Valle Occupato, Rome, 2014 (upcoming)

Artists: Sabine Bitter / Helmut Weber, Giuseppe Ferrara, Maria Iorio / Raphaël Cuomo, Stefano Montesi, Rena Rädle & Vladan Jeremić, Klaus Schafler, Sandra Schäfer, Alexander Schellow, Joel Sternfeld, Tobias Zielony
Key Visual: Markus Weisbeck
Curated by project group Jochen Becker, Carlo Cellamare, Christian Hanussek, Antonella Perin, Susanna Perin, Curatorial assistance: Alessandro Lanzetta

PERFECTION MONSTER
[Installation, Vienna / Ljubljana, 2010]

Today an increasing number of spatial and social transformations are happening outside of established and historically representative centers. We can see this phenomenon, on the one hand, in formerly peripheral regions that have recently been gaining importance with the geopolitical power shift toward the new "players" in Asia and Latin America, but it can also be observed, on the other hand, in the suburban sprawl of nearly every city in the world.

The dynamic of these new peripheral structures creates a reality that influences, questions, and transforms the definition of the center. The established centers have for centuries displayed their power and culture, including their practice of control, and have represented the economic, social and, cultural life of their society. Nowadays, the cornerstone of the society has in many cases moved to the suburbs, to the "centralized peripheries" – where centralized refers to a desire for the prestige of the center, which in turn becomes increasingly downgraded and "marginalized." Where the center–periphery dichotomy is abolished, there is coexistence and exchange between the centers in the periphery and periphery in the centers.

[Maria Restituta Platz, Station Handelskai, Vienna, Still Video # one, 2009]

People who live in or move to peripheral areas develop their own living structures and realities, which derive from everyday needs as well as from the desire for a "better future." This results in the seemingly paradoxical coexistence of improvisation and perfection. While improvisation shows a certain authenticity in the way it redefines and recycles things in new contexts (usually because of a lack of resources), perfection often leads to poor-quality copies and the establishment of customs, culture, architecture, and products with global centralized origins. The perfection monster does battle with improvisation in preparation!

This is especially visible around emerging "non-places," which are both everywhere and nowhere. These non-places represent a high ratio of the built environment to social spaces, as people tend to spend more and more time in and around such non-places as highways, airports, hotels, gas stations, parking lots, and in front of cash machines.


[Entering No Entry, Stills Video # two, 2009]

This project explores the spatial dynamics and aesthetics around emerging non-places in centralized peripheries, like around *Maria-Restituta-Platz* in the periphery of Vienna, where the improvisation of everyday life meets the striving for perfection. These non-places, which are standardized and similar no matter where you go, tend to produce especially a local transformation of global standards in the centralized periphery and, it seems, are in a subtle way colonizing our world.

Phrases from permission, prohibition and direction signs found around *Maria-Restituta-Platz* and other non-places were mounted into the video *Entering no entry*.

[Elements of work:]
[Installation, 2 videos 7+9 min, 8 plastic crates, 500 stickers, 2009]
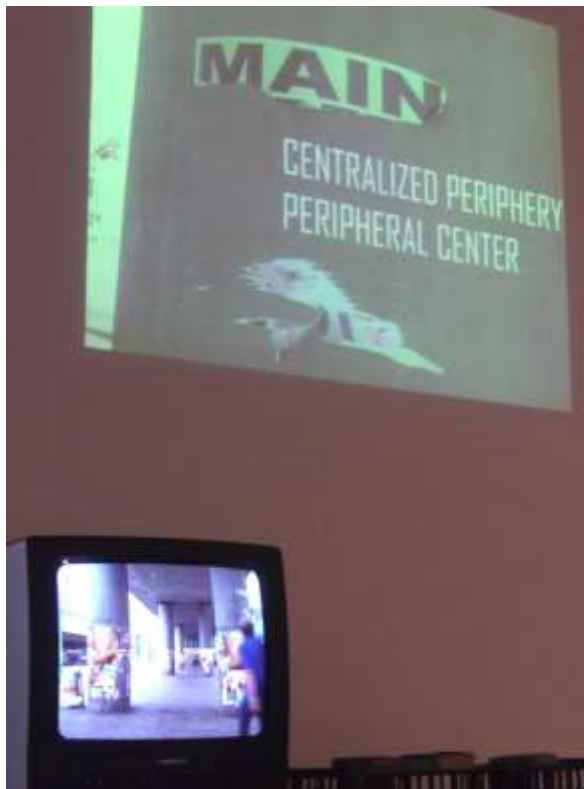
[Exhibition Detail, Galerija Skuc, Ljubljana, 2009]

Shown at:
28. Biennial of Graphic Arts Ljubljana, Galerija Skuc, 2009

Artists: Vahram Aghasyan, BAS/Bent, Bitter & Weber, Vuk Ćosić, Ján Mančuška, Ivan Moudov, Alban Muja, Ahmet Ögüt, Nada Prlja, Klaus Schafler, Miha Štrukelj und Katarina Zdjelar, amongst others
Curated by Gulsen Bal, Alenka Gregoric, amongst others/ Galerija Skuc

WHITE SQUARE

[Installation based action, in the frame of BORDERLINE, Maribor, 2012]

In front of the old town hall in Maribor´s historical main-square, Glavni trg, an area covering six per six meters, was temporarily whitewashed. This cooling and "innocent" white square represents a limited yet more accessible piece of ground to enter, as well as a symbolic area of reflection. Written in three languages, the text not only transforms abstraction back into clarity, but to a certain dialectic clarity as well:

WHITEWASHING
REFLECTION
COOLING
ENTERING
DISAPPEARANCE

[White Square at Glavni trg]

Shrouded in ambiguous definitions and shifted meanings, this abstractly designed non-place stands exemplarily for other blank areas in the city´s history.
They can, but do not have to, relate exemplarily to over hundred years of changing and politically relevant historical events at Glavni trg and beyond. More or less resolved and inscribed in the history and future of Slovenia.

