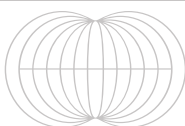


F I T Z P A T R I C K

PRESS: HANNAH WEINBERGER

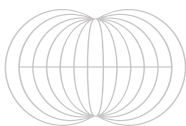
- 2 Arcinfo online, June 2020, review by CFA
- 4 Brand New Life, January 2020, Review by Laurence Schmidlin
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- 15 Le Courrier, December 2019, Review by Samuel Schellenberg
- 17 Allnews Online, June 2018, Announcement by Société Générale
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F I T Z P A T R I C K

ARCINFO ONLINE, JUNE 2020

*LA CHAUX-DE-FONDS: UNE EXPOSITION QUI FAIT «WAOUF, DRING,
TIC-TAC»*, REVIEW BY CFA



 11.06.2020, 13:54

La Chaux-de-Fonds: une exposition qui fait «waouf, dring, tic-tac»



PAR CFA

 Réagir à cet article

ART CONTEMPORAIN Il y aura des «dring dring, meuh, bêêê» sur le Pod, à La Chaux-de-Fonds, ce vendredi soir 12 juin. L'Espace d'art Quartier général sort de ses murs pour vernir les installations sonores de Hannah Weinberger.

L'espace d'art Quartier général (QG) sort des anciens abattoirs pour investir le centre-ville de La Chaux-de-Fonds: dans la vitrine de l'ancienne boutique Benetton, sur de grandes affiches, sur l'ancienne friagerie le Tournesol renommée L'Avant-Poste et au centre d'art, les paysages sonores de l'artiste Hannah Weinberger aguichent le passant à coups d'onomatopées familières. Des œuvres à la fois sonores et très visuelles.

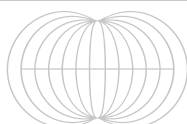
Ici, on parle «onomatopées»

La Bâloise parle le langage de la bande dessinée où les téléphones font «dring dring», les chiens «waouf waouf» et les voitures «vroum vroum poët-poët bang boummm» (attention! Accident). Le tout balancé dans des volutes désinvoltes en échos à la chanson «Comic Strip» de Gainsbourg.

Au-delà du sourire aux réminiscences de l'enfance, Weinberger questionne notre rapport à l'espace public envahi de supports publicitaires et de nuisances sonores. «Une piste de lecture sociopolitique où l'artiste invite à repenser la place du citoyen au centre de la ville dans le contexte actuel», précise Corinna Weiss, directrice de QG. L'art en réponse à l'après-Covid. Smack!

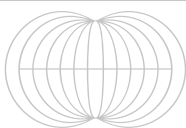
INFOS PRATIQUES

La Chaux-de-Fonds, Quartier général, «Tic-Tac», du 12 juin au 5 juillet. Vendredi 12 juin de 18h à 20h, vernissage sous forme de parcours ponctué d'animations et de musique. Départ: Quartier général, anciens abattoirs. Plan et informations: www.q-g.ch



F I T Z P A T R I C K

BRAND NEW LIFE, JANUARY 2020
THE CURTAIN WAS DRAWN
REVIEW BY LAURENCE SCHMIDLIN

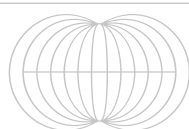


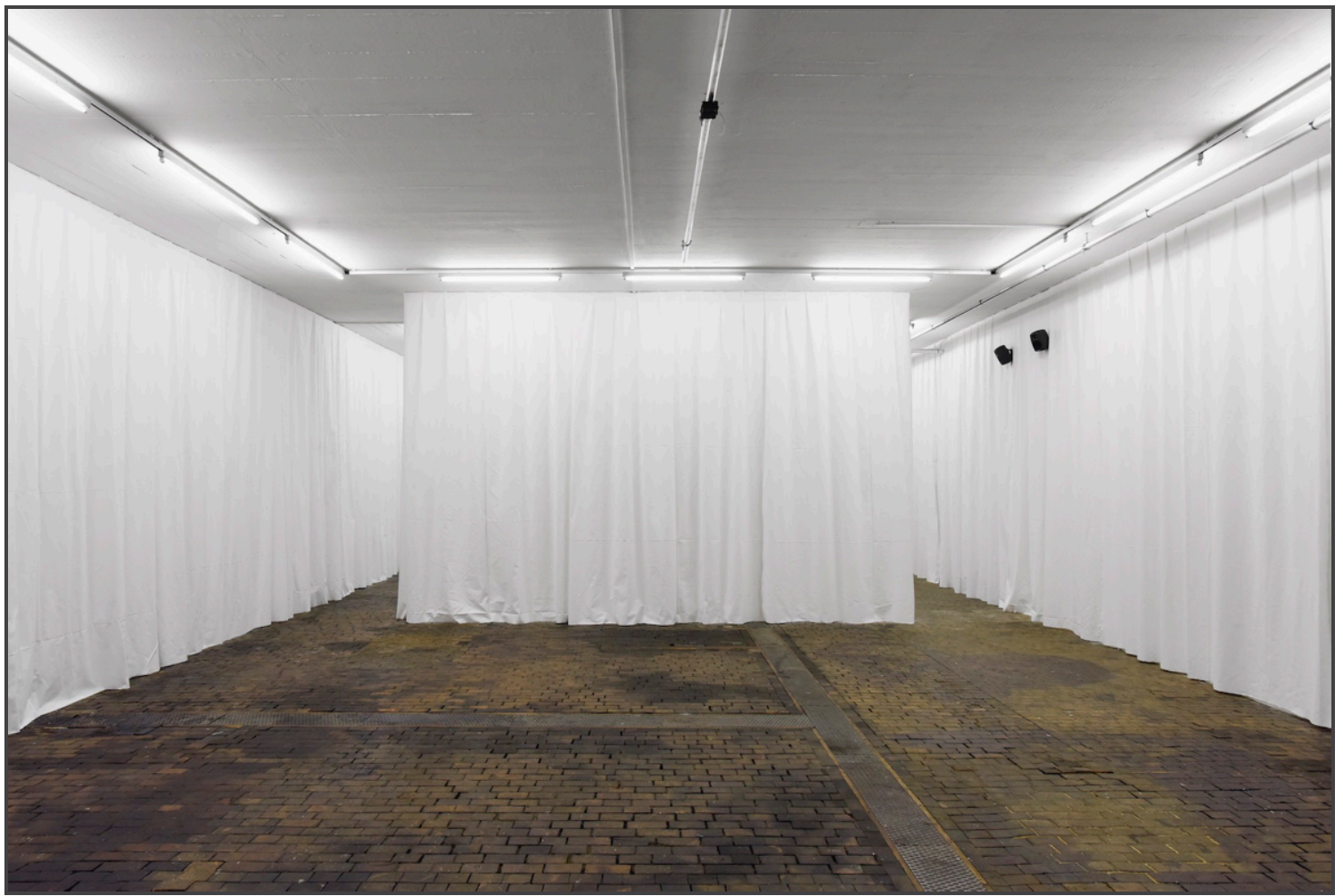
20 - 12 - 2019 [Exhibitions](#)

The Curtain Was Drawn

LAURENCE SCHMIDLIN

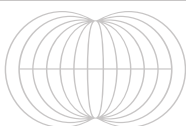
At the Centre d'Art Contemporain Genève, Hannah Weinberger leaves viewers to their own devices in a three-part show that begins from their very first steps in the venue's entrance hall. Her interventions, concise and dense, are based on an infrared installation that reacts to the public's presence, drawing visitors into a disconcerting yet invigorating exchange.



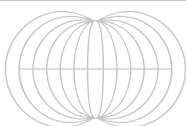


Exhibition view Hannah Weinberger, *we didn't want to leave*, Centre d'Art Contemporain Genève, November 8 2019 to January 5 2020, photo Mathilda Olmi

Hannah Weinberger often insists that an exhibition does not exist when there are no viewers in the gallery or galleries. It is this point of view that she wants to highlight in her solo show at the Centre d'Art Contemporain Genève. The pieces on display, which are on the order of installation sound art, do not work when no one is around – the silence is one that is bound up with their inactivity. For the artist, the public is not contingent. Rather, viewers give her works their *raison d'être* by enabling them to fully realize their potential since they are interactive and hence their form fluctuates. Entering the Weinberger show means then setting it in motion. An initial intervention awaits visitors in the museum's entrance hall; different international radio stations are playing in real time and switch whenever someone passes in front of them – in my case, I was greeted by Natalia Imbruglia's hit song *Torn*. The second and third floors, on the other hand, are entirely occupied by two installations that differ markedly from one another. Visitors suddenly find themselves an integral part of two spaces, which have been transformed very economically, using just a few elements, but transformed nonetheless in an extremely powerful way. Whereas the first installation plunges



viewers into a murky half-light and the ambiance of an underground garage while sending back multiple images of them filmed from behind, the second fashions a contrast through its brighter illumination – that is, the lights are aggressive while the walls are covered by a white curtain with uniform folds.

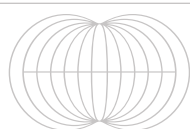




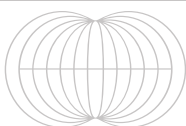
Exhibition views Hannah Weinberger, *we didn't want to leave*, Centre d'Art Contemporain Genève, November 8 2019 to January 5 2020, photo Mathilda Olmi

Each installation includes a sound dimension that is activated by the presence of viewers and their movements. The activation mechanism depends on infrared sensors that are able to pick up the body temperature of those present. These sensors activate a soundtrack based on an algorithm. From one tour of the show to the next, the sound composition is never the same since it varies according to different parameters (the path the visitor or visitors take, their stops and starts, the simultaneous presence of the viewers and their number, etc.). While from the lower floor can be heard pockets of synthetic sounds seemingly welling up from some night party, it is drumming that overwhelms visitors with full sharp rat-a-tat beats and kettledrum rumblings, assailing them here and there in the immaculate space of the third floor.

Although useful – it serves to absorb the echoes – the fabric hung along the walls both erases the specificity of the venue and underscores it, especially since spotlights and bright neon lights pick them out. The surface and structure of this floor of the venue are emphasized. The eye can only see that and details that are still



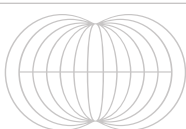
visible. It carefully scours the floor and its wooden beams, the ceiling, and various marks, then suspiciously sizes up the speakers and the small black boxes that are scattered a bit all over since the gallery set-up clearly lets visitors glimpse the sound system and infrared sensors fixed to metal bars.





Exhibition views Hannah Weinberger, *we didn't want to leave*, Centre d'Art Contemporain Genève, November 8 2019 to January 5 2020, photo Mathilda Olmi

This context, with its technology on view absolutely does not point to interpreting the installation as a critique of the technical devices we use every day, or as some sort of submission to them. Weinberger employs them for what they are, tools, and points up the role each of us play with regard to them. The show then doesn't weave a reflection on the excess of security devices that we are facing more and more. Its success is due to the primal experience the artist offers us. Visitors are designated as bodies in a given time and place, and are confronted with the present moment above all in terms of sensory perception. These installations set a trap for viewers, the trap of the future event. From here on in, anything may occur and they will be a part of it. Plain, elementary, the décor rests almost entirely on the artist's choice of the color white, which reflects the light, neutralizes the space, and renders it artificial, and, perhaps despite the artist's intention with regard to the symbolism of the curtain, seems a sign that suggests theatricality and play. The curtain appears to have been lowered on a scene on which it will not rise again. The artist had already used this device in earlier installations, partly on the scale of an entire room (for example, *You*



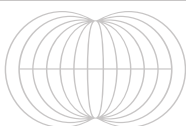
can just reach for me, 2017, at the Kunstverein Braunschweig; and *When Time Lies*, 2018, at Villa Merkel in Esslingen am Neckar).

