Von links oben nach rechts unten / From top left to bottom right:

Neri Oxman / MATERIALECOLOGY, Raycounting, 2008

Francesca Woodman, Untitled, Providence, Rhode Island, 1976

David Maljković, Retired Form, 2008

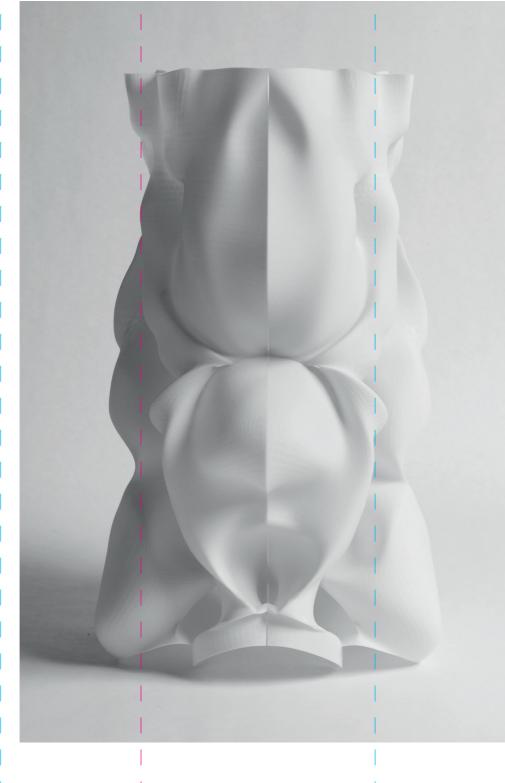
Greg Lynn FORM, Toy Furniture, 2008

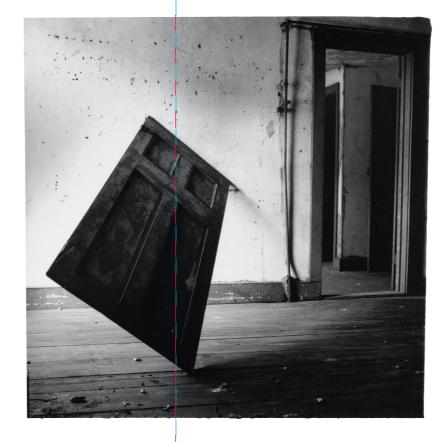
Bojan Šarčević, The breath-taker is the breath-giver (Film B), 2009

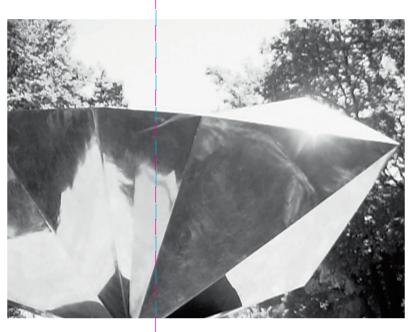
Alisa Andrasek / BIOTHING Mesonic Emission/Seroussi Pavilion Paris, 2007

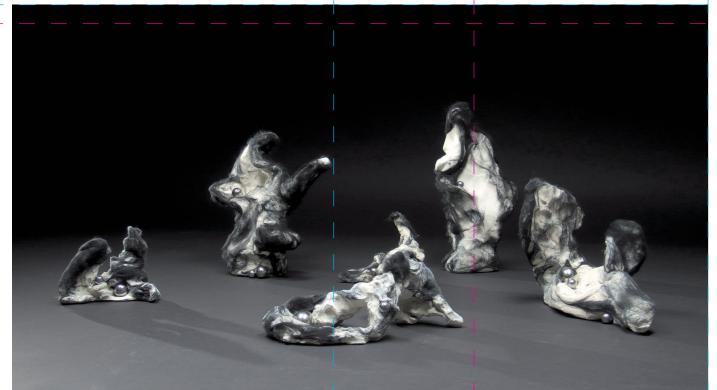
Hernan Diaz Alonso / Xefirotarch, T-B A21 Patagonia, 2008

R&Sie(n) / François Roche & Stéphanie Lavaux, *"I've heard about...", a flat, fat, growing urban experiment,* 2005–2010