1919 Maribor´s Bloody Sunday
1941 „Dieses Land wieder deutsch machen"(the Nazi´s in Maribor)
1991 Slovenia declares independence from Jugoslavia
2004 Slovenia joins the European Union
2012 European Cultural Capital Maribor

[White Square, reading aloud of the text]
[White Square, text mounted on a shield]

The white colour points to the Albedo effect, amongst others, which is the ability to reflect white areas more strongly, i.e. to reflect incident (solar) radiation into the atmosphere (universe), causing local cooling effects.
The colour´s association with innocence ironically refers to the fact that history has neither come to an end, nor repeats itself.
The white square has slowly disappeared through wear and tear and weathering; what remains is the unresolved common heritage of Austria and Slovenia, the making of Slovenia as a nation and already discernible approach of the "Gotof je" movement, which eventually overthrew Maribor´s mayor. To quote Schafler or Voltaire: "History is a lie which people have agreed upon."
[M.P.]

BORDERLINE

There is an inherent link between migration and mobility on the one hand and free movement of goods and capital on the other. In times marked by a crisis of capital, resurgent fascist tendencies in society, and civil disobedience, things are further aggravated by the European identity crisis and the failure of politicians to assume responsibility.

Over the past few months, issues such as borders, conflicts, movement of goods and capital, migration flows, mobility, and refugees have played a major role in European public discourse. Media coverage has repeatedly focused on the "Arab Spring", the situation in and around the Mediterranean island of Lampedusa, the position of core European countries on refugees and the ensuing deportation strategies. Not surprisingly, decision-making bodies in other countries tend to embrace this course and sanctioning strategies pursued by government agencies have developed a life of their own. Against this backdrop, civil society phenomena such as the attempt of entire
communities to stop the deportation of well-integrated families can be seen as new forms of practicing tolerance, Christian love and/or civil disobedience.

Increased media coverage and the role of the media help advance such events on a meta-level. Accordingly, special attention will be paid in this project to a radicalisation of views in terms of media theory. It is issues such as these that engender a re-politicization of art (production) and Borderline sets out to bring this development into focus.

Artists, art collectives and theorists were invited critically to examine the subject of "border and mobility" with all its ramifications and to present their findings as part of the European Capital of Culture 2012 in the Maribor public space during the Austrian Cultural Month in October.
[M. Petrowitsch]

BORDERLINE, Maribor, 2012
Interventions by Jasmina Cibic, Søren Engsted, Ila, Beba Fink, Klaus-Dieter Hartl, Ernst Logar, Klaus Schafler, Gustav Troger, Vojna
Publication catalogue with texts by Kien Nghi Ha, Marina Gržinić, Mark Terkessidis, Walter Seidl, Lana Zdravković, Norbert Mappes-Niediek
Curated by Michael Petrowitsch

MACHT BAUSTELLE

[Videofilm 9 min & broschure & poster, Graz /St. Petersburg, 2003/2010]

Architecture is often used or interpreted as an expression of political self-representation. The unique representational buildings, which symbolically reflect power but also the everyday public building projects, are neither un-political in terms of their development process nor un-political in their effect as part of the built environment. My specific interest in this theme lies in the influence of political and philosophical concepts upon the development conditions and decision-making processes in architecture. Power Construction Site is a video as building clip, in which the tension field between construction site work and architecture-reinforced power politics are contrasted through image and text quotes.
Graz as the European Cultural Capital 2003 and St. Petersburg with its Month of European Culture are the docking points and stage-sets for this video. In both cases, it is for large-scale European cultural events which numerous building projects and construction sites are developing.

Trotz des Baustopps lebt der Widerstand.

[Despite the building work stops, the resistance is still alive.]
[On Wackersdorf, in Die Zeit, 1989]
[Video-still]

Materials and Methodology in Power Construction Site:
Video Imagery and Original Sound from Graz, European Cultural Capital 2003 and St. Petersburg Month of European Culture 2003.
Text quotes of Architecture/Power/Politics/Building Culture from chronicles like historical literature and daily press: see Video Quotes (Quote-Catering by Dieter H. Plankl)
Video Imagery, Original Sound and Text Quotes are mounted to the video/building clip Power Construction Site

VIDEO QUOTES

When wrecking balls whisper about the future.	on Frankfurt's Skyscrapers, FAZ
The high-rise from the early years and its long lasting crash.	about Frankfurt's Skyscrapers, FAZ
No great politics without great architecture.	Jack Lang
The lust for the Pharonic.	about Francois Mitterand, FAZ
The lie of the facade.	on Berlin's City Palace, Süddeutsche Zeitung
The dramaturgy makes the city competitive.	about Bilbao etc., FAZ
Who actually wants to exhibit in these Art Palaces, perhaps the mayor?	Rosemarie Trockel via Udo Kier, TAZ
Too many cornerstones and acts of ground-breaking.	about Silvio Berlusconi, Der Standard
... celebrated with brassband, fireworks and speeches.	Rem Koolhaas
Despite the building work stops, the resistance is still alive.	on Wackersdorf, Die Zeit
Building work as democratic process.	on "baustelle land"/Ute Woltron/Der Standard
I totally agree with the content of the case, but I can't open up another field of critique for politics, media and personal opponents.	about the fire in the Hofburg, Erhard Busek; Die Presse
Kak schijwje! Kak schijwje! (How lively! How lively!)	Josef Stalin
How the boards are fitting.	Alexander Kluge
Cubic bodies in a park.	about Mies van der Rohe, NZZ
A boil on the face of a loved and elegant friend.	Prince Charles, Süddeutsche Zeitung

