

DOCUMENTATION OF
RECENT WORK
KLAUS SCHAFLER

2013

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RECENT WORK
KLAUS SCHAFLE



[2050p, Lambda-print]

SUMMARY OF REFERENCE FRAMES, PRACTICE AND **PROJECT-TITLES** OF MY WORK:

ART-BASED RESEARCH / 2050 / FACT - FICTION / LOCAL - GLOBAL /
ART - SCIENCE / WEATHER – CLIMATE / PSEUDO-LABORATORY SITUATIONS /
COLLABORATIONS
CHISINAU 2050
HACKING KULMLAND
CLIMATE MANIPULATION STATION
COOLING STATION
HACKING THE FUTURE AND PLANET
PUBLIC SPHERE / PHENOMENA OF TRANSITION IN (SUB-)URBAN AND GEOPOLITICAL
FRAMEWORKS / SPATIAL AND SOCIAL TRANSFORMATION / NON-PLACES /
CENTRALIZED PERIPHERIES AND PERIPHERAL CENTERS / INFORMALITY /
PERFECT IMPROVISATION
BORDERLINE
POWER BUILDING SITE
PERFECTION MONSTER
2050 PRISHTINA, ET AL
PERIPHERAL STRUCTURES



CHIȘINĂU КИШИНЭУ CHISINAU

2050 WEATHER MANIPULATION STATION

[Intervention, Campaign]
[Chisinau, Moldova, 2010]

The long-term project *2050* focuses on facts and fiction referring to upcoming socio-economical and geo-political shifts and phenomena that could become reality towards the year 2050. As a trans-national project framework, 2050 works with imaginary locations in “peripheral” regions of the world and cities in transition, as experimental settings, landscapes or site-specific installations fusing documentary with fictive moments by reflecting on living conditions, architecture and shifting social spaces which are given new and emancipated socio-political features and aesthetics. These fictions often base on existing locations like abandoned buildings or zones in transit, such as airports, 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.

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 political shifts in Moldova.



[Hotel Intourist, 1978]
[Re-named into Hotel National, 1989]
[Abandoned since 2007]



[Fictive implosion, 2010]



[Fictive W.M.-Station 2010+]

[Images of the slideshow/screening]

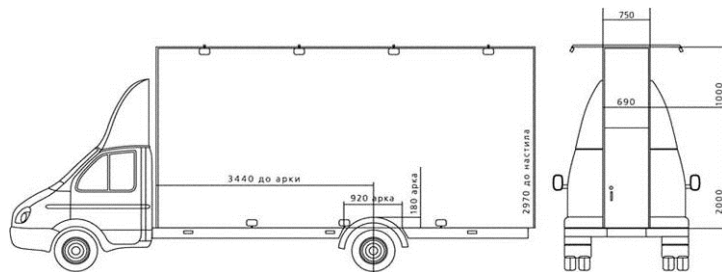
The let's say "faked" campaign consisted of:

A *launch event* in front of Hotel National, involving inaugural speech, screening and talk about weather manipulation with Professor Anatolie Sidorenko, director of *Institute of Electronic Engineering and Nanotechnologies*, Chisinau.

Beforehand 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, the *Weather Manipulation Station* will be erected:

During the launch event campaign *rain-jackets* (with imprints in English, Romanian and Russian language) were distributed.

The elements of the Campaign:



[Mobile billboard truck tour through Chisinau]
[Billboards 3x6m; audio-piece via megaphone]



[Imprinted "2050" rain-jackets]



[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.

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.



