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An Art Day's GIG Nights 27.09. – 20.11.2014

Accompanying program
of the exhibition

ordinary freaks The Principle of Coolness in Pop Culture, Theatre and Museum



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An Art Day's GIG Nights

27.09.2014 – 20.11.2014

Accompanying program of the exhibition (Coproductio steirischer herbst)

ordinary freaks – The Principle of Coolness in Pop Culture, Theatre and Museum

28.09.2014 – 20.11.2014

curated by Schorsch Kamerun and Christian Egger

When it comes to the unabated boom of pop-cultural references, the impression often prevails within the gamut of artistic genres that one must attempt to mirror and high-culturally embed the sentiments of nightlife, concerts, and the social milieus otherwise inaccessible to the broad public – the so-called “streets” – in especially “wild” art formats. The exhibition cultivates and explores constructive doubts about such assumptions. In collaboration with the German theatre director Schorsch Kamerun, Künstlerhaus curator Christian Egger sets out to emphasise forms of artistic practice situated at junctions of the performative and Pop. Here, the exhibition format and the related stances of expectation are, in turn, illuminated through multifarious and topical questions.

Whether the principle of coolness cited in the exhibition subtitle loses some of its effect through the mantra of border-crossing or is rather imbued with strength to become sustainably indelible precisely because of such curatorial reductions can perhaps be assessed in the lower level of the Künstlerhaus. It is here that a club situation takes form – during and specially designed for ordinary freaks – The Principle of Coolness in Pop Culture, Theatre and Museum – through the erection of a stage. In a comprehensive programme accompanying and extending beyond the exhibition duration, for instance featuring readings and live concerts, the perils of musealisation related to such undertakings will be enacted and then disrupted again. This stage, whose layout was inspired by the logo of a British punk band, is being built as part of a workshop situation involving students from the Institute of Construction and Design Principles at Graz University of Technology. On the opening day, both the stage and the newly installed bar will be inaugurated with a performance by the American experimental and electronic musician Kevin Blechdom.

An Art Day's GIG Nights / Program and Bar: GIG 20:00 / Bar 19:00 – 22:00

27.09.2014 **Kevin Blechdom** (opening performance, 16:00)

02.10.2014 **Stefanie Sargnagel**

09.10.2014 **Marina Gržinić**

16.10.2014 **Idklang**

23.10.2014 **Ariane Müller**

30.10.2014 **Quehenberger / Kern**

06.11.2014 **Carla Bozulich**

13.11.2014 **Tirana**

20.11.2014 **The first word +**

27.09.2014

Kevin Blechdom

Artist **Kevin Blechdom** has been performing for nearly fifteen years, and is always producing recordings. She lives in San Francisco, Berlin, and Los Angeles, tours across five continents, has released several albums, publishes on websites, and has undertaken studies on perception. During her first year at the School for Electronic Music and Recording at Mills College, she won second prize in the digital music category at the Ars Electronica in Linz. In May of last year she completed her doctorate in performing and composition at the California Institute of the Arts. Blechdom will open the exhibition "ordinary freaks – The Principle of Coolness in Pop Culture, Theater, and Museum" with a selected reenactment of a pop ballad. <http://www.kevyb.com>

02.10.2014

Stefanie Sargnagel

Published by redelsteiner dahimène edition in Vienna, "Binge Living – Callcenter-Monologe" collects recordings made by **Stefanie Sargnagel**, an art student studying with Daniel Richter, who also works as a call center agent. It was a surprise best seller in Austria during the Christmas season of 2013. Besides Facebook entries such as "Ich bin eine tolle Künstlerin" ("I am a great artist"; July 3, 2011) or "Ich will nicht Künstlerin werden" ("I don't want to be an artist"; November 5, 2011), the author presents modern humanity with peppery nonchalance, of the kind that is sometimes considered to be particularly dark and sassy in Vienna. Sargnagel occasionally reacts with a keen sense of humor to a real phenomenon, described by Diedrich Diederichsen in "On Pop Music" as follows: "Whether one completely separates one's personal self-image from one's McJob, or adjusts one's professional image to artistic and trending romantic ideas of one's life and one's self-realization, both sides have given up on the notion that the process of forming the self is finished at some point, and that profession and person are two complementary components of this finalized self." On this evening, Stefanie Sargnagel will read from her celebrated debut novel, "Binge Living – the Call Center Monologues", as well as from her e-book, "In der Zukunft sind wir alle tot" (In the future, we are all dead).

<http://stefaniesargnagel.tumblr.com>

09.10.2014

Marina Gržinić

On this evening the extensive catalogue for the exhibition "... Was ist Kunst? ... Resuming Fragmented Histories" (Verlag für Moderne Kunst, Nuremberg) will be presented. The professor, artist, and author represented in last year's show of the same name, Dr. **Marina Gržinić**, will give a lecture titled, "Tell Me Who is the Freak Here? Paranoia, Disgust, Terror," based on her catalogue essay, "1977 to 1984. A

Time Period Comes Alive Again—Only Differently." The lecture also corresponds to the theme of the current exhibition, "ordinary freaks – The Principle of Coolness in Pop Culture, Theater, and Museum". In it, Dr. Gržinić explores the validity of erstwhile philosophical ideas and artistic practices, as well as lasting theoretical influences on her own work.

http://en.wikipedia.org/wiki/Marina_Gržinić

16.10.2014

ldklang

ldklang is a solo project for the guitarist, singer, and producer Markus Steinkellner, who is active in bands such as Jakuzi's Attempt, FA TECH, and Arktis/Air. He has been playing regular concerts and touring Europe, South America, and Asia since 2009. In ldklang, Steinkellner uses guitar, voice, and laptop to produce atmospheric soundscapes based on fragmented riffs and beats, a sense of moody melancholy, and intense disruptions—comparable to the soundtrack of a tense, contemporary film noir with an uncertain, and therefore all the more ominous, ending.