[Regional Avantgarde?]
[Classical modern architecture?, Neue Zürcher Zeitung, 2001]
[Video Stills]

[Building work as democratic process.]
[On the film baustelle land, in Der Standard, 2002]
[Video-still]

Shown at:

temporary construction sites, Academy of Fine Arts Vienna, Semperdepot, Vienna, 2003
Piterart, Festival for New Technologies, Ohta Exhibition Hall, St. Petersburg, 2003
Exhibition of the Förderungspreis of Contemporary Arts Styria + Award,
curated by Dirk Snauwaert, Neue Galerie Graz, 2004
REWIND, FAST FORWARD. The Videocollection;
curated by Günther Holler-Schuster, Neue Galerie at Landesmuseum Joanneum Graz, 2009

HACKING THE FUTURE AND PLANET

[Prologue Project, Publication]

ANTHROPOCENE:

Insbesondere seit Beginn der Industrialisierung und mit zunehmender Mobilität wie Globalisierung greift der Mensch in die Entwicklung und Gestaltung der Erdoberfläche ein, große Teile der Landoberfläche sind in Agrarland umgeformt, Urwälder abgeholzt, Freiflächen bebaut, versiegelt und verdichtet, Rohstoffe langfristig ausgebeutet. Für dieses „vom Menschen gemachte Neue" hat der Chemie-Nobelpreisträger Paul Crutzen um das Jahr 2000 den Begriff des *Anthropozäns* geprägt, eine Bezeichnung für eine neue geologische Epoche, in der es die Vorstellung von einer nur sich selbst entwickelnden Natur nicht mehr gibt, menschliche Gesellschaft und Natur als eins gesehen werden, indem der Mensch und sein Verhalten die Natur formen. Eine Folge dieser massiven Eingriffe in den Erdhaushalt und seine Ökosysteme ist der Klimawandel: Dürren, schmelzende Eisdecken, Zunahme an Wetterextremen, Biodiversitätsverlust, Veränderung der Meereschemie und – Biologie, soziale und politische Konflikte, Ernährungsengpässe, Migrationsbewegungen von Mensch, Fauna und Flora aufgrund veränderter klimatischer Bedingungen, insbesondere in Regionen des Globalen Südens.

[Publication, published by Folio 2013, 156 pages, german/englisch]

DISAPPEARING LANDSCAPES:

Durch die fortschreitende globale Erwärmung und das Entstehen neuer Klimatypen wie Wetterzonen werden sich Flächenanteile zwischen Land und Meer verschieben und sich bereits mittelfristig Geländeformen verändern: die Gestalt von Küstenabschnitten durch steigenden Meeresspiegel, oder auch Bergformationen durch schmelzende Gletscher, beispielsweise in den Alpen oder Anden. Am Meer liegende Städte wie Venedig oder New York diskutieren unterschiedlichste Systeme zum Schutz vor steigendem Meeresspiegel, zwischen hochtechnologischen mobilen Dammsystemen, betonierten Schutzwällen bis hin zu großflächig neu umgebauten Küstenzonen, porösen, wasserabsaugendem Straßenbelag und so weiter. Potenzielle negative Auswirkungen und Nebeneffekte dieser angedachten und zum Teil bereits in Bau befindlichen Maßnahmen werden auf politischen Entscheidungsebenen oft aus Unkenntnis und kurzfristigen wirtschaftlichen Überlegungen ausgeblendet, zivilgesellschaftliche Dynamiken wie Protestkultur, Selbstorganisation und Aktivismus sind im Wachsen. Inselgruppen in der Südsee wie die Malediven oder Tuvalu sind je nach wissenschaftlicher Vorhersagequelle zwischen 2050 und 2080 vom Untergang bedroht (siehe auch Portable Nation, Malediven Pavillon, Venedig Biennale 2013). Folgen sind Interessens-, Nutzungskonflikte und Territoriums-Ansprüche, einhergehend potentiell aufkeimende Grenzstreitigkeiten, bis hin zu Fragen des juristischen wie politischen Status von Klimaflüchtlingen, Stichwort Post-National Citizenship.

[Klaus Schafler: Hacking the Future and Planet, disambiguation, text excerpt 2013]

HACKING THE FUTURE AND PLANET

[Installation, Venice, 2013]

Hacking the Future and Planet focusses on the ambivalent character of large-scale interventions in the global climate system, technologies that "hack the planet" to slow or even reverse our civilizations' impact on the climate and environment to counter climate change. These geoengineering technologies involve sci-fi like concepts such as seeding clouds to be whiter and reflect more sunlight back into space, or erecting carbon capturing artificial trees. Manipulations of regional weather situations attempt to create artificial rain, change the paths of hurricanes, or guarantee sunshine for political appearances at military parades. Like they said in the Cold War: "Who controls the weather controls the world."

