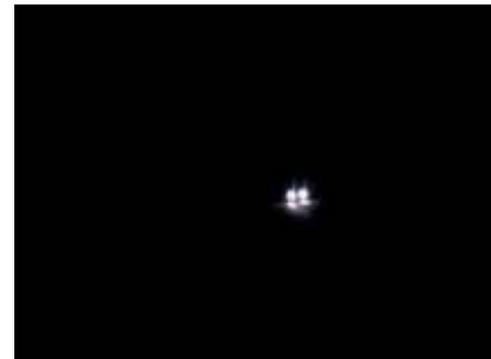
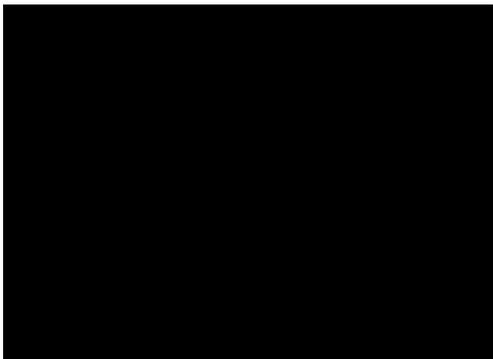




Present Perfect, 2004
Installation, Variable dimensions

In the grammar of the English language, the idea of the „present perfect“ describes an action that began in the past and continues into the present. But also a literal sense comes to the fore in this installation; this literal meaning is ironically broken, as the application – the words chiselled into the wall are barely legible – is anything but perfect.



Ausstellungsansicht *Immer noch und noch nicht*, Kunsthalle St. Gallen

Dialog, 2006/2007

Video performance, DV-PAL,
2:12 min

One sees darkness and hears steps. After a while, a sound becomes perceptible from the distance; the sound of footsteps gradually mixes with the motor sounds of a car. With headlights on full beam, the car drives towards me, at the same time actor and cameraman. As the driver perceives the pedestrian on the side of the street, he turns the headlights to low beam, slows down and drives past me. The camera follows the automobile, whose rear lights disappear into the darkness. Once again, darkness dominates; Steps are heard.

**Matamoros, 1994 bis heute,
2007/2008**

3 b&w photographs, each 12 x
18 cm

Matamoros is a Mexican city on the US border, which is unhappily known as, among other things, home to numerous US-American factories that settled there as a result of NAFTA (North American Free Trade Agreement) and which is recognised as one of the many negative examples of globalisation. The loose regulations in Mexico attracted many US corporations, which were spared the costly investments of fulfilling environmental protection measures as well as paying taxes providing social benefits for workers. Within a short time they have caused a devastating degree of environmental pollution and, consequently, miserable living conditions for the people who live and are exploited here. Within this photo series I tried to find a very direct artistic translation of this:



in developing the photographs of the natural landscape of the Mexican border town, I used the extremely polluted water from the border river, the Rio Bravo. This creates a dirty-grey veil with abstractly formed „windows“, which allows the object actually represented to retreat into the background. The result is a double exposure of this phenomenon – in a photo-technical and analytical sense.



Installation view *Szenarien über Europa Teil 3*, GfZK Leipzig

Mit Schwung durchqueren anstatt sich aufzuhalten, 2009
Intervention, Installation
Secession, Vienna



Mit Schwung durchqueren anstatt sich aufzuhalten, 2009

Intervention, Installation

Secession, Vienna

When Hannes Zebedin transforms the staircase leading up to the Graphic Cabinet into a minimalist space bathed in gleaming white light, he is citing the idea of the white cube, the ideal of a modern exhibition space. Visitors must not step on to the staircase: With all functional details artistically effaced, it no longer fulfils the statutory requirements. In so doing, Zebedin not only underscores the sculptural nature of the installation, but also introduces another layer of discourse: the question of regulation, restriction and power relations in civil society.

Zebedin takes a quotation of the Italian futurist Aldo Palazzeschi as a guiding principle and title for his exhibition: “Instead of dwelling in the darkness of pain, we want to cross it boldly so as to enter the light of laughter”, written – at least fragmentarily – on the wall of the staircase.

The equally inaccessible exhibition room of the Graphic Cabinet presents the scenario of a (supposed) act of vandalism. Here Hannes Zebedin examines the aesthetic potential of a political-activist act. With the windows smashed, the exhibition room resembles a devastated place: pieces of broken glass and cobblestones lie scattered across the floor, the lights are off, the weather and street noise penetrate the room unfiltered and can still be heard at the entrance to the stairs. However, the devastation can only be imagined or viewed in the catalogue. All you can see from the street side is the broken window panes.

The transformation of the two spaces is directly opposed. The construction of an “ideal” situation on the one hand contrasts with the destruction of an ideal situation on the other. What does the social consensus define as within and without the accepted norm? What is regarded as a transgression of this norm? A characteristic trait of Hannes Zebedin’s artistic position is the search for possibilities of a clear political or artistic attitude that forms a contrast to the post-modern stance of “anything goes”. In this new intervention, once again he explores the possibilities of individual articulation in the face of other forces in civil society.

(from the press-text by Jeanette Pacher, curator, Secession)



Mit Schwung durchqueren anstatt sich aufzuhalten, 2009
Intervention, Installation
Secession, Vienna

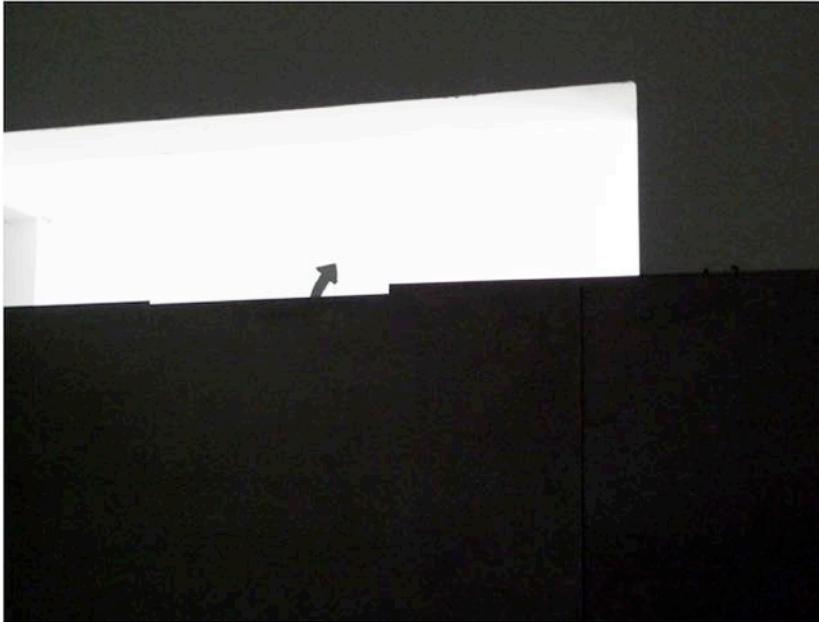


Escape

Solo show Galerie Amer Abbas, Vienna

February/March 2010

exhibition views



Escape

Solo show Galerie Amer Abbas, Vienna

February/March 2010

Untitled (Avoiding passing through by setting up steal plates), 2010

Installation, steal plates, dimensions variable

|



This work was a starting point of my reflections about migration and this exhibition. I was visiting two places for my analysis. On one hand the island Lampedusa, the southeast point of European Union. For many refugees from North Africa Lampedusa lights as a last hope, a last chance at the horizon. At the same time the Mediterranean is a non passable border, controlled by private companies.

The second important place is Padova in North Italy. In 2006 an 80 meters long wall out of steal plates was placed in front of a migrants home, which should avoid the interaction between the migrants and the Italians living there.

Within this installation I want to combine the situation of hope (light from the following room is lightning over the steal plates) and the impossibility of going on.

Escape

Solo show Galerie Amer Abbas, Vienna
February/March 2010



Flüchlingsströme (Migration Routes), 2010
Wall painting, acrylic lacquer, dimensions variable

Migration movements used to be visualised with arrows. The arrows are moving from one exact point in South to an exact point in North. To foil this simple visualisation I was painting the main migration routes from Northafrica to European Union by using droppainting, to reflect single destinies.

Escape

Solo show Galerie Amer Abbas, Vienna
February/March 2010



Chairs used by asylumseekers in Austria before being deported in their country of origin, 2010
3 chairs



Escape

Solo show Galerie Amer Abbas, Vienna
February/March 2010

The third showroom was used for presenting two videos (both **Untitled**).

The works are reflecting (im)possibilities of civil society actions. In case of this show, the videos can be questioning civil society's reaction in relation to the politics of migration.





Untitled, 2009

HD-Video, 4:56 min., colour, sound

The video shows a river. Because of highwater and a river training the water whirls. The colorful garbage can't run on, and it seems that the single garbage pieces (bottles, balls, wood) are interacting with each other. Untitled focusses on streams and communication. It's an analogy on times of economic depression, where the consumption flow stops and communication of participants (garbage) starts.





Untitled, 2009

HD-Video, colour, silent, 9:24 min.

I was filming a demonstration. Hereby I was focussing on a side actor of this demonstration, a dog. By taking away the sound, the concentration follows the moving of the dog and the people around him.

I am interested in the reaction of the Left after economic crises. I am asking myself two questions: „Where are we going?“ and „How are we going?“

Following text by Giovanni Carmine (German)

753 Wörter - oder Hommage an Cannelos

Kaum ein anderes Gemälde versinnbildlicht in der italienischen Kultur stärker die Idee vom Progress und Widerstand wie die monumentale Malerei «Il Quarto Stato» (dt. «Der Vierte Stand») von Giuseppe Pellizza da Volpedo. Der Piemontesische Maler brauchte Jahre intensiver Recherchen und Vorbereitungsstudien, bis er 1901 sein Meisterwerk vollenden konnte. Dieses gilt seitdem als Ikonen der Arbeiterklasse. Auf dem Bild – das durch sein, in der Horizontalen gestrecktes, Format eine quasi filmisch-physische Präsenz besitzt – sind eine Masse von Arbeiter der Unterklasse zu sehen, die von zwei Männern und einer Frau mit einem Kind auf dem Armen in Richtung des Bildbetrachters geführt werden. Auf diese Anführergruppe strahlt das Licht und trotz der vielen Diskussionen, die in der Menge im Gange sind, drängt diese Menge dezidiert und zuversichtlich einer, man ahnt, besseren Zukunft für die ganze Menschheit entgegen.

Mit dem heutigen Blick scheint dieses Bild mit seiner einfachen, allegorischen Botschaft fast naiv zu sein. Aber dieses war natürlich das Produkt einer Zeit, in der politische Inhalte durch klare ideologische Positionen vermitteln werden mussten. Und trotzdem hat «Il Quarto Stato» bis heute nichts von seiner Kraft und Dringlichkeit eingebüsst. Vielleicht, weil es eine der Ursprungsformen des politischen Zusammensein und des demokratischen Rechten zeigt, eine Form die auch heutzutage relevant und höchst aktuell ist: die Demonstration.

Hannes Zebedin hat sich dem Thema der Demonstration in einer überraschenden Videoarbeit gewidmet, die sich nicht nur mit einer relevanten politischen Tätigkeit befasst, sondern auch ein berührendes und unerwartetes Tierportrait darstellt. Im Gegensatz zum rhetorisch, didaktischen Titel des Pellizzas Gemäldes, trägt Zebedins neunminütiges Werk keinen. Diese „Nebenbemerkung“ hat in der Tat Gewicht, weil diese Wahl als exemplarisch gelesen werden kann: als Symbol für die Entwicklung der Kunst innerhalb eines Jahrhunderts, die heutzutage keine allegorische Darstellungen oder didaktischen Ansätze mehr braucht, um ihre Dringlichkeit zu behaupten. Diese Wahl ist nicht nur eine formale Entscheidung und kann als folgendes Statement interpretiert werden: heutzutage akzeptiert eine politische progressive Weltanschauung die Komplexität als Tatsache und diese lässt sich kaum in Worte fassen.

Wie bereits erwähnt ist diese Videoarbeit in ihrem Sujet überraschend, wahrscheinlich genau deswegen so effizient und Effizienz ist eine seltene Eigenschaft für ein Kunstwerk. Der Protagonist ist in einer politischen Demonstration nur ein Nebendarsteller. Es handelt sich um einen Hund und zwar um kein besonderes Prachtexemplar, sondern ein Mischling, der ein, mit Nieten geschmücktes Halsband trägt. Schwarze, unscharfe Punkte auf

dem weißen Fell lassen erahnen, dass sich in seinem Stammbaum wohl irgendwo ein eleganter Dalmatiner finden lässt.. Zebedins Videokamera konzentriert sich obsessiv auf diesen Hund und folgt seinen Bewegungen in der Menge. Aus kleinen Details, die sich fast zufällig im Bild befinden, können wir es, den Kontext rekonstruieren. Wie im Gemälde Pellizza da Volpedos befinden wir uns in Italien. Poster und eine rote Fahne mit Hammer und Sichel situieren die politische Ausrichtung, links. Aber dieser Kontext ist so unwichtig, dass der Autor sogar auf die Geräusche verzichtet. Es ist eine Stumme Demonstration: es werden keine Slogans in ein Megaphon geschrien und die Menge bewegt sich in einem gebrochenen Rhythmus.

