

# PALAIS DES BEAUX ARTS PROJEKTE 2017

Palais des Beaux Arts Wien  
Rudolf-von-Alt-Platz 1  
1030 Wien

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## PROJEKTÜBERSICHT 2017

01.01.17	Simone Borghi eröffnet Abteilung für Akustische Ethnographie zeitgenössischer Musik als Neuaufstellung des Podcast Projekts
03.03.17 - 15.06.17	Upload des 2016 entstandenen Auftragswerks von Peter Moosgaard: Bauhaus Ayoke in die Sammlung Palais des Beaux Arts Wien
06.04.17 - 09.04.17	Acoustic Arte Povera von Simone Borghi im Kunstraum "Zentrale - Raum für Klang und Prozesskunst" Wien
01.06.17 - ongoing	Produktion der continent. Journal Publikation inkl. Interviews mit KünstlerInnen aus der Sammlung, einer Erstübersetzung von Armin Medosch, einem neuen Text von Geraldine Juarez und einem Interview mit der Natural History Museum Group.
30.06.17	Karin Ferrari veröffentlicht eine Mini-Dokumentation über ihre Arbeit "Hyperconnected" und wird Teil der Sammlung des Palais des Beaux Arts Wien
02.08.17 - 05.08.17	Open Scenario Workshop: #lithium #vaporfolk im Rahmen von Bauhaus Ayoke. Mit Karin Ferrari, Peter Moosgaard, Bernhard Garnicnig und Max Kintisch im Technischen Büro für Geologie DI Dr. mont. Thomas Unterweissacher Wolfsberg und European Lithium Mine Weinebene.
15.09.17 - 21.09.17	Online Release of Saved Sounds von Simone Borghi
22.09.17	Performance Palais des Beaux Arts: Saved Sounds von Simone Borghi bei der Eröffnung des unsafe+sounds Festival (Kooperation mit Struma & Iodine)
01.10.17	Upload des Auftragswerks von Seth Weiner: Vaporous Evening Dresses als permanente Intervention auf Website und Sammlung des Palais des Beaux Arts Wien
15.11.17	Guided Visit & Workshop während Vienna Art Week: Extraordinary Board Meeting of the Palais des Beaux Arts Wien
01.01.2018	Seth Weiner wird neuer künstlerischer Leiter des Palais des Beaux Arts Wien, Bernhard Garnicnig begleitet die Übergabe in den nächsten 12 Monaten bevor er als Vorstandsvorsitzender in den Hintergrund tritt.

(...) On a secret island with limited resources, a single book is the seed for new phenotypes of early western modernisms: a mutation of oceanic avant garde emerges.



## *Bauhaus Ayoke*

Peter Moosgaard

Wenn du nur ein einziges Buch auf eine einsame Insel mitnehmen könntest, welches wäre das? Was, wenn sich alles auf dieser Insel um dieses Buch drehen müsste? Im Zuge einer ungewöhnlichen Residency auf einer Insel im Süd-Ost-Asiatischen Archipel, nahm Peter Moosgaard nur ein Buch mit sich, von dem er meinte es sei Dokument eines merkwürdigen Kultes: Das Bauhaus Weimar. Gründungsvater Walter Gropius legte das Projekt der globalen Moderne ursprünglich als Geheimbund an, der aus kleinem Kreis den neuen Glauben der Architektur in die Welt trage. Kandinsky, Klee, Itten waren Kenner esoterischer Lehren, noch bevor sich jene Vorstellungen zu einer kühlen Sprache der Moderne entwickelten. Das frühe Bauhaus ist voller Ritualistik und Zeremoniell. Die kultischen Untertöne des Bauhauses und der Moderne überhaupt, wurden jedoch oft als funktionelle Pragmatik umgedeutet: Auf Ritus folgte die Wohnmaschine, doch auch im Nachhinein wirken die Avantgarden oft wie Stammesgemeinschaften – archaisch – und unter sich.