On a local level, geoengineering also include modifications like huge dikes that could possibly prevent the Maldives, Venice or New York, all three at risk of flooding due to global warming and rising sea levels, of their somewhat similar destinies.

However, the side effects of these constructions, as well as of other geoengineering laboratory experiments or field tests, on natural and cultural habitats are unpredictable and pose numerous ethical and geopolitical questions: Who should decide or govern if the application of geoengineering technologies would be legitimate and suitable to save the nature of unique places for humanity and above all for their local populations?

[Views Installation]

If the Maldives wanted to send airplanes into the stratosphere to scatter sulphates, who could stop them?

The impacts could be irreversible and are likely to be felt particularly severely by communities in the global South.

[Details Installation]

One main intention of my long-term art-based research is building up a vivid archive to provide access on the today widely unknown field of climate manipulation interventions summarized under „geoengineering" - including its political, societal and technical aspects. Recipients are invited into a pseudo-laboratory situation to build their own picture and view on these issues.

In the work shown at Maldives Pavilion I combine art and science, facts and fictions of the so-called real world. A desk, typical equipment including scientific and political journals and the model and video of a synthetic tree symbolize the view of a geoengineering scientist in a dilemma between omnipotence and the intention of "saving the world".

[Traces of the geo – political future in 'Hacking the Future and Planet' Klaus Schafler's installation and video work; Excerpt of interview with the artist by Camilla Boemio, author and curator, 2013]

[Elements of work:]

ARCHIV GEOENGINEERING   13 Collages, Scans, Texts / prints on dibond 50x66 cm, 2013
LABORATORY 1028   HD Video 2 min, Production: Space for Art and Industry, NY 2011
SYNTHETIC TREE   Resin branch by courtesy of Lenfest Center, Columbia University, New York, 2011
PUBLIKATIONEN   ETC Group: Geopiracy. The Case against Geoengineering, 2010
                       Royal Society of London: Geoengineering the climate. Science, governance, uncertainty, 2009

[Detail Installation / Collage]

Klaus Schafler's project is situated precisely in the borderzones of weather research between empiricism, speculation, utopia, fantasies of omnipotence, poetry, risks and potentials of climate and weather manipulation – and in a way it poses the crucial question of ecology: Who can and must make which decisions and when? Above all, Schafler takes up one recurring challenge: to perceive the connection between art and science, art and society, where it has long since entered: in the real world. (…)
Therewith, he advocates something that visionaries like Richard Buckminster Fuller already called for in the 1960s: the dissolution of disciplinary boundaries and thus the ivory towers of specialization. According to the architect, philosopher, and utopian, one of the fundamental problems of the ecological development of our planet is that society wrongly believes that specialization is the key to success. (…)
[Maren Richter, Could we or should we make it work? Art between Science and Research, 2010]

Shown at:
Portable Nation, Curated by Chamber of Public Secrets, with Maren Richter and Camilla Boemio, Maldives Pavilion - 55.Venice Biennale, 2013
and at *Measurements of Saving the World_part 4*, curated by Margarethe Makovec & Anton Lederer, <rotor>, Graz, 2013/2014

CLIMATE MANIPULATION STATION

[Exhibition & Lecture]
[Space for Art and Industry & Parsons, The New School for Design, New York, 2011]

In Climate Manipulation Station, Klaus focuses on geoengineering and the large scale technologies that attempt to mitigate and even reverse our civilizations' impact on the climate and environment. Here, he assumes the role of anthropologist, technologist and interlocutor, not to put forward a specific ideology but with the aim to open a field of study and draw correlations between artists and scientists, how they test ideas, visualize abstract data and use their findings to intervene into public space.
[M. Ganzglass, 2011]

[View Exhibition & Stage, Space for Art and Industry, Brooklyn, NY, 2011]

A short Summary of Klaus Schafler's Exhibition Climate Manipulation Station at the Space for Art and Industry, Brooklyn, NY, 2011, by Marc Ganzglass:
Climate Manipulation Station begins when the artist Klaus Schafler initiates a dialogue with Professor Klaus Lackner, a climate scientist, engineer, and director of the Lenfest Center for Sustainable Energy at Columbia University, New York. Their conversation centers on the subject of a synthetic tree. Schafler is interested in the synthetic tree as an abstract idea that can focus people's imaginations on a hypothetical collision between nature and technology.
Lackner is working on the actual collision. He has developed a material that is extremely efficient at absorbing carbon dioxide from the atmosphere. Lackner's material is a few thousand times more efficient than a natural tree at sequestering carbon and, when deployed on a large enough scale, could help mitigate global warming.

[Synthetic Tree]   [K. Schafler and K. Lackner discussing the Exhibition & Stage]
[Installation: K. Schafler, Model: Lenfest Center, Columbia, NY, Photos: M. Ganzglass and D. Bright, 2011]

An artist who is interested in the boundaries between fact and fiction and a scientist who is developing a technology with far-reaching implications have entered into dialogue. The exchange grows into a shared desire to articulate a future on the verge of reality. There is an actual technology that can effect change and a narrative that is evolving around this technology. The conversation soon enters the public realm. The two meet for a presentation at Parsons The New School for Design. They speak about the technology itself and the representation of this technology within visual culture.

[Exhibition Poster, Igor Hofbauer]   [New York´s Major Bloomberg is visiting the Exhibition; Photo by Danny Bright, 2011]

Climate Manipulation Station is shown at the Space for Art and Industry, a contemporary art gallery housed in the ground floor of a historical museum at the Brooklyn Navy Yard Industrial Park.
The opening of Climate Manipulation Station coincides with the official opening of the historical museum and is attended by Mayor Bloomberg and local business leaders. For five minutes, the mayor and Klaus Lackner discuss the synthetic tree. Hanging in front of them is a large Plexiglas bell jar containing the original prototype of a branch of the engineered material.