Die Konzentration fällt also ausschließlich – fast gezwungenermaßen – auf die Bewegungen dieses Hundes. Er wirkt friedlich, zufrieden und neugierig. Er riecht überall ein bisschen, pinkelt unbekümmert an eine Laterne am Strassenrand und lässt sich genüsslich von den Leuten am Kopf streicheln. Seine Natürlichkeit generiert Sympathie. Er wirft aber auch Fragen auf. Man denkt sich, dass sein Herrchen nicht weit sein kann, da er ja immer in der unmittelbare Nähe desselben Wagens bleibt. Inwieweit ist er also frei, bzw. inwieweit ist er sich bewusst darüber, wo er sich befindet und an was er mitmacht? Ist er in letzter Analyse nur einen Mitläufer?

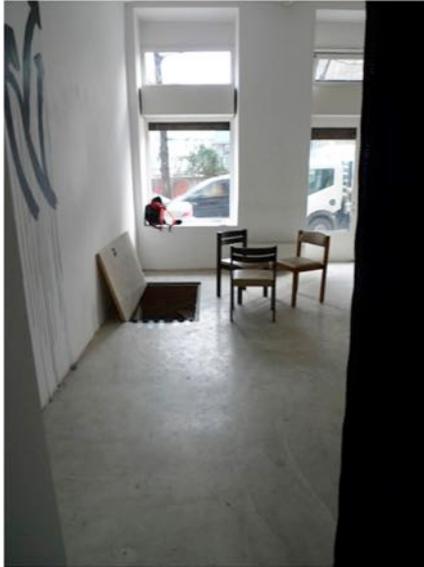
Hannes Zebedin schafft es, ausgehend vom Portrait des Nebendarstellers einer Demonstration, ein gelungenes Hinterfragen von der Systematik dieses politischen Ereignisses zu generieren. Dies gilt auch für andere seiner Arbeiten, die sich zum Beispiel dem Thema des Denkmals widmen. Mit dieser Videoarbeit schafft er eine wichtige Hommage an eines der wichtigsten Werkzeuge der Demokratie; die Demonstration. Vielleicht ist es eine der wichtigsten Aufgaben der aktuellen Kunst, uns die Verantwortung die wir gegenüber der Demokratie und ihren Ausdrucksmöglichkeiten haben in Erinnerung zu rufen. Es ist ja allgemein bekannt, dass die europäischen Länder momentan ihr Arsenal an Wasserwerfern und andere paramilitärischen „Gadgets“ für die Strassenkämpfe (gegen ihre eigenen Leute) aufrüsten. Sie wissen schon, dass die Menschen für etwas kämpfen werden müssen. Dies wird vielleicht auch den Hunden langsam bewusst, wie die Geschichte von Kanellos zeigt. So heisst der Griechische Strassehund, der seit mehreren Jahren auf den Medienbilder der Athener Demonstrationen auftaucht. Er ist immer dabei und immer an vordersten Front.

Giovanni Carmine, Mai 2010



Escape

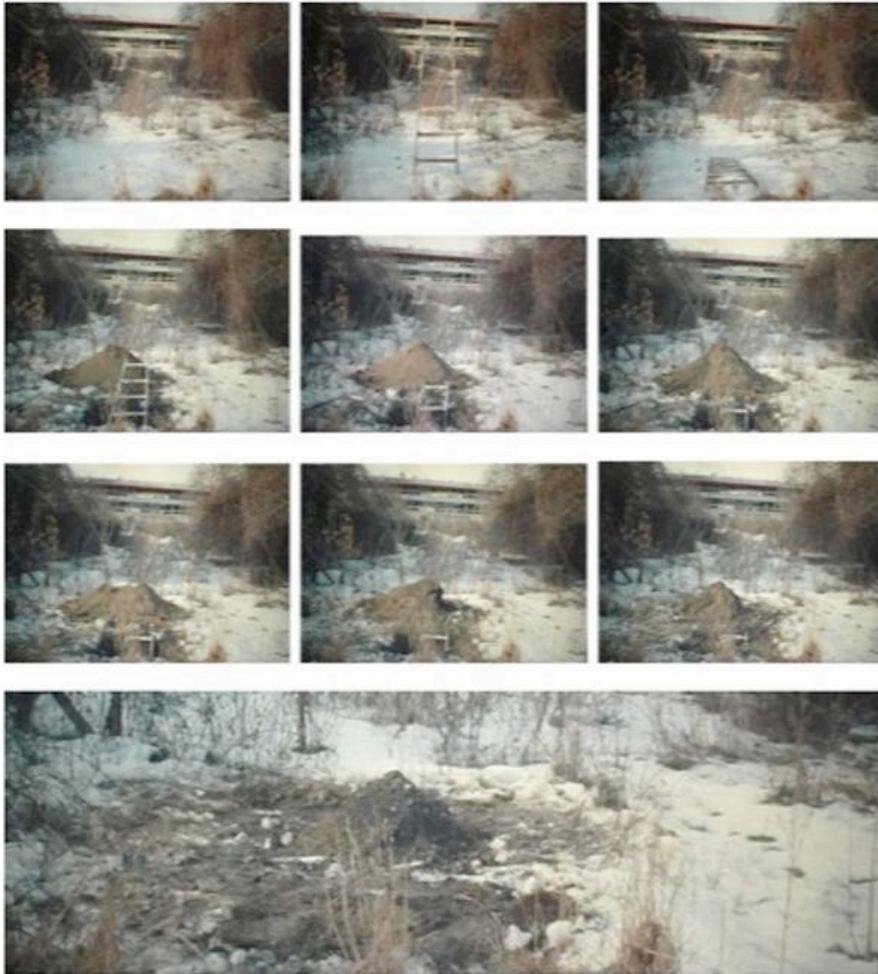
Solo show Galerie Amer Abbas, Vienna
February/March 2010



In the main showroom I noticed a swinging door to the cellar. I decided to include the cellar for the show to expand the horizontal narration with a vertical one. The slideprojection **Untitled (Monument Part 1)** was presented there.

Escape

Solo show Galerie Amer Abbas, Vienna
February/March 2010



Untitled (Monument Part 1), 2010
photographic documentation of an intervention, 10 slides



Untitled (Monument Part 2), 2010
soil, dimensions variable

Monuments should f.e. remind to political periods of the past. I was asking myself, how a monument of the political handling of migration could look like. At an urban waste I was digging a hole in the height of a ladder. The earth was dumped back into the hole, so that the ladder is buried. At the end there is a heap of soil, which is equivalent to the volume of the ladder. This heap of soil was brought to the exhibition space and showed as *Untitled (Monument Part 2)*.



Untitled, 2009
Digging a hole in the height of a ladder
Intervention, Cologne

From Partisan view, 2010

Exhibition (videoinstallation and intervention)

OKC Abrasevic, Mostar, Bosnien und Herzegowina



From Partisan view, 2010

Exhibition (videoinstallation and intervention)

OKC Abrasevic, Mostar, Bosnien und Herzegowina

Mostar is a city located in Bosnia and Hercegowina, which is sadly known through ethnical conflicts between Croats and Bosnians in Balkan War. The destroying of the bridge „Stari Most“ was shown all over the world. The bridge was rebuilt and reopened in 2004, as a gesture of reconsiliation. But netherttheless, the city is also nowadays a well known example for a „divided city“. Bosnians are living in the East of the town, Croats in the West. Until some yeears ago the city was governed by two majors. Even now there are two universities, two football clubs, two police divisions This seperation is also reflected in the post-war urban development. Also the media industry forces this seperation, the images which are taken from Mostar, are mostly shot from North or South, perfectly showing the East – West – division.



I was invited by an Austrian-Bosnian cultural initiative to realize a work in Mostar, which should be shown in the cultural centre of the town, OKC Abrasevic. At the same time, there were exhibitions in 3 other cities: Sarajevo, Banja Luka, and Vienna. The topic of these exhibitions was: „An evening in future, beyond the swimming islands.“

When I started doing research before and during my stay in Mostar I was always confronted with parols like: „not thinking of the past, just looking to the future“. I asked myself, how far people are going back in past. When being in Mostar I explored a partisan monument by architect Bogdan Bogdanovic, located at the edge of the forest, which surrounds Mostar in the west.

This monument was constructed like a park. For me it was surprisingly not that heavy damaged during war actions. It works on one hand as mentioned before like a park way for walking (which might be the reason for less damage, because there are no big sculptures to destroy), on the other hand as a well system, whiches water run from the forest in direction of the city. (This well system is not working anymore.)

From Partisan view, 2010

Exhibition (videoinstallation and intervention)

OKC Abrasevic, Mostar, Bosnien und Herzegowina



Today the area is used mostly by the local drug scene and alcoholics, thousands of empty bottles and injection needles are lying around. Officially it is not allowed to enter the area.

While walking around the monument I noticed that the division of the city is not speciously visible, when looking to Mostar. Churches, minarets, houses used by snipers are not anymore seen as imbedded into the divided urbanisation, they are more or less visible as objects within an unity.

On one of the highest points of the area, where the fountain of the monument is located, I started to film the fountain first and then the city from different perspectives. I was also collecting some empty bottles and filling them with mouldy rain water, which was stagnant in the fountain. Afterwards I was taking the „Partisan water“ to the exhibition space.

From Partisan view, 2010

Exhibition (videoinstallation and intervention)

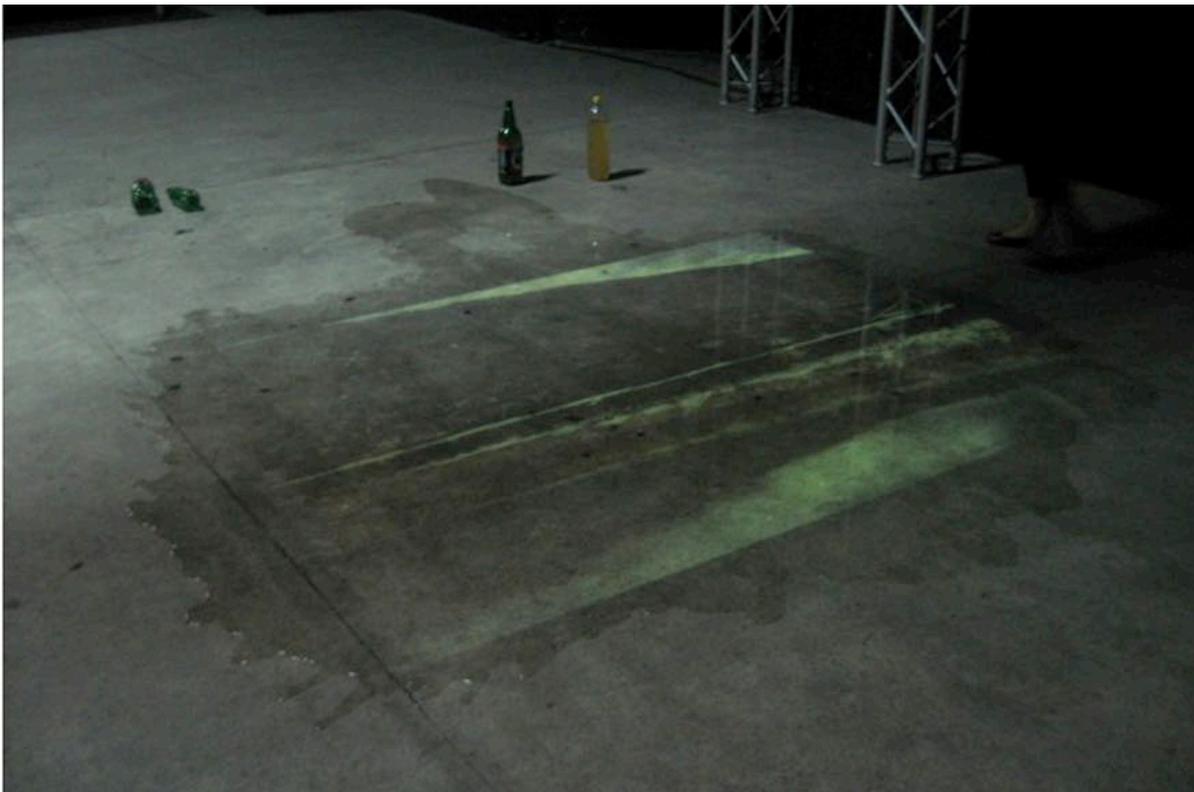
OKC Abrasevic, Mostar, Bosnien und Herzegowina



Different perspectives on Mostar (videostills)



From Partisan View, 2010
Exhibition (videoinstallation and intervention)
OKC Abrasevic, Mostar, Bosni-
en und Herzegowina



The water was dumped on the floor, and the video was projected vertically on the water. The viewers are first faced with their past, which causes for most some nostalgic feelings (being shown the partisan past as a start of Yugoslavia). At the same time the video shows the present of the city. By the consistency of the water the viewer is reflected on the surface when watching the video, so that his personal existence is overlapping with the present situation. By turning away from the projection the question of the future is raised in mind for every visitor individually.