[Weather Manipulation ensuring sunshine]
[1.May Parade in Moscow, 2010]



[Anatoli Sidorenko, scientist, Chisinau]
[Slides]

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]
 [K3 Pischelsdorf, 2011]
 [JAUS Gallery, Los Angeles, 2012]

Produced and shown at:
CHISINAU_ Art, Research in Public Sphere
 Project organizer: KSAK-Center for Contemporary Art, Chisinau, Moldova, 2010

This work was also presented in following exhibitions:
 2011: *Climate Manipulation Station* at Space for Art and Industry, New York
 and *K.U.L.M.* at K3 in Pischelsdorf (A) and in 2012: *Dr. Cold War.m* at JAUS, Los Angeles

[Elements of these presentations:]
 [Slide-show + imprinted "2050" rain-jackets + gum-bots + audio-piece 1 min, 2010/2011]
 [Blackboard, table, performance with Aaron Sheppard and Marcos Lutyens]

HACKING KULMLAND

[Intervention, Videoinstallation]
[Main Square Pischelsdorf, 2011]

In a participative action and performative intervention on *October 1, 2011*, the 1,400 square meter surface of the main square of the Austrian remote town Pischelsdorf was painted white by more than 50 volunteers and inhabitants from the town, especially from people living in the neighbourhood surrounding the main square.

Referring to the scientific term *Albedo effect*, Schafler collaborated with Prof. Dr. Reinhold Steinacker, head of the Department of *Meteorology and Geophysics, University of Vienna*, to measure the change of temperature at the square resulting from the white- painting of the square.



[Main square Pischelsdorf, during and after the painting]
[Videostills / View from the church tower, 2011]

The square was closed for traffic for one day to realize the painting-action. The action was filmed from a church tower close by as well as on the square itself. Afterwards, monitors showing these videos documenting the action were placed in shop-windows of stores located at the square.



[Hacking Kulmland, October 1, 2011, shots+stills]

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.

[Marc Ganzglass, text on the show at Space for Art and Industry, New York, 2011]



[Hacking Kulmland, October 1, 2011, shots+stills, images by courtesy of CC Trink]

Text-excerpt from:

Maren Richter, Could we or should we make it work?¹ Art between Science and Research, 2010:

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.

(...)

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. 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.



[Hacking Kulmland, Video 2min / projection + video 4 min / monitor+ painting tools, 2011]
[Shown at *Space for Art and Industry*, Brooklyn Navy Yard, New York, 2011]

Text-excerpt from:

Wenzel Mraček; The Art of Weather-Making, 2011:

HACKING KULMLAND

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. Urban climate is at the top of the list in a related study initiated by a team of scientists at the National Center for Atmospheric Research around Keith Oleson. On the basis of computer simulations, Oleson suspects that the heat effect in cities could be decreased by 0.4 degrees on average simply by painting roofs white.⁽²⁾ 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* ⁽³⁾ want to employ the so-called albedo effect ⁽⁴⁾ and call for community whitening actions.

This inspired a module in the framework of Schafner'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. 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. *HACKING KULMLAND* can be equally interpreted as a natural as well as a social scientific experiment. In any case, the attempt to manipulate weather/climate on a local level – even with such comparatively simple means – is already geoengineering.

Inhabitants of Pischelsdorf who were interested in the process and the foreseeable results stated in advance their willingness to participate in cooperation with the artist in order to realize a temporary work in their community. In the event that the environmentally friendly and water soluble color didn't disappear on the same or following day due to rain as originally planned, it would be removed with the local fire department's water hoses. But upon completion of the project, the inhabitants of Pischelsdorf decided to keep the white main square for the coming four days. 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.

² Cf. Renate Bader, “Gegen die Hitze der Stadt,” 7 May 2010, <http://www.wissenschaft-online.de/artikel/1031003&z=859070>.

³ NYC Cool Roofs, <http://www.nyc.gov/html/coolroofs/html/home/home.shtml>.

⁴ The albedo (from L. albedo, lit. “whiteness”; L. albus “white”) is the reflective capacity of diffuse reflective, hence non-self-illuminating surfaces. Albedo is of importance, above all, in meteorology, where it provides information about the temperature change above different surfaces. In climatology, ice-albedo feedback is a significant factor that influences radiative forcing and thereby the radiation balance of the Earth, which is important in the preservation of the global climate.

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. (...)