There are also photographs and videos of Klaus Schafler's earlier projects in Austria and a voiceover soundtrack from a project in Moldova. A mannequin wearing a rain jacket, also from the Moldova project, looks out the window at the industrial park; on another window is a large transparency of the door to Lackner's lab. This is the stage set by Schafler that permits the conversation to take place.

The idea behind this exhibition, as laboratory and as stage:
The exhibition is installed and designed as a stage by displaying elements, props and documentations of corresponding projects and interventions that were already realized in that context. This stage and installation is planned to function as venue and laboratory for accidental meetings or choreographed talks, informal hang outs and exchanges of ideas of the imaginary and the real world, between artists, scientist, politicians and accidental passers-by.

[View Exhibition & Stage]

[Elements of the show:]
2050 M [Lambda Print at 36" x 48" mounted to 1/4" gator-board, 2009/2011]
SYNTHETIC TREE LAB [Collaboration with Prof. Klaus Lackner, director of Lenfest Center, Columbia University, New York]
[Laboratory 1028, Mac Tac Graphics at 66,5" x 66,5" mounted on window + video 2 min + model of synthetic tree, by courtesy of Lenfest Center, Columbia University, NYC, 2011]
2050 CHISINAU [Imprinted rain-jackets, gum-boots + 1 mannequin + audio-piece 2 min, 2010/2011]
HACKING KULMLAND [Video 2min / projection + video 4 min / monitor+ painting buckets + painting tools, 2011]
MANIPULATION TECHNOLOGIES [Collage printed on Duratrans at 24" x 36", mounted in light-box, 2011]

Shown at:
Space for Art and Industry, Brooklyn Navy Yard, New York, 2011 (solo)
and presented in the framework of the exhibition *Unfold* at
Johnson Design Center, Parsons The New School for Design, New York, 2011

COOLING STATION

[Exhibition, Symposium, Krakautal, 2012]

The exhibition *Cooling Station* is a publically accessible laboratory that investigates the interplay between various aspects of microclimate and macroclimate – and their potential manipulation. The scope of the works ranges from concrete investigations of weather and climate phenomena and its politics to poetic, detached approaches to nature, its design, and its mutability. An informative and at the same time controversial juxtaposition of the historic, poetic, and experimental generates an atmospheric link between art, science, nature, pop culture, technology, and politics.

[Cooling Station, inside view exhibition & pavilion; Photo: Saxinger]

In a situationist manner, Schafler creates scenarios that illustrate what would happen if we were to follow the simple formula of politics. In artistic pseudo-laboratory situations, he explores societal realities, futurology, false prognoses and failed experiments, fictions, science, and responsibility and knowledge mainstreams.
[Maren Richter, Could we or should we make it work? Art between Science and Research, 2010]

KRAKAUER WHITE, 2012, temporary interventions White square & White Roofs:

[White Square, "Krakauebene Sun Terrace" & outside view of pavilion "White Noise"]
[Spraying the parking place in Krakauebene white]

The parking place in Krakauebene – simultaneously also the forecourt and site of the Cooling Station project – will be sprayed white by a local professional painter and become the cooling Krakauebene Sun Terrace for the duration of the exhibition. The 1000-square-meter expanse will be colored white in its entirety in this field test. The sprayed color is a specially mixed, ecologically harmless distemper paint that dries quickly and vanishes by water and weather with the time.

Concept intervention: Klaus Schafler
Technical realisation: Malermeister Hannes Moser, Krakaudorf

[White Roofs In Krakauschatten]
[Wrapping house roofs in Krakauschatten and Krakauebene temporarily with white foil]
[Photo left: Wolfgang Thaler]

The roofs of the farmsteads of the family Zitz and the family Schnedl in Krakauschatten on the other side of the valley will be temporarily wrapped in white foil in the months of June and July 2012. Thanks to the willingness and curiosity of these families, this artistic intervention with a scientific foundation can be realized as a field test in the Krakautal valley. The (pseudo-) scientific reference point of this experiment with white color is the so-called albedo effect. It refers to the capacity of a surface; for example, public squares or house roofs; to reflect solar radiation.
Visible from a great distance, these white foils on the roofs in Krakautal valley form a panorama with the likewise white painted parking place and the exhibition pavilion set up there. A spatial connection is thereby drawn between Krakau's landscape, terrain, and existing architecture.

Concept intervention: Klaus Schafler
Technical realisation: Holzbau Herbert Hollerer, Ranten

In the interdisciplinary *symposium*, the phenomenon of climate change and its influenceability will be discussed in the context of art and science. The main focus is the question of the role artistic work can play in the complex web of politics, science, and society. How can sustainable living models and world views be developed through mutual influence, exchange, and collaboration? Humankind's ancient dream to influence nature is explored on the borderzones between fact and fiction, between experiments and concepts for the real world.

