

## Central projects: art, architecture, theory (selection)

Low Resolution (for more precise information please use the active links while being online)

2017

### City on the Move

Farewell to Logistic Area



Initiator, curator and producer of an Art in Public Space project investigating the transformation of the last inner-city logistic hub imposing its rhythm unto the social and material fabric of the city of Vienna.

Artists had been invited to deal with the history and future of this 19th century train station, opened 1873 on occasion of the World Exposition. It had been transformed into a venue for events of all kind after World War I, including a fascist propaganda exhibition in 1938, and after World War II into a container terminal and logistic hub, that will be demolished in the very near future to be replaced by a new mixed use urban development.

With artistic contributions by Katrin Hornek | Martin Kaltwasser | Helmut und Johanna Kandl | Zara Pfeifer | Gabriele Sturm | Johanna Tinzi | Ina Weber | Michael Hieslmair and Michael Zinganel

Funded by Kunst im öffentlichen Raum Wien

<http://tracingspaces.net/stadt-in-bewegung/>

2013 – 2016

## Stop and Go

Nodes of Transformation and Transition



Head of research, Institute for Art Theory and Cultural Studies at the Academy of Fine Arts Vienna, in cooperation with the Estonian Institute of Humanities at Tallinn University, and the Department of Urban Planning at the University of Architecture, Civil Engineering and Geodesy in Sofia.

<http://stopandgo-transition.net>

The main focus of the research was the transformation of informal and formal stopover points along the transnational routes of the so-called PAN-European corridors in East Europe that reach from the Baltic States to the Bulgarian-Turkish Border. These terminals and hubs form liminal places in which individuals, who represent different forms, motives, modes, and rhythms of mobility, encounter one another. Via the routes and biographies of these actors, it is possible to perceive both the far-reaching, super-ordinate, political and socio-economic transformations and techniques of government as well as the changing working and everyday life of the individual protagonists, who develop routines and rituals for establishing themselves in fragmentary, transient communities within their multi-local existence.

An interim report was published as a special edition of: *dérive - Zeitschrift für Stadtforschung*, No.63/2016, Schwerpunkt: Korridore der Mobilität - Knoten, Akteure, Netzwerke <https://selfy.com/p/ZbY3/>

Another interim report was realized in the format of the art exhibition ROAD\*REGISTERS at the Academy of Fine Arts Vienna in Autumn 2016. You can download or browse through the catalogue here: <http://stopandgo.weblog.mur.at/publication/roadregisters-catalogue/>

A very comprehensive presentation including vast AV-material is published online in: JAR Journal of Artistic Research, Issue 14, 2017.

<https://www.researchcatalogue.net/view/330596/330597>

2010 – 2015

## **Holiday after the Fall**

History and Transformation of Socialist Holiday Resorts



Head of research, Institute of Building Typology at the University of Technology in Graz.  
Exhibitions at Haus der Architektur Graz (2012), NGBK Berlin (2013), Museum of Modern Art Rijeka, Architektur Zentrum Wien (2015)

In a first step this project is limited to investigations of large scales hotel developments at the Croatian Adriatic and the Bulgarian Black Sea coast. In a long term schedule the project wants to expand both geographically and typologically, investigating the planning history of socialist holiday resorts on all scales, from traffic-infrastructure (hubs like harbours, stations, airports), spatial, urban and landscape design, to building typologies and their interior, including the ideological argumentations and the shift from collective experience to individual hedonistic encounters. The project emphasizes on the process of post socialist transformation of their physical status (sadly ruins, subtly restored or refurbished, or complete rebuilt) and their economic status (privatised, semi privatised, non privatised) including problems of restitution, corruption and building regulations, as well as their adaption to much more differentiated tourist's demands and a very powerful real estate market.

<http://tracingspaces.net/new-book/>

<http://tracingspaces.net/urlaub-nach-dem-fall-ausstellung/>

An additional exhibition focussing about modern art, design and lifestyle in these hotels and resorts was shown in Galerie Blazek in Graz in 2016:

<http://tracingspaces.net/enjoying-the-fruits-of-yugoslavia-third-way-2/>

2009

### **Crossing Munich: Orte, Repräsentationen und Debatten über Migration**

A project on spaces, representations and discourses of migration in the city of Munich

The project was initiated by the department for Ethnology at the Munich University and produced in cooperation with the City of Munich. Due to the competence from several projects dealing with both the issue of migration and space and the experience in translating research material into texts and especially aesthetic representations (exhibitions) my artist colleague Michael Hiesmair and I were invited to mediate and moderate workshops with students and artists, to coordinate the artistic transformation of individual contributions and the exhibition design.