■ Hannah Weinberger, *You can just reach for me*, 2017, exhibition view at Kunstverein Braunschweig, photo Stefan Stark, courtesy of the artist and Freedman Fitzpatrick, Los Angeles / Paris

■ Hannah Weinberger, *When Time Lies*, 2018, installation view at Villa Merkel, Esslingen am Neckar, photo Frank Kleinbach, courtesy of the artist and Freedman Fitzpatrick, Los Angeles / Paris

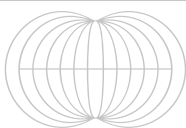
One day I was alone at the show on the third floor. I began to walk around and explore the place, at once familiar and unrecognizable. I let my eyes now wander over the floor, now carefully examine the installation. Nothing happened. I was impatient because I knew I was supposed to hear sound and I would be influencing it in one way or another. I regretted knowing that because I then began hunting around for the sensors. They were there and they were indeed visible. The first beats ring out and the shock is immense. I continue my tour, I go back, I listen, the drumbeats rain down. I manage to anticipate them a bit by cheating a little and walking around more and more to set them off. They take their time, occasionally resonate in waves, peter out. If I regretted knowing too much at first and so became incapable of letting things run their course, I eventually ended up yielding to the installation, and it grabbed me. There is something on the order of a struggle between yourself and the sounds, vigorous, alive, and strangely internal, of who will catch who first. I was alone in the exhibition at that time and that day, and I had never wanted so much to be surprised by the interaction of other viewers with the piece, to see just how far the composition might develop. I was on my own.

Translated by John O'Toole



F I T Z P A T R I C K

LA TRIBUNE DE GENÈVE, DECEMBER 2019
LES PAYSAGES SONORES DE HANNAH WEINBERGER
REVIEW BY IRÈNE LANGUIN



Les paysages sonores de Hannah Weinberger

Centre d'art contemporain En se promenant au cœur des installations de l'artiste bâloise, le public orchestre des compositions inédites.



Au 2e étage, un écran démultiplie la perspective.

Image: Mathilda Olmi

C'est une exposition qui n'existe que si on la visite. Car les œuvres sonores de Hannah Weinberger nécessitent la participation du public pour déployer leurs effets, lesquels se révèlent différents à chaque passage. Intitulée «We didn't want to leave» («Nous ne voulions pas partir»), cette singulière proposition, à la fois interactive et en perpétuelle mutation, s'est établie au Centre d'art contemporain (CAC).

Sur deux étages, la jeune artiste bâloise, née en 1988, a conçu un dispositif similaire mais des univers très contrastés, comme en négatif l'un de l'autre. Alors qu'une ambiance sombre et mélancolique engloutit le spectateur au 2e, la salle au-dessus offre une expérience éminemment lumineuse, entre des rideaux immaculés et sous les néons bruts.

En franchissant le seuil du plateau inférieur, on est plongé dans une obscurité de cathédrale. Visuellement, rien n'entrave la vaste nef de béton, uniquement pourvue d'un écran qui occupe tout le mur du fond: les visiteurs y voient leur image et celle de l'espace dans lequel ils évoluent multipliées à l'infini par deux caméras fixées au plafond. On a la sensation de se promener dans un immense parking de la fin des temps, tandis que les mouvements de chacun déclenchent des flux musicaux.

Dimension performative unique

Des capteurs détectent les déplacements et la chaleur des corps, puis entraînent la sélection aléatoire d'éléments dans une bibliothèque de 2000 sons. Ce processus algorithmique confère à chaque expérience une dimension performative unique. Le public est, de fait, le seul auteur des compositions. «Quand il y a beaucoup de monde, ça devient presque une rave symphonique, s'amuse Andrea Bellini, directeur du CAC. Alors que deux ou trois présences orchestrent des pièces plus introspectives.»

Si, en bas, la couleur tonale joue sur les échos et les synthétiseurs, le plateau du dessus recourt à des rythmes percussifs renvoyant à l'animalité et aux organes. Partagé en quatre alvéoles par des tentures blanches, l'espace du 3e étage évoque le cœur humain. Il se parcourt sous une lumière crue, les sens en alerte.

Par Irène Languin@Gazonee 16.12.2019

Articles en relation

Lorsque la haine des hommes pousse l'enfance à se cacher

Cologny Au centre culturel du Manoir, une exposition illustre, autour de la figure d'Anne Frank, les mécanismes de la persécution et de la clandestinité dans l'histoire Plus...

Par Irène Languin 13.12.2019

La répétition, un art qui s'empare de Genève

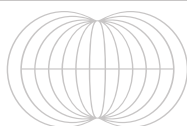
Événement Le collectif M MMM redessine les contours d'un mouvement protéiforme né en 1967. Une exposition et un concert de ce pionnier de la musique répétitive charpentent un projet riche et ambitieux Plus...

Par Rocco Zacheo 12.12.2019

Évian rallume les Lumières

Histoire L'exposition sur les pionniers du cinéma passe par la ville d'eau où ils séjournèrent. Visite avec Thierry Frémaux, directeur de l'Institut Lumière. Plus...

Par Boris Senff 11.12.2019



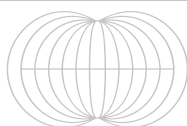
Les perceptions, pivots de la pratique artistique de Hannah Weinberger, sont précisément l'objet d'un programme de médiation particulier organisé par le CAC avec la complicité de l'artiste genevois Hugo Hemmi. Une dizaine de participants aveugles et malvoyants ont constitué un collectif de recherche baptisé «So we stay» («Alors nous restons»), en réponse au titre de l'exposition. Il partagera avec le public le fruit de ses réflexions, sous la forme d'une visite guidée élaborée avec les moyens de l'art (dessin, danse, écriture) le jour du finissage, le 5 janvier. Une façon pour ceux qui ont la chance de jouir de la vue d'approfondir leur rapport sonore à un monde par trop dominé par l'image.

«We didn't want to leave»,

Centre d'Art Contemporain, jusqu'au 5 janvier,

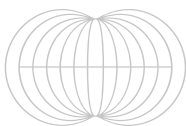
plus d'informations sur: centre.ch

Créé: 16.12.2019, 18h09



F I T Z P A T R I C K

LE COURRIER, NOVEMBER 2019
HANNAH WEINBERGER: COULEURS SONORES
REVIEW BY SAMUEL SCHELLENBERG



COULEURS SONORES

HANNAH WEINBERGER Au Centre d'art contemporain, le public influencera les envolées sonores des installations de la Bâloise.

SAMUEL SCHELLENBERG

Genève ▶ «Je fais des œuvres compliquées à décrire.» Cette affirmation, Hannah Weinberger la double d'un aveu, dans les espaces du Centre d'art contemporain de Genève: celui d'affectionner cette dimension inénarrable, même si elle ne facilite évidemment pas la tâche des critiques. D'autant moins lorsque l'exposition à évoquer est en phase d'accrochage – son vernissage aura lieu jeudi prochain.

On va tout de même tenter l'exercice, à partir des pièces déjà en place et des explications de l'artiste bâloise, 31 ans cette année. «We didn't want to leave» («nous ne voulions pas partir»), c'est le nom de la proposition, prendra ses aises sur deux étages au Centre d'art, avec des installations sonores distinctes mais néanmoins liées. La première sera toute en échos. «comme dans une église», glisse l'artiste, complétée par un dispositif visuel filmant les visiteurs et projetant leurs contours en cascade, à la manière d'un palais des glaces.

Des senseurs quadrilleront l'espace et le tout s'éteindra en l'absence de visiteurs. «L'œuvre n'aura donc pas d'existence propre lorsque personne ne la regarde», explique Hannah Weinberger, poussant à son paroxysme le principe du «regardeur qui fait l'œuvre», comme disait Duchamp – sans son public, une pièce d'art n'est pas entière. D'ailleurs, toute la pratique de Hannah Weinberger implique d'une certaine manière la notion de collaboration.

Au Centre d'art, il sera impossible de vivre deux fois la même expérience, tant elle dépendra du nombre de personnes présentes et de leurs déplacements – les visiteurs influencent les tempos d'une musique autogénérée et

non basée sur les seules gammes pentatoniques. «La 'couleur sonore' ne sera pas une cacophonie, plutôt une sorte de musique de film imaginaire», promet Hannah Weinberger, fille d'un père saxophoniste, qui dit travailler avec le son sans pour autant se considérer comme musicienne.

Propre au lieu

Quant au second plateau, il comprendra des sonorités nettement plus percussives. Et partout, des rideaux blancs délimitent les espaces et modifient l'acoustique, les mêmes dont l'artiste avait ponctué la Biennale de l'image en mouvement 2014, au même endroit. Le tout sera complété par un film et un récepteur de toutes les radios web du monde, qui changera de canal à chaque visiteur. «Lorsque je prépare une exposition, je m'intéresse toujours à la typologie du lieu qui m'accueille – combien d'entrées en moyenne, quelle programmation –, pour rééquilibrer de manière *site specific*», propre au lieu.

C'est aussi ce qu'elle avait fait en 2012 à la Kunsthalle de Bâle, où le directeur de l'époque, Adam Szymczyk, futur timonier de la documenta 14, lui avait proposé une carte blanche pour sa toute première exposition personnelle. «La pression était forte», car il est peu commun de débiter une carrière dans un endroit aussi prestigieux. Encore étudiante, l'artiste avait installé des haut-parleurs partout, de même qu'une bande-son de vingt-deux heures produite ad hoc, divisée en onze boucles, proposant une sorte de progression dans les harmonies.

Bien sûr, si Adam Szymczyk l'a invitée à l'époque, c'est que Hannah Weinberger était d'ores et déjà établie dans la scène artistique locale, en parallèle



L'artiste Hannah Weinberger multipliée par l'installation qu'elle met en place au Centre d'art contemporain. JEAN-PATRICK DI SILVESTRO

à ses études – bachelor puis master – à la Haute Ecole des arts de Zurich. Un cursus qui l'a surprise dès le premier jour, alors qu'elle a choisi une option «son»: «Je m'attendais à trouver sur place un studio super high-tech, genre Silicon Valley, mais c'était au contraire totalement *old school*, avec du matériel majoritairement analogique, note l'artiste volontiers pince-sans-rire.

De toutes ses œuvres, ce sont les plus lourdes qui voyagent le plus

A cette époque, elle est liée au *project space* Elaine, au Museum für Gegenwartskunst de Bâle, avec Nikola Dietrich, Scott Cameron Weaver et Tenzing Barshée. Et elle organise de grands concerts-performances, avec les artistes qu'elle côtoie à Zurich, comme les cofondateurs de *artist run space* bâlois New Jersey, Daniel Baumann, Tobias Madison, Emanuel Rossetti et Dan Solbach: elle réunit jusqu'à trente synthétiseurs qui jouent en même temps. «C'est un peu ce que faisait le Britannique Cornelius Cardew dans les années 1960-1970, mais sans l'aspect dissonant.»

Peu après l'exposition à la Kunsthalle, elle débute sa collaboration avec Christian Frick, «ingénieur du son et mentor», même si son domaine n'est pas l'art contemporain. Elle le contacte car

elle désire transformer de grosses pierres en diffuseurs de sons. «Il m'a dit: 'Rien n'est impossible', alors que l'EPFZ estimait au contraire que c'était irréalisable. La Bâloise avait besoin de ces rochers sonores pour une exposition au Städelmuseum de Francfort, qui annule en dernière minute son accrochage (façon de parler), même si les six pierres prévues étaient déjà prêtes, dotées chacune d'une musique spécifique. Comble de l'ironie, «de toutes mes pièces, cet ensemble de trois tonnes est finalement celui qui aura le plus voyagé», invité par la suite dans diverses expositions, à Hambourg, Middelburg ou Bregenz.

Autour du jet

Hannah Weinberger se met aussi à filmer dans de nombreuses villes, voire dans les zones *duty free* des aéroports, s'intéressant à l'espace public en général ou à de simples détails. Elle utilisera ces images dans plusieurs installations immersives où elle jongle avec ses rushes et du son, par exemple celui des images mais diffusé de manière dissociée. «En filmant à l'extérieur, lorsqu'il y avait du vent, je me suis parfois mise à chanter.» C'est aussi sa voix qu'on entend épisodiquement sur son disque *Je d'eau*, produit pour son exposition à Genève, qui enregistre bruits aquatiques et discussions de touristes autour du plus célèbre des «monuments» genevois.