[Talking Space, KlimaHof vulgo Sauschneider]   [Symposium Cooling Station, Photos: esel]

COOLING STATION
[Exhibition, 25. June – 21. July 2012, Festival Center Krakauebene, REGIONALE12]
Artists: Laura Bruce, Nin Brudermann, Peter Fend, Florian Hüttner & Ralf Weißleder, Christoph Keller, Ralo Mayer, Eva Meyer-Keller & Sybille Müller, Josh Müller, Nils Norman, Andrea Polli, Klaus Schafler, Weather Permitting;
Display exhibition: Irina Koerdt & Sanja Utech

[Symposium + KlimaHof, 13. - 14. July 2012]
Klaus Lackner, Ralo Mayer, Lukas Meyer, Joachim Radkau, Raimar Stange, Vera Tollmann, Performance von Eva Meyer-Keller & Sybille Müller, Moderation: Klaus Schafler
Special guests KlimaHof: Marc Ganzglass, Ingeborg Strobl, et al.

Curated and organised in collaboration with Christina Nägele
By invitation of Maren Richter, artistic director REGIONALE12

HACKING KULMLAND

[Participative Action and performative Intervention & Videoinstallation, 2011]

At a meeting of Noble Prize winners in London in 2009, the US Energy Secretary Dr. Steven Chu suggested that house roofs in the States and potentially around the entire globe should be painted white. In this way, up to four fifths of the solar radiation would be reflected and buildings, especially in cities, wouldn't need to be climatized so much. It would lead to a reduction in CO2 emissions equivalent to the amount produced globally by cars in eleven years. (…) On a summer day in New York, this would correspond to a 1.1-degree decrease in temperature. The New York citizens' initiatives Cool Roofs and White Roof Project want to employ the so-called albedo effect and call for community whitening actions. This inspired a module in the framework of Schafler's 2050 project called *Hacking Kulmland*.
With the participation of the inhabitants of the East Styrian municipality of Pischelsdorf, the 1,400 square meter surface of the main square was painted with white distemper paint. The main objective of this art intervention in public space was to evidence an actual increase in albedo.

[Hacking Kulmland, Main Square Pischelsdorf, during and after the painting]
[Videostills / Views from the churchtower close by, Photos: ArtMedia, 2011]

The Department of Meteorology and Geophysics at the University of Vienna built a weather observation station to document changes in the microclimate in the area around the main square. Given its concept involving work methods from natural sciences, this temporary intervention as artwork – where only a few hours passed before its completion – can be assigned to a tendency that has been referred to as "art-based research" since several years, named after a publication by Shaun McNiff.

(…)

Hence, it was a temporally limited intervention that now only endures in photographic and video documentation and in meteorological data. In the two months thereafter, a video of the action could be viewed in a shop window on the main square.

Needless to say, the white main square also induced an aesthetic change in the image of the place, which in an art context might remind one of a white canvas. One obvious effect was that the buildings and objects on the square stood in a stark contrast to the ground. New attention was drawn to objects, which due to their familiarity had disappeared from some people's view. (…)

[Wenzel Mraček; The Art of Weather-Making, 2011]

[Hacking Kulmland, October 1, 2011, Videostills: Art Media, Photo: CC Trink]

The video *Hacking Kumland* documents one such intervention in the Styrian town of Pischelsdorf, where Klaus worked with the townspeople to paint the central square white.

A tactical approach to local climate change mediation, painting a large area of land white causes solar radiation to reflect off the surface, thereby lowering the temperature on the ground. In this intervention it is not solely the change to local climate that is the remarkable outcome, it is also the transformation of an area normally governed by auto traffic into a social space as the people of Pischelsdorf occupy the newly repurposed town center.

[M. Ganzglass, Space for Art and Industry, New York, 2011]

Klaus Schafler's project is situated precisely in the borderzones of weather research between empiricism, speculation, utopia, fantasies of omnipotence, poetry, risks and potentials of climate and weather manipulation – and in a way it poses the crucial question of ecology: Who can and must make which decisions and when? Above all, Schafler takes up one recurring challenge: to perceive the connection between art and science, art and society, where it has long since entered: in the real world. (…)
Piece by piece, he processes the individual aspects that dissect the historical contingency of a possible end of our world. In the juxtaposition and sometimes the combination of dangers, chances, and their protagonists, he wants to capture more than just a reciprocity in an unstable equilibrium. In self-experiments, his work on climate research and weather manipulation tests – perhaps even more elaborately than in previous projects – new connections between art, science, and technology for the development and representation of new cognitive patterns regarding communication and interaction in the ecological system.
[Maren Richter, Could we or should we make it work? Art between Science and Research, 2010]

[Painting Tools, October 2011]

Hacking Kulmland was realised in collaboration with scientist Prof. Dr. Reinhold Steinacker, director of Institute for Meteorology and Geophysics, University of Vienna, and was produced by K.U.L.M.
The square was painted white by more than 50 volunteers from the town, especially from people living in the neighbourhood surrounding the main square.
The video documentation HACKING KULMLAND was produced by Art Media, Graz

[Elements of this work:]
[Video 2min + video 4 min + painting buckets + painting tools, 2011/2012]

This work was shown at following exhibitions & presentations:
Space for Art and Industry, New York, 2011
Johnson Design Center, Parsons The New School for Design, New York, 2011
Regionale12, Murau, 2012
JAUS Gallery, Los Angeles, 2012

HALFTIME IN COOLING JACKETS

[Installation and lecture performance, Vienna & New York, 2013/2014]

Living in the Anthropocene, the current geologic epoch where human activities have a global impact transforming ecosystems, atmosphere and living conditions on the planet.
Halftime in Cooling Jackets – an installation involving a brief lecture performance – is narrating facts and fictions of the state of matter of our too hot planet, projected to an imagined reality and a future that is already taking shape. A collage of video sequences, prints and objects referring to ambivalent lab trials and field experiments staged in a pseudo-laboratory situation.