Klaus Schafler's *HACKING KULMLAND* – indeed a materially and visually ephemeral project – could be successfully realized as the artist managed to mobilize the inhabitants of Pischelsdorf to collectively influence the climate. With the brilliant sunshine on 1 October 2011, the best imaginable conditions for this experiment were on hand – hence, large-scale climatic conditions that he couldn't have controlled (yet).(...)



[Hacking Kulmland, video-doc placed in storefronts at Main Square Pischelsdorf, 2011]

[Cold War.m, exhibition detail, JAUS, Los Angeles, 2012]

This action and temporary intervention in public space at *Hauptplatz Pischelsdorf*, AT, on October 1, 2011 was produced by K.U.L.M.

+

HACKING KULMLAND documentation was produced by Art Media, Graz

This work was shown at following exhibitions:

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

[Elements of these presentations:]

[Video 2min + video 4 min + painting buckets + painting tools, 2011/2012]

CLIMATE MANIPULATION STATION

[Exhibition + Stage, Talk]

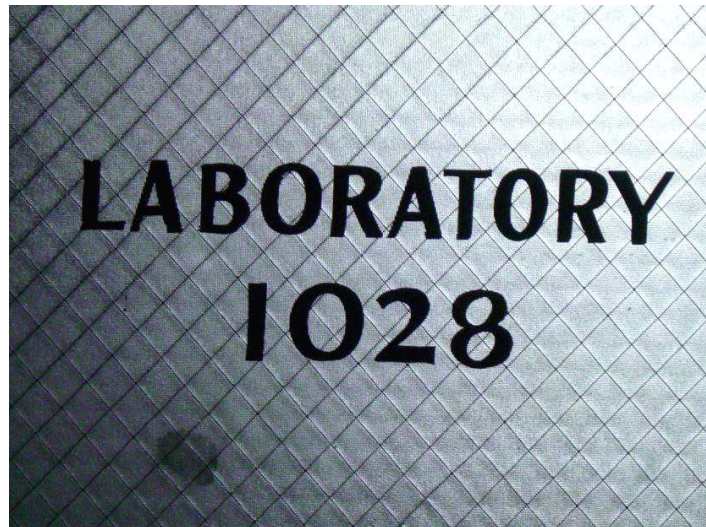
[Parsons The New School for Design, New York]

[Space for Art and Industry, New York]

[2011]



[Exhibition Poster, Igor Hofbauer]



[Entrance Laboratory 1028, Columbia University]

[Mac Tac Graphics at 66,5" x 66,5" mounted on gallery window, 2011]

Using the year 2050 as a hypothetical landmark Klaus 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.

In *Climate Manipulation Station*, Klaus focuses on geo-engineering 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. (...)

[Marc Ganzglass, 2011]

A short Summary of Klaus Schafler's Exhibition *Climate Manipulation Station* at the *Space for Art and Industry*, Brooklyn, NY, 2011, written 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.



[Synthetic tree, demonstration model] [Klaus Schafler and Klaus Lackner are discussing the exhibition + stage]

[Installed by Klaus Schafler]

[Model by courtesy of Lenfest Center, Columbia, NY]

[Images by courtesy of Marc Ganzglass and Danny Bright, 2011]

Professor 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.

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.

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.



[New York's Mayor Bloomberg is visiting the exhibition + stage]
[Image by courtesy of Danny Bright, 2011]

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.



[View of exhibition + stage]

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 of exhibition + stage]

Produced and 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

[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 the 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]

COOLING STATION

WORLDWIDE GEOENGINEERING AND LOCAL WEATHER-MAKING

[Exhibition, Interventions, Symposium]

[Krakautal, 2012]

KRAKAUER WHITE, 2012, temporary interventions by Klaus Schafner



[White Roofs In Krakauschatten]

[Wrapping house roofs in Krakauschatten and Krakauebene temporarily with white foil]

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 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.



[White Square, The “Krakauebene Sun Terrace”]
[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.



[Exhibition pavillion at the opening]



[Exhibition view]

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.

[Curated in collaboration with Christina Nägele]
[By invitation of Maren Richter, artistic director REGIONALE12]

HACKING THE FUTURE AND PLANET

[Archive, mixed media 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 potentially pushing post-colonial conflicts: 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?