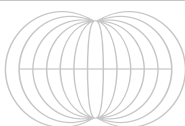
A Bâle en juin dernier, pour les Swiss Art Awards de l'Office fédéral de la culture – elle est l'une des lauréates 2019 –, Hannah Weinberger a produit

une installation sonore que les nombreux visiteurs du vernissage n'auront pas entendu, brouhaha oblige. Un aléa qui lui plaît, évidemment. «Les frustrations peuvent entièrement faire partie de l'exercice, ce n'est pas un problème.» Et même les échecs, forcément inhérents à une pratique qui laisse autant de place au hasard et à l'imprévu.

Mère de deux jeunes enfants, elle enseigne à l'Institut d'art de la Haute Ecole d'art et de design de Bâle. «L'enjeu pour moi n'est pas d'enseigner de manière frontale mais d'engager des conversations et autres échanges avec les étudiants.» Sans cette activité rémunérée, elle aurait sans doute arrêté l'art, admet-elle. Elle a certes fait de nombreuses expositions depuis 2012, notamment en Allemagne, mais le cumul des honoraires reçus n'atteint même pas 10 000 francs.

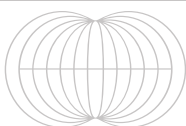
Aussi, son travail n'est pas vraiment *market friendly*: difficile de vendre des installations sonores, notamment. Quelques grandes institutions ou collections n'en possèdent pas moins certaines de ses œuvres, comme le Kunsthaus de Zurich ou la Ville de Bâle. Et elle a vendu plusieurs de ses rochers sonores, «dont trois à des privés même pas vraiment collectionneurs d'art, qui les ont installés dans leur jardin». Une manière mélodieuse d'investir dans la pierre. |

Centre d'art contemporain, 10 rue des Vieux-Grenadiers, Genève, du 8 novembre au 5 janvier (vernissage jeudi 7 novembre à 18h), ma-di 11h-18h, www.centre.ch



F I T Z P A T R I C K

ALLNEWS ONLINE, JUNE 2018
SWISS ART AWARDS, BASEL
ANNOUNCEMENT BY SOCIÉTÉ GÉNÉRALE



Hannah Weinberger remporte le Swiss Emerging Artist Prize 2018

🕒 4 juin 2018 - 12:03

👤 Communiqué, Société Générale Private Banking

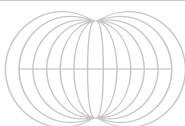
1 minutes de lecture

«C'est à la fois un coup de projecteur unique sur mon travail et une aide précieuse pour mes futurs projets», réagit Hannah Weinberger, suite à sa nomination.

A travers des performances sonores et musicales, Hannah Weinberger crée des atmosphères auditives et visuelles. Elle crée des compositions sonores enregistrées sur le terrain, à partir de sa propre voix, celle de son entourage, d'échantillons prédéfinis ou des bruits des espaces publics. En diffusant ces compositions sonores à travers des vidéos ou des éléments de sculpture, elle crée des ambiances uniques. Le spectateur est invité à vivre une expérience immersive et participative.

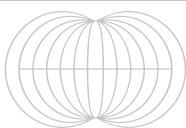
«Le Swiss Emerging Artist Prize de Société Générale Private Banking Swiss signifie réellement beaucoup pour moi. C'est à la fois un coup de projecteur unique sur mon travail et une aide précieuse pour mes futurs projets» réagit Hannah suite à sa nomination.

Le jury, composé de Staffan Ahrenberg, Andrea Bellini, Aurélie Deplus, Elena Filipovic et Simon de Pury, a officiellement annoncé le nom du lauréat lors d'une soirée de gala organisée par la Banque. Hannah Weinberger s'est vu décerner le trophée du Swiss Emerging Artist Prize 2018 ainsi que la somme de 20'000 francs.



F I T Z P A T R I C K

LES INROCKUPTIBLES, APRIL 2018
DAY BY DAY, NIGHT BY DAY, FREEDMAN FITZPATRICK, PARIS
REVIEW BY JULIE ACKERMANN



Hannah Weinberger fait de la galerie d'art un espace de vie bienveillant

23/04/18 11h58



PAR

Julie Ackermann

Abonnez-vous à partir de

“Day by Day, Night by Day” plonge le spectateur dans un flot de sons et d’images. Une expérience familière et dionysiaque de la désorientation.

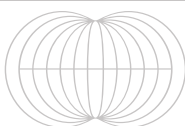


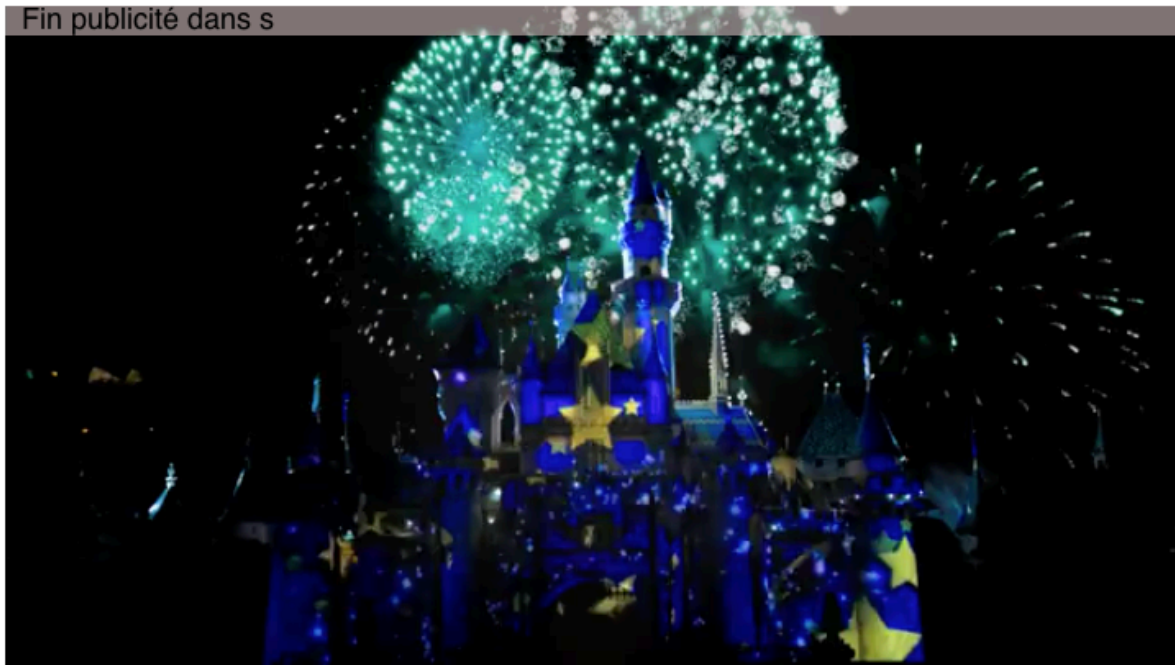
8, rue Saint-Bon, Paris. 15 h. Sur un frigo, gisent des cadavres de bières. La fête semble toucher à sa fin mais continue en musique. Bien qu’il n’y ait plus grand-monde. A vrai dire, il ne reste qu’un jeune homme attablé derrière le bar, prêt à vous renseigner ou vous servir une bière. Pour sa première exposition parisienne à la galerie Freedman Fitzpatrick, Hannah Weinberger a voulu que son vernissage soit infini, ouvrant ainsi l’espace glacial et confiné de la galerie à une sociabilité potentielle permanente, à une fête intime, légère et innocente, accueillant le visiteur à bras ouverts.

Une expérience dionysiaque de la désorientation

Née en 1988, cette artiste suisse assimile ses expositions à des "moments". Et de ce moment, de ce sas divertissant, en découle un autre, tout aussi accessible, une vidéo projetée dans le boudoir de la galerie. Composée de fragments de vidéos issus de travaux antérieurs mais aussi de nouvelles séquences, *Day by Day, Night by Day* plonge le spectateur dans un flot de sons et d’images. Une expérience familière et dionysiaque de la désorientation, invoquant sans détour notre expérience intime.

Bruits de pas, tapotement sur un clavier de téléphone, sonnerie, tubes mainstream de l’été... Rythmée par des sons pris sur le vif lors de ses voyages, cette vidéo-clip ou ce clip-vidéo nous amène tour à tour en bord de mer, dans un jardin, sur une route désertique, dans un zoo, auprès de statues antiques ou de poissons d’un aquarium de Los Angeles.



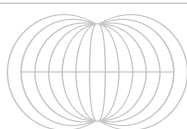


Somme toute, des images aussi idylliques que potentiellement infernales, à la fois en dehors et dans les sentiers du tourisme international de l'*entertainment*. Ouvertement clichée, héritière à la fois du post-internet et de l'installation sensorielle américaine, la vidéo semble être un écho au phénomène de "post-ironie", cette approche ambiguë car à la fois cynique et honnête.

Ode fluide aux pérégrinations banales

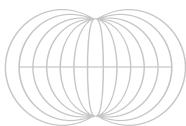
Une alchimie douce-heureuse émane de ce mixage de vidéos intimes et sons divers, conjurant le chaos qu'on associe souvent à la vie contemporaine, faite de sauts, de collisions, d'aller et retours entre divers ordres de réalité "réels" ou virtuels. A la fois cinéma-vérité et clip vidéo, *Day by Day, Night by Day* opère comme les effluves d'un substrat d'une vie passée à rêver online et offline, une ode fluide aux pérégrinations banales, tirant partie des joies et des merveilles du zapping, du montage, du filtre Instagram. Par décalage et superpositions de sons et d'images, Hannah Weinberger fait entrer en symbiose diverses temporalités, ouvrant le champ de la galerie, muté en espace ouvert, au souvenir et à l'intimité. *Day by Day, Night by Day* : cette mélodie libérale est moins innocente qu'elle n'y paraît.

***Day by Day, Night by Day, Hannah Weinberger* jusqu'au 26 mai 2018.
Galerie Freedman Fitzpatrick, 8, rue Saint-Bon 75004.**



F I T Z P A T R I C K

ARTFORUM, JUNE 2017
A FEW OPEN SYSTEMS, AND NOW, DALLAS
REVIEW BY CAT KRON



Dallas

“A Few Open Systems”

AND NOW

2025 Irving Blvd, Suite 201

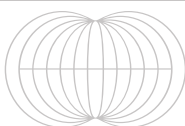
June 3–July 1

The premise of the summer group show—that the adjacency of works by multiple artists will somehow inform and enhance one’s reading of them—is a slightly tenuous one, occasionally producing exhibitions that rely on superficial similarities. Instead, artist Noah Barker—this show’s curator—emphasizes a diffuse, collaborative mode of production that examines crosscurrents between the works on view, many of which bleed into one another. Centrally placed in the dimly lit gallery (the result of Ghislaine Leung’s gel-filter interventions) is Dora Budor’s *Year Without a Summer (Judd)*, 2017, which features a ceiling-mounted commercial confetti dispenser hacked to distribute artificial ash onto a Judd bench (on loan from a local architectural studio) below it. The machine is triggered by ambient sound, including that generated by Hannah Weinberger’s looped audio track of ringtone samples, which wafts from a cell phone hidden above the ceiling tiles; the plastic ash creates a soft, gray halo around the bench. Budor’s ash is also scattered atop the potting soil of Asad Raza’s arboreal *Root Sequence. Wald Annex*, 2017. Its presence there is both perplexing and sinister: While magma-derived basalt is sometimes used in fertilizer, its synthetic counterpart seems more like a blight than a boon to the work’s two potted trees. These, an Appalachian redbud and a Texas everbearing fig, a small wooden Buddha resting against the latter’s trunk, were chosen for their provenance—they are native to the Dallas area and are well suited to the conditions of gallerist James Cope’s backyard, where the trees will be planted following the exhibition. These living readymades provide an eloquent reminder of the interdependence and circularity that define ecosystems, artistic included.



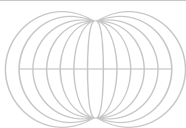
Dora Budor, *Year Without a Summer (Judd)*, 2017, artificial ash, modified confetti dispenser, sound sensor, powder-coating paint, Donald Judd’s *Wintergarden Bench 16*, 1980, dimensions variable.