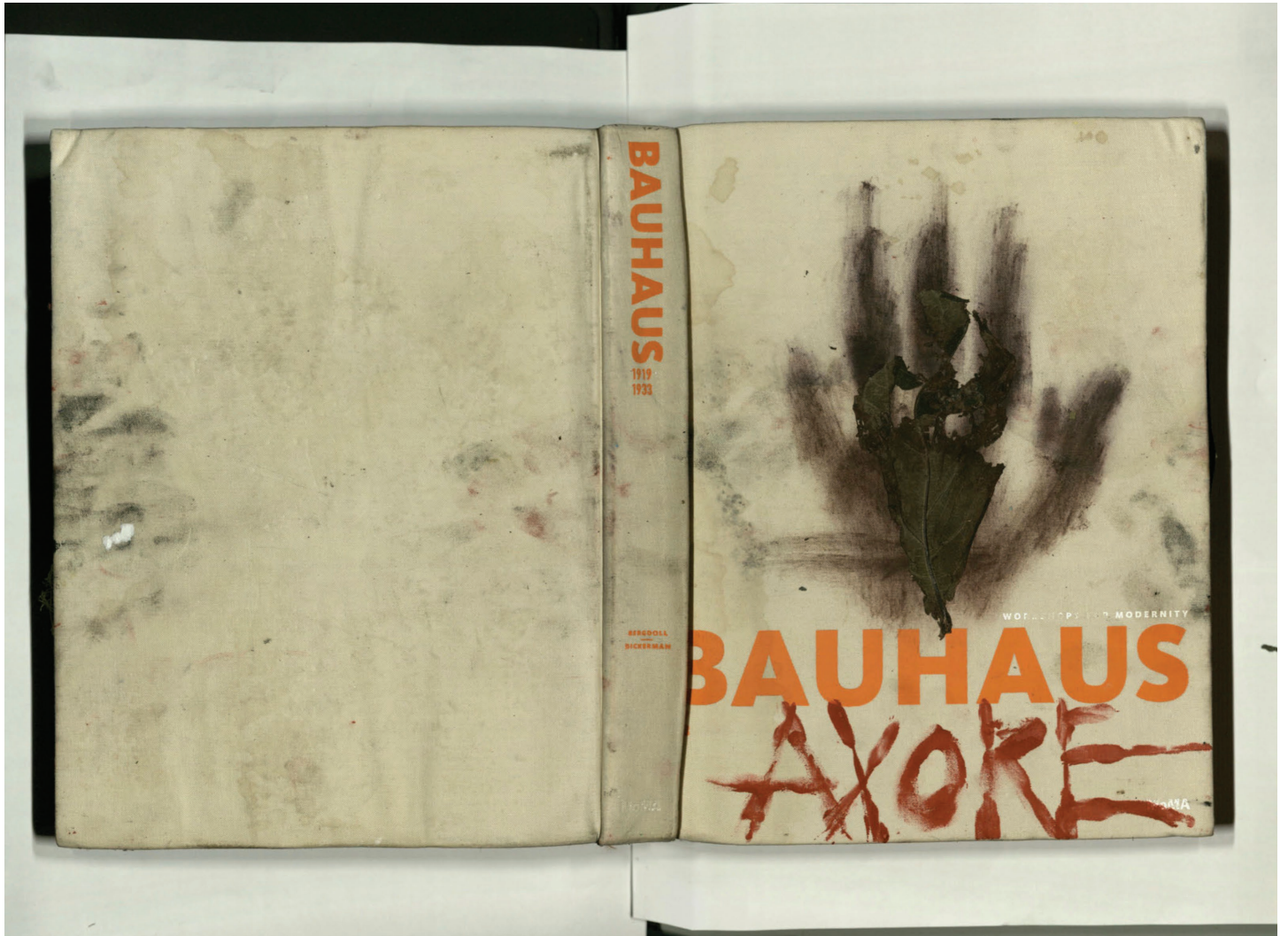
Mit den sehr beschränkten Mitteln einer Insel diente ein einziger Bildband über das Bauhaus als Code um einen neuen Phänotyp der klassischen Moderne hervorzubringen. „Bauhaus Ayoke“ dokumentiert eine Mutation von Ideen unter Voraussetzungen einer einsamen Insel - eine Transformation der mitgebrachten Materialien zu einer neuen visuellen Sprache: Peter Moosgaard empfand Schlüsselwerke der Bauhaus Zeit mit einfachen Naturmaterialien nach: Marcel Breuer Stühle aus Mangoholz, Frank Lloyd Wrights „Fallingwater“ aus Bambus im Urwald, auch das mitgebrachte Buch wurde im Zuge der Reise komplett transformiert und zeichnet nun eine fiktive Version der klassischen Moderne.

Das Palais des Beaux Arts gibt die neu überarbeitete Version des Bauhaus Bildbandes als eigenständige digitale Publikation heraus. Moosgaards Projekt, das in einer vom BKA und dem Land Niederösterreich geförderte Residency entstanden ist, wird durch die Publikation, und das Angebot von Künstlerführungen, erstmals einem Publikum zugänglich gemacht. Neu mit Kokosfasern gebunden finden sich darin Notizen, Dokumente, Skizzen und Collagen der Botanik. Es ist eine schamanisch, physisch transformierte Ausgabe des vom MoMa im Jahr 2009 veröffentlichten Originalversion „Bauhaus, Workshops for Modernity 1919-1933“

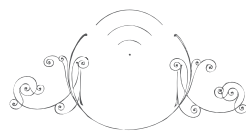


PALAIS DES BEAUX ARTS





*Bauhaus Ayoke*  
Peter Moosgaard  
2017



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*Auftragswerk*  
2017



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Peter Moosgaard  
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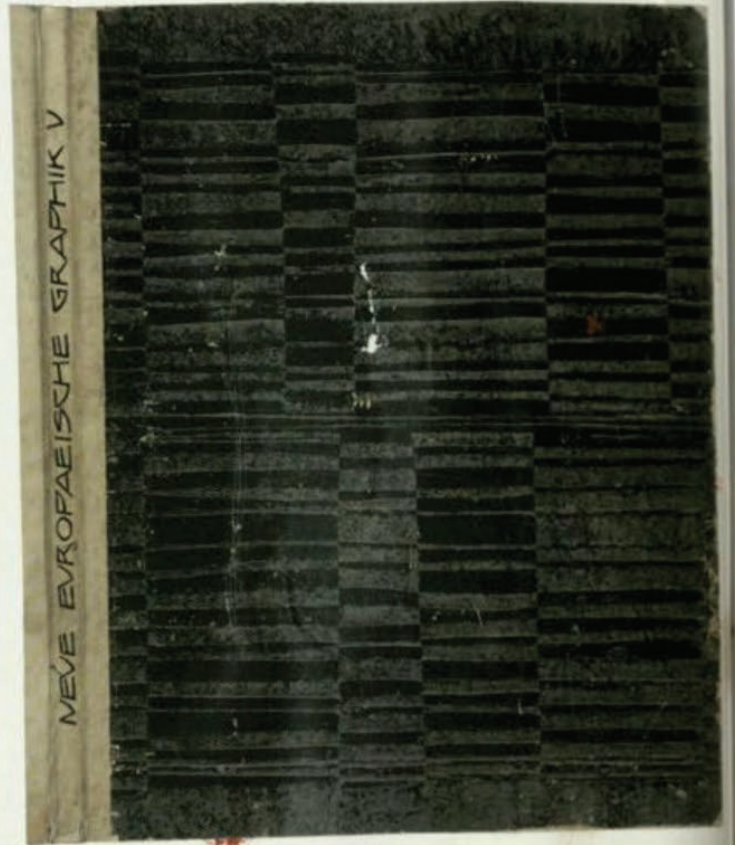
*Bauhaus Ayoke*  
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 Hand-binding of the German  
 Chorus Mysticus: Alchemistische Trä-  
 geschichten aus Schmieders Gesa-  
 Alchemie 1823 (Tales of alchemic  
 from Schmieders history of alchem  
 Ed. Hans Kayser (Leipzig: Insel, 1923)  
 Mahogany and ebony, with ink, gouache  
 and gold color on parchment