[Installation views]

Source: [Geoenvironmental Engineering: A new perspective in climate and earth systems? / ResearchGate.org](https://www.researchgate.net/publication/332101166), 2018.

[Installation details]

Shown at:

Maldives Pavilion - 55. Venice Biennale, 2013

Curated by Chamber of Public Secrets, with Maren Richter and Camilla Boemio

[Elements of work:]

Archive 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 for Sustainable Energy at Columbia University, New York, 2011]

Publications

[ETC Group: Geopiracy. The Case against Geoengineering, 2010]

[Royal Society of London: Geoengineering the climate. Science, governance and uncertainty, 2009]



[Installation detail]

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, writer and curator, 2013]

BORDERLINE

[Intervention]
[Maribor, 2012]

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.

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 / 06.–20.10.2012, Maribor



WHITE SQUARE

Installative action in the frame of *BORDERLINE* on October 6 by Klaus Schafner in one of the city's historically and symbolically most charged places – Glavni Trg, where important political decisions were taken.

A *White Square* in the size of 6x6 meters was sprayed in front of the old city hall: a temporary and walkable white area and reflection zone referring in its properties to political incidents happening in and around Maribor's main city square.

Corresponding terms mounted on a board and placed close to the square were brayed out via megaphone in three locally used languages (Slovenian, German, English).



[White Square, painting + braying out]



[White Square, terms on board]

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

POWER BUILDING SITE

[Videofilm 9min, brochure, posters]
[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.



[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 (excerpts):

When wrecking balls whisper about the future.

The high-rise from the early years and its long lasting crash.

No great politics without great architecture.

The lust for the Pharonic.

The lie of the facade.

The dramaturgy makes the city competitive.

Who actually wants to exhibit in these Art Palaces, perhaps the mayor?

Too many cornerstones and acts of ground-breaking.

... celebrated with brassband, fireworks and speeches.

Despite the building work stops, the resistance is still alive.

Building work as democratic process.

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.

Kak schijwje! Kak schijwje! (How lively! How lively!)

How the boards are fitting.

Cubic bodies in a park.

A boil on the face of a loved and elegant friend.

on Frankfurt's Skyscrapers, FAZ
about Frankfurt's Skyscrapers,
FAZ

Jack Lang

about Francois Mitterand, FAZ

on Berlin's City Palace,
Süddeutsche Zeitung

about Bilbao etc., FAZ

Rosemarie Trockel via Udo Kier,
TAZ

about Silvio Berlusconi, Der
Standard

Rem Koolhaas

on Wackersdorf, Die Zeit

on "baustelle land"/Ute
Woltron/Der Standard

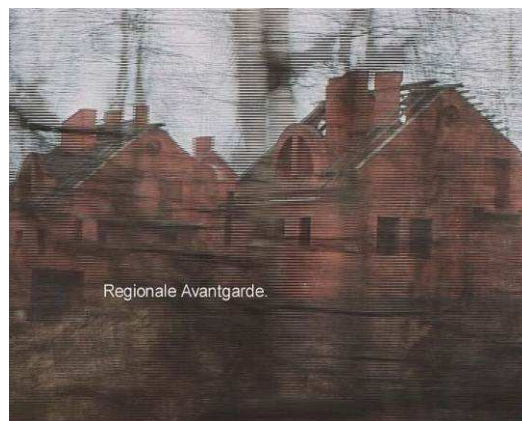
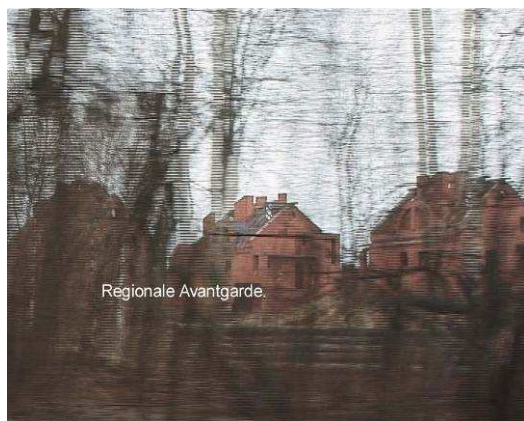
about the fire in the Hofburg,
Erhard Busek; Die Presse

Josef Stalin

Alexander Kluge

about Mies van der Rohe, NZZ

Prince Charles, Süddeutsche
Zeitung



[Regional Avantgarde?]