— Cat Kron



F I T Z P A T R I C K

ARTFORUM SEPTEMBER 2015
AWAKE WHILE YOU'RE DREAMING, FREEDMAN FITZPATRICK, LA
REVIEW BY DEAN KISSICK



Hannah Weinberger

FREEDMAN FITZPATRICK



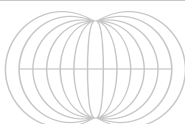
Hannah Weinberger, *Awake, while you're dreaming*, 2015, three-channel color video projection, five-channel audio, various durations. Installation view. Photo: Vernon Price.

Entering this quixotic exhibition was like waking up as a kid in your childhood bedroom. Sunshine wafted through an open window of the vacant house in which the artist had made several subtle interventions. Sounds of cartoonish squelches, warbling songbirds, and dully thudding footsteps floated in through adjoining doorways. In one room, a disembodied voice spoke quietly of destroying a picture on the wall. But there were no pictures hung on any of the walls, only sets of speakers, and a few projectors on the wooden floors.

Hannah Weinberger's installation *Awake, while you're dreaming*, 2015, was situated in the just-cleared residence of gallerists Alex Freedman and Robbie Fitzpatrick, a space they were made to vacate after it was sold by their landlord. This weeklong show served as a sort of ambient closing ceremony for the residence, not so much a high-spirited valedictory as a contemplative meditation. With its audio of dawn choruses and looped video recordings of rippling waters, the project brought to mind one of those guided meditation videos intended to clear out extraneous thoughts and make space for mindfulness of the present—or rather a splicing of several such videos, inducing a vibe somewhere between the transcendent state the guides' listeners aspired to and a psychic muddle. Which is very Californian.

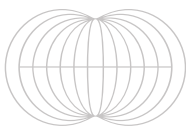
White curtains hung throughout the home's interiors served to partially absorb the echoes of Weinberger's percussive improvisations and the aforementioned nature recordings, as the soundscapes melted into one another from room to room. Hazy footage the artist filmed in and around Los Angeles—including at the Aquarium of the Pacific and Disneyland California—was projected across the walls, and sometimes bounced off the windows into rippling patterns of light. The blubber of a diving sea lion merged into polka-dot wallpaper slipping across the upstairs living room, evoking a monster imagined by a restless, housebound child. Downstairs, otherworldly jellyfish expanded and contracted their way across the kitchen wall in a hallucinatory fashion. Outside, the artist had swapped out a few of the porch lights for replacements in pink and orange.

In Wim Wenders's *Wings of Desire* (1987), angels stroll the streets of Berlin and watch over us while debating among themselves what it is to be alive. "When did time begin, and where does space end?" asks one. "Isn't life under the sun just a dream? Isn't what I see, hear, and smell just the mirage of a world before the world?" Weinberger's show evoked a similar philosophical quandary, but did so with more joy than anxiety. In a room at the back of the house was a little projection of a white palace with pinwheels blowing in the wind; a smiling clock face on its facade tick-tocked happily. Dolls clad in costumes from around the world pottered cyclically in and out of the palace's surreal, worn-down architecture—which may be familiar to the viewer as the exterior of the "It's a Small World After All" attraction at Disneyland. On the hillside at 3721 Evans Street, the art dealers' former residence was itself transformed (albeit briefly) into a similarly fantastic space—a great Swiss cuckoo clock of a house with visitors coming in and out, sugary glockenspiel-like melodies chiming now and again, and magical scenes of underwater creatures projected on a constant loop. In such a phantasmagoric setting, one wondered: What kind of world is this, anyway? Are we awake or only dreaming? —Dean Kissick



F I T Z P A T R I C K

MOUSSE MAGAZINE, SUMMER 2014
ART AND SOCIAL PROCESS
INTERVIEW BY NIKOLA DIETRICH



Art and Social Process

Hannah Weinberger

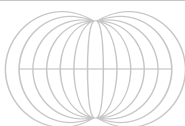
interviewed by Nikola Dietrich

Engagement and participation form the basis of the artistic activity of Hannah Weinberger. The artist exploits the potential of music both to bring harmony to collective performances and to grant every viewer a performative role within the work. Nikola Dietrich talked with the artist about these aspects of her output and the unforeseen appearance of moving images in her recent works.

Il coinvolgimento e la partecipazione sono alla base dell'attività artistica di Hannah Weinberger. L'artista sfrutta le potenzialità della musica sia di armonizzare collettivi improvvisati sia di riservare a ogni spettatore un ruolo performativo all'interno dell'opera. Nikola Dietrich ha parlato con l'artista di questi aspetti del suo lavoro e dell'introduzione inaspettata dell'immagine in movimento nella sua recente produzione.



LKW at Oper der Stadt Köln, New Theatre, Cologne, 2013. Courtesy: the artist and Freedman Fitzpatrick, Los Angeles.
Photo: Calla Henkel & Max Pitegoff



Nikola Dietrich: *A few years ago, your main mode of practice comprised live sound performances conducted by a huge number of participants (Transdisziplinäres Konzert, 2010, or Interdisziplinäres Konzert, 2009). Though following your orchestration, these performances depended upon collective effort and collaboration. What was the central question behind these earlier “open source” productions?*

Hannah Weinberger: I asked myself how it would be possible to include my friends in the process of thinking and working as an artist, without possessiveness, but giving the moment of “doing” a certain value. I was interested in why the performative moment and its result/recording take such different paths. I like the moment when one doesn’t know where it is leading, what the result will be.

ND: *With the performances Regionales Konzert at Kunsthalle Basel, 2010, and Concerto Locale, 2012, at the Swiss Institute in Milan, you again got local communities involved. Within a visually severe setting, 40 performers operated a specific program on laptops. They all created their own music, while being part of the overall composition. A short-lived local network. How did your practice shift from rather free-style concerts to these performances that are mainly controlled by a computer program?*

HW: I wanted to try different settings and bring the creative freedom of improvisation into different modes that might seem controlled, but in some ways suggest an even more free-style situation. I thought it might be less abstract for non-professional musicians to have to deal with tools they were used to, such as computers, though still within a physical and social collectivity. *Regionales Konzert* for the opening of “The Village Cry” at the Kunsthalle was the first time I asked the artists and their friends to bring only their computers. The most convenient thing was for everyone to use Garage Band. Though nothing was orchestrated, we ended up with a very ambient one-hour recording, like a soundtrack for an imaginary movie. I had imagined it would end up much more cacophonous. In this case it was already a local network, most of the people knew each other, or were exhibiting together in the show. In the case of *Concerto Locale* in Milan, the circumstances were totally different. It wasn’t my hometown, I knew hardly any people there. I used the social network of the Institute, asking everybody to bring something that could be hooked up to a mini-jack, a phone, computer, microphone, some kind of instrument. The participants could hear what they were doing. Instead, in the *Regionales Konzert* they could only react to what was happening generally, because they couldn’t hear themselves.

ND: *In August 2011 we opened the Elaine project room (with Scott Cameron Weaver and Tenqing Barshee) next to the Museum für Gegenwartskunst in Basel. Through a program of artists’ talks, concerts, screenings, exhibitions and performances, in its two and a half years long existence it soon became a place of collaboration and participation. How did this rather demanding experience affect your work?*

HW: This period of collaboration had a big impact on my work. I was still in school while running Elaine with you guys, and in some ways it was more real for me than the often dangling themes discussed in art school. Elaine was a form of collective interaction. As one of the four founders and the only artist involved, I also saw the challenge in making a bridge between the “free site” and the institution. It was like an ongoing conversation. I met Matthew Lutz-Kinoy through his project there. With Natsuko Uchino, he organized an absolutely fantastic dinner/performance night (*Keramikos 2*) in June 2012. This eventually led to the idea of playing in a band together (LKW).

ND: *With your first solo exhibition at Kunsthalle Basel in 2012, a very different set-up was introduced, with loudspeakers and white curtains along the wall as the only visual elements. Though still co-produced with a professional sound engineer, the act of participation radically shifted from the presentation of many contributors to a subtle multichannel sound installation. Drawn through the galleries from one sound loop to the next, the visitor’s own movements and pauses determined the various soundtracks and sequences.*

The space for the sound to resonate became important. I see this as the starting point for another work of yours, Untitled from 2013—rocks transformed into resonating speakers.

HW: *For When You Leave, Walk Out Backwards, So I’ll Think You’re Walking In*, I tried to leave my compulsive collaborative/social impulse aside for a moment. However, at the time my site-specific work depended precisely on the viewers, who, as the title already indicates, moved and lived in these spaces. Until now, in my sound works I have tried to connect different musical directions; not in the classical sense, but trying to explicitly work with the available possibilities of sound kits and sampling, to reprocess existing clay. Questions of re-conception, participation and seriality played an important role. I had to deal for the first time with a very historic space, and a very big audience. I tried to work on a setting, which might be comparable to the performance settings only in the broadest sense. This time, each viewer would have an almost performative role, moving through the space, their own personally tailored experience. So I tried to get away from the historical and contemporary social and artistic movements that feed my practice, and describe this same social movement together.

And yes—taking the work with resonating walls as my starting point here, I followed my curiosity about material and language, in some sense.

ND: *Let’s address this growing interest in the object-based working method. In Untitled, 2013, you free the objects by means of disassociation, moving them from one context to another. What role does the transformation or transfer of the object play in that work? Where do you build the connection to language?*

HW: Space as a possibility and an entity (in its measurements) isn’t sufficient to develop

itself, in my opinion. The relationship to the past and to history is important, and it can be found inside and outside, like the relationship between those factors and everyday life. As we can often perceive, “free space” does not exist. I try to test actions and dynamics in the social process, to bring together and highlight their effects.

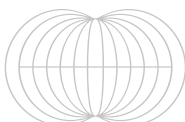
It’s not an easy thing to talk or write about sound/music and the emotional experience connected with its perception. I see it as a challenge, to work on this and on the notion of remembrance. Giving these stones a different character than what we generally expect changes many things about how I work with sound.

ND: *Your latest work was quite a surprise: for the inaugural show “Looking Forward” at the new exhibition space Hacienda in Zurich, you introduced video into your work. Five flat screens, distributed throughout the rooms, showed five different short video loops. Walking from one scene to the next—filmed at different locations in Istanbul, London and Las Palmas—at first the movies suggest one continuous story about four adventurous characters. Circling from room to room, image to image, you find yourself trying to manage bits of information, to piece them together into a coherent narrative.*

This exhibition could be seen as the prelude to your contribution to the Lyon Biennial last year. Trailer, 2013, seems to be an emotionally intensified, condensed version of the above, like a substrate of what the visitor could absorb after seeing a whole storm of images.

HW: After graduating from art school, I wanted to get involved in a big new project, working with other people and traveling. Working with moving images brings that together. An initial part of this next project, on which I would like to work, is a script, as a starting point for producing a film. There is the idea of introducing specific content into a project. With “Looking Forward”, I wanted to let the viewer take part in the flow of choosing and deciding.

Unlike the classic idea of a trailer that presents excerpts from a forthcoming final product, I focus on the structure of the trailer music. I take a very similar approach towards the visual material that I use, and extend this principle to go beyond the musical aspects. I want to take advantage of the situation and work with the material to create a story, to address the meta-level, which incorporates the associated relationships. Let’s say I try to work on making “the incomprehensible comprehensible.”



Nikola Dietrich: *Fino a pochi anni fa, la tua pratica artistica era costituita essenzialmente da performance sonore dal vivo eseguite da un numero enorme di partecipanti* (Transdisziplinäres Konzert, 2010, o Interdisziplinäres Konzert, 2009). *Pur essendo orchestrate da te, queste performance si basavano su un impegno e una collaborazione collettivi. Qual era il quesito centrale che si celava dietro a queste prime produzioni "open source"?*

Hannah Weinberger: Mi ero chiesta in che modo avrei potuto coinvolgere gli amici nel mio processo ideativo e creativo, in quanto artista; senza possessività, ma attribuendo al momento del "fare" un certo valore. Ero interessata a scoprire per quale motivo il momento performativo e il suo risultato o la sua registrazione potessero prendere strade tanto diverse. Adoro l'istante in cui ancora non sappiamo dove ci condurrà ciò che abbiamo intrapreso, e quale sarà il risultato.