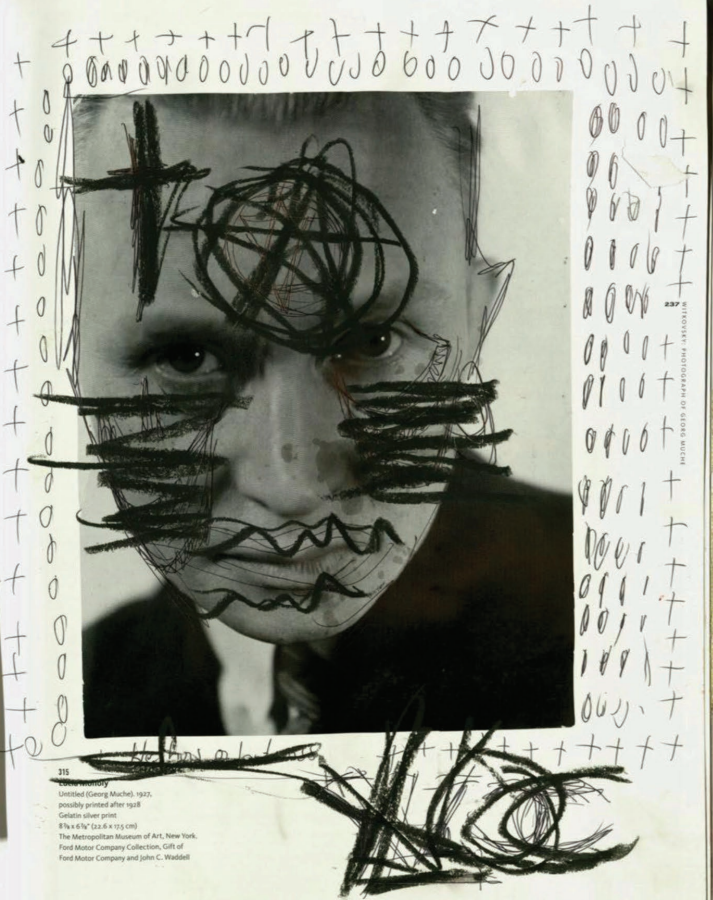


LUCIA MOHOLY  
PHOTOGRAPH OF GEORG MÜCHE. 1927  
MATTHEW S. WITKOVSKY

WHAT IS RELIGION? 201

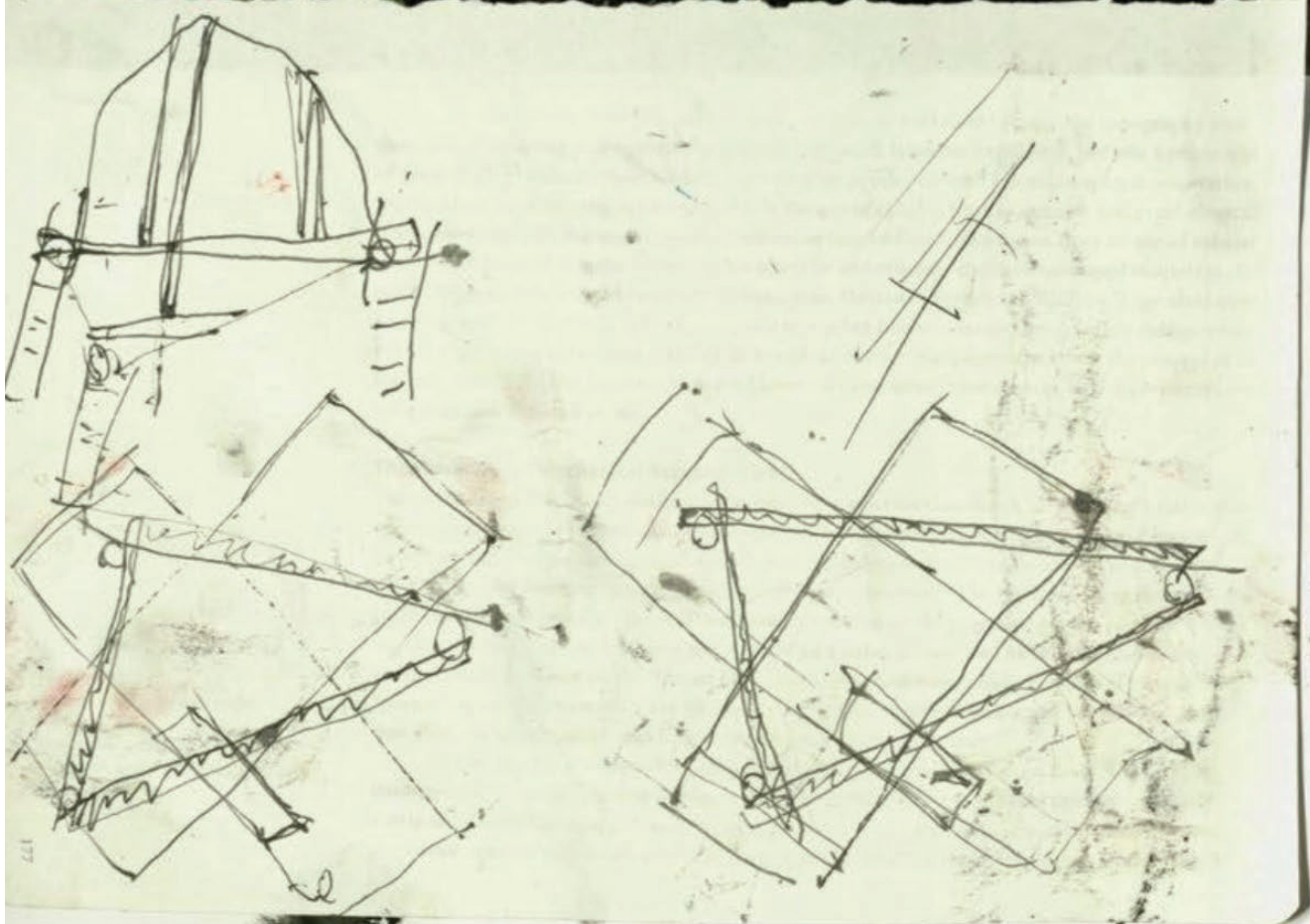
tion that neither rites nor ceremonies can have any practical (technological) effect.