Holzfällen (Vortrag), 2011

(Cutting Timber (Lecture))

Performance, Installation, dimensions variable

Chainsaw, sword of chainsaw and chain, overhead projector, fuel can

A sword with its chain was separated from a chainsaw and laid it on an overhead- projector and a filled fuel can was placed in the space. The saw was filled with the fuel and started afterwards. A monotonic sum was produced by the saw while at the same time wiggly moving around the space. Ironically the saw can be interpreted as a teacher giving a lecture in class. After around 30 minutes the saw stands still caused by running out of fuel. What stays beside the three elements of the installation is the smoke with its smell.



Still – Silhouettes Movement Buenos Aires – Carinthian Partisans, 2011

Series of 7 silhouettes, each approx. 200 x 80 cm, craftpaper

Installation view *Immer noch und noch nicht*, Kunst-halle St. Gallen

This work refers to the Siluetazo-Movement in Buenos Aires, where in 1983 demonstrators lay down in the Plaza de Mayo, offering their bodies for others to trace and outline. The resulting silhouettes were pasted onto walls of the Plaza. Siluetazo was a try to present the absence of missed and deported persons by military dictatorship.

With the series Still I want to demonstrate another absence. I was taking the silhouettes of still living Carinthian Partisans. The Carinthian Partisans had been the only organized resistance against the Hitler regime in Austria. They are up to now excluded from public life in Carinthia, they are not allowed to speak their mother language in public, and they never had been mentioned by Austrian government, although the Allies spared Austria its punishment, because of the performance of the Partisans during Second World War. While the movement in Buenos Aires was a reaction in present time, this work is a past reflection. The silhouettes will be convolved and sealed after the respective partisan dies.





Untitled (selfportrait), 2011

HD-video, color, silent, 33:24 min.

Installation view *Immer noch und noch nicht*, Kunsthalle St. Gallen

A book about Karl Marx and Friedrich Engels is the background of this video. The cover of the book visualizes a red space. In this „space“ I placed a beetle on his back and was recording it from vertical perspective. The beetle was moving his legs without being able to roll over. After some time the movings of the insect looked like a rhythmic dance, while being strongly and defending in the beginning. The question I´m asking myself with this work is the role of the Left in today´s society. Is there enough force to intervene in society or is it enough to move in once own historical structures. Is being a Communist today an existential matter?



A line made by Roses of Jericho (water and stones), 2011

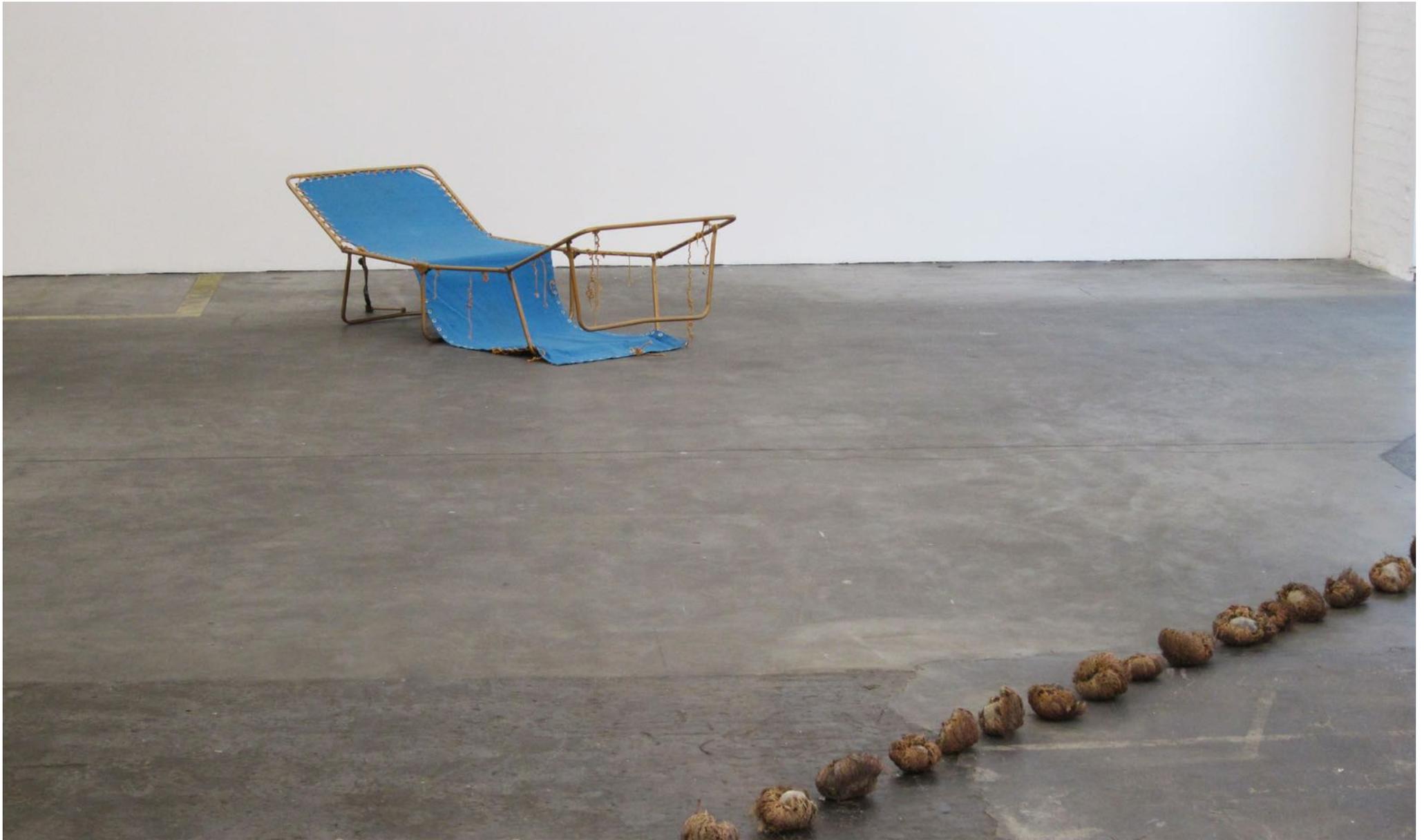
Roses of Jericho, stones, water, dimensions variable

Installation view *Immer noch und noch nicht*, Kunsthalle St. Gallen



In aligning one of these plants after another a symbolic border through the exhibition premises was created. The Rose of Jericho, which originate from Jericho and northern Mexico, is a rootless desert plant, moved around by the wind, able to survive for months without water. When getting in contact with water the Rose of Jericho blossoms out and germinates. During the process of blossoming I was placing a stone in the middle of each of the roses. In doing so the possibility of getting in contact with water by moving with the wind is gone. The installation throws up questions on the current migration policy of industrialised countries and the role of national borders. Analogies between the nature of the plants and migration are pointed out.





Träumerei von der Hoffnung auf Aufschwung, (Musing on the hope of revival), 2010

Sun lounger, approx. 180 x 50 x 50 cm

Installation view *Immer noch und noch nicht*, Kunsthalle St. Gallen

Zweifelskontinuum, 2012
(continuum of doubt)
Salzburger Kunstverein,
February - April 2012

What is the effect of adhering to growth in today's world and how is it negotiated politically and socially? The artworks *Access to Information*, *Ein Wintermärchen*, and *Melancholie von morgen* confronted the issue of growth and its political and social implications through installation and intervention. (Photo: Postermage of the show)



Access to Information, 2012
Installation, b&w A4 prints, variable dimensions

In *Access to Information* reports from the World Bank were stacked on top of each other until the pile reached a height that tilted perilously. Today the World Bank sees its main job as the economic (further) development of less wealthy countries, which primarily happens through the provision of loans bound to certain conditions. The World Bank's ultimate goal is to promote growth. Information published by the World Bank is an order to the respective countries; it doesn't serve as a basis for discussion, but an imposed edict. The information becomes the architecture that encloses the country and its people; its volume is intangible, it emanates a danger that people have to live with.



Ein Wintermärchen, 2012
(A Winter Fairy Tale)
Intervention, 2 heating radiators

Radiators were turned on and placed in the open windows of the Cabinet – they portrayed a completely social though futile gesture. This piece, *Ein Wintermärchen*, referred to the current situation in Europe: How are certain situations reacted to economically? Are resources wasted to achieve a seemingly impossible scenario?



Melancholie von Morgen, 2012 (Melancholy of Tomorrow)
Intervention, snow

For the piece *Melancholie von morgen*, a snow-covered space in front of the windows was shoveled clear. Using the same snow, the word “Frühling” (spring) was written on the ground. The word disappears as soon as the temperature rises, but it can be covered again with more snow. In addition to describing the season, the word *Frühling* also has a political dimension. “Are the revolutions of today the melancholy of tomorrow?” The question arises whether revolutions or required changes are pursued after they’ve taken place and whether they even have a chance of surviving long term.



What's happening Tottenham?, 2012

Installation, different materials, approx. 7,50 x 2,30 x 1,20 m

Installation view „The Europa Triangle“, Dyson Building Gallery, London (July/August 2012)

This commissioned work reflects the riots happened in London in August 2011, starting in Tottenham. The installation is a conglomeration of four single works:

Red Carpet, carpet, 7,80 x 1,20 m

I loved Tottenham, wooden panel, different materials, variable dimensions

High Road Candles, HD-Video, colour, sound, 10:41 min.

Blind But Awake (Coincidental Harmony Monument #1), variable dimensions

2 espressocups, coffee, contact lences, handwritten text



Red Carpet, 2012

carpet, 7,50 x 1,20 m, partly burnt

The first house which burnt through the riots was a carpet store. Today this carpet store is located in London centre. In that store I bought a red carpet. I used it for the installation first as a timeline. A certain part of the carpet was burnt, visualizing the period of the riots. Red carpets are also a path for something special, for „VIPs“, for admiring system. I am wondering if we walk on this „admired“ and preferred system as if there was nothing.



I loved Tottenham, 2012

Installation, wooden panel, different materials, variable dimensions

Different materials were arranged on each other, so that it was possible to fix a wooden panel vertically. These materials were mostly original materials used by the protestors to create damage. After the riots the destroyed buildings were covered with wooden panels, on the outside painted in white and provided with the slogan „I LOVE TOTTENHAM“. The policy was to forget the riots fastly.

I realized that the riots were seen as a mistake caused by outsiders and not as a language spoken by a part of society. Most systems have to exclude to create exclusiveness.





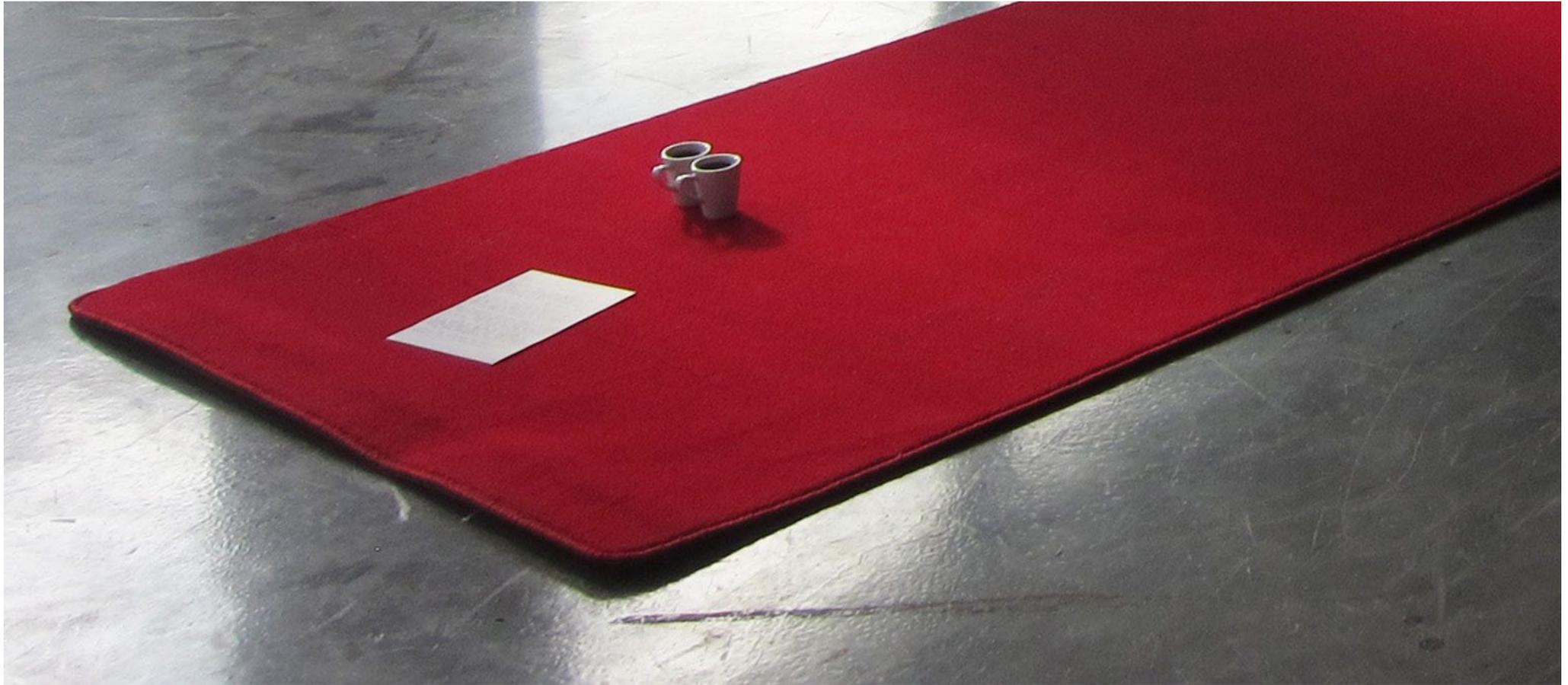


High Road Candles, 2012
HD-Video, 10:41 min., colour,
sound, Documentation of an in-
tervention

The beginning of the riots took place along the most important traffic- and shopping road in Tottenham, the High Road. I searched for 10 spots along this street, on which infrastructure was destroyed and being started to rebuilt. At these spots I was enlightning „candles“, having the form of Molotovcocktails.