[Views Installation and performance, Photos: Oliver Hangl, 2013]

[Elements of work:]
[Performing Lecture 45 min]
[White tarp 5x5m, flipchart, desk, small objects, video-projection, audio]

Shown and performed at:
K48, Offensive für zeitgenössische Wahrnehmung, invited by Oliver Hangl, Vienna, 2013
The Shed Space, invited by Roberta Bonisson, New York, 2014

PERIPHERAL STRUCTURES

[Exhibitions + Interventions, K.U.L.M. Nomadin / K.U.L.M. Dom, amongst others, 2003/2012]

On the one hand, Kulm is a mountain, just under a thousand metres high and one of the most prominent landmarks in the north of Eastern Styria, Austria. On the other hand, K.U.L.M. is an artist and curator collective that has been implementing socially oriented projects for more than ten years. With their processual work and projects having been part of steirischer herbst, the K.U.L.M. collective researches and intervenes mainly in peripheral areas.
K.U.L.M. see themselves consciously as a counter-model to big-city culture, developing modules and formats that focus and provoke dynamics and mechanisms of the suburban area: *Peripheral Structures* is as much a session of self-analysis as an artistic object reflecting the breaking tests of collective work - action spaces and obstacles, exchange and exclusion, inside and outside.

[K.U.L.M. (Petra Busswald, Richard + Reserl Frankenberger, Gertraud + Gottfried Ranegger, Klaus Schafler)

[Peripheral Structures, K.U.L.M., Wall Installation (views of the two sides), Kunsthalle Feldbach, steirischer herbst 2006]

[Peripheral Structures, K.U.L.M., Video-Stills Kunsthalle Feldbach, steirischer herbst 2006]

[Elements of this work:]
[Installation: walk-in wall object approx. 26x12x5 m, cardboard, scaffolding, 3 video loops 1/3/2 min]

Shown at Kunsthalle Feldbach, Co-production with steirischer herbst 2006

Instead of striving to land in the Centers, they -like the initiators of K.U.L.M. - find it more interesting to make a stop on the border between Art and Not-Art. For them, it's through small bordertown traffic running itss course what the Centers pre-eminently orchestrate. For them, the recognized artistic activity combines with social, handcraft or scientific activity in a unified conglomerate. The separation between Art and Not-Art is thus irrelevant. Together, both combine to form a singular ever-changing field. Perhaps one could describe this borderzone as the true place of subculture, a place which is commonly defined as the place between the established and not-established. However, the thesis appears possible that nowhere otherwise does the character of art reveal itself so clearly as here. If Art and Not-Art have anyway become undifferentiatable, then projects like K.U.L.M. become exemplaric of this. Here, there are no sensational features when Not-Art becomes Art: instead of speculating on the inverse heights to fall that emerge in the upgrading of the profane to high-art, it is more about a state of "floating". With this, the question Art or Not-Art? in the end loses meaning and transforms into the cry Art and Not-Art!. The shifting between the categories which takes place in projects like K.U.L.M. naturally -and in the Art-World a bit more bluntly or dramatically- does not only concern the breadth of terminology of Art. Moreover, it is also the content of the terminology which is opened up wider than ever before. (...)
[Wolfgang Ullrich, author, on "history and critique of the art terminology, modern images and prosperity phenomena"]

[K.U.L.M. Dom, Installation at B54, 2011/2012]

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CV

EXHIBITIONS, PROJECTS IN PUBLIC SPACE (excerpt)

2014   Halftime in Cooling Jackets, The Shed Space, Brooklyn, NY
2014   Measures of saving the world _ 4, curated by M. Makovec, A. Lederer, <rotor>, Graz
2013   Portable Nation, curated by Chamber of Public Secrets,
        M. Richter, C. Boemio; Gervasuti Foundation, Maldives Pavilion - 55. Biennale di Venezia
2013   Self Made Urbanism, curated by J. Becker, C. Hanussek, A. Perin, S. Perin, NGBK, Berlin
2013   Past Tense Future Imperfect, curated by KJ Baysa, Art Share, Los Angeles
2013   An exhibition which comes and goes as…, with Dubbin & Davidson, Et al., San Francisco
2012   Cooling Station, invited by M. Richter, Regionale12, Murau, Krakautal
2012   Global Climacteric, with A. Sheppard and M. Lutyens, curated by KJ Baysa, JAUS, Los Angeles
2012   Borderline, Glavni trg Maribor, Art in Public Space, Joanneum, Maribor
2011   Cooling Station, invited by M. Ganzglass, Space for Art and Industry, New York
2010   SDFF, with Dubbin & Davidson, Wexner Center for the Arts, Columbus
2010   Transfiguration, curated by S. Rusu; KSAK, Center for Contemporary Art Chisinau
2010   Ohne Gnade, invited by KAVN; Gallery Hämmerle, Bregenz
2010   Reliqte, curated by J. Rauchenberger, Minoriten Galleries, Graz
2010   ASAP, Austro Sino Arts Programme, curated by K. Dudesek, Anni Art, 798, Beijing
2010   The Art of Story Telling, curated by The Cutting Room, Nottingham Playhouse, Nottingham