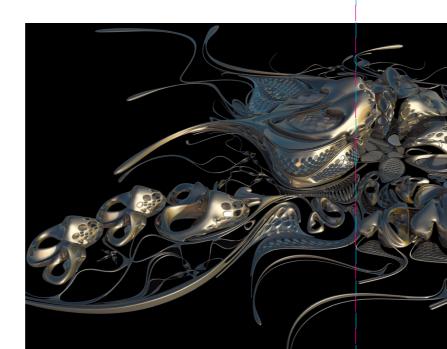


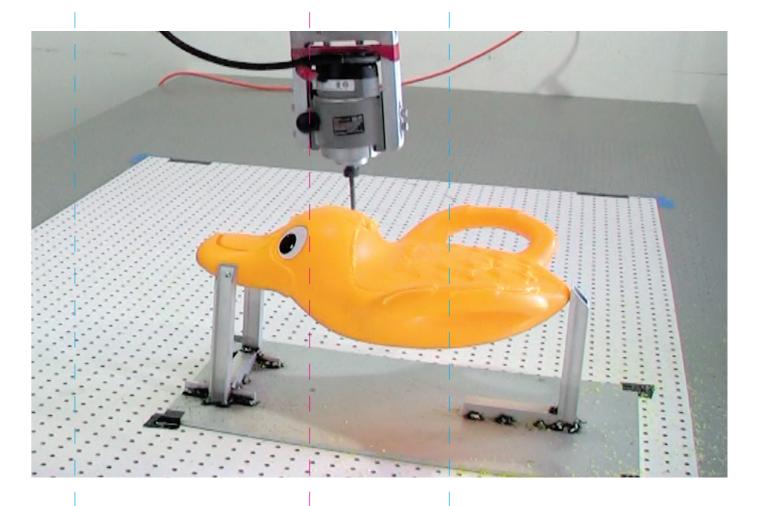


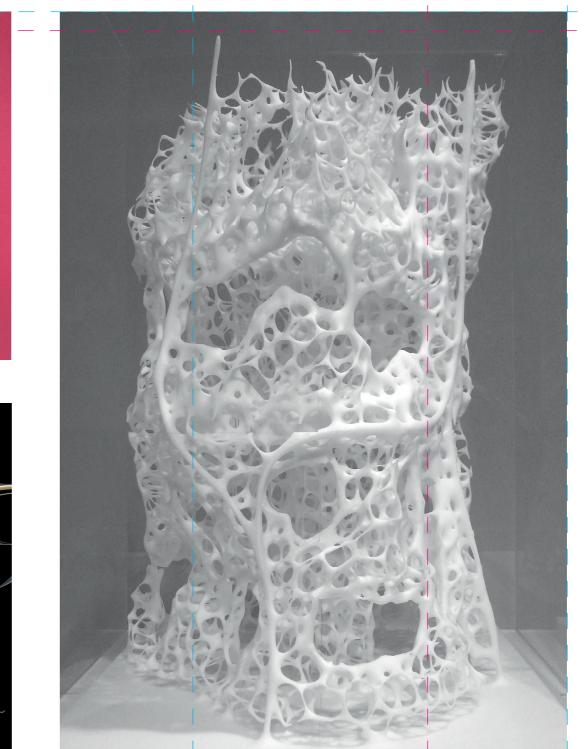












Alisa Andrasek / BIOTHING John Bock Monica Bonvicini Hernan Diaz Alonso / Xefirotarch Ksenia Ender Dan Flavin Rodney Graham Florian Hecker Nikolaus Hirsch & Michel Müller in Collaboration with the Cybermohalla Ensemble Greg Lynn FORM David Maljković László Moholy-Nagy Olaf Nicolai Neri Oxman / MATERIALECOLOGY Manfred Pernice Matthew Ritchie with Aranda\Lasch and Arup AGU R&Sie(n) / François Roche and Stéphanie Lavaux Bojan Šarčević Fred Sandback Francesca Woodman Cerith Wyn Evans

Transitory Objects

3/7-31/10/2009 Eröffnung / Opening: Do/Thu, 2/7/2009, 19h

Di-So / Tue-Sun 12-18h Sommeröffnungszeiten (August) / Summer schedule (August): Mi-Sa / Wed-Sat 12-18h Eintritt frei / Free Admission