The video was shown on a small monitor under the red carpet.



Blind But Awake (Coincidental Harmony Monument #1), 2012

2 espressocups, coffee, 2 contact lenses, handwritten text

This work was presented on the end of the carpet, reflecting a personal hopelessness and questioning of myself: What keeps us on our path in spite of all resistance and unfairness? Why we don't leave this path? Is it the hope of circumstances, which are happening to us, which are always staying in our mind, and which keep us going on? „Blind But Awake“ is visualizing a personal experience, which is always again coming to my mid.

A handwritten text was layed beside the two espressocups with following words:

BLIND BUT AWAKE
COINCIDENTAL HARMONY MONUMENT#1

I HOPE THAT MANY COINCIDENCIES ALWAYS REMAIN AND THAT IT NEVER LOOKS POLITICAL AFTERWARDS

..... AND TO SHOW, THAT IF HARMONY TAKES PLACE, IT IS ALWAYS A COINCIDENCE AND THIS IS IN GENERAL MY PESSIMISTIC VIEW OF HISTORY AT ALL

PETER HANDKE, 1975

TWO PEOPLE MET COINCIDENTALLY AND DECIDED TO SPEND THE NIGHT TOGETHER. ONE WAS TAKING OUT HER CONTACT LENSES AND PUT THEM INTO 2 ESPRESSO CUPS WHICH WERE AROUND COINCIDENTALLY. IN THE MORNING THE OTHER PERSON MADE COFFEE FOR THEM AND FILLED IT INTO THE CUPS

WHEN STARTING THE PROJECT ABOUT TOTTENHAM I NOTICED THAT THE RIOTS ARE SEEN AS A MISTAKE AND NOT AS A KIND OF LANGUAGE, SPOKEN BY A CERTAIN GROUP OF SOCIETY. A MISTAKE, THAT SHOULD BE OVERGONE FASTLY.

I AM ASKING MYSELF WHAT KEEPS US ON THIS PATH? IS THERE ANYTHING ELSE BESIDE HAVING NO CHOICE?

IS IT THE POSSIBILITY OF HAVING COINCIDENCES THAT MIGHT HAPPEN TO US?

SHOULD WE PLASTER THE POLITICAL PARKETT WITH COINCIDENCES WHO BOCOME MONUMENTS?

Hebron, Palestine: attempts about History, 2013

Series of 20 c-prints, each 30 x 22 cm



Hebron is one of the oldest continuously inhabited cities in the world. The city is located in Palestine and underlies Palestinian as well as Israeli administration. Hebron is mentioned on different places in the Bible. According to the Bible Hebron is the place, where Abraham, Isaac, Sara, Rebekka, Jakob and Lea are buried in a cave. This cave is a sacred place for the Islam as well as for Judaism.

Hebron is one of the more explosive areas in the conflict between Palestinians and mostly ultra-orthodox Jews and awkward settlers. After the Six Days War in 1967 Jews were returning to the city after nearly 50 years of absence. In opposition to most of the Palestinian cities, the settlements are not around the cities on higher grounds, in the case of Hebron the settlers occupied the historical city centre, which was used as a bazaar by the locals. Nowadays the biggest part of the bazaar is closed, the Islamic inhabitants were forced to leave the centre, which was partially successful. Several massacres happened in Hebron during 20th Century. Around 2000 soldiers are positioned in the city to guarantee the safety of about 500 settlers.

I was spending some weeks in April and May 2013 in Palestine for research reasons. In Hebron I had discussions with both sides. For me it was obvious, that each party is consulting History and interpreting it for their own advantages. In this photo work I am asking myself, how I am interpreting and looking at History. I was using a performative way in taking a stone from the famous cave. On different spots I was throwing the stone vertically into the air, trying to get it in the centre of my image.

Hebron, Palestine: attempts about History, 2013

Series of 20 c-prints, each 30 x 22 cm



I am seeing this work as an approach to the city of Hebron as well as an interpretation of contemporary history of Israel/Palestinian conflict.

Since the State of Israel exists, each government tries to create an expansion in Palestinian territories with the methods of archeology, also using very vague methods. According to Eyal Weizman this „digging down“ gives the authorization to also „built upwards“. This practice leads to kind of vertical borders. In relation to my work the stone represents a historical evidence.

The First Intifada with its beginnings in Gaza Strip is also known as „War of Stones“. Due to a lack of weapons Palestinian demonstrators were throwing stones against the Israel army and civilians. Characteristic for the time of the First Intifada was the slogan „the right to throw stones“, which is also used and executed in present times. For Palestinians this slogan means much more than just the throwing itself, it means that stones are seen as Palestinian property, and therefore only Palestinians have the right to use stones.

Hebron, Palestine: attempts about History, 2013
Series of 20 c-prints, each 30 x 22 cm



Dammbruch (in collaboration with Anna Witt), 2013
exhibition Ve.Sch, Vienna, October/November 2013



invitation image

Kolontar, Western Hungary, 4th of October 2010:

Around noon the dam of a caustic waste reservoir collapsed, freeing huge amounts of liquid waste from red mud lakes. The mud was flooding several nearby localities, including the village of Kolontár and the town of Devecser.

The images of the catastrophe were shown in all media. Until today the full dimension of the natural catastrophe and the consequences for the affected inhabitants are not exactly clear.

Five months before, in May 2010, the parliamentary elections in Hungary were won by the Fidez-party under Victor Orban, the today's president of the country.

Together with their alliance KDNP they got a two-thirds majority in the parliament. Their political position is right-conservative with a focus on Christianity, Nationality and Conservative values. Several times the constitution was re-written and the term Republic was cut out of the official name of the country. The authoritarian leadership has led to a censorship of the media and public functions where given party affiliated persons. Furthermore the rights of the opposition were cut. One could say, Hungary is governed in a democratic elected dictatorship.

Catastrophes become part of the everyday live. A possible resistance stands in opposition to the mastering of the own live. Because of economic and politic mechanisms there is no possibility to make a pause.

The exhibition "Dammbruch" reflects on the relation of catastrophe and normality. Established standards and values get exceeded. After a short period of shock normality appears again. Following the example of the situation in Hungary we were searching on examples of a "New Normality".

As a second part of the exhibition on 7th of November we want to invite artists living in Hungary to show their works, reflecting on this situation. Especially the cultural field is suffering from the sanctions of the government. Museum and Theatre directors get replaced by party affiliated persons and cultural fundings get centralized. How do artists answer to this situation and what can be possible alternatives?

Dammbruch (in collaboration with Anna Witt), 2013
exhibition Ve.Sch, Vienna, October/November 2013
exhibition views



Damnbruch (in collaboration with mit Anna Witt)
exhibition Ve.Sch, October/November 2013



A video screen was placed central in the exhibition space, where 3 videos were shown in loop. The videos deal with the present situation in Hungary and how this situation reflects the everyday of the population.



Marsch zum Heldenplatz (March to Heroes Square), Budapest, 2013

HD-Video, colour, sound, 16:32 min.

Walk along the Ring Road in direction to Heroes Square, where Victor Orban was giving a speech because of the national celebration day. The rural population was brought in busses for free to Budapest. At the moment of the video shooting they were on their way back home, after the finish of Orban's speech.



Der Alltag (The Everyday), 2013

HD-Video, colour, sound, 6:42 min.

In this work scenarios of working life, leisure time and activities, and public life were combined. The video should question if and in which way day-to-day schemata are different in political extreme situations.



Presse (Press), 2013

HD-Video, colour, Sound, 2:54 min

A journalist was filmed while she was waiting for the start of recording, which is delayed. Her look is melancholy and dreamy. Since 2010 critical journalists of public media are dismissed and replaced by persons of trust.

Dammbruch (in collaboration with mit Anna Witt)
exhibition Ve.Sch, October/November 2013



4 works, which are making the caustic waste catastrophe of Kolontar to a subject of discussion, were shown in the back part of the exhibition space. The political disaster is contrasted with the environmental one.



Dambruch (in collaboration with mit Anna Witt)
exhibition Ve.Sch, October/November 2013

Devecar 2013, 2013
HD-Video, b/w, silent, 5:46 min.



Dammbruch (in collaboration with mit Anna Witt)
exhibition Ve.Sch, October/November 2013

Devecar 2013, 2013

HD-Video, b/w, silent, 5:46 min.



Devecar is the neighbor commune of Kolontar and the city, which is most affected by the caustic waste tragedy. Up to now the extent of damage is not cleared up, neither in ecological nor in financial terms. The inhabitants returned after few weeks, although no one knew about the dangers of health-related problems. The help program of the Hungarian government was to give each inhabitant 350 Euro compensation. With international funding parts of the caustic waste and the polluted area were removed and new planted. The video portrays a small town and asks indirectly about the consequences for the Future, after it is not anymore interesting for the media world. You can see portraits of landscapes, which have nothing spectacular on first view, because the vegetation is hiding most of the real damage. When looking precise, one can see that the whole area stays in a post-traumatic period. During the shooting of the video different objects, which were tacked in the soil, were found.

Dammbruch (in collaboration with mit Anna Witt)
exhibition Ve.Sch, October/November 2013



Devecar 2013 - transparent cover, 2013
found object, approx. 110 x 80 cm

Kolontar 2013 - white garden chair, 2013
found object, 45 x 35 x 77 cm

Devecar 2013 - blue cover, 2013
found object, approx 70 x 45 x 15 cm

PANA LA URMA, VOI VETI LUCRA PENTRU NOI (In the end you will have to work for us), 2014

Chisinau, Republic of Moldova

Intervention, woodcuts, ca. 30 x 350 cm



PANA LA URMA, VOI VETI LUCRA PENTRU NOI (In the end you will have to work for us), 2014

Chisinau, Republic of Moldova

Intervention, woodcuts, ca. 30 x 350 cm

Chisinau, capital of the Republic of Moldova

The Republic of Moldova runs through a transition process from a former state of the Soviet Union to a capitalistic-market orientated state. Since the beginning of this transition, the population is splitted between an western European way versus a partnership with Russia. The result of this conflict is the de facto independent state of Transnistria within the Republic of Moldova.

The basis of Moldava's economic production until 1990, which was the export of fruits and other agricultural products to other Soviet republics, was suddenly gone. Since then, most of the GDP is raised abroad by the Moldovan diaspora and seasonal workers. Huge parts of this income is sent back to the home country.

The Moldovan government and the new established elites of the country are having the idea, to establish at least Chisinau as a financial and industrial centre, which make people come to the city, instead of going abroad. They are focussing on investments in infrastructure, which should offer the facilities for an economical revival.

The urbanism of Chisinau as a historical overview of the last 100 years

As Moldova was part of Bessarabia, Romania and Soviet Union in history, every time period is visible in Chisinau's urban surface. A mixture of Balkan and Soviet architecture is dominant in the city. This means that classical small houses and curvy streets go along with Soviet masterplans of huge public buildings, social housing, and long boulevards. The city's future masterplan is still based on Soviet ideas. In recent years, shortrun investment projects were realized without being in relation with the city's masterplan and long time perspectives.

Invitation by cultural organisation Oberliht

In 2013 I was invited to realize a project in public space within the framework of Oberliht. Oberliht is a NGO-cultural organisation from Chisinau run by artists. With their annual projects they try to get attention of the city's council and try to offer alternative visions of the future. In 2014 Oberliht draw the attention to an area, where accomodation housing projects and business units are being realised within the old area of the city, which mostly consists of small houses and streets and an integrated park.