ND: *Con le performance Regionales Konzert alla Kunsthalle Basel, 2010, e Concerto Locale, 2012, all'Istituto Svizzero di Milano, sei riuscita a coinvolgere ancora una volta le comunità locali. In uno scenario di grande austerità estetica, 40 performer hanno fatto partire sui loro computer portatili un programma specifico. Ognuno di essi ha creato la propria musica, contribuendo alla composizione d'insieme. Una comunità locale dalla vita breve. In che modo la tua prassi artistica è passata da concerti piuttosto improvvisati a queste performance sostanzialmente controllate da un programma al computer?*

HW: Volevo sperimentare scenari differenti e trasferire la libertà creativa dell'improvvisazione in modalità diverse che, pur sembrando controllate, in un certo senso suggeriscono una situazione ancora più libera e svincolata. Pensavo che i musicisti non professionisti avrebbero trovato meno astratto utilizzare strumenti a loro più consoni e familiari, come i computer, ma sempre nell'ambito di una collettività fisica e sociale. *Regionales Konzert*, in occasione dell'inaugurazione di "The Village Cry" alla Kunsthalle, è stata la prima volta in cui ho chiesto agli artisti e ai loro amici di limitarsi a portare i loro computer. La cosa più conveniente era che tutti usassero il software GarageBand. Anche se non c'era alcuna direzione, abbiamo finito per ottenere un'incisione della durata di un'ora molto ambient, una sorta di colonna sonora per un film immaginario. Credevo che il risultato sarebbe stato molto più cacofonico. In questo caso c'era già una comunità locale: la maggior parte delle persone si conoscevano, o esponevano insieme nella mostra. Nel caso di *Concerto Locale* a Milano, la situazione era completamente diversa. Non era la mia città, non conoscevo quasi nessuno. Ho sfruttato la comunità di persone che gravitava intorno all'Istituto, chiedendo a tutti di portare qualcosa che avrebbe potuto essere collegato a un mini-jack, un telefono, un computer, un microfono, qualunque tipo di strumento. I partecipanti potevano ascoltare cosa stavano facendo. In *Regionales Konzert*, al contrario, reagivano solo al risultato complessivo, dato che non potevano sentirsi.

ND: *Nell'agosto del 2011 abbiamo inaugurato la Elaine project room (con Scott Cameron*

Weaver e Tenzing Barshee) presso il Museum für Gegenwartskunst di Basilea. Grazie a un fitto programma questo spazio ha saputo imporsi rapidamente come luogo di collaborazione e di partecipazione. Quanto ha influenzato il tuo lavoro questa esperienza così coinvolgente e impegnativa?

HW: Questo periodo di collaborazione ha avuto un forte impatto sul mio lavoro. Frequentavo ancora la scuola d'arte quando ho iniziato a gestire Elaine assieme a voi, ragazzi, e per certi versi questa esperienza, per me, è stata molto più reale delle tematiche indefinite che affrontavamo a scuola. Elaine era una forma di interazione collettiva. In qualità di co-fondatrice (assieme ad altre tre persone) nonché unica artista coinvolta, vi ho letto anche la sfida di creare un ponte tra questa "zona franca" e il museo. Era una sorta di dialogo *in fieri*. Nell'ambito di questo progetto ho incontrato Matthew Lutz-Kinoy, organizzatore, assieme a Natsuko Uchino, di una fantastica cena/performance notturna (*Keramikos 2*) nel giugno del 2012. È nata così l'idea di suonare insieme in una band (LKW).

ND: *Per la tua prima personale alla Kunsthalle Basel nel 2012 sei ricorsa a un allestimento molto diverso, caratterizzato da tende bianche e da altoparlanti disposti lungo le pareti come unici elementi visivi. Hai stravolto l'atto della partecipazione: dalla presentazione di molti partecipanti siamo passati a una raffinata installazione sonora su più canali. Guidati attraverso i saloni espositivi da un loop sonoro al successivo, erano proprio gli spettatori, con i loro movimenti e le loro soste, a determinare il comporsi di diverse colonne sonore e sequenze uditive. Lo spazio in cui il suono si diffonde diventa protagonista. Credo che questo sia il punto di partenza per un'altra delle tue opere, Untitled del 2013 – rocce trasformate in casse acustiche.*

HW: Con *When You Leave, Walk Out Backwards, So I'll Think You're Walking In*, ho cercato di mettere per un attimo da parte la mia compulsione collaborativa/sociale. Ad ogni modo in quel periodo, il lavoro, pensato specificamente per quel particolare luogo, era completamente subordinato agli spettatori che, come già suggerisce il titolo, si muovevano e vivevano in quegli spazi. Da sempre, nelle mie opere sonore, cerco di coniugare direzioni musicali differenti; non in senso classico, ma cercando espressamente di giocare con le potenzialità delle sonorità e del campionamento audio, con l'intento di ri-processare, rigenerare il contesto preesistente. A tal proposito il ri-concepimento, la partecipazione e la serialità erano tematiche fondamentali. Per la prima volta mi sono trovata a fare i conti con uno spazio molto storico e con un pubblico molto ampio. Ho cercato di lavorare sull'ambientazione, che può essere paragonata a quelle delle performance, solo nel senso più ampio del termine. Questa volta, a ogni spettatore è riservato un ruolo quasi performativo, dal momento che si muove nello spazio e vive un'esperienza assolutamente personale, su misura. In tal modo ho cercato di prendere le distanze dai movimenti sociali e artistici contemporanei che nutrono la mia prassi e di descrivere questo movimento sociale assieme allo spet-

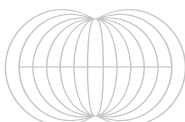
tatore. E sì – prendendo le mosse dall'opera dalle pareti risonanti, ho assecondato la mia curiosità per la materia e il linguaggio, in un certo senso.

ND: *Parliamo di questo crescente interesse per un metodo di lavoro incentrato sull'oggetto. In Untitled, 2013, hai liberato gli oggetti per mezzo della dissociazione, spostandoli da un contesto all'altro. Quale ruolo hanno in quest'opera la trasformazione o il trasferimento dell'oggetto? Dove risiede la connessione al linguaggio?*

HW: Lo spazio come una possibilità e un'entità (nelle sue dimensioni) non è sufficiente a sviluppare se stesso, a mio parere. La relazione con il passato e con la storia è importante e può essere ravvisata sia dentro che fuori, come la relazione esistente tra quei fattori e la vita quotidiana. Come ci capita spesso di percepire, lo "spazio libero" non esiste. Personalmente cerco di testare azioni e dinamiche nel processo sociale al fine di raccoglierne ed evidenziarne gli effetti. Non è facile parlare o scrivere di suono/musica e dell'esperienza emotiva connessa alla sua percezione. Considero una sfida lavorare su questo e sul concetto di ricordo. Conferire a queste pietre un carattere diverso da quelle che in genere sono le nostre aspettative altera il modo in cui mi rapporto e creo con il suono.

ND: *Per la mostra inaugurale "Looking Forward" presso il nuovo spazio espositivo Hacienda di Zurigo, hai presentato un video su cinque schermi piatti. Nel passaggio da una scena all'altra – filmate in diverse location a Istanbul, Londra e Las Palmas – i filmati suggeriscono l'esistenza di un filo conduttore che coinvolge quattro personaggi avventurosi. Viene spontaneo cercare di combinare le informazioni frammentarie in una storia coerente. Questa mostra potrebbe essere vista come un preludio al tuo contributo alla Biennale di Lione, lo scorso anno. Trailer, 2013, sembra esserne una versione emotivamente intensificata.*

HW: Dopo essermi diplomata alla scuola d'arte, sentivo il bisogno di farmi coinvolgere in un grande progetto, qualcosa di nuovo; avevo voglia di lavorare con altre persone e di viaggiare. Lavorare con immagini in movimento mi consente di fare tutte queste cose. Una prima fase di questo prossimo progetto su cui mi piacerebbe lavorare è la stesura di un copione, il punto di partenza per produrre un film. C'è l'idea di inserire un contenuto specifico in un progetto. Con "Looking Forward", volevo indurre lo spettatore a partecipare attivamente al flusso che porta a scegliere e a decidere. Invece di soffermarmi sul classico trailer, composto di scene tratte da un prodotto finale di prossima uscita, mi concentro sulla struttura della musica del trailer. Adotto un approccio simile nei confronti del materiale visivo adoperato ed estendo questo principio per trascendere gli aspetti musicali. Voglio sfruttare la situazione e lavorare con il materiale per creare una storia, per raggiungere un meta-livello che abbracci tutte le relazioni interconnesse. Diciamo che cerco di lavorare con l'intento di rendere "comprensibile l'incomprensibile".





Above - *Concerto Locale* at Istituto Svizzero, Milan, 2012. Courtesy: the artist and Freedman Fitzpatrick, Los Angeles

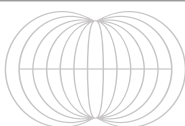
Left - "When You Leave, Walk Out Backwards, So I'll Think You're Walking In", installation view at Kunsthalle Basel, Basel, 2012. Courtesy: the artist and Freedman Fitzpatrick, Los Angeles. Photo: Gunnar Meier



Left - *Trailer* (still), 2013. Courtesy: the artist and Freedman Fitzpatrick, Los Angeles

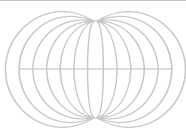


"Looking Forward" installation view at Hacienda, Zurich, 2013. Courtesy: the artist and Freedman Fitzpatrick, Los Angeles. Photo: Gunnar Meier



F I T Z P A T R I C K

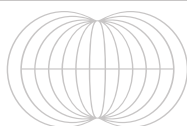
FLASH ART, MAY - JUNE 2014
THE EPHEMERAL EXPERIENCES
REVIEW BY BALTHAZAR LOVAY



The Ephemeral Experiences

Hannah Weinberger *talks about her sound and video works and the porosity
between them and the exhibition framework*

by BALTHAZAR LOVAY





Balthazar Lovay: *I would like to start with what could be a silly question: Why sound? What does this medium allow you to do that others wouldn't?*

Hannah Weinberger: I love sound and love to work with sound in any mind-set and context. Sound allows me to play with unusual strategies within and at the boundaries of codified sensuality — I can work while I play. It brings me to different places and encourages me to work in-depth on different outputs. To that extent it also has an entertaining ring to it. Anyway, generally speaking, I prefer not to limit my practice to the label of “sound art.”

BL: *New media, sound art... Do you care about being labeled within a genre or subgenre of art making?*

HW: Actually, I don't really care. I believe that framing artistic production in different categories just doesn't necessarily bring artists to success or render more relevant the theoretical take on their art.

BL: *Even when a subgenre becomes more stimulating than a traditional genre?*

HW: I don't intended to disregard any influential or significant subgenre in art production. If we look at cinema, for example, subcategories are clearly more interesting than the mainstream productions. Anyway, I believe it is always a question of perspective.

BL: *In your solo exhibition at Fri Art, Fribourg, in November 2013, you brought together for the first time videos and soundtracks. Did you treat the visual material in the same way that you deal with sound?*

HW: I tried to. Video and sound are of course two very distinct media. But concerning the context, it was interesting for me to approach the work dealing with two different kinds of materials. In a way, they always have to be complementary to each other.

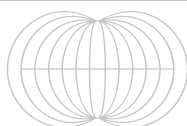
BL: *What is your relationship to video?*

HW: Working with moving images and producing them is certainly a new task for me. It entails such a big variety of issues, ideas and moods, to the point that it has turned out to be a very wild territory in which I need to orientate myself. Moreover, it is embedded into history, and at the same time thinking about the present and the future of the medium allows you space for experimentation.

For example, do you remember the video *Spectrum* (2009) that I presented in the exhibition “Bridges & Tunnels” at Hard Hat? That one was among my early collaborative video works: a twenty-minute video loop, which reminds one of the *Spectrum* screensaver: running just a colorful sequence from the screensaver's algorithm doesn't affect so much the perception of the visuals. In this case, a video can point out certain banal

*Le Moi Du Toi, 2012
Installation view at Swiss
Institute, New York, 2012*

*Next page:
Like the Wall, 2013
Video still*



perceptual issues and at the same time play with time and moods in a specific way, which can lead to define a spatial atmosphere.