Selected exhibition venues from before: Biennial of Graphic Arts, Ljubljana / Chinese Biennale, Beijing / AIOP, New York / MUSA, Vienna / Neue Galerie at Landesmuseum Joanneum Graz / Stacion Center for Contemporary Art, Pristina / HDLU, PM Gallery, Zagreb / Moderna Museet, Stockholm / ZAIM Gallery, Yokohama / K.U.L.M., MAK Nite Vienna; steirischer herbst / Ohta Exhibition Hall, St. Petersburg /

LECTURES, WORKSHOPS (excerpt)

2014   Renewable Futures, Conference on art, science and cultural innovation, Goethe Institute Riga,
        Liepaja University's Art Research Lab, Latvia
2013   Contingent Movements Symposium, with M. Richter, Historical Archives of Contemporary Arts
        (ASAC) Venice, Maldives Pavilion, 55.Venice Biennale
2013   We don´t need a Weatherman, Discussion & book launch, Secession, Vienna
2013   S.M.U.R., Self Made Urbanism Rome, Workshop, Goethe Institute Rome
2013   Halbzeit in Kühljacken, Lecture Performance, K48, Vienna
2012   Cooling Station, Symposium, curated with C. Nägele, Regionale 12, Krakautal
2011   NANO 2011, Lecture, Humboldt College, Academy of Science, Chisinau
2011   Cooling Station, Lecture, Johnson Design Center, Parsons, The New School, New York
2011   Open Institutions, Conference, Pogon Jedinstvo, Zagreb
2010   New Times, New Models, TEH, Trans Europe Halles Conference, Pekarna, Maribor
2008   Visiting Critic at ART OMI, Ghent, New York

PUBLICATIONS AND TEXTS (recent)

2014   PORTABLE NATION, Maldives Pavillon, 55.Venice Biennale; Maretti Editore, San Marino
2013   Klaus Schafler: Hacking the Future and Planet (156 pages), Folio publisher, Vienna. Bozen
2013   JOAN OF ART, Towards a free education, Project by M. Watson (Text)

2012   Innovative cultural projects in Art–Science, awarded by the Austrian Ministry for Arts and Culture
2007   LMCC, Lower Manhattan Cultural Council in New York, 6 months residency, granted by the
        Austrian Ministry for Arts and Culture

CURATING AND ORGANISING OF EXHIBITIONS AND SYMPOSIA, JURIES

2013   Das ist doch die Möglichkeit überhaupt, …#1, performances, lectures, actions
        curated with Lina Morawetz, WUK Project Space, Vienna
2012   COOLING STATION, exhibition & symposia
        curated with Christina Nägele, Regionale12, Murau/Krakauebene
2010   Tisch im Raum, with Hunger, Andrea Löbel and Lina Morawetz, Intervention at
        Eating The Universe, Galerie im Taxispalais, Innsbruck
2008   Visiting Critic at ART OMI, Ghent, New York
2006   UDAR-P, curator exhibition, Kunsthalle Exnergasse, Vienna
2003   Jury member exhibition programme 2003-2005, Kunsthalle Exnergasse, Vienna
2000   Zaha Hadid baut ein Feuerwehrhaus in der Oststeiermark?, Video-Bus & Lectures on
        firebrigade-architectures, with Reinhard Schafler, K.U.L.M., steirischer herbst
1997-   K.U.L.M. Academy, Art-Politics-Science, exhibitions and symposia, co-curated with
        Richard Frankenberger, K3 Pischelsdorf, Kunsthalle Feldbach, Kunsthaus Weiz, MAK Vienna,
        Cooperations with European Cultural Capital Graz 2003, and with steirischer herbst 2006 etc.

EDUCATION

1997-2003   Academy of Fine Arts Vienna, Austria
1995-1996   School for Artistic Photography Vienna (Workshops with Friedl Kubelka, Franz West …)
1992   Facoltà di Scienze Politiche Messina, Italy (Grant for "geographies in political science")
1988-1995   Faculty of Economics, Karl-Franzens University Graz

SELECTED PRESS

2014   Self Made Urbanism Rome, Dietrich Heißenbüttel in springerin 1/2014
2014   No Future Work Over, Ursala Maria Probst in Kunstforum International, Bd. 226/2014
2013   Klaus Schafler hackt den Planeten, Anna Soucek in ORF / Ö1 Leporello
2013   Social curating and its public, Stefan Rusu in ON CURATING.org
2013   Berlino chiama Roma. Quella occupata, Emanuele Rinaldo Meschini in ARTRIBUNE
2013   Venice for the first time: this year's debut pavilions, P. Koszerek in A-N, The Artists Info
2013   Portable Nation: The Maldives at the 55.Venice Biennale, Melissa Pearce in The Culturetrip
2013   Starke Schau: Streifzug durch die 55. Biennale in Venedig, Nina Schedlmayr in profil
2013   Una Biennale, tante domande. Costanza Meli in Succo Acido Art Reviews
2013   Auf dem Floß die Weltrettung auf Schiene bringen, Colette M. Schmidt in Der Standard
2013   Noch sind wir nicht verloren. Wenzel Mracek in GAT
2012   Ökoausstellung im Salzburger Igel, Martin Behr in Salzburger Nachrichten
2012   Das Wetter im Kunstklima, Colette M. Schmidt in Der Standard
2012   Regionale12. Fest für zeitgenössische Kunst, Gernot Rath in ORF a.viso
2011   5 Best New Galleries in Brooklyn in 2011, Benjamin Sutton in THE L-MAGAZINE
2011   Initiative K.U.L.M. setzt Zeichen, Walter Titz in Kleine Zeitung
2010   2050 Chisinau Weather Manipulation Station, in National Publika TV Moldova