Leach and others have found a difficulty in this classification. Whereas the anthropologist, with his scientific training, knows that none of these activities can have effects on anything except the minds of the participants, they may believe, for example, that the magic makes the canoe swift in precisely the same way that the use of the right wood makes it buoyant. All human activities, Leach further said, even those which 'profane', include elements that do not contribute anything to their practical success, and are not expected to by the performers. These non-essential frills are added to the technical activity because 'this is the way we do it': they are assertions by the performers of their membership in a social group defined by a common culture. Magic, it would seem implicit in his argument, is a technical activity to the extent that those who practise it think it is. All non-technical activities are ways of expressing the social status of the performer, and to all these activities he gives the name of ritual. It is impossible, he argues, to divide activities into those which are technical and those which are ritual. These words describe aspects of all activities, one or other of which may be more pronounced in different cases. He then equates the opposition of ritual and technique with Durkheim's opposition of sacred and profane. But Durkheim's argument stands or falls on the definition of 'sacred' as 'set apart', and of religion as being concerned with what is set apart. If the sacred can never be separated from the profane, it is impossible to talk about it in Durkheimian language at all, and if Leach is taken to say that the sacred cannot be distinguished from the profane, the word as ordinarily used loses all meaning. This is not the same thing as to say that certain peoples do not make the distinction. Moreover, Leach's argument, interesting as it is, does not purport to offer a definition of religion. Later in the book in which he propounds it, he discusses a sacrifice to spirits. From all the actions performed in the course of the sacrifice he singles out the technical—killing, cooking and eating animals—and that part of the ritual which asserts that the ranking of spirits corresponds to that of their worshippers, and implicitly



215  
Lucia Moholy  
Untitled (Georg Mueche), 1927,  
possibly printed after 1928  
Gelatin silver print  
8 7/8 x 6 7/8" (22.6 x 17.5 cm)  
The Metropolitan Museum of Art, New York,  
Ford Motor Company Collection, Gift of  
Ford Motor Company and John C. Waddell





*Bauhaus Ayoke*  
Peter Moosgaard  
2017



PALAIS DES BEAUX ARTS

*Auftragswerk*  
2017





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**DUMAGUETE**  
SEAT NO.: 30-H  
NAME: PETER SCHLONGER  
DEP. DATE: 7/30/2016  
TIME: 01:50:00 pm  
TCKT NO.: 18020646  
OJ981B brando  
12:57:57 pm  
SEQ. NO.: 83

Remarks: Sir, Citizen TIN: OSCAPWD ID No. Signature: \_\_\_\_\_

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**No 18020647**  
Name/Age: SCHLONGER, PETER, 33-M  
Route: DUM-TAG  
Vessel/Voyage No.: OJ981A-TC  
Departure Date/Time: 07/30/2016 03:00pm  
Fare: 625.00 VAT 75.00 Total 700.00  
FEES: 0.00  
Remarks: Sir, Citizen TIN: OSCAPWD ID No. Signature: \_\_\_\_\_

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**No 18020648**  
Name/Age: SCHLONGER, PETER, 33-M  
Route: TAG-CEB  
Vessel/Voyage No.: OJ981B-TC  
Departure Date/Time: 07/30/2016 05:30pm  
Fare: 446.43 VAT 53.57 Total 500.00  
FEES: 0.00  
Remarks: Sir, Citizen TIN: OSCAPWD ID No. Signature: \_\_\_\_\_

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Peter Moosgaard  
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Bauhaus Ayoke  
Peter Moosgaard  
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function dictates form is triumphant.<sup>35</sup> But in the next line the idea of rights moves from political discourse to the legal language of artistic property: "Cameraman: Marcel Breuer, who recognizes these rights." Breuer assumed the polemical stance that his were merely the designing mind and hands that channeled the demands of the modern subject, as though he were acting as the medium for the Bauhaus's project. Yet within a year and a half, he had developed a whole line of tubular-steel furniture under his own signature. He further made many of his pieces for the Bauhaus building and the Masters' Houses not in the workshop but in his own studio; if he was following an aesthetic of the assembly line, there is no evidence of it. Thanks to a photograph that *Die Welt* published in a Dessau newspaper, he received merchandising inquiries even before the first furniture was produced. A crisis arose when he refused to surrender artistic property to the Bauhaus or to turn over anticipated profits. Years later, interviewed by Christopher Wilk, Breuer retorted that even though in intervening decades tubular steel had become the very epitome of the Bauhaus for the broad public, "The [club] chair [cat. 302] was not a Bauhaus product in the sense that a painting by Paul Klee was not a Bauhaus product. [Klee's painting] was done on his own time and with his own money in his own workshop (not work for hire we would say). ... To that extent it was not a Bauhaus product."<sup>37</sup>

Bauhaus Ayoke  
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(...) Rather than simply accumulating, the introduction of each new model of intervention will erase the previous one; the institution being understood as a slippery archive invested in the production, loss and potential of itself as a time image.



*Vaporous Evening Dresses*  
Seth Weiner

As is common in Austria, the moment you scratch the paint from the surface, a not so distant wound from the Shoah reveals itself. Initiated by the Jewish-Viennese publisher Arnold Bachwitz in 1908 and reinstituted as an immaterial institution in 2014, Vienna's 'Palais des Beaux Arts' in its built, bound and branded form is no exception.