BL: *You play with sounds like they are raw materials for you to combine. Do images give you that same freedom? Do they bring you to those different places you were talking about?*

HW: Working with images was a new experience for me: they certainly allowed me a new sense of freedom and made me reconceive my approach. It was a new interaction with the material, the immaterial and all the ephemeral experiences that connect to them. But it also brought me to a lot of new physical places.

BL: *From 2010 to 2012, your practice has been focused on collaborative works and live performances. I think about Interdisziplinäres Konzert at the Zürich University of the Arts, or “Corso Multisala” at Kunsthal Charlottenborg or Concerto Locale at the Istituto Svizzero di Roma, in Milan, and so on. Then, starting from 2012 onward, you have conceived large exhibitions based on soundscapes in which visitors are allowed to drift among “zones” you create. Visitors can envision their own compositions. Would you say that these installations are still collaborative works where your collaborators are now the visitors?*

HW: Sure. The visitors play one of the most important roles in my work; also because most of my artworks are developed according to the specificity of the site. I like to empower the visitor rather than establish rules myself. In this way, their experience of the work and within the work turns out to be a pivotal aspect of my practice.

BL: *Your soundtracks evoke mental landscapes, as do your videos. Even if they are very “banal” and “ordinary” images, it seems to me that they help viewers to devise their own landscapes.*

HW: I guess it is not just about layering various atmospheres and letting them develop autonomously — of course you should always pursue a specific feeling, but not necessarily a thesis of some sort or a specific outline.

BL: *The titles of your first works referred to technologies, networks and digital media. Now you seem engaged in more poetic and evocative titles. For example, the title for your exhibition at Kunsthalle Basel reads “When You Leave, Walk Out Backwards, So I’ll Think You’re Walking In.” Was it addressed to the audience?*

HW: Sometimes, when I decide the title of a work, I think about the work itself — the feelings it might incite, or the “subgenre” it might echo... Anyway, when I am invited to develop a project for an exhibition or a specific platform I ask myself what the work should or could bring to that context. By facing this issue in depth, I guess I end up putting trust in the visitors and ask them to make all the choices.

BL: *In regard to your proposal for Frieze Sounds at the 2014 edition of Frieze New York, how do you envision the*

“listeners” and their relationship to the context? According to what you told me about the project, I think of it in terms of a quadriptych that involves your sounds, the listener, cars and the city.

HW: The work is titled *Hey* (2014) and is conceived as a soundtrack for Frieze New York. The beat is based on my unborn baby’s heartbeat: on one hand it tries to keep up with the velocity of New York City’s tempo; on the other hand it offers an interruption to the flow. Next to this recording of a miniature heart, there are other natural and unnatural sounds in the track — which are also audible in the fair’s VIP BMW cars.

What is different from my previous sound works is that the “listener” somehow enters a very personal episode of mine. Shaping the main beat after my unborn baby’s heartbeat allows for a more emotional take — even if one isn’t (and actually doesn’t have to be) aware of the recording’s background.

BL: *Let’s remain in the context of art fairs. Your work is represented by Freedman Fitzpatrick in Los Angeles, where you haven’t done a solo show yet, but the gallery has presented works of yours in a number of fairs, such as abc – Art Berlin Contemporary and MiArt in Milan. Parallel to that, you have shown in prestigious frameworks like the 12th Lyon Biennial, Kunsthalle Basel and the Swiss Institute in New York. I believe you belong to a generation that feels quite comfortable both in the institutional and the market contexts. How do you play with this aspect?*

HW: I am not the kind of artist who would “never” produce a work for an art fair; actually I see this framework as a stimulating opportunity for my works to evolve, and so test their premises and reception and even their reputation. To put it differently, I like to work with frames — be they institutions, galleries, fairs, the urban environment, etc. — and with certain codified backgrounds and stories; and I usually prefer not to insert external factors that come from the studio, or a too intimate creative process.

BL: *When you were installing the show at Fri Art, in fact, you were very aware of the context: the building’s surroundings, nature and the city — in other words, the porosity between your work and the institution. Do you see these art spaces, events, or “frames” as you call them, in terms of empty platforms with which to play or like living organisms to inhabit and render more complex?*

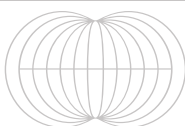
HW: I don’t like to treat spaces as empty locations; but curatorially speaking, I like to deal with them in a very pragmatic and practical way.

BL: *Indeed, that specific exhibition had no title — just your name.*

HW: When I think about the works I’ve done I always want that they should all stay in one house: a fictional house.

BL: *A fictional house that is your house?*

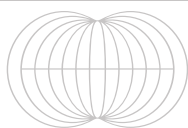
HW: I usually think about the house in a very abstract way and of course not too much in terms of a

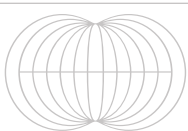




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proper architectural space. I want to make works that are authentic without claiming for signature. So by thinking about the house, I just connect art to life. This also relates to the fact that people like to see me as a sound artist: I try to work freely, without any restrictions or parameters given by a lifestyle, a genre, a methodology or whatever can entrap my practice. Thinking about the house helps me to escape references and to keep a wide eye open for new things to come.

BL: *You were involved in the program of Elaine, in Basel — an unusual off-space that was located in the courtyard of the Museum für Gegenwartskunst. Was it again a way of playing with existing frames?*

HW: With this space, we gave artists (and curators as well) involved in the museum's main program a further opportunity for acting and reacting on the inside or on the outside or in parallel to the context of the exhibited works. I guess it is always important to have these kinds of unframed spaces. Thanks to our big variety of events, I can say that we managed to create a platform in which on each occasion there was a specific grateful audience. What else can you wish for your work?

Hannah Weinberger (b. 1988, Swiss/American) lives in Basel.

Selected solo shows:

Fri Art – Centre d'Art Contemporain, Fribourg; Hacienda, Zurich; Swiss Institute, New York; Kunsthalle Basel.

Selected group shows:

Garage Center for Contemporary Culture, Moscow; Deborah Schamoni, Munich; 12th Lyon Biennial; Freedman Fitzpatrick, Los Angeles; Kunsthall Charlottenborg, Copenhagen; Kunstverein München, Munich.

Hannah Weinberger will premiere a specially commissioned sound work for Frieze Sounds in the context of the 2014 edition of Frieze New York.

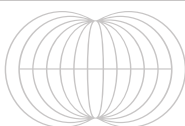
Balthazar Lovay is an artist and co-founder of Hard Hat, Geneva. He is Artistic Director of Fri Art – Kunsthalle, Freiburg.



*Previous page:
When You Leave, Walk Out Backwards, So I'll Think You're Walking In, 2012. Installation view at Kunsthalle Basel, 2012
Photography by Gunnar Meier*

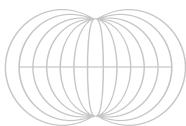
*This page:
Untitled (Stones), 2013
Installation view at Deborah Schamoni, Munich, 2014*

All image courtesy of the Artist and Freedman Fitzpatrick, Los Angeles



F I T Z P A T R I C K

AFTERALL ONLINE, MARCH 21, 2012
THE CHANGING TIMES: CEDVET ERIK AND HANNAH WEINBERGER
REVIEW BY MONIKA SZEWCZYK

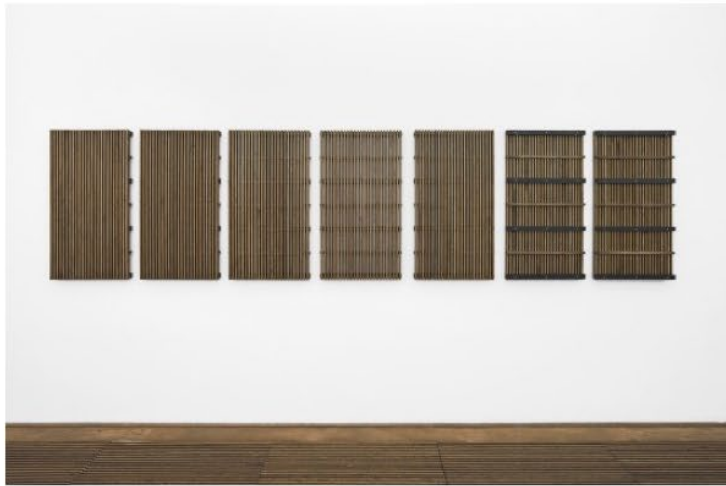


The Changing Times: Cevdet Ereğ and Hannah Weinberger

Monika Szewczyk

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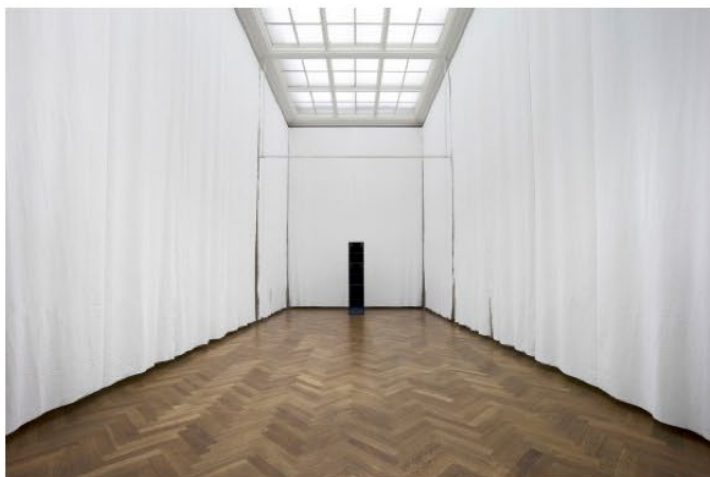
Published 21.03.2012



Cevdet Ereğ, *Week*, 2012, 7 oak wood floor grids from the skylight hall. Installation view, Kunsthalle Basel. Photograph: Serge Hasenböhler. Courtesy the artist

Walking through the galleries of the Kunsthalle Basel recently, I felt strangely as if I were crossing the dateline. There were two exhibitions, which at first glance seem so similar that one could think of them as one landscape. But with attention, they proved distinct, if not contradictory – one territory, two different times. I never thought I would say this, but I sensed a decisive generational shift. What follows is a first attempt to wrap my mind around it.

In the sky-lit upstairs space lives the work of Cevdet Ereğ, an Istanbul native whose complex background is belied by the ethereal simplicity of his installation (he is a visual artist with degrees in architecture, sound engineering and design, and plays in a band, Nekropsi). A single speaker on a stand emits beats that reiterate the structure of the working week: five regular and two distinct strokes. The speaker is surrounded by a white curtain wall, which creates an inner chamber in the main gallery and enriches the measured sound; some space is left between curtain and the gallery walls. This work, and the exhibition, are titled *Week* (2012). The nature of *Week*'s beats varies somewhat as a computer-generated voice at times iterates 'Mon-day, Tues-day, Wednes-day, Thurs-day, Fri-day, Satur-day, Sun-day' and at others simply 'tik-day, tik-day, tik-day, tik-day, tik-day, tok-day, tok-day'. Yet, if the quality of the beats changes, the 5-2 rhythm (of work-days and leisure-days) remains. Ereğ successfully casts the week as Western modernity's most commanding temporal sculpture – one can argue that the day, the month, even the year follow the cycles of heavenly bodies, of seasons, of nature and all that jazz; but there is nothing natural about the week, and one senses this artificiality in Ereğ's beats, which are delivered deliberately and slowly – slower than the natural breath it seems, working against his or her natural pace – so that they seem to pull a person back.



Cevdet Ereğ, *Week*, 2012, Mono 3 min, Installation view, Kunsthalle Basel. Photograph:

Serge Hasenböhler. Courtesy the artist

The pervasive power of this artificial construct is made palpable via several echoes of the 5-2 rhythm by other means, most notably in an installation (also titled *Week*, 2012) using wooden floor grids, of the kind normally found abutting gallery walls to help regulate heating and humidity. Stepping outside the white curtain at the rear of the gallery, one sees seven of these hung on the far wall, with five facing one way and two facing the other. They hang like pictures, or like a graphic score, rhyming architectural/inhabited space and pictorial/imaginary space with the rhythm of the working week.¹ In thus using the available materials of the gallery, the artist proves to be an expert drummer: he does not skip a beat.