My research and interest in that area

Due to the construction process some of the small streets are occupied by building machines. Without further ado and official legitimation the walking path in the park was converted into a road by the neighbors in driving continuously over the path. After a certain time also the construction companies started to use this path as an official road. The bereaved of this situation are the children of that area, who are using the park not only as a playground, it also has the function as an after-school care club. All the kids can meet there and one of their parents or grandparents is observing them. This is important because most of the parents are working at this time and there are no public institutions for doing this job. All together this situation is the perfect metaphor for a policy of risky investments without noticing and respecting the present circumstances.

PANA LA URMA, VOI VETI LUCRA PENTRU NOI (In the end you will have to work for us), 2014

Chisinau, Republic of Moldova

Intervention, woodcuts, ca. 30 x 350 cm



old housing vs. new investments



Park in front of houses used as a playground



current situation



walking path converted to a road

PANA LA URMA, VOI VETI LUCRA PENTRU NOI (In the end you will have to work for us), 2014

Chisinau, Republic of Moldova

Intervention, woodcuts, ca. 30 x 350 cm

Pana la urma, voi veti lucra pentru noi

For me it was clear out of circumstances, that I will do a project together with the children living there. We were making discussion rounds about their position in future. Dreams of going abroad, running an own company, getting a famous football player or model was the output. Suddenly a small girl was screaming towards the construction workers: „In some years you will do what I say“, which made everyone of us laughing. Going on with the discussion for some time we decided to use the slogan „Pana la urma voi veti lucra pentru noi“ (In the end you will have to work for us) as a visible statement.



road holes

When taking photos of the road, i noticed that there are many road holes. The reason might be that this road is no official one, so the city council is not making any reparations. I knew the method of placing pieces of wood over the holes, so that the pressure of driving through the hole is absorbed by the wood. I had the idea to use this form of pressure as an energy, at the same time I saw some wooden packing of construction materials lying around the area. Suddenly the idea of producing woodcuts came to my mind. We could carve the statement onto the wooden plates, colour them, put some paper on the plate and place a second plate over the paper. Then we place it on the holes, so that the cars driving over it are creating the woodcuts. In that way, the power of something that should be avoided in the future, is used for the statement.



workshop/carving the slogan



PANA LA URMA, VOI VETI LUCRA PENTRU NOI (In the end you will have to work for us), 2014

Chisinau, Republic of Moldova

Intervention, woodcuts, ca. 30 x 350 cm



placing the wood above the holes



cars „creating“ the woodcuts

Am Ende (At the end)

exhibition statement consisting of three works within the show „BC Belvedere Art Award 2015“

Installation view 21er Haus, Vienna



PANA LA URMA, VOI VETI LUCRA PENTRU NOI (In the end you will have to work for us), 2014

Intervention Chisinau, Republic of Moldova

Woodcuts, ca. 30 x 600 cm, wooden panels, 150 x 30 cm, 3 documentation photos, each 20 x 30 cm

Installation view 21er Haus, Vienna

Am Ende (At the end)

GLETSCHERENDE, A3-prints, glacier, 2015

ENDKUPPEL, cable jackets, electric cable, light bulb, text, 2015

Installation view 21er Haus, Vienna



Gletscherende (End of Glacier), 2016

A3 Prints, 25 x 42 x 30 cm; HD-Video, colour, silent, 15:43:17



During hiking across the Austrian Alps I noticed that the last part of the Silvretta-Glacier was dropping off. This observation let me think of something political and sculptural at the same time. I took this piece of glacier with me and stored it at the cold store of a restaurant. Later I was printing the protocols of climate change from the United Nations server, starting with the famous Kyoto-Protocol. These protocols are reflecting the compromise-finding between different states of the last 20 years. It is common sense, that these compromises don't go far enough to avoid a climate catastrophe in future. For the exhibition situation the prints were used as a plinth for the piece of glacier. It was placed on the prints at the opening of the show, where he immediately started melting. The glacier was completely melted 15 hours later. The melting process was recorded on realtime-video. The prints were corrugated and sediments of earth and tiny stones were lying on the cover sheet.

photos below: videostills



Am Ende (At the end)

ENDKUPPEL (Final Dome), 2015

cable jackets, electric cable, light bulb, text, 2015

Installation view 21er Haus, Vienna



Am Ende (At the end)

ENDKUPPEL (Final Dome), 2015

cable jackets, electric cable, light bulb, text, 2015

Installation view 21er Haus, Vienna



At the End

I started collecting cable sheaths six years ago. I keep coming across them in the urban environment. These remnants testify to copper theft. In times of crisis the raw material market is the one that functions the longest, thus the price of copper is relatively constant compared to other developments. Furthermore, copper is often directly accessible because of its function as electricity conductor – we're surrounded by electricity everywhere and at all times.

More and more people are being forced to cover the cost of living day by day through their own initiative, whether legally or illegally. Gutting the cables of copper creates hollow spaces that for me signify a metaphor for ways through life and strategies for living. Imagine the lives and future of those people whose survival depends on foraging from their immediate environment. If you compare copper theft with other kinds of theft according to economic rules, you find out that it is one of the less lucrative thieving methods, because the effort is in no proportion to the yield. This is the very reason why the action is for me far more than merely a crime; it is an almost desperate survival method achieved by "harvesting" material from the nearby urban environment, which in turn reflects social actuality.

As time went by, I also started to procure larger sized cable sheaths and to collect them as an aggregate of different destinies. Since the material is stored in piles in scrap dealers' yards, the idea took shape to build something sculptural or architectural with them, again an indicator of the present economic situation, which is also marked by lack of perspective, by finiteness.

A resplendent vertical culmination of grandiose religious buildings frequently takes the form of a dome. In this case, the implied finial dome is neither splendid, nor does it fulfil the static prerequisites of a sustained, self-bearing function. The construction is characterised rather by something temporary, tent-like. An accumulation of individual destinies serves as building material for this refuge-like structure, which offers the short-term quiet that enables us to ruminate on our own individual path in life, yet is based on the assumption that this dome can lose or change its form and stability at any time. Just as the cable bundles are exposed to forces, the temporary inhabitant, too, is subjected to permanent pressure to continue along the same path, although neither the situation in the present nor a specific future are defined. I would like to designate this state as the start of the end process.

When the Trotskyist Ernest Mandel invented the concept of late capitalism in 1972, he did not mean that capitalism was in its end phase, but in fact diagnosed the developments of capitalism since the end of the Second World War. However, his reasoning demanded a change in order to go on being applicable. The literary scholar Frederic Jameson applied Mandel's theories and recognised that because of the perpetuation of the current system, late capitalism actually finds itself on a final pathway.

Hence we are situated in the process leading to the end. Nevertheless, we don't get panicky, we get used to things. Without a change of scene, people often don't recognise that things are constantly changing. Sometimes sudden catastrophes happen, which disrupt our habitual conditions for a shorter or longer period, depending on their intensity. The question put to the future will be how cataclysmic the catastrophes have to be to make an impact on us so that we demand a change. A real and sincerely meant change. And whether it will not be too late by then.

Hannes Zebedin, September 2015

JAHRESPLANUNG ÜBERLEBEN

1 Tonne Kupfer = 4.873,17 €
 (1.8.2015)
 Dichte = 8,95 g/cm³

$$\begin{array}{r} 15^2 \times 395 \\ \hline 15 \times 1,5 \\ \hline 2,25 \\ \hline 395 \times 2,25 \\ \hline 790 \\ 790 \\ \hline 1975 \\ \hline 888,75 \end{array}$$

$$\begin{array}{r} 0,88875 \times 8,95 \\ \hline 799875 \\ 799875 \\ \hline 499375 \\ \hline 7,9543425 \\ \hline 1000 \text{ g} \dots 4,87317 \\ \hline 7,9543425 \dots 1 \times \end{array}$$

Annahme Überleben
 in Klein (ohne Wohnung)
 → ca. 6 € / Tag

$$\begin{array}{r} 3,87 \times 395 \\ \hline 3,87 \dots 395 \text{ — Kupferkabel} \\ 600, - \dots \times \end{array}$$

$$\begin{array}{r} 395 : 3,87 = 102,07 \sim 102,1 \\ \hline 800 \\ 2600 \end{array}$$

$$\begin{array}{r} 102,1 \times 600 \\ \hline 61260,0 = 61,26 \text{ m} / \text{Tag} \end{array}$$

$$\begin{array}{r} 61,26 \times 365 \\ \hline 18378 \\ 36756 \\ 36630 \\ \hline 22359,90 \end{array}$$

ÜBERLEBEN = 22 359,9 Meter

$$\begin{array}{r} 0,00987317 \times 7,9543425 \\ \hline 3441198 \\ 4385826 \\ 2436570 \\ 1949256 \\ 1464942 \\ 487344 \\ 974628 \\ 2436570 \\ \hline 0,038762 \dots \\ \hline 438416250 \\ \hline 3,8762 \text{ Cent} \end{array}$$

IS SOMEONE WHO'S STEALING COPPER, BESIDE HIS PROFESSION,
ALSO A SPECIALIST IN CONTEMPORARY ECONOMICS?

I GUESS NO. STEALING COPPER IS UNPROFITABLE THEFT
BANK ROBBERY IS MORE EFFECTIVE, & MOTIVATION FOR COPPER THEFT
IS PURE SURVIVING

MARKETS ARE NOT WORKING ANYMORE..

... NEVERTHELESS WE ~~ARE~~ ~~GOING~~ HAVE TO FOLLOW

SURVIVING THE PRESENT

TO SEE A WONDER IN FUTURE



Installation view "Contemporaneity and Crises", U10 project space, Belgrade, 2015

History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv



History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv



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Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv

When talking with my friends from Former Yugoslavia about the beginning of the conflict in Ukraine, they felt traumatised and reflected the beginning of the 1990's in their home country. Also for myself, at this time a starting teenager and not really understanding the reasons of the conflict, I was creating parallels between these two situations.

For the School of Kyiv I showed a multimedia installation, which reflects my research of the everyday in postwar Bosnia, which is divided in three more or less ethnical entities with their own legislation. Delayed decision-making of urgently needed new laws results out of it. The development of the country freezes. The display of the installation represents the (non)development of urban space and works at the same time as a medium for presenting works, which are reflecting the problems of everyday life.

The installation deals with the everyday situation in postwar Bosnia. It consists of several display elements which carve a line through the exhibition space. This line traces the border between the Federation of Bosnia and Herzegovina and the Republika Srpska, the two main entities of Bosnia. Each of these elements is a combination of a stick pushed into a still wet heap of concrete. One can assume analogies with resources for temporary traffic regulation. In the case of Bosnia these temporary regulations are lasting since the Peace Agreement of Dayton in 1995. The creation of the elements was inspired by a urban research in the ethnic divided Bosnian city of Mostar. On the main fighting line of the war within the city, the Boulevard, fences were built afterwards. There was no time to make bases, so the concrete was just dumped onto the ground. The area around was developing to a wasteland, because no one wants or can take responsibility. The sticks for the installation were cutted there. The display is used as a medium for presenting additional related works:

Mostar, Boulevard, 2012/2015

2 C-prints, framed, each 30 x 40 cm

Doboj, station, 2015

HD-Video, colour, sound, 12:47 min

Feel the difference, 2015

Collage, framed, 12 cigarette packages, 40 x 30 cm

Dayton, Ohio, 2015

C-Print, framed, 30 x 40 cm

The roof of the exhibition space is used as a storage area for additional elements. They symbolise that the recent history of Bosnia is not an isolated case.

History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv



Mostar, Boulevard, 2012/2015

2 C-prints, framed, each 30 x 40 cm

Mostar is an ethnic divided city in Bosnia. I was doing some research along the Boulevard, which is the main road of the city. During the war period this road was the main fighting line. Now the road works as a natural border between the two ethnic groups. After the war fences were built along the road, some areas nearby, where no one felt responsible, turned into wastelands, where bushes were growing. I was cutting some sticks of the bushes to use it for the display. These sticks were transported to Kyiv, where I put them into still wet heaps of concrete.

In spring 2016 I will do an intervention at the wasteland area where I was cutting the sticks.



History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv

Doboj, station, 2015

HD-Video, colour, sound, 12:47 min



History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Doboj, station, 2015

HD-Video, colour, sound, 12:47 min

In Bosnia there are two railway companies, one of the Federation of Bosnia and Herzegovina, and one of Republika Srpska. Each of these companies is only allowed to act within their own entity. So it happens, that the locomotive has to be switched (sometimes even two times on a distance of 100 km) within one connection. This situation is a synonym for the ongoing blockade of the political regimes to avoid a progress for the country as a whole.

The one-cut-video was shot in Doboj, which is the first city in Republika Srpska, when taking a train from Sarajevo to the North. I was filming the switching of a Republika Srpska locomotive to a Federation one.