Thyssen-Bornemisza Art Contemporary Himmelpfortgasse 13, 1010 Vienna T +43 1 513 98 56 29 F +43 1 513 98 56 22 press@TBA21.org / www.TBA21.org

Sponsored by:



Thyssen-Bornemisza Art Contemporary Transitory Objects

Im Laufe der letzten Jahre hat Thyssen-Bornemisza Art Contemporary architektonische Objekte als Teil seiner Sammlung zeitgenössischer Kunst angekauft, but more importantly it has also produced and supported full-scale architectural projects within the experimental parameters and settings of art-related productions. In the context of projects such The Morning Line, by Aranda/Lasch and Matthew Ritchie; Your black horizon art pavilion, by David Adjaye and Olafur Eliasson; or R&Sie(n)'s concept for thegardenofearthlydelights, "architecture" has shifted from its proper place of production and reception, as well as from its status as heteronomous object. This conceptual shift not only represents an effect specific to the art context but also retraces the processes and production logics of a contemporary "visual industry" that penetrates and interweaves all aspects of today's cultural production. Within this medial setting-which folds together production, distribution, and consumption— architectural objects have become figures of display and exchange value, as well as protagonists in the scenario of aesthetic experience. Having assumed a market-oriented and institutional status, they circulate within the economy of art-world discourse. Transitory Objects takes up these experimental conditions of shifting disciplinary ground and their instrumental effects. It critically engages with an understanding of aesthetic experience often claimed as a dynamics of ambiguity, contingency, and uncertainty in order to draw a conflictual space that both connects and separates the architectural project and the artwork

Displaying architectural objects within the framework of selected artworks from T-B A21's collection introduces the problem of contextuality. A parallel reading of artistic and architectural production today opens up the question of what kind of impact this transfer has on the status of the architectural object as well as on the nature of the "aesthetic realm" itself. Setting aside an idealistic understanding of the aesthetic realm as an autonomous field, we would instead characterize it as a privileged site of sign and value production within the context of today's knowledge industries. This privileged status reveals hierarchical structures within the art world as well as its position within society's "symbolic order." Clearly art's privileged status in society is tied to the artwork or aesthetic object itself, to its promise to surpass social constraints and divisions, to speak to the human soul, to transcend instrumental reason, and by virtue of this, to possess value that persists through time

Yet the transformations within the "field of aesthetics" that have taken place since the 1960s, like Minimalism—represented in the exhibition through works by

In past years Thyssen-Bornemisza Art Contemporary has acquired architectural objects as part of its collection of contemporary art, but more importantly it has also produced and supported full-scale architectural projects within the experimental parameters and settings of art-related productions. In the context of projects such *The Morning Line*, by Aranda\Lasch and Matthew Ritchie; *Your black* horizon art pavilion, by David Adjaye and Olafur Eliasson; or R&Sie(n)'s concept for thegardenofearthlydelights, "architecture" has shifted from its proper place of production and reception, as well as from its status as heteronomous object. This conceptual shift not only represents an effect specific to the art context but also retraces the processes and production logics of a contemporary "visual industry" that penetrates and interweaves all aspects of today's cultural production. Within this medial setting-which folds together production, distribution, and consumption- architectural objects have become figures of display and exchange value, as well as protagonists in the scenario of aesthetic experience. Having assumed a market-oriented and institutional status, they circulate within the economy of discourse Transitory Objects takes up these experi shifting disciplinary ground and their instrumental effects. It critically engages with an understanding of aesthetic experience often claimed as a dynamics of ambiguity, contingency, and uncertainty in order to draw a conflictual space that both connects and separates the architectural project and the artwork.

Displaying architectural objects within the framework of selected artworks from T-B A21's collection introduces the problem of contextuality. A parallel reading of artistic and architectural production today opens up the question of what kind of impact this transfer has on the status of the architectural object as well as on the nature of the "aesthetic realm" itself. Setting aside an idealistic understanding of the aesthetic realm as an autonomous field, we would instead characterize it as a privileged site of sign and value production within the context of today's knowledge industries. This privileged status reveals hierarchical structures within the art world as well as its position within society's "symbolic order." Clearly art's privileged status in society is tied to the artwork or aesthetic object itself, to its promise to surpass social constraints and divisions, to speak to the human soul, to transcend instrumental reason, and by virtue of this, to possess value that persists through time.