<http://mhmz.at/2009/07/15/crossing-munich/>

2008

### **Heisse Luft: Ein regionales Branding Theater (*Hot Air: a place branding performance*)**



Concept, script and co-production of a theatrical performance about a conference on destination branding by design, art and architecture in the School for Tourism and Hospitality Services Bad Gleichenberg, in cooperation with Theater im Bahnhof, a theatre group from Graz/Austria and the artist Michael Hieslmair. The piece is an ironic reflexion of my own experience with mechanisms of organising and curating symposia and the problems to establish relevant high quality discourses. Therefore this piece teaches the audience in a Brecht' tradition how symposia work in general but furthermore how the creative cities discourse is typically discussed by using quotations from well-known characters, both hypercritical and affirmative.

<http://mhmz.at/2008/09/10/heisse-luft/>

2006

### **Terminals, Hotels & Wonders: Scripts, stages and Architecture in Mass-tourism**

Concept, production and moderation of a conference and exhibition on Mass Tourism Architecture for the Institute of Building Typology, financed and realized by Stadtmuseum Graz

Conference panels about

“Architects on Tour” with Elke Krasny (A), Rudolf Tucek (A) und Olaf Gipsier (NL),

“Closed Laboratories” with Tom Avermaete (NL), and platforma 9.81 (HR),

“Emotions, Scripts, Narratives and Performance” with Gerda Moser (A), Sybille Frank (D), Roger Riewe (A)

Exhibition with Carola Dertnig (A), Ulrike Feser (D), Haubitz + Zoche (D), Gabu Heindl (A), Yves Mettler (CH), Sascha Pohle (D), Sascha Reichstein (A/CH), Martha Rosler (USA).

[http://www.zinganel.mur.at/wunderwelt\\_txt.html](http://www.zinganel.mur.at/wunderwelt_txt.html)

2005 – 2011

### **Saison Opening (and other works on mobility and migration)**

In 2005 started a long during collaboration with the architect and artist Michael Hieslmair dealing with routes and (physical) nodes of transnational mobility.

Being invited first by Phillip Oswalt, the curator of “Shrinking Cities”, we investigated the problematic managing of technical infrastructure in mass tourism resorts but also the specific need of social infrastructure: that is labour migration from low income destinations. During this project we developed an both techniques for research inspired by ethnographic tools and modes for representing the dynamic changes and flows of people both on a macro- and micro-political level in form of a 3d model with implemented narratives. It’s successful presentation in the final exhibition of “Shrinking Cities” at GfZK Leipzig and a small publication of ourselves led to several other invitations, where a similar mixture of theoretical reflection and artistic transformation was required.

<http://mhzm.at/2006/12/15/saison-opening/>

In other works the nodes of mobility networks, our research focused on, had been e.g. freeway gas stations at transnational routes, an urban underground metro crossing, a big urban hospital, or even an allotment, where migrants of different background use to spend their leisure time...

<http://mhzm.at/2010/06/06/a40-driveway/>

<http://mhzm.at/2007/12/07/exit-st-pankraz/>

<http://mhzm.at/2009/05/10/crossing-gates/>

<http://mhzm.at/2009/10/01/crossing-rotterdam/>

2002 – 2005

### **Scene of the Crime: Semiotics in Art, Architecture and Urban Studies**

Crime Scene Investigation as method and metaphor for (urban) semiotics. In 2001/02 I started a series of seminars and workshops for graduate students of Art and Architecture at the Academy of Fine Arts (2002), the Webster University (2003) and the University of Technology Vienna (2002–05) dealing with deviant behaviour and the discourses deviance produces (in general but also in the fields of art, architecture and urban studies). These seminars were inspired by the research for the project “Real Crime”, especially by the knowledge from representation of detective work in novels, psychoanalysis and film theories, e.g. by Carlo Ginzburg and Ralph Rugoff, and by the friendship to both leftist activists and criminal police officers.

Films I used for instruction had been e.g. Fritz Langs’ “M” (1932) and Brian Singers "The Usual Suspects" (1995).

The workshop was later revised for a public seminar, film-program and exhibition in cooperation with police officers and scholars for Kunstverein Langenhagen (2004)

<http://www.kunstverein-langenhagen.de/archiv/zinganel/index.html>

and most recently also at Witte de With, Center for Contemporary Art, Rotterdam (2014)

2000 – 2006

**Real Crime: Architektur, Stadt und Verbrechen (Urban Control)**



A medium term project based on Karl Marx' notion of the productivity of crime for the progress of society, more precisely the productivity of fear, here emphasizing on the development of security industry, architecture and urban design.

Concept, production and moderation of a 5-hour guided bus-tour throughout the city of Vienna (including the international airport) and a 3-hour symposium staged in the scenery of the German equivalent of the TV show "Crime Watch" in the Academy for Fine Arts Vienna in 2000. Guest expert during the bus tour had been a known historian and a security expert, guest during the symposium another historian, a pop theoretician, a film theoretician, a feminist art-historian, a security expert and a high rank police officer.

The project was preceded by a public lecture series in 1999 in depot, an independent institution for political discourse in Vienna and produced in cooperation with OEGFA (Austrian Society of Architecture): [http://www.zinganel.mur.at/rc\\_show.html](http://www.zinganel.mur.at/rc_show.html)

The concept of a guided bus tour was then repeated several times on different occasions for different institutions and with different guest-experts, e.g. another historian, a feminist planner, a police detective, and therefore became a major source for the production of different forms of knowledge that finally ended in my PhD theses from 2003.

