

MOUNTAINS ARE TIME
June 14 – July 4, 2021
Attic hall, Atelierhaus Salzamt Linz

The exhibition ponders how artists' networks, friendships and collaborations can weave together practices and help to speak more precisely. Merging the artist and curator roles, Laura Pöld has invited five colleagues to create new work for the intimate attic hall of Atelierhaus Salzamt. All of the invited artists – Isa Schieche, Johna Hansen, Lisa Kainz, Lou Sheppard, Steffi Parlow – work using a performative, participatory or site-specific artistic practice. The dim atmosphere of the attic hall encourages the entangling of the installations and objects and borrowing from each other. One of the guiding ideas for bringing together the group of works was the quasi-object theory of the French philosopher Michel Serres. As the location and the current restrictions dictate, encounters with the works in this show are of a more personal nature, several of the works can be safely touched, tried on (Isa Schieche's wooden shoes or Laura Pöld's kimono), taken home and eaten (Steffi Parlow's edible treats), pulled (Johna Hansen's cords that move delicate coverings, interacting with the rhythms of the space), and interpreted (Lou Sheppard's performance score). The visitor becomes an attribute of the exhibits, but also of the venue itself that can only be entered privately or during guided tours and is usually inaccessible.

What emerges is a queer space, a critical space, a shared communal safe space, a space for trusting our bodies and what they can do. What emerges is a web of entanglements, a landscape with a view – towards the landscape across the Danube river – through the small attic windows of the Atelierhaus Salzamt.

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Texts by Isa Schieche, Johna Hansen, Lisa Kainz, Lou Sheppard, Steffi Parlow, Laura Pöld
Editing: Michael Haagensen
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Lou Sheppard works in an interdisciplinary audio, performance and installation based practice. Sheppard's artistic research reflects his background in critical theory and social activism. He is interested in languages, both as systems of notation and communication, as well as systems that structure and enact power. By looking to authoritative texts like taxonomies, environmental data, diagnostic criteria and government policy, his work makes these structures of power legible. Using processes of metaphor, translation, semiotic shift and close reading, his work is evidenced through textual, graphic and visual scores. The performance of these scores often leads to collaborations with communities, visual and performing artists and musicians. Lou Sheppard lives and works in Canada.

Isa Schieche works primarily in sculpture, performance and drawing. Her familiar looking objects such as wooden platform shoes, paddle-like tools and other painted wooden objects are used in her performances, often available for visitors to touch and try on. She draws her inspiration from Ball culture, mythology, folk dance and folk art. Isa Schieche studied painting at Angewandte Vienna. Her recent solo shows are "Toys" at Fonda, Leipzig; "Snakes in Heaven" at sonneundsolche, Düsseldorf; and "Vertigo" at Artspace Luisenhöhe. She received the Margret Bilger scholarship and won the sculpture in public space competition in Novomolokovo, Moscow. Isa Schieche lives and works in Vienna.