Initially commissioned for the online collection of the Palais des Beaux Arts, "Vaporous Evening Dresses" grew from questions about how the rise and aftereffects of National Socialism were and continue to be embedded in the manifold surfaces that constitute Vienna's 'Palais des Beaux Arts' and their relevance to an increasingly exclusionary political climate. In the current form of the institution, the period directly leading up to and beyond 1938 had not been dealt with; an omission that was addressed directly in the work through the modelling and cataloging of voids.

An ongoing artistic research project in the form of an online occupation, a written essay and a series of artist books, "Vaporous Evening Dresses" draws on the transformations the Viennese publishing and fashion house Atelier Bachwitz has undergone since 1908—confiscation, restitution, restoration and reinstitution—translating backgrounds from illustrations found in their *Chic Parisien* catalogs into spatial models made from paper. Displaced from the page, each spatial proposition is made to be broken apart, turned around ad infinitum, awaiting its ultimate return to the page or sibling screen. This process was initially thought of as a form of cultivating weeds; images endlessly growing from a single source, drawn and quartered into data, reactivating a portion of history within the present.

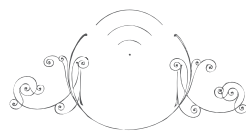
As the project continues to evolve, its focus will be on what was produced in the name of Atelier Bachwitz at the Palais des Beaux Arts, and how the representation of bodies and the projection of space changed while the company and building were under Nazi occupation. By working with the conditions of memory and publication in changing political and technological regimes, Weiner hopes to address what his role as a Jewish-American artist can be in the reclamation, inscription and restitution of the Atelier's work into Viennese history.





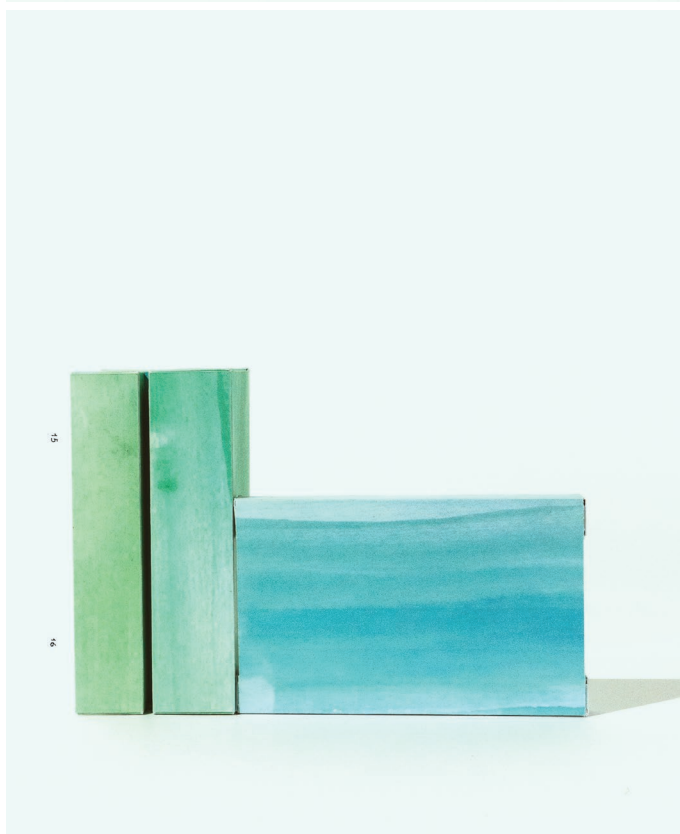


*Vaporous Evening Dresses*  
*Model 15-16, Var. 06*  
 Seth Weiner  
 1929 / 2017



PALAIS DES BEAUX ARTS

*Auftragswerk*  
 2017



*Vaporous Evening Dresses*  
Model 15-16, Var. 04, 12, 01  
Seth Weiner  
1929 / 2017



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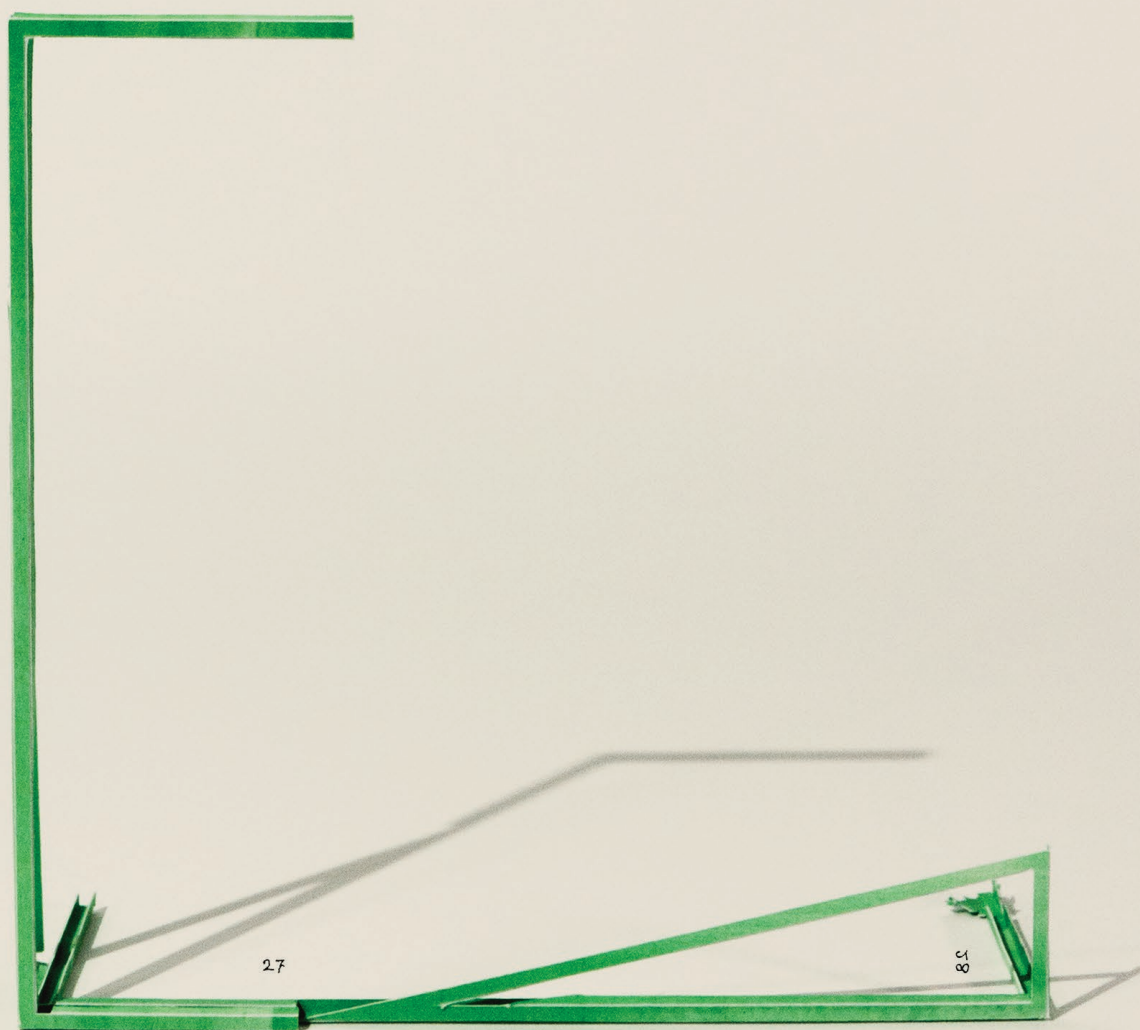


