

LOOPED SCROLL

1. Genaue Bezeichnung der Ausstellerin: Stefanie Wuschitz

Technik: Christoph Freidhöfer

2. Titel der Ausstellung

LOOPED SCROLL

3. Kurztext zur Ausstellung in dt. und engl. mit max. 300 Worten

DE

Die Installation *Looped Scroll* bezieht sich auf die 1975 von Carolee Schneemann vorgenommene Performance *Interior Scroll*. Das Zoetrop (Wundertrommel) zeigt einen Ausschnitt daraus. Das in der Installation hörbare Gespräch mit Carolee Schneemann hat Stefanie Wuschitz im September 2010 geführt. Junge österreichische Medienkünstlerinnen scheinen heute vor ähnlichen Konditionen zu stehen wie die 1939 in Pennsylvania geborene Medienkünstlerin Schneemann. Die Animation repliziert nun die radikale Geste der 68er Generation in modellhafter, verniedlichter Form. Mit der Beharrlichkeit einer Gebetsmühle wird ihre Geste für die nächsten siebenunddreißig Jahre automatisiert.

EN

The installation *Looped Scroll* relates to the performance *Interior Scroll* by Carolee Schneemann from 1975. The Zoetrope shows one particular part of it. The sound in the installation is taken from a conversation between Carolee Schneemann and Stefanie Wuschitz they had in September 2010. Although media artist Carolee Schneemann was born 1939 in Pennsylvania, Austrian young female media artists seem to be confronted with similar conditions. The Animation replicates the radical gesture of her generation in a diminishing, modeled form. With the persistence of a prayer wheel the gesture is getting automated for the next thirtyseven years to come.

4. Langtext zur Ausstellung in dt. und engl. mit ca. 500 Worten

Aus dem Gespräch mit Carolee Schneemann
From the conversation with Carolee Schneemann

Schneemann:

(...) So these were the years we call "Separatism". Where women had consciousness raising and started their own galleries and their own publishing. They still had partners and families, but we had all this analysis, it was tremendous! So for me it starts when I'm still in college with *De Beauvoir*, it's a revelation and it explains. ..explains everything. It explains why my boyfriends steal my paint brushes.

(...)

Schneemann: Yeah. Ok, first of all: Every human being is conceived through an orgasm. They do not come from a chicken and an egg. Every woman has particular orgasmic capacity. So they are different in terms of structure than those of a man. Interesting enough gender transformations under their way giving the basic two elements of being female and male. So many people are changing gender, to what is more authentic, psychologically for them, others want to experiment and deconstruct what they think of as a set of narrative conventions. That's all part of breaking down so many predictive constraints and repressions. So of course the church is against it, the military is against it. And once you see who your enemies are or where the resistance is, then you can get more certitude, can be more sure.
(*laughing*)

(...)

Wuschitz: So have you been observing a decline of these big institutions or do you observe an actually strengthening of these big apparatuses? Like nation state, army,

church, religion. Do you think they have more power in our society, more influence then before?

Schneemann: Yes. But it's hidden, it's included, it's extremely sinister. It's multi-cooperations, across cultural boundaries. The citizenship has no idea whatsoever of where the dynamics lie in terms of militarism, technology and plans to control ecologies. Here we don't have any idea. Not normally. And it's quite complex and the research is like *future shock*, it's like every kind of paranoid phantasy that anyone might have had, all of which are probably under way now. What do you think?

Wuschitz: I agree.

Schneemann: (*laughing*) Ahhh! Ok, good, next question. (*laughing*)

Wuschitz: I just think that there is that movement of open source technology that gives access to code and programs and software and knowledge for free now over the internet. So I have the slight hope that through individuals being able to create things without having this “Bell Labs” or other companies in between, maybe more people can have a voice and have a chance to develop structures, develop technologies, develop...

Schneemann: The thing is the voice is so.. dispersed. Cause having been through the 60ies where we had a coherent movement, it was really coherent and it was everywhere, and it was very stylized in a way. People would just see each other and recognize by there their hair, by their ear ring that they were radical and that they were against the Vietnam war. At the same time that was a very brief period of radical independence in which huge communities across the nations shared directions and intention. And then systematically in our countries all our leaders were assassinated: our popular culture figures, our black figures, our president and vice president, Martin Luther King. Everybody went down. And it was never

discussed as part of a structure. It seemed like it was all strange round of mistakes and arbitrary events. Even though analysis has given the underlying force field it's so suppressed, most people don't have a chance to think about it and they don't want to, it's much too frightening. (...)

5. Abbildung zur Ausstellung mit einer Größe von 15x21cm und 300dpi Auflösung, dazu den Titel zum Bild.

6. Kurzbio zur Ausstellerin in dt. und engl.

DEUTSCH

Stefanie Wuschitz ist Researcher, Lehrende und Künstlerin in Wien. Nachdem sie 2006 von der Universität für Angewandte Kunst mit Auszeichnung graduierte absolvierte sie 2008 das zweijährige Masterprogramm ITP an der New York University in der USA. Danach verbrachte sie als Digital Art Fellow des HUMlabs ein Jahr in Nordschweden, wo sie 2009 einen Eclectic Tech Carnival organisierte und den feministischen Hackerspace Miss Baltazar's Laboratory gründete, ein Netzwerk und eine Workshopreihe, die Künstlerinnen und kreativen Frauen und Trans ermöglicht, ihr Wissen und ihre Open Source Erfahrungen auszutauschen. Ihre Arbeiten wurden international ausgestellt und Miss Baltazar's Laboratory weltweit zu einigen Festivals und Konferenzen eingeladen, darunter Harvestworks NYC (2010), Ars Electronica (2010), Transmediale (2011), Taipei Artist Village (2011), Coded Cultures (2011), TEDx (2011), Platform 4 (2011), Frankfurter Kunstverein (2012).

ENGLISH

Stefanie Wuschitz is a researcher, lecturer and artist based in Vienna. After graduating with honors from the University of Applied Arts in Vienna (2006) and completing her masters at New York University's ITP program (2008) in the United States, Wuschitz spent a year at HUMlab in Sweden working as a digital art fellow and organizing the Eclectic Tech Carnival 2009. She founded the feminist hackerspace Miss Baltazar's Laboratory, a network and series of workshop sessions for women artists to share their knowledge and open source skills. Her work was exhibited internationally and Miss Baltazar's Laboratory was invited to several festivals and conferences around the world. Among others Harvestworks NYC (2010), Ars Electronica (2010), Transmediale (2011), Taipei Artist Village (2011), Coded Cultures (2011), TEDx (2011), Platform 4 (2011), Frankfurter Kunstverein (2012).