Yet the transformations within the "field of aesthetics" that have taken place since the 1960s, like Minimalism—represented in the exhibition through works by Dan Flavin and Fred Sandback—and Conceptual Art have unfolded the art world's

The contextual shift of the architectural into the field of the aesthetic is at work once an object has been removed from its site of production, has circulated in the field of art, and finally enters the realm of the "collection." This transformation loosens the object from its discipline-specific ground, turning it into an autonomous object with the status of a fragment. The object now presents itself in a

Dan Flavin and Fred Sandback—and Conceptual Art have unfolded the art world's double-sided and contradictory condition. If Minimalism offered an aesthetic strategy of the "lived bodily experience," Conceptual Art sought to evade the demands of the market through the "dematerialization of the object." But both movements were in fact equally informed by the logic of industrialization and commodification that they set out to criticize. Consequently modes of production implicate specific forms of subjectivization and therefore specific inherent power formations. The internal complications of the aesthetic field not only reveal its complicities with sociopolitical conditions but also open up possible sites of critical intervention and investigation

If we propose to look at architectural objects outside the context of their production, to place them in the field of aesthetics, we do not suggest an arbitrary reading. Instead we want to understand their specific mode of production and consider their potentiality of meaning within the sociopolitical conditions under which subjectivity is "produced.

The specific architectural objects are derived from design practices-exemplified by the work of Alisa Andrasek / BIOTHING, Hernan Diaz Alonso / Xefirotarch, Greg Lynn FORM, Neri Oxman / MATERIALECOLOGY, Aranda\Lasch and R&Sie(n)-that utilize the performative powers of algorithms and advanced geometry. They are products of a realization/materialization of information by generating, modulating, and executing sets of rules and protocols. Their formal languages show an affinity for exuberance, flexibility, and efficiency-the productivity of life in general—which links them to the notion of potentiality. It is a question not only of how design as concept is radically changed through the impact of tools known as "generative algorithms" but also of how to investigate the conceptual foundations of these practices. It is important to trace these conceptual foundations as they have an operational value for these architectural practices and also to link them to current discussions about contemporary operations of power, particularly the discourse surrounding biopolitics. This perspective draws a trajectory of politics that reaches from a micro level of software-aided production of forms to a macro level of governmental techniques of "making life productive" as a contemporary form of subjectivization.

The contextual shift of the architectural into the field of the aesthetic is at work once an object has been removed from its site of production, has circulated in the field of art, and finally enters the realm of the "collection." This transformation loosens the object from its discipline-specific ground, turning it into an autonomous object with the status of a fragment. The object now presents itself in a condition of ambivalence and openness: it becomes an object of fiction. Through the detachment from its original operative context, the conditions of production are imprinted on the object/fragment as an aesthetic signum. It bears this signum not in terms of a transparent and readable writing but rather as a trace. No longer a redeemable pledge in an act of communication, it is now a "hieroglyph": a cryptic remain(der) of a lost language, an empty place in an uncompleted experience, which mediates a rupture. The object doubles itself and transiently predicates its sociopolitical horizon.

This "split" condition reminds us of the transitional object. The transitional object is an object through which we try to understand the world performatively. By performing a connecting cut between self and other-not me but never totally not me-the transitional object in the first place traces a rupture of asignificance and therefore is a marker of difference. Of course it is not the object itself that is subjected to a transition; rather, the object represents a transition or, more precisely, the emergence of relations. It is this aspect of the transitional object that we want to take as a figure of thought: that an object presents meaning depending not just on the context of an action but more specifically does so as the conditions of a given context are folded into the object through the performance of an action. Relations are established through an act and, as being absent, are embodied by the transitional object. The transitional object demonstrates the melting together of meaning and thing, the vanishing of the real into representation—the thing—and by this demonstration hints at the arbitrariness, conventionality, and fictionality of meaning, at its underlying social dimension. Yet it is this social dimension and its unresolvable contradictions that the transitional object masks. This somewhat conflictual character and performance of illusion render the transitional object as a prototypical concept of the aesthetic object that allows us to acknowledge the autonomous status of the art object and at the same time to understand autonomy as a construction of illusion that is shared and maintained by a community in the name of ambiguity, contingency, and uncertainty.