Atelier Bachwitz  
Chic Parisien  
Elégances du Soir Robes à danser:  
Vaporous Evening Dresses - Model 27 - 28  
1929



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Auftragswerk  
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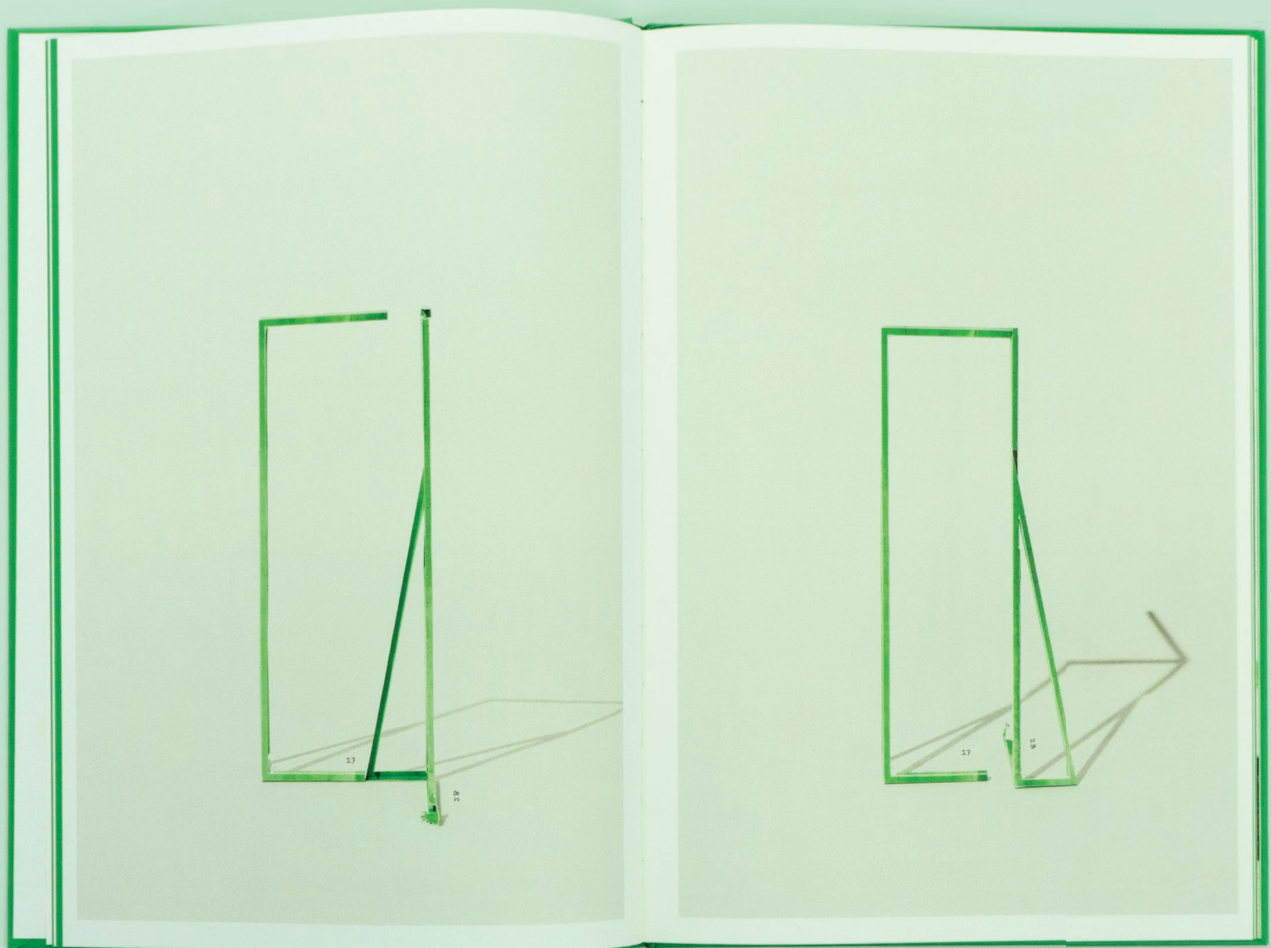


Seth Weiner  
*Vaporous Evening Dresses*  
 Model 27 - 28, Var. 09  
 1929 / 2017



PALAIS DES BEAUX ARTS

*Auftragswerk*  
 2017



Seth Weiner  
*Artist Book Test Print*  
*Vaporous Evening Dresses - Model 27 - 28*  
 Hardcover / A4 / 84 Pages