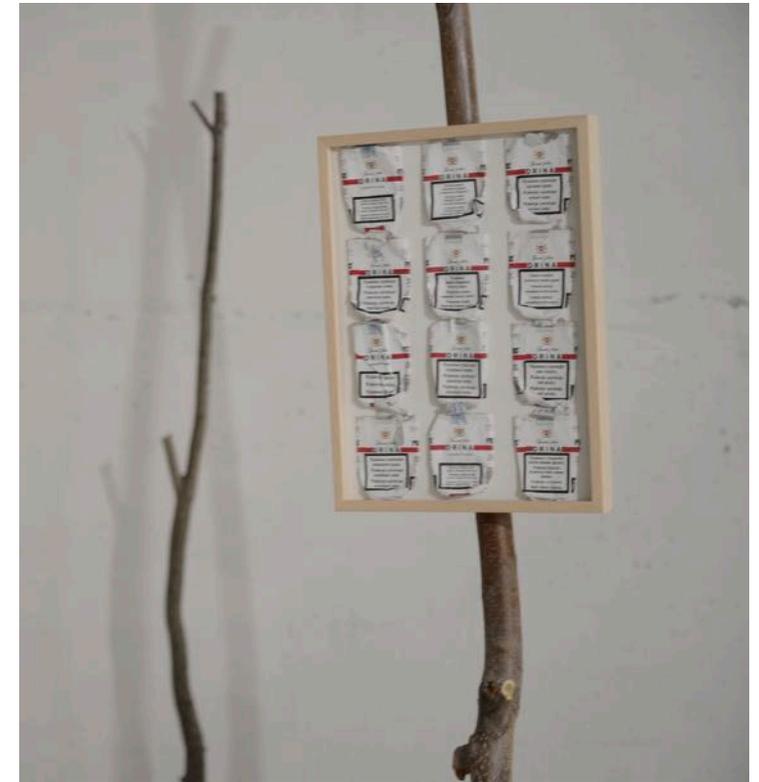
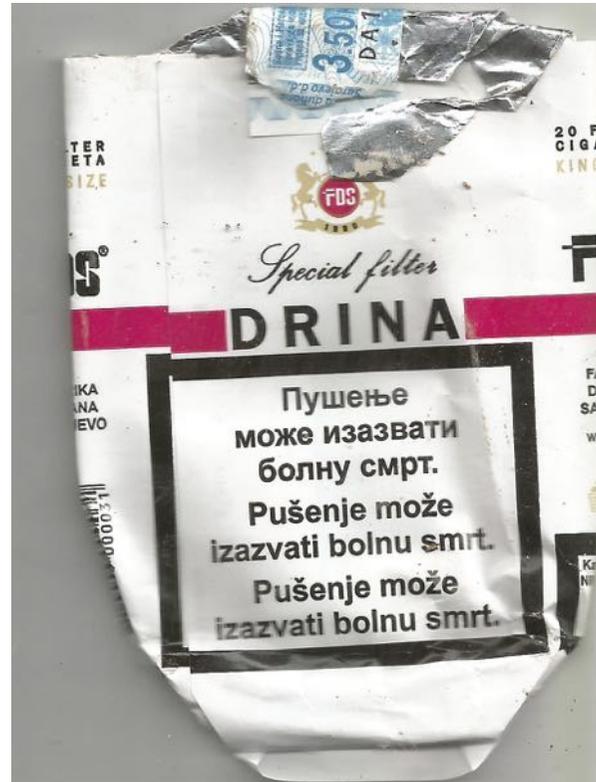


History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv



Feel the difference, 2015

Collage, framed, 12 cigarette packages, 40 x 30 cm

In Bosnia the warning notices on cigarette packages are written in three languages: Bosnian, Croatian, Serbian. It's hard to find a difference between these three languages (beside the fact that the Serbian is written in Cyrillic). I was collecting 12 packages of cigarettes, until i noticed a little difference.

History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv



Dayton, Ohio, 2015

C-Print, framed, 30 x 40 cm (Panoramaview of the city of Dayton, downloaded from the homepage of the City Council)

The Agreement of Dayton was the Peace Agreement for Bosnia in 1995. As it was necessary to guarantee peace at the time, this agreement is in present also responsible for the ethnic division strategies and blockades of the particular elites.

History doesn't repeat itself, but it does rhyme, 2015

Installation, wood, concrete, 3 photos, each 30 x 40 cm, 1 collage, 40 x 30 cm, 1 HD-Video, 12:47 min, color, sound

Dimensions variable

Installation view 2nd Kyiv Biennale, The School of Kyiv



some display elements were “stored” on the roof of the exhibition building

Im Windschatten (Slipstream)

Solo show Stadtgalerie Klagenfurt

28.6.2017 - 31.7.2017

The soloshow is related to the Alps-Adria-Region. This area includes Slovenia, the Austrian provinces of Carinthia and Styria, the Italian province of Friuli-Veneto-Giulia, and the Croatian province of Istria. Regions are normally defined within the European Regionalism Program as a territory, independent of State borders, underlying whether the criteria of homogeneity or the criteria of functionality. None of these two criterias are working for this region. Nearly all European climate zones appear, the topography is extremely different, and there are five ethnic groups speaking six different languages. So beside the spatial proximity the Alps-Adria-Region is characterised by a high diversity level. Historically there have developed a number of forces acting to promote unity and disunity among the ethnic and cultural groups. These forces have served to mutually enrich the cultures and also to erect long-lasting fences between them. Nowadays the region can be seen as an indicator about the state of Europe. The territory is mostly rural and is lying in the periphery of the different states, but, nethertheless, is also the region, where the tranzit streams of Europe are running through.



Im Windschatten (Slipstream)

Solo show Stadtgalerie Klagenfurt, 28.6.2017 - 31.7.2017



Ausschnitt Ziegelfenster #1 (When Freedom exists, there will be no State), 2016

(Part of Brick Window #1 (Wen Freedom exists, there will be no State), Installation, historic bricks, approx. 135 x 350 x 15 cm

Starting at the end of 19th Century migrant workers from Friuli/Italy were building so called brick windows on the barns of farming units, coming around all Alps-Adria-Region and even further on. The purpose of these special windows is the aeration of the hay and the lightening of the barn at the same time. Special handcraft and static skills were needed to build such windows at that time. The designs, which were created with the bricks, were showing mostly religious and local motives. I was replacing the motive by a quotation, of general validity.



Wenn der natürliche Strich national gezeichnet wird, 2016
(When a natural line gets drawn nationally)

Floor installation, driftwood, dimensions variable

In autumn 2015 I observed a natural process at the beach of Adria Sea. The sea drift, which is a bit stronger at this time of the year, was washing up some driftwood to the beach. Through the constant drift a more or less straight line was drawn with the wood. I was reading this scenario as a metaphor for migration movements. I collected the driftwood and was afterwards "drawing" the national borders of Central Europe.



Besuch der Orte Villaggio del Pescatore und Slapnik, 2016

(Visiting the villages Villaggio del Pescatore and Slapnik)

Installation, photos, diff. sizes, buoys, each 130-170 x 48 x 48 cm

I was shooting some documentation photos of the mentioned villages. Villaggio del Pescatore is a small village close to Trieste, which was founded around 1955 by political refugees from Istria (many Italians had to leave Istria after it was becoming part of Yugoslavia). Slapnik is (was) a small Slovenian village on the border to Italy, having no more inhabitants since around 15 years. The inhabitants lost their livelihood caused by the political turmoil of 20th Century (The inhabitants were mostly stone sculptors and handcraftmen selling their products in the nearby Italian cities). They were migrating with the status of economic refugees to the USA or Australia. Buoys, which were collected in Villaggio del Pescatore, were used as a display for the photos. They are standing side-by-side and it seems that they are presenting more an insuperable wall than a point of orientation. The work criticizes the current refugee policy of the States within this region, as migration has always been a significant characteristic of this region.





Karstschriften, 2017

Poetry and texts of Srečko Kosovel and Scipio Slataper
6 texts handwritten in Slovenian Karst area while Bora wind was blowing
each 40 x 30 cm, framed

Bora Design der träumerischen Realität, 2017
trees, dimensions variable

Zukünftige Räume der Möglichkeiten, 2017
styrofoam, plaster, dimensions variable

Einige Gründe, die das Zusammenwachsen von Stalagmiten und Stalaktiten zu Säulen verhindern, 2017
Installation, 10 pairs of nearly growing together stalagmites and stalaktites,
10 b/w prints, mounted on dibond, dimensions variable, styrofoam, spray paint, different colours

Hinter dem Banner stehen, 2017

Banner, acrylic paint, c-prints, 150 x 600 cm

Reka Timavo, 2017

Video, colour, sound, 12:47 min.

A little village in the Carso Triestino - San Giovanni al Timavo - is the starting point of an interrupted story. Here are the springs of one of the shortest rivers in the World - the Timavo. Coming slowly and silent out of some Karst rocks, having already a respectable width after few meters, making a 90-degree-turn into a canal system after 1.5 km and, at the village of Villaggio del Pescatore, finally running into the Gulf of Trieste after around 2 km. The characteristics of a clear storyline are given: beginning – act – end.

There's only a little mistake. Scientists found out, that the Timavo is a continuation of a river called Reka. This river has its beginning in North-east Croatia, running then through Southwest Slovenia into the Caves of Skocjan. On an unknown subterranean water course the Reka goes on and comes again onto the surface as Timavo.

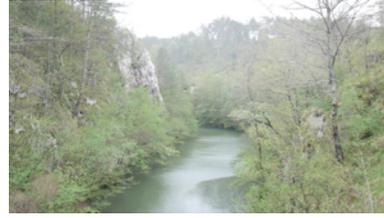
Around 15 years ago the football club AS Livorno was playing against Triestina Calcio. BAL, the Ultras of Livorno, were raising a banner with the slogan „Tito ce l'ha insegnato la foiba non è reato“ which was causing a lot of controversial discussions around the topic of the mass killings in Venezia Giulia and Istria perpetrated by Yugoslav Partisans against the local Italian population. Brought to the topic by Lega Nazionale after the collapse of Yugoslavia, the articulation was mostly speaking of arbitrary acts, not mentioning the history of this region from beginning of 20th Century, where the Foiba massacres were a result of it.

The subterranean water course of the Reka and also some of the Foibe are geographically located in the Carso Triestina. The Carso itself shows different natural formations, which generated over centuries, like caves, dolines, and a surface formed by strong wind. The area is also witness of the big national conflicts of Europe in 20th Century.

Starting with these two facts the exhibition intends to combine the political conflicts with the speciality of the landscape, rethinking the political structure in past, present, and future, also serving as a role model for European development.



Installation views



Reka Timavo, 2017

Video, colour, sound, 12:47 min.

Close to Monfalcone rises the shortest river of Italy – the Timavo. 2 km after its rising out of the Carso Triestina it ends in the Gulf of Trieste.

80 km east another river rises, the Reka. Running the first 5 km in Croatia under another name, the Reka (which is the Slovenian word for “river”) runs through the Slovenian Karst and ends in the World famous Caves of Skocjan.

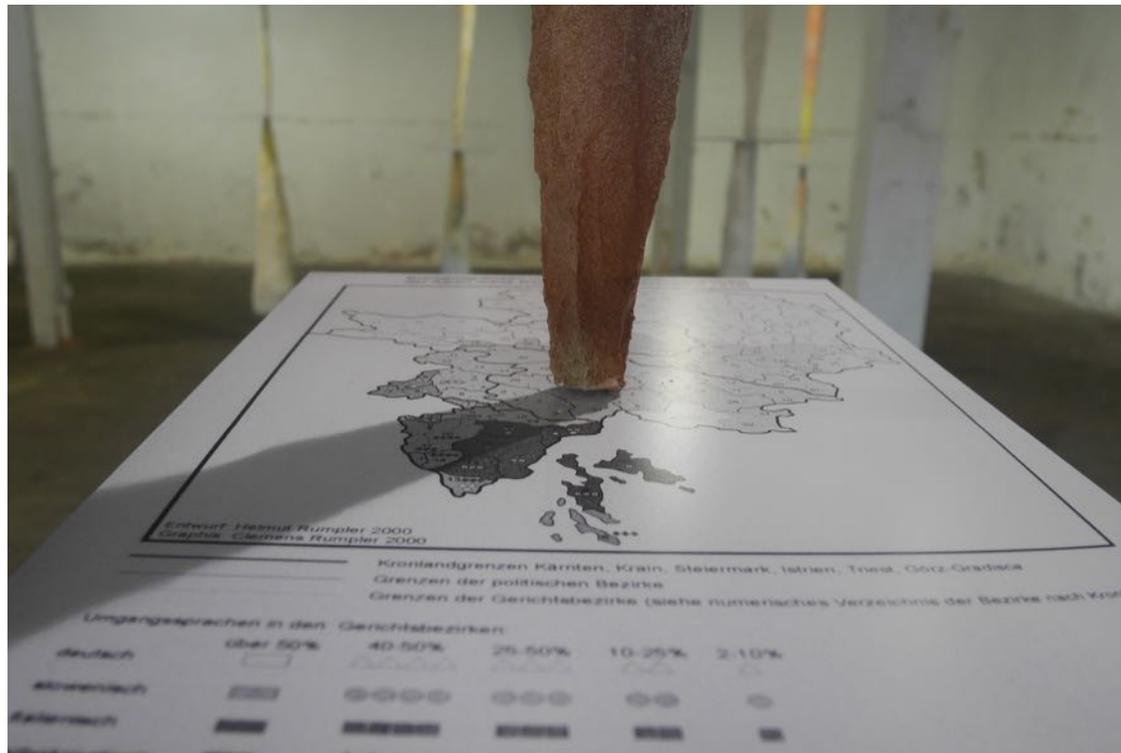
Geology scientists found out, that a part of the Reka-water keeps on running underground and appears again at the source of Timavo. The exact underground ways of the water are not yet found out.