[Klassisch-moderne Architektur?, 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, Lyon / Bruxelles, Neue Galerie Graz, 2004
REWIND, FAST FORWARD. The Videocollection;
 curated by Günther Holler-Schuster, Neue Galerie at Landesmuseum Joanneum Graz, 2009



[Installation view / Neue Galerie, Graz, 2009]

PERFECTION MONSTER

[Installation]

[Wien / 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.

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.



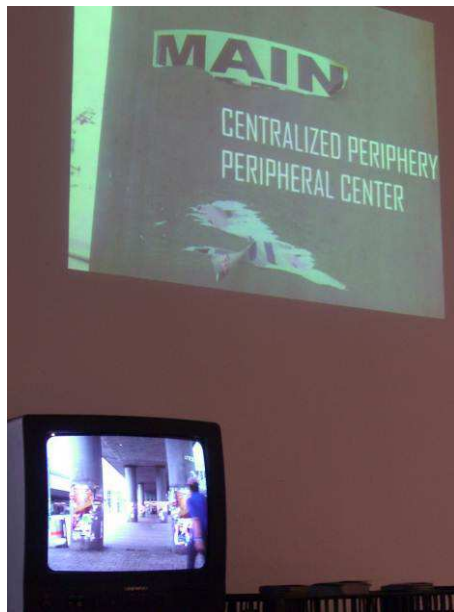
[Maria Restituta Platz, Station Handelskai, Vienna, stills video # one, 9 min, 2009]

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.



[Entering no entry, stills video # two, 7 min, 2009]

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



[Perfection Monster, Exhibition views, details of installation, Galerija Skuc, Ljubljana, 2009]

Shown at:

28. Biennial of Graphic Arts Ljubljana, Galerija Skuc, 2009

Curated by Gulsen Bal, Alenka Gregoric, amongst others/ Galerija Skuc

[Elements of this work:]

[Installation, 2 Videos 7+9 min, plastic fruit crates, take-away stickers, 2009]

2050 SCHUBUMKEHR

[Installation in four rooms] [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]

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]



[View Installation, Room 2]

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]



[Views Installation, Room 3]

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: *Minoriten Galerien Graz* [Schubumkehr, *aktuelle kunst in graz*], 2009

Curated by Johannes Rauchenberger

Chinese Biennale (elements/ Room 4), Beijing, 2008, Curated by Koan Baysa

2050 ET AL

[Installation]

[Los Angeles]

2050 is a long-term running project that focuses on the transformation of living conditions, related architecture and shifting public spaces towards the year 2050.

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 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 such as cows, 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**?

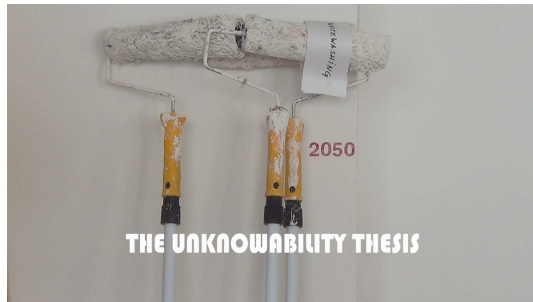
The work is narrating fictions of urban scenarios and phenomena that refer to a certain future, to other possible societal conditions of the so called real world. In pseudo-stage situations, the work explores realities, futurology, fictions, and knowledge mainstreams.

* Fredric 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*



Shown at:

Past Tense, Future Imperfect, Art Share LA, Los Angeles, 2013

Curated by Koan Baysa

[Elements of this work:]

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

2050 Prishtina

[Installation]
[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. Gas stations, these *other-places* that exist already today, but refer to a certain future, to other possible societal conditions.