<http://ldklang.com>

23.10.2014

Ariane Müller

The "Handbuch für die Reise durch Afrika" (Handbook for the Journey through Africa) is the first work co-published by **Ariane Müller**, of Starship Verlag, Berlin, and the Museum für Gegenwartskunst, Basel—and it was one of the literary surprises of 2013. This evening marks the book's first presentation in Austria, presided over by the artist and author, who provides a glimpse into her exciting, intelligently narrated, unusual journeys through Nairobi, Kenya, including rapid, correlating projections of exoticism; book-within-a book suspense; bi-continental, mutual, doubt-related racism; and the fleeting, dark attraction of diplomats, told from the present-day heart of darkness—as well as many more brief episodes related in stunning language.

<http://starship-magazine.org/>

30.10.2014

Quehenberger / Kern

Whether as striking regulars at the improvisational series hosted by Marco Eneidi on Mondays at the Celeste in Vienna, as backing for the legendary band Mäuse, or as the secret weapon employed by the exceptional, recently deceased artist Franz West (d. 2012) to scare audiences at openings, the duo of **Quehenberger / Kern** (drummer DD Kern of Bul bul, Fuckhead, and other bands; and keyboardist Philipp Quehenberger) captivates its audiences with its blindingly brash, improvisational journeys around the poles of jazz, prog rock, and drone, while at the same time celebrating all kinds of other inclusionary sonic strategies.

<https://www.facebook.com/QuehenbergerKern>

06.11.2014

Carla Bozulich

Carla Bozulich is regarded as a great heroine of the art punk scene, a sharp-tongued, genre-breaking nomad who has already collaborated with artists such as Marianne Faithful, Christian Marclay, Lydia Lunch, Okkyung Lee, and Marc Ribot in a variety of live formats. She has composed for plays, such as Jean Genet's *The Maids*, and reinterpreted the Brecht/Weil composition, "The Ballad of the Lily of Hell." Her bands, such as Ethyl Meatplow, The Geraldine Fibbers, Scarnella, and Evangelista, were as unusual as they were outstanding. On this evening, Carla Bozulich will present her current solo album *Boy* (on Constellation Records) – considered her "most accessible" work – on the "ordinary freaks" stage.

<http://www.carlabozulich.com/>

13.11.2014

Tirana

Apart from her appearances with her bands Plaided, Lime Crush, and Cry Baby, Veronika Eberhart occasionally finds time to play live with her solo project, **Tirana**. She also composes music for films (such as *TALEA* by Katharina Mückstein), or—under the influence of DIY punk and Riot Grrl ideas—twists the night away with her extraordinary pop sensibilities, sometimes solo, but mainly with an accompanying band. *Lady. Bang. Beat.* On Tirana: "It's punk at a tea party. Well, the kind of tea party you actually want an invite to, but you only know the host through a friend."

<http://tiranamusic.tumblr.com>

20.11.2014

The first word +

Stefan Geissler's ("I Wanna Boogie with You," piano/programming) and Christian Egger's (vocals) project was on ice for seven years. Now, however, the band has made a new start. With fresh insights, they concentrate on honing their fragile, avant-garde pop, using selected cover versions to reveal tautological basic structures of pop classics, and prodding respectfully at the limits of genre.

http://geissler.klingt.org/the_first_word_plus.cgi

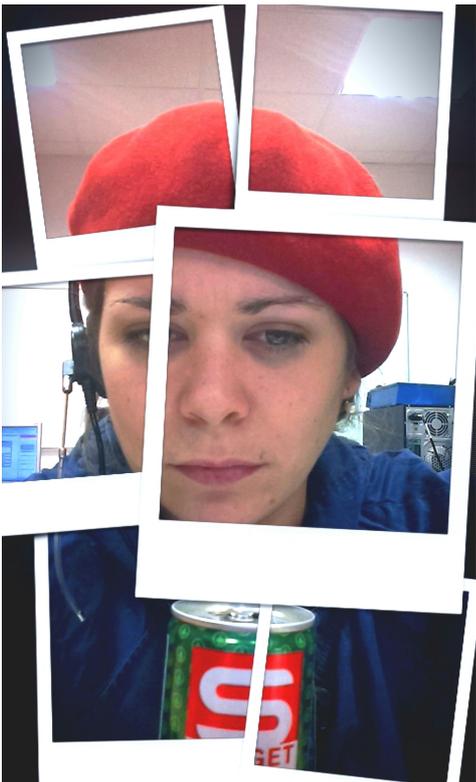
Admission GIGs: voluntary donation

Press download: http://www.km-k.at/de/press/coming_soon/

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Kevin Blechdom
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Stefanie Sargnagel
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***dissident history of Europe, better to say of EU,
that is, of migration, empowerment and reflection.***

A Research into Labor, Theory, Activism and Migration from Africa into Europe in the 21st Century, 2013
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