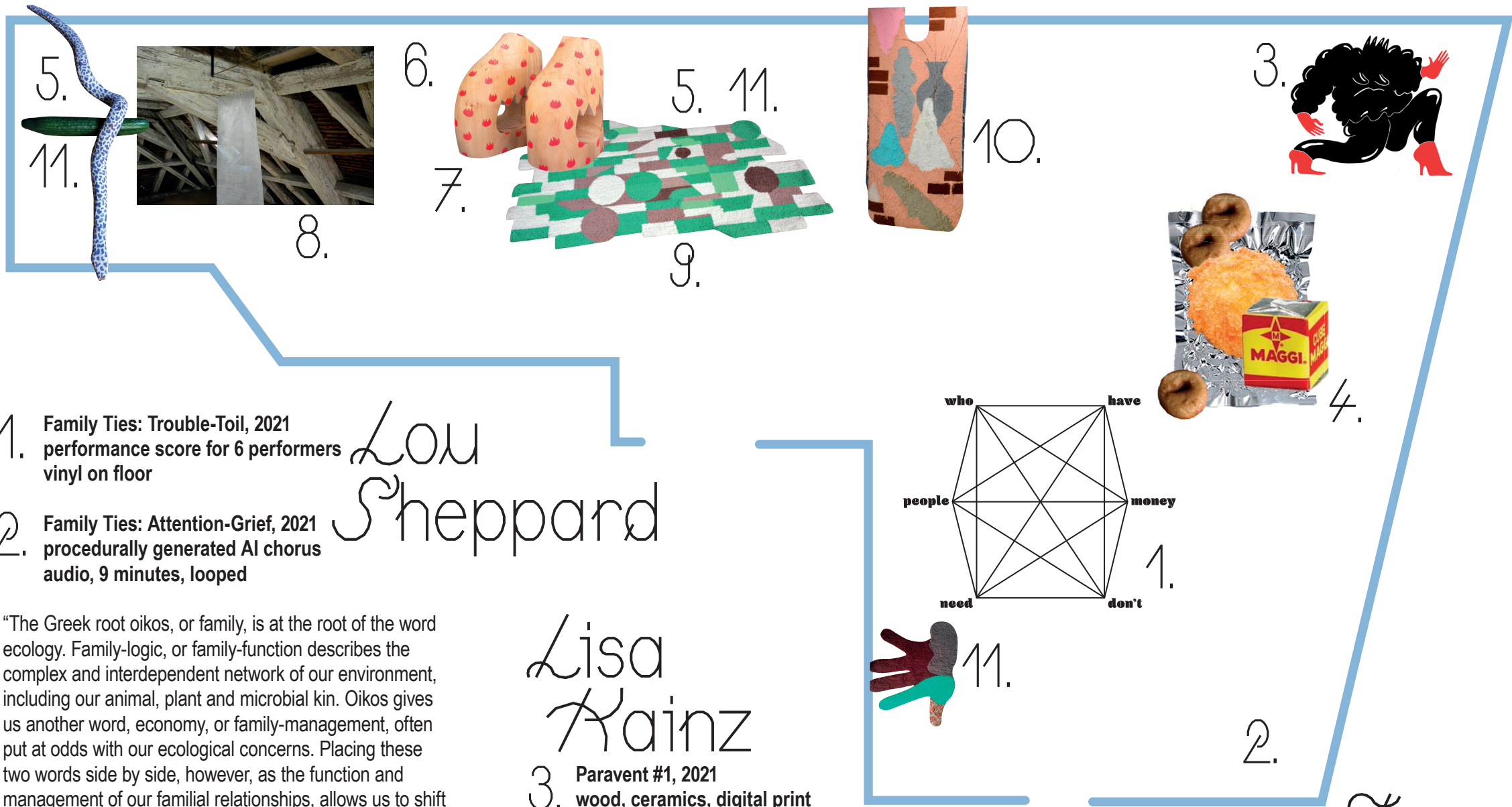
Johna Hansen is a Swedish artist based in Copenhagen. She works in site-specific installation, sculpture and performance. Hansen's practice is driven by concepts of functionality, form, matter and participation. With an educational background in architecture, Hansen's works explore expectations towards objects and architectural settings. She is interested in behavior, norms and social constructions. Her works are inquisitive and playful in nature, looking to explore the relationship between viewer, artist and work, as well as the spatial relations. As a Laureate of HISK (Higher Institute for Fine Arts, BE) she has cooperated with many international artists resulting in a number of exhibitions in Belgium, Japan, Iran and elsewhere. Hansen is a board member of the artist workshop cooperative 51Cth, where her studio is located.

Lisa Kainz is a visual artist with an interdisciplinary explorative practice. She works fast and creates sketches, drawings, watercolors and mock ups on paper, textile or in ceramics. The images get recycled in the form of fashion items, pieces of non-functional furniture or fabrics. The results are just possibilities, always open to further questioning and remaking – prototypes of what is yet to come. Her vibrant watercolors and drawings often depict female and queer bodies going through such natural but ever wonderous processes like childbearing, ageing, weight fluctuations and disease. She studies sculptural conceptions and ceramics at the University of Arts and Industrial Design in Linz where she is currently based.

Laura Pöld's works are like peculiar landscapes of stories or spaces, where the mind can visually wander to the forest, the hills, the mines, or even to the artist's studio. The interdisciplinary artist explores multiple human and more-than-human practices which she incorporates into her work, carefully choosing materials. Her recent works highlight the search for a place in the world, intimacy, ecological subtexts and ethical questions concerning the relationship between man and nature. Laura Pöld studied ceramics at the Estonian Academy of Arts, painting at the University of Tartu and sculptural conceptions and ceramics at the University of Arts and Industrial Design Linz. Pöld is currently based in Vienna and Tallinn.