PALAIS DES BEAUX ARTS

*Auftragswerk*  
 2017





Seth Weiner  
Artist Book Test Print  
*Vaporous Evening Dresses - Model 27 - 28*  
Hardcover / A4 / 84 Pages



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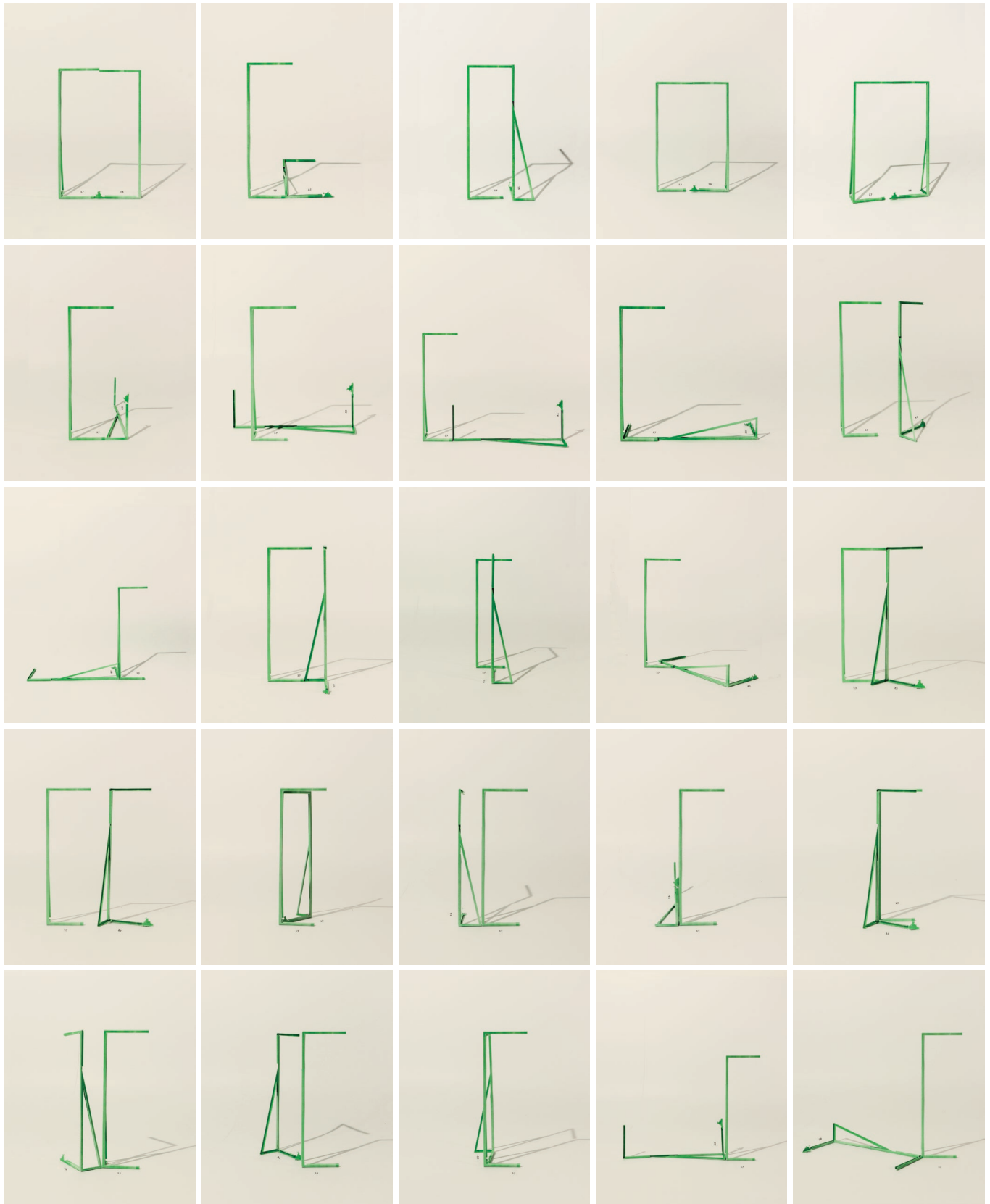
*Atelier Bachwitz*

Seth Weiner  
Postdigital Poncho  
(Data Blocking Fabric for a Mobile Office)