<http://www.zinganel.mur.at/realcrime.html>

[http://www.zinganel.mur.at/rc\\_buch.html](http://www.zinganel.mur.at/rc_buch.html)

The project was communicated by a series of lectures but was also translated into exhibitions on issues of urban control, e. g. in cooperation with Jochen Becker in Forum Stadtpark Graz for the festival steirischer herbst in Graz 2001, or for the Haus der Architektur Munich 2005.

<http://www.zinganel.mur.at/muenchen.html>

1998 – 2001

**Wir Häuslbauer – Bauen in Österreich seit 1945 (*Vernacular Home Building in Austria*)**  
Co-researcher and co-editor



Exhibition and catalogue about the post-war history of the anonymous single-family home in Austria. Research included a one-week trip for the whole exhibition- and catalogue-team throughout the country visiting case studies for homes of different periods and character as well as important supporting institutions (e.g. building societies, DIY stores, prefabricated house exhibitions). Produced by Architektur Zentrum Wien.

I later revised the research to produce my own solo-exhibition in Secession (1999)  
<http://www.zinganel.mur.at/secession.html>

1997

### **Sex & Space II – Raum. Geschlecht. Ökonomie.**

Concept and production of a multi-disciplinary project, including exhibitions, film-programs, workshops, and conferences on the issues of gender, space, and economy; co-curated with Marion von Osten, co-produced by Shedhalle Zurich (Sex and Space I) and Forum Stadtpark Graz for the festival steirischer herbst 97.

With Fenja Abraham (CH), Martine Anderfuhren (CH), Hatice Ayten (D), Susanne Bachmann (CH), Jochen Becker (D), Serab Berrakkarasu / Gisela Tuchtenhagen (D), Pauline Boudry (CH), Yvonne Doderer (D), Ines Doujak / Gabriele M. Marth (A), Eva & Co. (A), Frauenhaus Graz (A), Edith Glanzer (A), Ina Ivanceanu (A), Lea Jaecklin (CH), Sylvia Kafehsy (CH), Dorothea Kress (D), Brigitta Kuster (CH), Pia Lanzinger (D), Susanne Lummerding (A), Rachel Mader (CH), Ariane Müller (A), Irene Nierhaus (A), Marion von Osten (D), plattform / Ulrike Kremer (D), Katja Reichard (D), Marie Ringler / Meike Schmidt-Gleim (A), Cornelia Schmidt-Bleek (D), Hito Steyerl (D), Vor der Information (A), Ina Wudtke (D), Sandra Zech (A) usf.

<http://www.k3000.ch/sex%26space/info/ankherbst.html>

1995

### **Freiraum Superblock. Leerstellen im Sozialen Wohnbau**



Travelling exhibition with guided tours through several former collectively used spaces in communal housing blocks of the so-called "Red Vienna" (1919–34)

Based on research in 2 one-semester-seminars with students of architecture at the Institute for housing and design at the Vienna University of Technology, produced for the festival "80 Tage Wien, Architektur + Stadt" by the Cities department for Planning, tours starting at ArchitekturZentrum Wien.

The project intentionally confronted different forms of knowledge both to local tenants, visitor and students: First of all the students showed their own ideas for re-appropriation or re-construction of the

very vacant spaces, where the exhibitions took place. They of course organized opening parties, which also attracted some of the tenants of the blocks, but they also had to supervise the 5 exhibitions during one week each – they therefore had to defend their own ideas to visitors and locals from the housing blocks, which regularly showed up to defend their own neighbourhood against the ideas of the students, because they claimed to have other ideas of their own how these spaces are used or might be used in the future.

Second I showed old material I collected from the archives that illustrated the pride and cultural value that housing blocks once represented – a social value that is unknown or forgotten by most of the tenants and visitors. Third I hired an art historian to offer guided tours which reproduced the aesthetic approach from the academic art historians point of view to visitors that were driven by busses to several housing blocks in the neighbourhood and on the route to each of the 5 exhibition spaces – into the very heart of the social reality of today's heritage of the Red Vienna. But in order to confront the tenants as well, these tours were taped on video and represented in situ as part of the 5 exhibitions. <http://www.zinganel.mur.at/leerst.html>

2016 partly reinstalled in the exhibition VIENNA MODEL at TU Vienna.

2013 partly reinstalled in the exhibition VIENNA MODEL in Austrian Cultural Forum New York.

2009 partly reinstalled in the in Kommentarraum by Jochen Becker, a spart of Sabine Bitter / Helmut Weber: Right, to the City, Landesgalerie Linz.

2004 partly reinstalled in WIENER LINIEN at WienMuseum, Vienna

1987 bis 1994

### **In Between. Videoskulpturen und Installationen**



<http://www.zinganel.mur.at/video.html>

Acquired by the Museum Abteiberg Mönchengladbach and Neue Galerie Graz