The video shows a documentation of a walk along both rivers. The system of both rivers, which are in reality one river with an invisible middle-part, works as an metaphor for unspoken history.



Einige Gründe, die das Zusammenwachsen von Stalagmiten und Stalaktiten zu Säulen verhindern, 2017
(Reasons avoiding the growing together of stalagmites and stalactites to create columns, 2017)

Installation, 10 pairs of stalagmites and stalactites,
10 b/w prints, mounted on dibond, dimensions variable, styro-foam, spray paint, different colours



Typically for Karst regions are subterranean formations of caves with colourful stalagmites and stalactites, which is caused by the dissolution of soluble rocks. Under special circumstances it can happen, that stalagmites and stalactites grow together and form a kind of “Future column”. I am seeing within this reunion of stalagmites and stalactites a kind of thought stabilization of a given space.

There are many caves in the area around Trieste. In Trieste of today the struggles of nationalistic conflicts of 20th Century seem to be not existing anymore on first view, with a closer look you will find out, that they’re overgone by not talking anymore about it. Up to now there are nationalistic tendencies, which are avoiding a stabilization of a contested area.

For the show I was rebuilding pairs of stalagmites and stalactites, who nearly grow together. In between these element-pairs I was placing photos and documents, which are visualizing nationalistic facts of everyday life.



*Hinter dem Banner stehen,
2017
(Standing behind the Banner,
2017)
Banner, acrylic paint, c-prints,
150 x 600 cm*



The city of Livorno is known for its football club AS Livorno Calcio and especially for its Tifosi, the famous BAL (Brigate Autonome Livornesi). In opposition to most of Italy's football fan culture, which is mostly right-wing or unpolitical, the BAL culture is explicitly left, which is a result of Livorno's working-class tradition, where the Italian Communist Party was founded. In 2002 Livorno was playing against Trieste, where the Tifosi were showing the exhibited banner. The English meaning would be "Tito has taught us, that the Fojbe were not a crime". The banner caused enormous media discussion within Italy, it was mostly stamped as a radical, stupid, and immoral provocation. The motivation for BAL showing this banner was caused by the one-sided dealing of Italian politics and media with the Fojbe-topic.

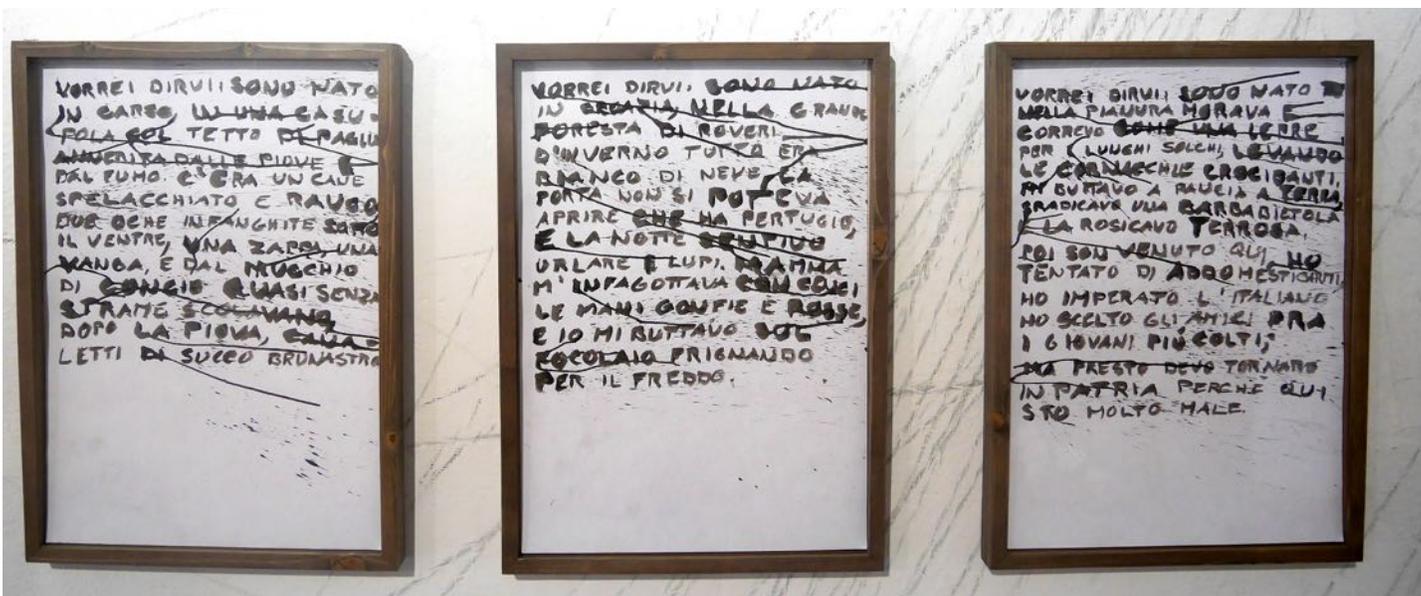
In my show the banner worked as a connection work between my research in the Karst-region of Veneto-Giulia and the city of Livorno. The banner was attached by documents and images of British Army Administration between 1945 - 1955, which were warning of a propagandistic use towards the topic from Italian side, which did not correlate with reality.



*Bora Design einer träumerischen
Realität, 2017*
(*Bora Design of a dreaming
reality, 2017*)
trees, dimensions variable



The Bora is a northern to north-eastern katabatic wind which generates in the so called Alps-Adria-Region and goes along the Adriatic Coast. Within the Karst area of Slovenia and Venetia Giulia it speeds up from a normal wind to a storm with up to 250 km/h. In doing so the Bora designs the landscape. On the plateaus of the region trees and plants don't have the chance to grow vertically, they are growing in angles between 40 - 70 degrees. This fact of being blown away and at the same time being rooted works as a metaphor of the region, especially in the lively Trieste literature scene of 20th century.



Karstschriften, 2017

*Poetry and texts of Srečko Kosovel and Scipio Slataper
6 texts handwritten in Slovenian Karst area while Bora wind
was blowing
each 40 x 30 cm, framed*

Kosovel and Slataper were both writers born in Trieste, focussing in their writings on identity in relation to their environment. Slataper was writing in Italian, Kosovel in Slovenian language, although both had Slovenian fathers. Finding a language was a long journey in multiethnic Trieste of 19th Century. Both were writing their poetry in times of raising nationalism.



Zukünftige Räume der Möglichkeiten, 2017
Future spaces of possibilities, 2017
styrofoam, plaster, dimensions variable

Another typical phenomenon of Karst landscapes are sinkholes, which are depressions or holes caused by chemical dissolutions of carbonate rocks or soffusion. The development of such landscapes can be compared with global political power structurers. There are forces which are hidden over a long periode, until there is a collapse, which is visible to everyone. The global future question is very famous, it's the question about change. The question is always asked under the constant force of continuation. Standing inside a sinkhole gives the possibility to think about the future in an independent way. I was filling holes in a piece of styrofoam with plaster. Afterwards I presented the Positive form beside the styrofoam.



Transittradition

solo show, Kunstpavillion Innsbruck
16.02.2018 - 21.04.2018

Transit Tradition
Hannes Zebedin
curated by Ingeborg Erhart

Duration of the exhibition: 16th February – 21st April, 2018
Opening hours: Wed – Fri 11.00 – 18.00, Sat 11.00 – 15.00

For some time now, Hannes Zebedin has been pursuing his intense interest in the Alpine-Adria-Region and its geopolitical structures. In the exhibition Transit Tradition Zebedin uses two phenomena that shape the landscape of the Tyrolean Alpine area. These are avalanche barriers and the loading areas of trucks.

Avalanche barriers are constructed to prevent catastrophes. The danger of avalanches is a natural phenomenon that the local population need to live with as best they can; however, the extent of the danger is being heightened due to the urbanisation of nature, tourism, and climate change.

Transit traffic is a fact of international economic production inscribed into the landscape. Starting out from motorization during the 20th century, transport as a whole is symbolic of the exchange of goods aimed at developing the global economy and subsequently social prosperity. The market's own logics and a sole fixation on them mean that the neo-liberal terms of this economy serve only very few who profit, while the majority of the population go away empty-handed.

Using the two elements of avalanche barriers and (goods) loading areas, as well as other resultant works, Zebedin seeks to discuss contemporary power systems in our society, which push towards prevention on the one hand and facilitation on the other. It must be asked whether these tactics serve the common good.

Entering the Kunstpavillon it seems as if there has been an accident here, with a truck crashed into a wooden avalanche screen. Prosperity and welfare, economic growth and the protection of the civil society have become literally entangled in the monumental installation Transit Tradition. The needs of prosperity are satisfied with goods and services: more than two million trucks drive through the Brenner Pass each year, for example. Along the transit routes, the population's well-being is endangered by noise and fine dust pollution. Besides these detrimental health effects, it is possible already to discern consequences of climate change for flora and fauna. The glaciers are receding, the alpine vegetation is changing. In the long term this will also have an impact on the forestry business and the constitution of the (protective) forests will change, as it will become too warm in the alpine regions for the most widely used tree, the spruce, over the coming decades. For his setting Aufforstung (Wohlstand) [Reforestation (Prosperity)] Hannes Zebedin plants atlas and Lebanon cedars – Mediterranean conifers that will soon be at home in our latitudes – in truck tyres and places them opposite the truck bed of the installed accident scene; on the truck tarpaulin we read the word WOHLFAHRT (WELFARE).

The only way into the rear of the exhibition space leads the visitor through the truck towards images of an avalanche happening – video stills processed as risoprints. As a natural force, the avalanche of dust is both threatening and aesthetic. In a niche – in the off, so to speak – Zebedin shows the full video: in which we see how a cameraman underestimated the danger of the avalanche and is forced to change from a passive filmer to a participant in order to escape. The artist uses this sequence, which remained in his mind for many years, in order to convey an outline of ideas and pose the question of the individual's responsibility.

The work Snowball Effect appears modest and brief in duration, so that its transitory quality contrasts with the monumentality of the avalanche barriers and the associated truck. A pyramid of snowballs indicates clearly how, in snowball systems, only the operators can win. The risks and damage occur to the cost of the players. Hannes Zebedin sees parallels here to the structures of fear and power in current politics, which deny the impacts of neo-liberalism and, coupled with political regression, contribute to a strengthening of nationalistic attitudes. The exhibition Transit Tradition, therefore, is a contemporary historical commentary, leading visitors through a drastic staging open to associations and so inviting them to think about the enmeshment of the global market and ecology.

List of Works

1. Transit Tradition, tree trunks, poplar plywood, truck tarpaulin, cement, 2018
- 2a. Untitled, video stills, risoprints, 2018
- 2b. Untitled, video, editing: Marlene Hausegger, 2018
3. Aufforstung (Wohlstand) [Reforestation (Prosperity)], atlas and Lebanon cedars, truck tyres, truck tarpaulin, cement, 2018
4. Schneeballeffekt [Snowball Effect], snowballs, B/W photocopies, 2018



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Tears for Fears, 2019

Installation, S/W Print, 250 x 250 cm,
2 C-Prints, 100 x 75 cm, 1 Collage, 100 x
100 cm, 3 Concrete Sculptures, 50 x 40 x 40
cm

Volgograd in southwestern Russia is known for the Battle of Stalingrad during World War II. In honor of this period, the „Mother Homeland Monument“ was erected, which is considered one of the largest monuments in the world. In Russian mythology, the „Mother“ is a strong figure who cares for the entire nation, remains resilient, and never cries.

For the work „Tears for Fears,“ I printed a reproduction of the monument’s head in 1:1 scale and created tears out of concrete (the material of the monument) in the appropriate size. The tears were placed on prints referencing the political and economic situation in Russia at the time: support for far-right parties in Western Europe, privatization and surveillance of public spaces, and the power of oligarchs combined with Western investors.