Exer se tatisisl et, voloboreet utpatet lum verostrud del dunt utat vel in et aut luptat eum zzril do odoloreratis ametue magnit autatue rostrud magna atin vel ea ametum quisis acip et dolum dunt ipsuscipit alit veliqui psusto do conulla faccum amet wis num ea feum vel eu feugait praesendrem vel utpat. Ut lore tin eriureet, vel el ulputat am vel dignibh euis nit in vel erostin ulput aliquamconse facipsum velestin utet ing eugueri usciliquam et utat. 8400 Zeichen / 1660 Wörter

double-sided and contradictory condition. If Minimalism offered an aesthetic strategy of the "lived bodily experience," Conceptual Art sought to evade the demands of the market through the "dematerialization of the object." But both movements were in fact equally informed by the logic of industrialization and commodification that they set out to criticize. Consequently modes of production implicate specific forms of subjectivization and therefore specific inherent power formations. The internal complications of the aesthetic field not only reveal its complicities with sociopolitical conditions but also open up possible sites of critical intervention and investigation

If we propose to look at architectural objects outside the context of their production, to place them in the field of aesthetics, we do not suggest an arbitrary reading. Instead we want to understand their specific mode of production and consider their potentiality of meaning within the sociopolitical conditions under which subiectivity is "produced."

The specific architectural objects are derived from design practices-exemplified by the work of Alisa Andrasek / BIOTHING Hernan Diaz Alonso / Xefirotarch, Greg Lynn FORM, Neri Oxman / MATERIALECOLOGY, Aranda\Lasch and R&Sie(n)—that utilize the performative powers of algorithms and advanced geometry. They are products of a realization/materialization of information by generating, modulating, and executing sets of rules and protocols. Their formal languages show an affinity for exuberance, flexibility, and efficiency—the productivity of life in general—which links them to the notion of potentiality. It is a question not only of how design as concept is radically changed through the impact of tools known as "generative algorithms" but also of how to investigate the conceptual foundations of these practices. It is important to trace these conceptual foundations as they have an operational value for these architectural practices and also to link them to current discussions about contemporary operations of power, particularly the discourse surrounding biopolitics. This perspective draws a trajectory of politics that reaches from a micro level of software-aided production of forms to a macro level of governmental techniques of "making life productive" as a contemporary form of subjectivization.

condition of ambivalence and openness: it becomes an object of fiction. Through the detachment from its original operative context, the conditions of production are imprinted on the object/fragment as an aesthetic signum. It bears this signum not in terms of a transparent and readable writing but rather as a trace. No longer a redeemable pledge in an act of communication, it is now a "hieroglyph": a cryptic remain(der) of a lost language, an empty place in an uncompleted experience, which mediates a rupture. The object doubles itself and transiently predicates its sociopolitical horizon.

This "split" condition reminds us of the transitional object. The transitional object is an object through which we try to understand the world performatively. By performing a connecting cut between self and other-not me but never totally not me—the transitional object in the first place traces a rupture of asignificance and therefore is a marker of difference. Of course it is not the object itself that is subjected to a transition; rather, the object represents a transition or, more precisely, the emergence of relations. It is this aspect of the transitional object that we want to take as a figure of thought: that an object present just on the context of an action but more specifically does so as the conditions of a given context are folded into the object through the performance of an action. Relations are established through an act and, as being absent, are embodied by the transitional object. The transitional object demonstrates the melting together of meaning and thing, the vanishing of the real into representation—the thing—and by this demonstration hints at the arbitrariness, conventionality, and fictionality of meaning, at its underlying social dimension. Yet it is this social dimension and its unresolvable contradictions that the transitional object masks. This somewhat conflictual character and performance of illusion render the transitional object as a prototypical concept of the aesthetic object that allows us to acknowledge the autonomous status of the art object and at the same time to understand autonomy as a construction of illusion that is shared and maintained by a community in the name of ambiguity, contingency, and uncertainty.