But, despite the exhibition's deep immersion into the week's rhythms by several means, questions remain about the totality of this temporal structure. One is posed by the artist himself in a work, installed in an adjacent room and titled *Day* (2012). Here an LED panel has been programmed to represent – in heavenly blue light – the changing length of daylight per day for the duration of the exhibition. The information is taken from a Muslim prayer calendar and therefore indicates each day as the time between the first and last prayers: between *Fajr* (morning), which is the time just before the sunrise when light is first visible, and *Maghrib* (evening), which is the time soon after sunset that lasts until the twilight disappears. This irregular temporal frame, based as it is on the changing movement of heavenly bodies, might be read as the 'natural' antidote to 'man-made' time. Still religion's alignment with perceptions of nature troubles any clear nature/culture binary, as do questions about Ereğ's intention of this pairing. Shall we hope and pray for some transcendence of man-made clock time in the naturally governed space of prayer? Or is that very hope, formed as a prayer, another kind of clock, which subsumes the irregular rhythms of nature into a powerful societal construct? *Day* is as beautiful as it is sinister: the material (the horizontal LED screen) hints towards something all too human, such as stock-market listings – i.e. sites of split-second fortunes and ciphers of lives lived in several time zones at once.² This is Ereğ's gift: he puts in place a kind of associative machine that allows the most minimal of signals to reverberate with civilisation-defining conundrums.



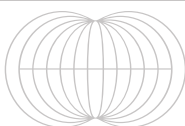
Cevdet Ereğ, *Day*, 2012, LED Display, Installation View, Kunsthalle Basel. Photograph: Serge Hasenböhler. Courtesy the artist

The press release for Ereğ's exhibition mentions the nightclub – 'such as the notorious Weekend club in Berlin' – as a spatial inspiration, and another LED work, which spells out the exhibition title to the street (from a window between the two floors), is in part designed to make the Kunsthalle feel like a kind of club. But I am somewhat unconvinced by this metaphor for Ereğ's exhibition. Perhaps because, to a certain extent, Hannah Weinberger's installation in the downstairs galleries of the Kunsthalle, seems to fulfil this transformation of the white cube into a nightclub more – well – naturally.

I must admit that, upon entering, the physical features of the exhibition did not impress me, except perhaps with their sparseness – the prominence of high-end speakers, three to five per otherwise bare room, each group playing a harmonious composition of a somewhat (but not decisively) different genre. The sweet and mellow atmosphere did not disturb, or disturbed only in its refusal to disturb, as the work upstairs had (and as does much contemporary art worth its salt).

Accustomed to encountering art as a challenge, a shattered mirror, something to decode, I was left empty-handed and, learning that Weinberger hails from Basel, I grimly attributed this perceived neutrality to her Swiss extraction. But I did not leave, and remained wandering around to see what more there was, going as far as to obey the exhibition's playfully didactic title, *When You Leave, Walk Out Backwards, So I'll Think You're Walking In*. In reverse, the mercurial soundscape of the galleries, with the view of speakers revealed only after their music was heard, acquired a certain cinematic sensibility, so that I began to wonder about our very contemporary state of 'livin' in a movie'. This is a sense that I also associate with going to clubs, where music and strangers seem to move in slightly slow motion. Weinberger's offers a scenario with camera direction in the form of a title, where the person becomes both camera and actor. (Try walking backwards without feeling like you are *not* a camera!) As people arrived and noodled about, they seemed to sense their complex role in this living movie-cum-exhibition.³

Weinberger is interested in subtle shifts of atmosphere – being born into the post-medium condition, she seems in search of an extra dimension. To date, her work has usually arrived in the form of musical performance, adding an extra layer to other works in group exhibitions. This being her first solo show, it was interesting to consider her choice to stop worrying and embrace the gallery, not as the big-bad white cube waiting for deconstruction, but as a place of possibility and hopeful gathering of the peoples. In the essay, which accompanies this debut, the following set of observations stands out:





Hannah Weinberger, *When You Leave, Walk Out Backwards, So I'll Think You're Walking In*, 2012, 4x KH elements in quadrophonic constellation, Installation View, Kunsthalle Basel. Photograph: Gunnar Meier. Courtesy the artist

The artist's open-ended way of working challenges the role hierarchical processes play in contemporary art, and shifts the focus to the importance and presence of collective creativity in our time. [...] As a representative of the generation that has unlimited access to information and media, Weinberger situates her work in the production sector of music and sound performance. The availability of affordable technology puts the production – and instantaneous distribution – of high-quality music or film within everyone's reach. Consequently, the hierarchy of artistic production and distribution is transformed, as a single person can access all channels necessary to present a work to a mass audience. Online platforms such as YouTube are only one part of the machinery that enables the new generation to foster the distribution of film and music productions. The majority rules, and its 'clicks' alert major corporations to promote certain titles via their distribution networks. The discovery and selection of artistic work is therefore no longer only in the hands of a small number of individuals or of talent scouts. A pre-produced album compilation loses its importance, since the playlist changes constantly. Music becomes a data stream of noises. New pieces of music received from friends via email complement purchased tracks, as do personally composed tracks and those downloaded from the internet.

The text's author is Fabian Schoeneich, who, like Weinberger, is a member of the generation otherwise known as 'digital-natives'. And (now that I'm no longer the baby on the block and look at this generation as removed from the earlier one to which I belong – born in the 1970s – which is native to nothing except perhaps myriad forms of alienation) it is interesting to note how he avoids circumscribing her work under the umbrella of relational aesthetics, all the while espousing the associated rhetoric of conviviality, collectivity and technologically-driven shifts in the hierarchies of production. For all the assertions of togetherness, the rhetoric of relational aesthetics retained the modernist focus on alienation. Artists like Hannah Weinberger do not see alienation as something insurmountable and they certainly do not seem to see technology as a screen preventing true communion and presence. It is as if the lack of 'presentness and grace' that Michael Fried detected in Minimal art and its spawns is no longer an issue.

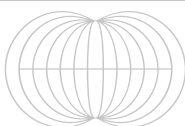


Hannah Weinberger, *When You Leave, Walk Out Backwards, So I'll Think You're Walking In*, 2012, 3x Ultrasound audiobeams, Installation View, Kunsthalle Basel. Photograph: Gunnar Meier. Courtesy the artist

'When You Leave, Walk Out Backwards, So I'll Think You're Walking In': in short, *When you and I meet...* This appears to be the operative syntax of the new generation. It hints at a shared hopefulness for a better time yet to come. Or perhaps it announces that this time is already with us, but only in part and only for some. After all, it is difficult to maintain membership in both clubs: the one where people gather to cultivate a shared fantasy as if they were on a movie set so seamlessly embedded into life that cameras are no longer necessary; and the one which seeks pleasure in clearly understanding that week-in-week-out humanity keeps to the beat of a far more dismal drum.

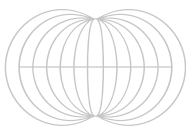
Footnotes

1. Look closely at the 2 reversed pieces, and you will see that there are precisely 7 prongs holding the floor grids together - this is the kind of uncanny detail that every deconstructionist prays for! ↑
2. If you are trading on the New York Stock Exchange, for example, and not living in Eastern Time, your day begins and ends at weird hours and you are probably hoping to make it big fast so you can retire and realize that dream sold to so many soldiers of the stock exchange: 'every day a Sunday'. ↑
3. This was a press preview so I can only imagine the effect was somewhat magnified at the public opening. ↑



F I T Z P A T R I C K

ARTFORUM, OCTOBER 2012
LE MOI DU TOI, SWISS INSTITUTE, NEW YORK
REVIEW BY MICHAEL WILSON



Hannah Weinberger

SWISS INSTITUTE

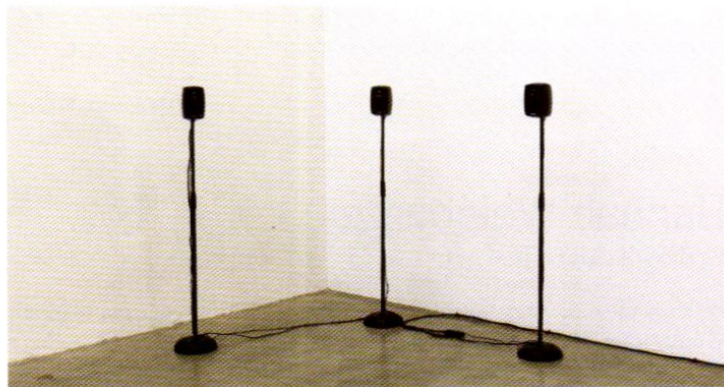
Perhaps the most startling aspect of young Basel-based artist Hannah Weinberger's sound installation *Le Moi Du Toi*, 2012, is its sheer accessibility. While not technically easy listening—it might be classified, perhaps, as a loungey and sometimes Latinate variant on Chicago house—the relaxed 4/4 instrumental dance music with which Weinberger permeated the Swiss Institute is free of the outré or confrontational aspects shared by so many works in the medium. While wandering through the space, which was veiled here and there with long white curtains and dotted with high-tech speakers, one could easily imagine oneself browsing the racks of one of the many fashion boutiques that are the gallery's SoHo neighbors, or flagging down a server in a sleek hotel bar.

Sending her lulling rhythms ricocheting unpredictably from lobby to main room to basement, sometimes splitting the sound into separate parts that played simultaneously in different spaces, Weinberger created the impression of a multiplicity of events that, while gathered in close proximity, could not be apprehended simultaneously. Yet even if there were no prospect of reaching a final destination, the kinetic restlessness of the sound suggested that we should keep moving (walking, if not dancing) anyway. The music's seeming slightness also contributed to a certain haunted feel, prompting—especially in this building, once home to Deitch Projects—memories of all yesterday's parties. Drifting around the wide white space with its pods of sentinel-like all-black speakers and amps, one had no choice but to fill in the blanks with personal impressions of past or future.

Weinberger often orchestrates live performances—some of which result in stand-alone sound tracks—as a way to explore the mechanics and meanings of collective work and shared space. In *Le Moi Du Toi*, the music served only as the trace of such activity, meaning that the viewer/listener's participatory role was more distanced. The work's French title—it translates as “The Me of You”—seems to acknowledge that “collaborative” practice is generally structured around a single originator, even when other people are key to its actualization. In conversation with the gallery's Gianni Jetzer and Piper Marshall, Weinberger describes her role as essentially directorial, her creative process rooted in the making of numerous small decisions: “I work with a professional sound engineer on the concept. I explain to him what I want to do and how I want to distribute sound within the space. He makes it possible.”

For *Le Moi Du Toi*, Weinberger's expert staff made possible an environment that felt at once familiar and destabilizing, that conjured the experience of playing a favorite album only to find that the tracks have been shuffled into a new order, or discovering that one's bedroom and bathroom have inexplicably switched places. Evocative of dub, in which any of a track's component parts may drop temporarily out of the mix, the endless jam that filled the Swiss Institute shifted without warning, producing sudden silences that left one with the sensation of running on air, like Wile E. Coyote in that frozen moment after he overshoots a cliff edge. Ascending to the mezzanine only to hear a tune burst into muffled life downstairs even sparked a pang of something like loss.

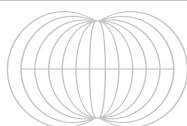
Curator Fabrice Stroun argues in the exhibition's catalogue that Weinberger's work is distinguished by an avoidance of allegory and



reference, reaching instead toward “a live, streamlined resurgence of idealistic communal aspirations.” Yet while undoubtedly driven by the artist's fascination with processes, groupings, and situations in their own right, her work is—happily—not quite as pure or self-contained as this summation implies.

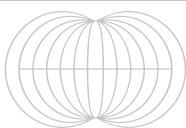
—Michael Wilson

Hannah Weinberger,
Le Moi Du Toi, 2012,
speakers, amplifiers,
with sound, dimen-
sions variable.