Steffi Parlow's artistic practice is characterized by the interfaces between performative action, object and social interaction. As an artist and chef, she consistently pursues the approach of overlapping work between both areas. Steffi Parlow studied sculpture with Elisabeth Wagner at the Muthesius University of Fine Arts in Kiel, fine arts with Gabriela Pinheiro at the Faculdade de Belas Artes in Porto, as well as performative art and sculpture with Monica Bonvicini and art and cultural studies with Sabeth Buchmann at the Academy of Fine Arts in Vienna. After her studies, Parlow completed the extraordinary apprenticeship exam as a chef in Vienna. Since 2019, she curates the exhibition series *Dark blue smells salty, yellow tastes bitter* at Restaurant Kommod in Vienna, where she also works as a chef. Steffi Parlow lives and works in Vienna.

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2021



1. Family Ties: Trouble-Toil, 2021
performance score for 6 performers
vinyl on floor
2. Family Ties: Attention-Grief, 2021
procedurally generated AI chorus
audio, 9 minutes, looped

Lou
Sheppard

“The Greek root oikos, or family, is at the root of the word ecology. Family-logic, or family-function describes the complex and interdependent network of our environment, including our animal, plant and microbial kin. Oikos gives us another word, economy, or family-management, often put at odds with our ecological concerns. Placing these two words side by side, however, as the function and management of our familial relationships, allows us to shift our perception of an anthropocentric ecology and a capital driven economy to a network of labour and care.

Drawing from the 1980’s sitcom, Family Ties, which examined these very concerns through two materially obsessed teenagers and their hippie parents, Trouble-Toil and Attention-Grief ask what it means to think of our environment as a family. As we see our family facing catastrophic change, mass extinction and collapse, can we rethink its function and management through economic labour (trouble, toil) and ecologic care (attention, grief).”

I bet we've been
together for a million years.
I bet we'll be together for a million more.
It's like I started breathing on the night we met,
and I can't remember what we ever did before.

What would we do baby, without us?
What would we do baby, without us?

What will we do baby, without us?
What will we do baby, without us?

and I can't remember what I was before,
we started breathing on the night we met,
but will we be together for a million more?
together for a million years.
I think we've been

Lisa
Kainz

3. Paravent #1, 2021
wood, ceramics, digital print

“While drawing I try to navigate through the questions I am asking myself and those around me. When does the image become an object, where does my body accumulate my attire? Or is my body just being absorbed without me even knowing?”

Steffi
Barlow

4. PARA LEVAR, 2021
site-specific installation

“Especially in the context of food, I am interested in the discrepancy between visual aversion, unconditional curiosity and tasteful devotion. Texture and consistency play just as big a role as taste and memories. Industrially processed foods play as much a role as those made by hand. As a gift from the artist to the visitors for the exhibition “Mountains are time”, various foods can be freely taken from an installation setting.”

Tsa
Schieche

5. Petunia, Minerva, Blume, Klothilde, 2021
wood, vibrating tool
6. Godeater 3, 2021
beech wood, acrylic, varnish
7. Feet (1–3), 2021
limewood shoes, size 43/44

“In paradise snakes had feet. Due to unjustified punishment they were removed. Handsome and clever snakes bring enlightenment to humans.

I want the visitors to get in touch with my works, to use them in various ways and feel tactile sensations. Wear the shoes and turn on the snakes. To turn on a snake, pull at its head and its tail. The snake will open and you will find a button inside. Push it until the snake starts to move. To change the program, push the button. Put the separate snake parts together and lay the snake on the floor. To turn off the snake, push the button for a few seconds.”

Johna
Hansen

8. Exercise in circulation, 2021
performative installation, variable dimensions,
rebar, geo fabric, pulley wheels, string, sand

““Exercise in circulation” is an architectural intervention with the aim of connecting the floor and ceiling level. It flows between. Braiding the non-existing hair of the roof construction. It is fragile, inviting, responsive, hesitant, present and circular. It presents the visitors the opportunity for an alternative physical angle, as it invites them up into the structure of the beams. In the same breath asking for their touch to change.”

Laura
Röhl

9. Foodways, 2021
tufted rug

“The series of landscape models is intended to reflect on the efforts humanity must make to feed an ever-growing population. The models are imaginary and fall more into the category of future fantasies.

The term “foodways” refers to the cultural, social and economic practices associated with the production and consumption of food”.

10. Wasteland, 2021
tufted kimono, ceramics, smoke machine

“Minerals are mined to produce fertilisers for growing food crops. While Foodways fantasises about geometric multi-storey fields that could be located on terraformed Mars, Wasteland is the world behind the scenes, a toxic and smouldering desert landscape.”

11. Seats (Social gathering), 2020 – 2021
tufted rugs

“The small rugs are made as personal seats that can be used by the guests in the location most suitable for them. Other artists in the show are also welcome to use them as a base for their artworks or part of the display for their work.”