Insel der Seligen (Pest oder Cholera), 2021

Intervention Großglockner Hochalpenstraße, tree trunks, gravel, diameter each 500 cm

Abstraction of the first avalanche controls, the so called „Holzschneerechen“, in circled form



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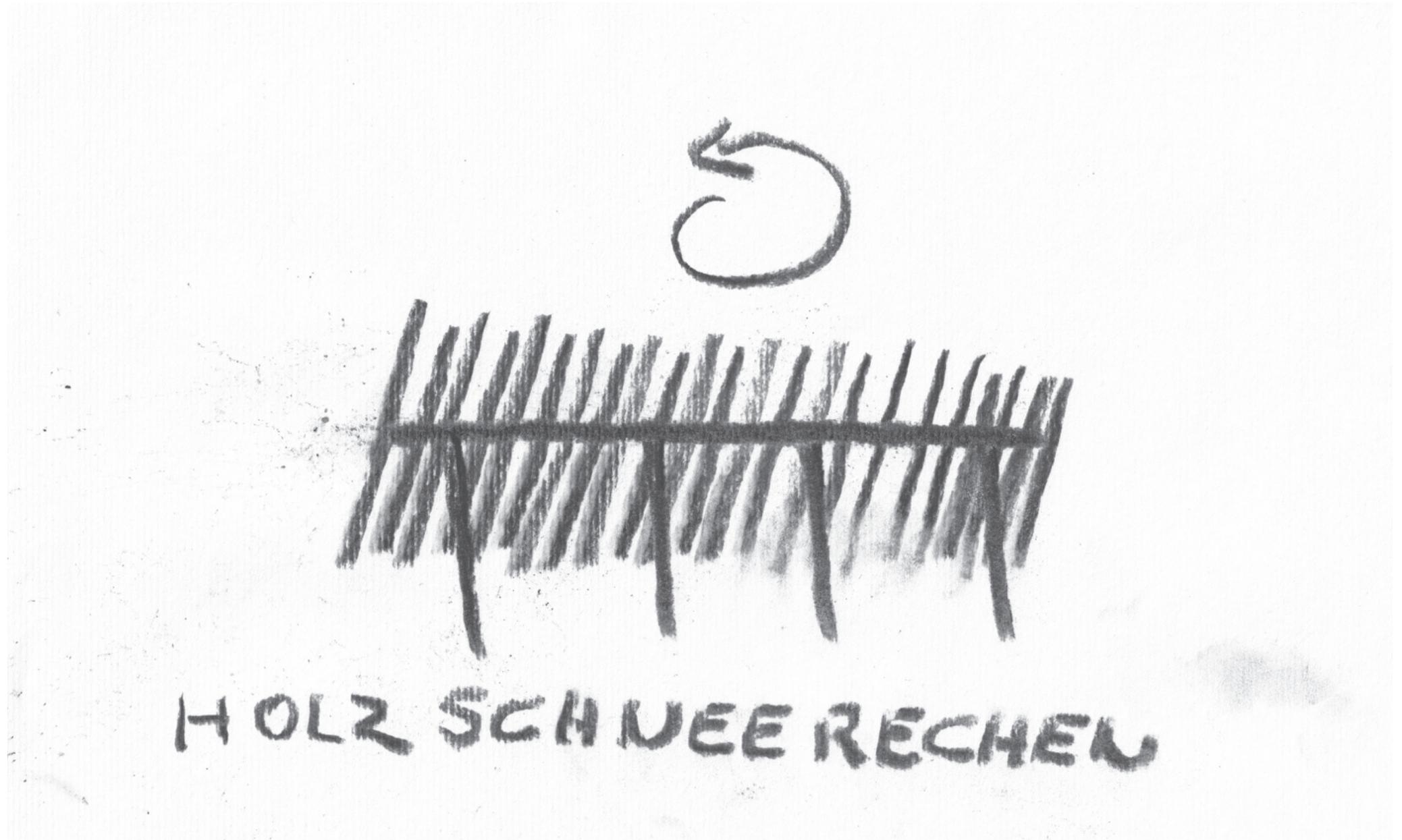
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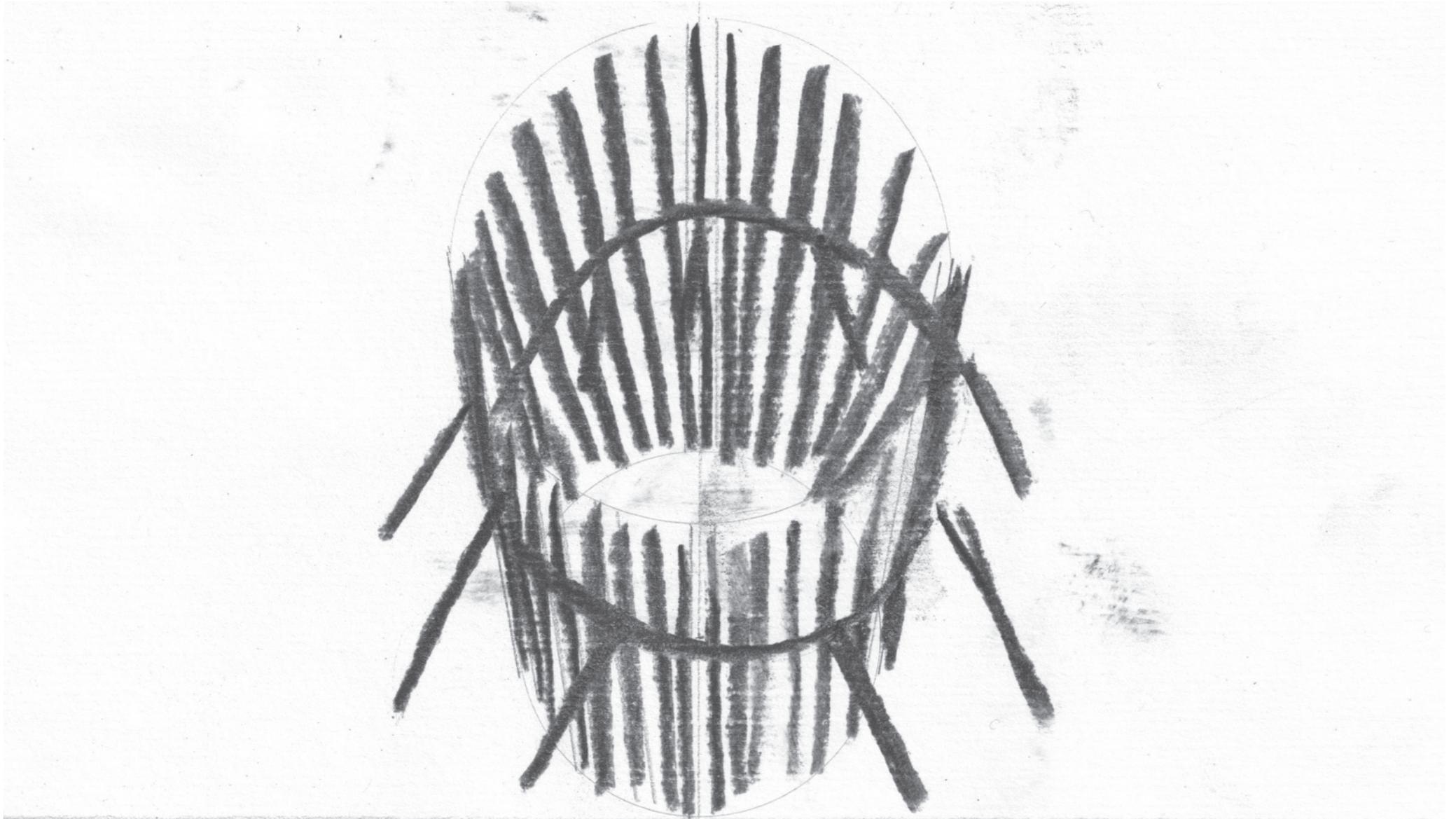
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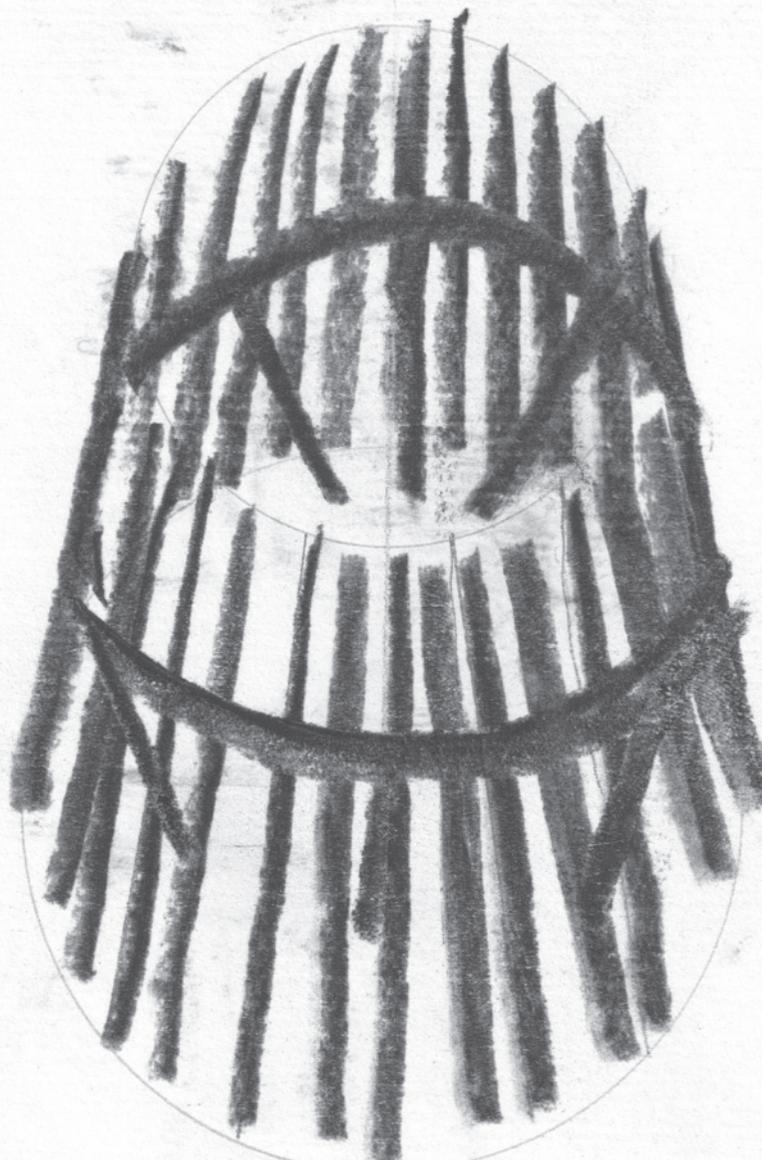
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Die Brücke, 2022

Intervention öffentlicher Raum Graz

Reinszenierung einer Situation, die sich 1956 in Andau/Burgenland zugetragen hat, als Flüchtlinge des Ungarnaufstandes einen Grenzwachtturm zu einer Brücke umfunktionierten, um Österreich zu erreichen. Dieses Projekt war das Gewinnerprojekt des 1. Werner-Fenz-Stipendiums für Kunst im öffentlichen Raum, in Zusammenarbeit mit Steirischer Herbst



Vor Ort, 2022

Intervention/Installation, öffentlicher Raum, Wien
temporäres Projekt organisiert von KÖR Wien

Holzkonstruktion, Beton, Designerkleidung, gefundene Kleidung entlang Flüchtlingsrouten

Kohle, 2024

in collaboration with Antoine Turillon as part of the project „Art your village,“ European Capital of Culture Salzkammergut
Coal kiln 2 x 2 x 2 meters, built using historical methods with a master coal burner, wooden slats

The project took place on a speculative plot of land that was intended to be transformed into a chalet village for tourists by an investor. Through intervention by an engaged local artist who acquired the land indirectly, a meadow now exists on the site. We used this land to build a coal kiln, which was partially enclosed by a chalet facade structure. The area is known for its historical pre-industrial coal production. The coal kiln was connected to a wooden structure with a fuse. During the carbonization process, the chalet structure began to burn.





Burnt Square, 2023

Installation, verbrannte Erde, 100 x 100 cm

Ausstellungsansicht „The Other“, Kunsthaus Graz

Verbrannte Erde wurde nach einem verheerenden Waldbrand entnommen und zu einem Quadrat auf dem Boden verstreut



Neuordnung (Reorganization) , 2023

Deformed street guide posts caused by a major fire were collected and shown in disorder at an exhibition



Monochrome Protest, 2024

At three locations on a parking lot, an area of 50 x 50 cm was uncovered and then dug further until soil was reached. A photo measuring 50 x 50 cm was taken of each soil sample.

Recycled Oil Can Project, 2024

Oil cans, water hose, bricks, lime mortar, soil, plant seeds
in collaboration with Marlene Hausegger, Karachi Biennale 2024, Pakistan

Collected empty oil cans that contained imported sunflower oil from Europe were repurposed into an irrigation system through recycling. The irrigated basins, abstracted into plow shapes, contained soil and seeds from the Indus River delta region. Around 5,000 years ago, the first civilization emerged in this area. They employed agricultural methods to sustain the growing cities. Both the first plows and bricks for building houses were developed, shaped in the proportions 1:2:3, which are still used today.