F I T Z P A T R I C K

FRIEZE D/E NO.5, SUMMER 2012
HANNAH WEINBERGER: LAPTOPS, LOOPS UND KÖRPERBEWEGUNGEN
REVIEW BY QUINN LATIMER



Hannah Weinberger

Laptops, Loops und Körperbewegungen

Quinn Latimer

Der eigentümliche, unterschwellig leidenschaftliche Tonfall des Titels zu Hannah Weinbergers Einzelausstellung, die zu Beginn des Jahres 2012 in der Kunsthalle Basel stattfand, führte in gewisser Weise in die Irre. Mit seiner sehnsuchtsvollen Ansprache eines geisterhaften Du – *When You Leave, Walk Out Backwards, So I'll Think You're Walking In* (Wenn Du gehst, dann geh' rückwärts hinaus, so dass ich denke, dass Du gerade den Raum betrittst) – suggerierte er mehr Schwermut, als der Praxis der jungen Schweizer Künstlerin eigentlich eigen ist. Hatte man ihre fünf provozierend kargen Räume in der Kunsthalle durchschritten – sie enthielten neben ein paar weißen Vorhängen (zur Echodämmung) ein Arrangement aus schlanken, skulptural wirkenden schwarzen Lautsprechern, aus denen unterschiedlichste Klänge drangen –, dann stellte man fest, dass der Ausstellungstitel eher im Sinne eines Wortspiels zu verstehen war. Er funktionierte eher als Spiegelung der plan- und ziellosen Bewegungen der Körper der Betrachter, mit denen sie sich Weinbergers zugleich vertrauten und fremdartigen musikalischen Kompositionen zu nähern versuchten. Und wer den Ausstellungstitel als verhaltenen Fingerzeig in Richtung eines idealen Betrachter-Zuhörers begriff – einen, der nie fortläuft oder die Rezeption des Werks einstellt –, lag auch nicht falsch.

Weinbergers Interesse an den Anderen – als Rezipienten oder Mitwirkenden – ist kennzeichnend für ihr gerade erst im Entstehen begriffenes Werk, in dem Fragen der Rezeption, Partizipation und Serialität eine wichtige Rolle spielen. In frühen Arbeiten setzte sie ihre Stimme für einfache Gesänge ein, die zum akustischen Begleiter der Werke anderer Künstler in Gruppenausstellungen wurden. Für die Ausstellung *Slip Snip Trip*, die 2010 bei Karma International in Zürich stattfand, schuf Weinberger einen zurückgenommenen Soundtrack, der aus wenigen, in ständiger Wiederholung gesungenen Noten bestand, die sie dennoch als zwei kontrapunktisch gedachte Tracks aufnahm. Im so entstehenden süßlich hypnotischen Loop gelang es Weinberger, zugleich strengen Formalismus und launischen Feminismus aufzurufen und einen intimen Zusammenhang zu den umgebenden Werken zu stiften. Bei der für die Gruppenausstellung *Corso Multisala* in der Kopenhagener Kunsthalle Charlottenborg hergestellten Arbeit *Land of La* (2011) hörte man sie Annie Halls

1



Lieblingssilbe trällern. Mit einem unaufhörlichem „la“ gelang es ihr – und dies mit nur zwei Buchstaben – die exakt gleiche schmerzhaft verlegene Sorglosigkeit zu vermitteln, um deren Beschwörung und Beschreibung sich der Rest der Gruppenausstellung so angestrengt zu bemühen schien.

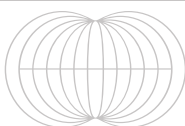
Dennoch sind Weinbergers bekannteste Arbeiten keine allein geschaffenen Werke. Im Jahr 2009 führte sie an der Zürcher Hochschule der Künste ihr *Interdisziplinäres Konzert* auf. Dazu wurden lange Tische im Rechteck angeordnet; an ihnen nahmen Weinbergers Freunde Platz, jeder mit einem MacBook ausgestattet. Im trübe sprenkligen Licht einer Discokugel glommen die Apple-Logos der Computer wie eine Konsumentenarmada. Die vornehmlich jungen, männlichen Performer – was für eine Menge von in Bildschirme versunkene Köpfe! – improvisierten unter Weinbergers unaufdringlichem und doch bestimmtem Dirigat mit dem Programm GarageBand. Der überwältigende visuelle Eindruck ließ sich vom Klang selbst nicht trennen, der trotz des improvisierten Charakters der ganzen Sache merkwürdig harmonisch klang. Weitere Konzertveranstaltungen in derselben Besetzung – die zum Umfeld des Projektraums New Jersey und der Galerie Karma International zu zählen sind – folgten. In Werken wie *Jam Session* und *Corso Multisala* (beide 2011) begann Weinberger anstelle von Laptops Instrumente wie Saxofon, Trompete oder Marimba zu verwenden.

Dennoch bleiben die Folgen der Digitalisierung – die leicht zu bedienenden künstlerischen Werkzeuge, Distributionskanäle und die allesfressenden sozialen Netzwerke, die sie geboren hat – rhizomatischer Ursprung von Weinbergers Praxis. Man denke hier nur an die Titel ihrer frühesten Arbeiten *Social Network* (2009) oder *Google* (2008–10). Für ihre Ausstellung in der Kunsthalle Basel komponierte sie entsprechend auf ihrem Laptop und unter Verwendung von Presets als Ausgangsmaterial 22

Laptops, loops and body movements

The particular, subtly ardent tone in the title of Hannah Weinberger's solo exhibition earlier this year at Kunsthalle Basel was somehow misleading. With its wistful address to some spectral thou, *When You Leave, Walk Out Backwards, So I'll Think You're Walking In* indicated a more plaintive practice than the young Swiss artist engages in. After moving through her five provocatively spare rooms at the Kunsthalle – filled with a few white curtains (to absorb echo), a constellation of lithe, sculptural black speakers and the motley sounds emanating from them – one realized that the show's title was closer to a punning equation, approximating the spectator's body as it moved around the exhibition, without a certain route or specific goal, all to catch Weinberger's at once familiar and alien musical compositions. If the show's title was also a coy nod to the ideal spectator-listener – one who never leaves or ceases receiving the artist's work – well that seemed right too.

Weinberger's interest in others – as receivers or collaborators – is a hallmark of her nascent body of work, in which reception, participation, and seriality feature prominently. Early pieces featured her voice, singing simple sounds, which became an aural companion to works by other artists in group shows. For Karma International's exhibition *Slip Snip Trip* in 2010, Weinberger created a hushed, 20-minute untitled soundtrack with the same few notes sung repeatedly, yet she recorded them as two contrapuntal tracks. By creating a sweet, hypnotic loop, Weinberger evoked a stringent formalism and witty feminism while investing the surrounding works with an intimate coherency. *Land of La* (2011), made for the group exhibition *Corso Multisala* at Kunsthalle Charlottenborg, found her trilling Annie Hall's favorite vocal tic. Her incessant



Stunden Musik. Die Ergebnisse – abgespielt über verschiedene Lautsprecher in elf Loops, allesamt im Viervierteltakt mit einer dem Herzrhythmus nahe kommenden Geschwindigkeit zwischen 80 und 140 bpm – bilden eine Serie beruhigender, sich wiederholender und beinahe klischeehafter Klänge von der Jazzgitarre über Rumba- bis zu Ambient-Musik. All diese Sounds werden als vertraute Hintergrundberieselung an kommerziell oder in der Freizeit genutzten Orten zur atmosphärischen Untermalung verwendet. Fügt man sie jedoch zu einem gespenstischen Labelstore (ohne materielle Logos) zusammen, klingen sie, so plötzlich in den Vordergrund gerückt, sehr merkwürdig. Dieses dialektische Hin und Her zwischen Hinter- und Vordergrund ist charakteristisch für die Ausstellung, und führt zu weiteren Gegensatzpaaren: Einzelerfahrung gegen Grupeerfahrung, Realität gegen Virtualität, das Materielle gegen das Immaterielle, Skulptur (in Gestalt der modernistisch aussehenden Lautsprecher) gegen Theater (die nüchternen, dabei aber doch theatralischen Vorhänge).

Bei *When You Leave, Walk Out Backwards, So I'll Think You're Walking In*, ihrer ersten Einzelausstellung, scheint Weinberger den für ihr künstlerisches Netzwerk in der Schweiz und anderswo typischen zwanghaften Kollaborationsimpuls hinter sich gelassen zu haben. Dennoch hängt ihr ortsspezifisches Werk genau von jenen Betrachterkörpern ab, die, wie der Titel es schon benennt, ihre Räume bevölkern und sich in ihnen bewegen. Scheinbar ohne große Mühe hat Weinberger die traditionell auf sozialdienliche Architektur geeichten Räume der Kunsthalle mit jener Hochgeschwindigkeits-Diskursivität und Inhaltsfrequenz virtueller Kommunikation überflutet und dabei gewissermaßen das Immaterielle (klanglich) materiell werden lassen. Auf diese Weise fallen die historischen und zeitgenössischen sozial-künstlerischen Bewegungen, aus denen sich Weinbergers Werke nähren und die sie beschreiben, mit eben jener sozialen Bewegung zusammen, zu der sie ermutigen wollen. Um dies festzustellen, genügt ein Blick auf die anderen Körper, die in den Galerien neben dem eigenen lauschen, sich bewegen und sich schließlich transformieren. Beständig werden sie, wie in einem Loop, in die Bedeutungsproduktion miteinbezogen.

Übersetzt von Clemens Krümmel

1

Jam Session
Performance im Rahmen
der Museumsnacht 2011
Kunsthalle Basel

Jam Session
Performance during
the 2011 museum night
Kunsthalle Basel

2



la's conjured – in just two letters – the exact smarting, self-conscious carelessness that the larger group exhibition appeared to be at pains to evoke and describe.

Yet Weinberger's most well-known works are not solo efforts. In 2009, she presented *Interdisziplinäres Konzert* at Zurich University of the Arts. Long tables were set up in a grid; friends sat down, each equipped with a MacBook. In the dim, dappled light of a disco ball, the laptops' Apple logos glowed like a consumerist constellation. The mostly young, male performers – so many heads tucked into their screens – improvised on GarageBand as Weinberger unobtrusively yet decisively conducted. The disarming visual effect was inseparable from the sound itself, which was weirdly harmonic despite the improvised assembly. Other concerts with the same crew – peers from the New Jersey project space and Karma International diaspora – followed. In works like *Jam Session* and *Corso Multisala* (both 2011), Weinberger began incorporating instruments – sax, trumpet, marimba – and dispensing with the laptops.

But the impact of digitization – along with the easy artistic tools, distribution channels and omnivorous social networks it has borne – remains the rhizomic root of Weinberger's practice. See her earliest works' titles, like *Social Network* (2009) and *Google* (2008–10). Likewise, for her Kunsthalle Basel exhibition, she composed 22 hours of music on her MacBook, using presets as primary material. The results – played through 11 loops on different speakers, all in 4/4 time, between 80–140 beats per minute, approximating the heartbeat – form a series of soothing, repetitive near-clichés, from jazz guitar to rumba to ambient sounds. Familiar as background music, all are used by sites of commerce or leisure to provide atmosphere. Yet assembled together like a spectral store of labels (sans material logos), they sound patently strange, brought as they are to the foreground. This dialectical relationship

between background and foreground braces the show and bears forth other oppositions: singular experience versus communal experience, reality versus virtuality, the material versus the immaterial, sculpture (the modernist-looking speakers) versus theater (the sober yet theatrical curtains).

For *When You Leave, Walk Out Backwards, So I'll Think You're Walking In*, her first solo show, Weinberger appears to have left behind the compulsive collaborative impulse that marks her network of artistic peers in Switzerland and elsewhere. Yet the site-specific work depends exactly on the spectators' bodies that fill and move among its rooms, as her title explicitly addresses. Fluently, Weinberger has flooded the Kunsthalle's traditional social-architectural spaces with the rapid discursiveness and content fluidity of virtual communication, making the immaterial (sonically) material, as it were. In this way, the historical and contemporary social-artistic movements that Weinberger's works draw from and describe are also the very social movement they encourage. See the other bodies in the galleries listening – as like in a loop they are continually drawn into the artist's practice.

2

*If You Leave,
Walk Out Backwards,
So I'll Think You're Walking In*
(Wenn Du gehst,
dann geh' rückwärts hinaus,
so dass ich denke,
dass Du gerade den Raum betrittst), 2012
Ausstellungsansicht

*If You Leave,
Walk Out Backwards,
So I'll Think You're Walking In*, 2012
Installation view