My project 2050 works with fictions of utopian gas stations, as experimental settings, interventions or installations. They are given new aesthetics and functions, installed as small and local semi-public spaces.

The project *2050 Prishtina* focusses on the idea to install the first and one day possibly realized utopian gas station in Kosovo by researching and reflecting on geo-political and socio-economic challenges being reality in Kosovo.



[Detail installation, Lambda-print 30x40, 2008]

Erwin Fiala in FALTER, city magazine, Vienna, 2006, on the project 2050 by Klaus Schafler:

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. (...)

These utopian gas stations will be places without local anchoring or boundary, equally territorial as de-territorial, public and yet private and intimate: in-betweens and semi-publics will constitute in them and again disseminate in streams of communication. 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. Non-located territories - Net culture on the road.



[Views and details of installation]

Shown at *Stacion Center for Contemporary Art* Prishtina, Kosovo, 2008

[Elements of this show:]

[Yellow wall colour + text mounted on the walls, video DVD 2.30 min]

[18 C-prints 20x30, 2 C-prints 30x40, gum boots, plastic-box 25x35, 2008]

PERIPHERAL STRUCTURES

[Exhibitions + Interventions]

[K.U.L.M. Nomadin / K.U.L.M. Dom, amongst others, 2003/2011]

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 being 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]

Excerpt from Wolfgang Ullrich, "What is Not-Art?" on K.U.L.M. Peripheral Structures, 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 its 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 undifferentiable, 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, Lecturer, Publications on the history and critique of the art terminology, modern images and prosperity phenomena.]



[K.U.L.M. Dome, installation close to B54, 2011/2012]

CV

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The Vienna based artist studied art at Academy of Fine Arts Vienna, economics at University Graz and political science at Facolta di Scienze Politiche Messina. His work mainly addresses issues of the public sphere narrated by facts and fictions of the so called real world and its inherent phenomena of transition in different geopolitical frameworks and (sub-) urban settings.

With installations, video projects and the 2013 published book "Hacking the Planet and Future", he focusses on the complicated relationship between micro aspects and "world" as relational terms, particularly incorporating fictions on the year 2050.

2007 he was a fellow with LMCC, Lower Manhattan Cultural Council, New York, and was visiting critic at ART OMI, Ghent, NY in 2008. For 2010-2012 he was awarded a grant for innovative projects by the art-science initiative of the Austrian Federal Ministry for Education, Arts and Culture. He is also member of Kunsthalle Exnergasse Vienna and collaborates with the artist-collective K.U.L.M. whose projects focus on living situations and architectures in peripheries.

Recent exhibitions and projects include:

2013: Maldives Pavilion - 55. Venice Biennale / Self Made Urbanism Rome; NGBK, Berlin / Secession, Vienna (book launch) / Art Share LA, Los Angeles

2012: Cooling Station, Regionale12, Murau / Borderline, European Capital of Culture, Maribor / JAUS Gallery, Los Angeles

2011: Johnson Design Center, Parsons, The New School, New York / Hacking Kulmland, Main Square Pischelsdorf / NANO11, Academy of Science, Chisinau / Space for Art and Industry, New York

2010: KSAK, Center for Contemporary Art Chisinau / Wexner Center for the Arts, Columbus, Ohio (collaboration with Dubbin & Davidson) / The Cutting Room, Nottingham Playhouse / Anni Art Gallery, 798 art zone, Beijing

2009: Minoriten Galerien Graz / AiOP, art in odd places, 14th Street, New York / Neue Galerie Graz / Biennial of Graphic Arts, Ljubljana / MUSA, Museum auf Abruf, Vienna

2008: Chinese Biennale, Beijing / Moderna Museet, Stockholm (collaboration with Dubbin & Davidson) / PM Gallery, Zagreb / Stacion Center for Contemporary Art, Pristina, Kosovo

2007: K.U.L.M., Kunsthau Weiz / Pocket Utopia, New York / ZAIM, Yokohama

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