



2050

This long-term project focuses on facts and fiction of 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. Starting points are existing locations like abandoned areas or zones in transit, sometimes other-places and non-places that exist already today but refer to a certain future.

[2050 roof, in collaboration with Marc Ganzglass]
[C prints on dibond, video]



But is it
science fiction
to think that it will
disappear?



Hacking the future and planet Installation [view and two details_prints]

In the work shown at Maldives Pavilion at Venice Biennale, I combine art and science, facts and fictions of the so-called real world to analyse the interplay between local microclimate, regional weather, and rising sea levels through climate change. Exemplary documents, objects, and stories address disappearance by exploring societal and political realities, futurology, prognoses and experiments, science, and knowledge mainstreams. In this pseudo-laboratory setting, 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.

Portable Nation, Maldives Pavilion - 55.Venice Biennale, 2013
Also shown in updated versions at <rotor>, Graz, 2014; and at Birkbeck School of Arts,
Birkbeck Centre for Contemporary Theatre, Birkbeck Institute for the Humanities, University of London, 2018



Hacking Kulmland
Intervention and video installation [still from HD video]

Temporary spatial intervention in an Austrian town in Kulmland where I choreographed about 50 people to paint the entire central square white. This experimental action refers to the phenomena of the albedo effect and potential cooling effects of large white surfaces and architectures. In collaboration with meteorologist R. Steinacker, University of Vienna.

Shown at Space for Art and Industry, Brooklyn; Johnson Design Center, Parsons The New School, New York, 2011;
and in an updated version at Dome of Visions, Stockholm, 2017



Hacking Kulmland
Intervention and video installation [Installation detail]



Dr. Cold War_m

Installation and performance with Marcos Lutyens and Aaron Sheppard [installation view, performance, detail_print]

An installation involving a 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.

Shown at JAUS Gallery, Los Angeles, 2012, and in an adapted version at Künstlerhaus Vienna, 2016



2050 ET AL
Installation [detail installation, video still]

The installation shows the imagination of a possible future intersection space that's located at a former gas station in the suburbs of Los Angeles. This invented station has new specific functions for future societies: being a Cooling Station to cool down locals, climate refugees, travelers, and animals, especially in phases of heat emergencies. Second, being an Amnesia Update Station for uploading people's lost memories: Where are the Archaeologies of the Future*?



SANDBANK

Installation, video & performance [detail installation, collage print]

The material and resource sand becomes an increasingly valuable resource extracted in high volumes leading to violations of human rights, ecological crises and exhausted geographies.

The installation thematises the aesthetics and politics of sand through the foundation of the fictive Sandbank Corporation, an invented society for global sand movement, symbolizing the changing relations between land and sea, as well as thematising problematic aspects and urgencies associated to the current geologic era: the extensive modification, disappearing and appearing of landscapes and territories through mining, dredging, relocating, heaping up and global transfer of sand.

Shown at LANDSCAPE IN MOTION, Cinematic Visions of an Uncertain Tomorrow, Kunsthaus Graz, 2015



SANDBANK
Installation, video & performance [detail installation, collage print]



SANDBANK
Installation, video & performance [details installation, facade kunsthaus graz]



2050 CHIȘINĂU КИШИНЭУ CHISINAU Intervention

The intervention and campaign is centred around the fictive construction of the first Weather Manipulation Station in the urban landscape of Chisinau, conceptually based at Hotel National, a currently abandoned iconic modernist landmark building complex built in 1978. The opening of the project involved: inaugural speech, distribution of imprinted rain-jackets, screening and a talk with Professor Sidorenko, director of Institute of Nanotechnologies, Chisinau.

Shown at Art_Research in Public Sphere, KSAK-Center for Contemporary Art, Chisinau, Moldova, 2010;
and a new version at Ostrale 15, Dresden, 2015



FLEETING TERRITORIES

Installation & poster series

This project emanates from an unsettling of the objectivity of the map. In the history of map-making, it becomes clear that a map is a marker of interest and a projection of desire. In many historical maps of Malta, the harbour is disproportionately large rather than being based on surveys. Three different maps, spread all over Malta in public space, intend to raise the discussion, that society exists between imagined and lived spaces by looking at three different layers of space: Maltese airspace, maritime space, and the terrestrial space. Fleeting Territories is a temporary collective by Austrian artists Sabine Bitter, Helmut Weber and Klaus Schafler and Swedish researcher Jonatan Habib Enquist.

Shown at "Dal-Baħar Madwarha", The island is what the sea surrounds, Cultural Capital of Europe, Valletta 2018

Klaus Schafler 2018