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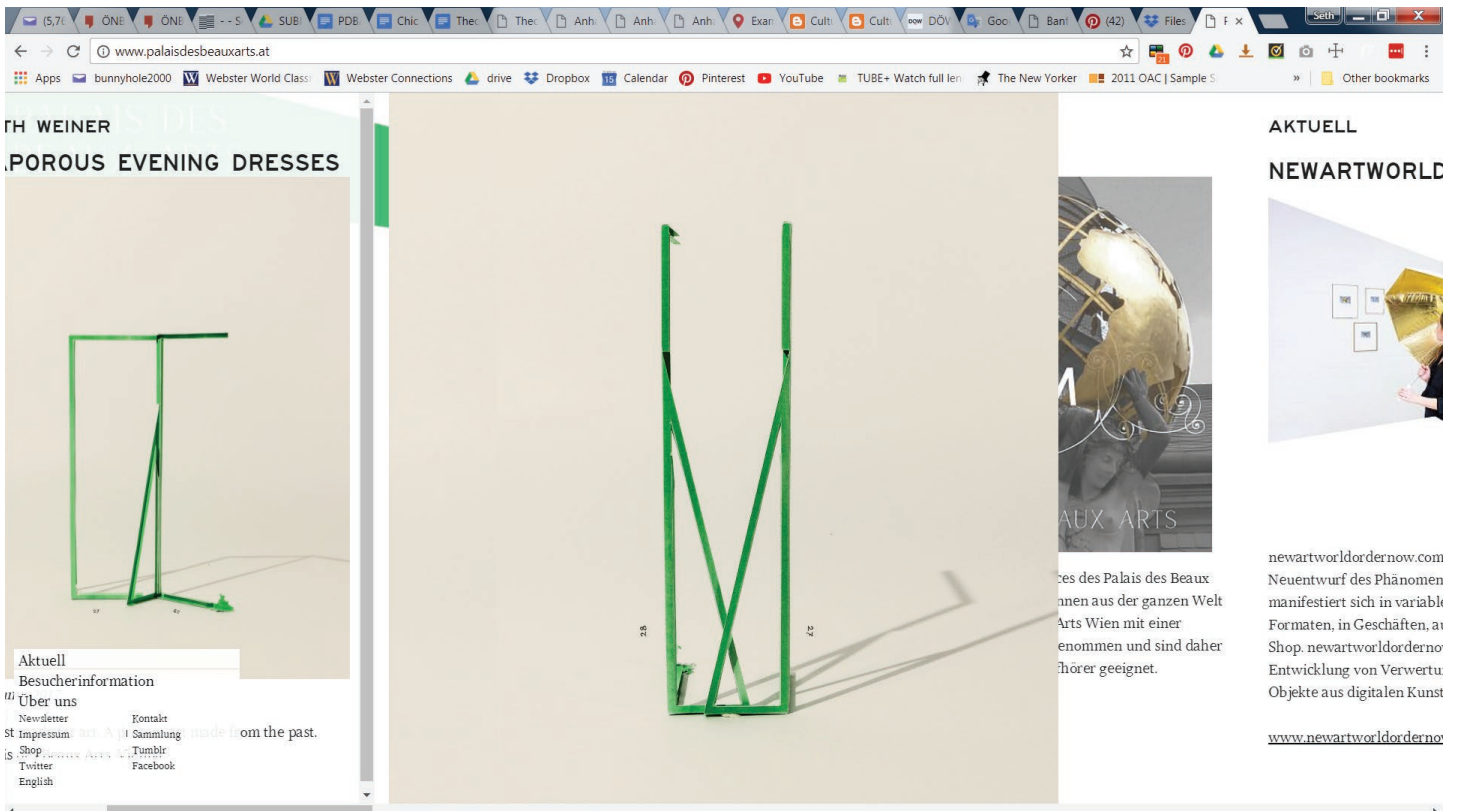
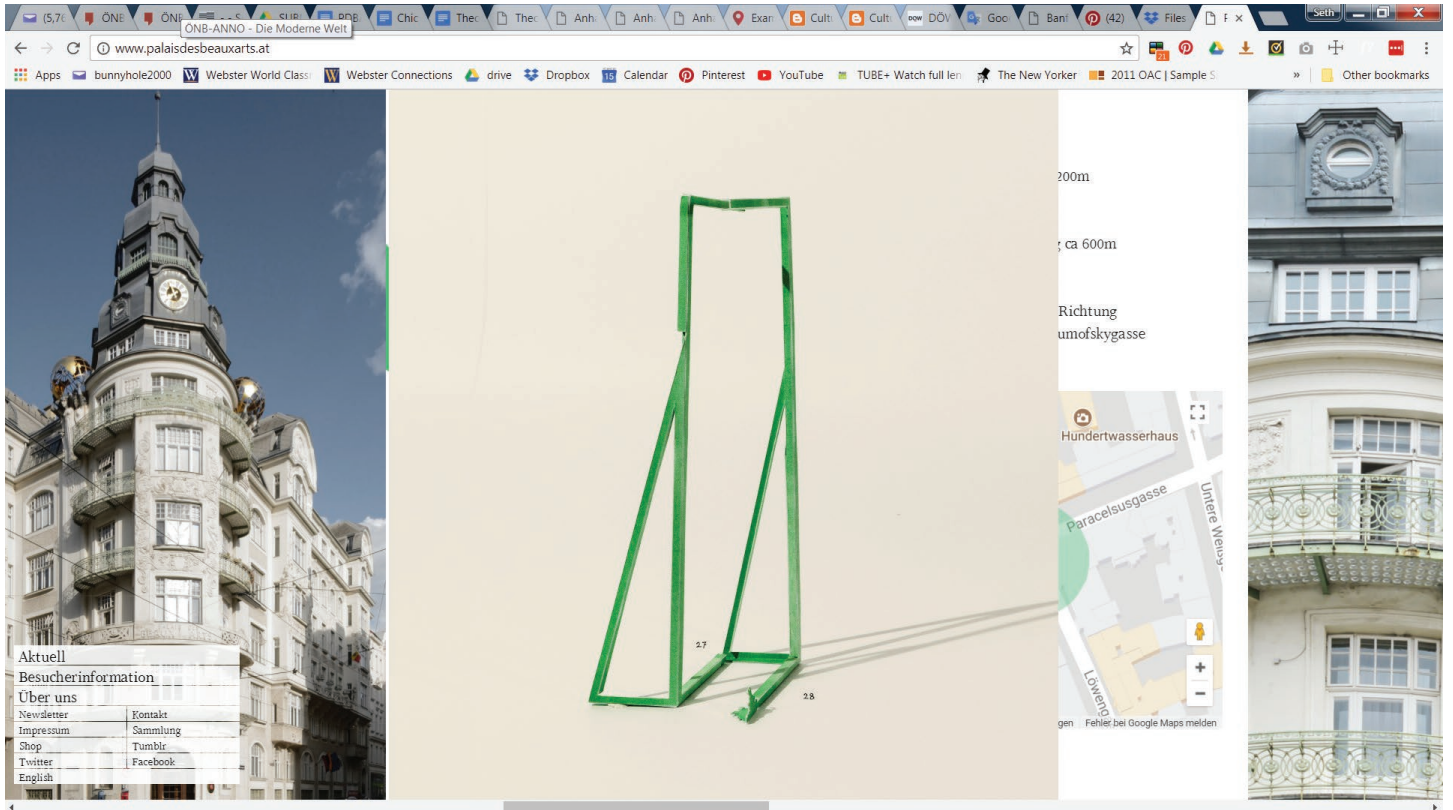
Seth Weiner  
*Vaporous Evening Dresses*  
 Model 27 - 28, Var. 01 - 25  
 1929 / 2017



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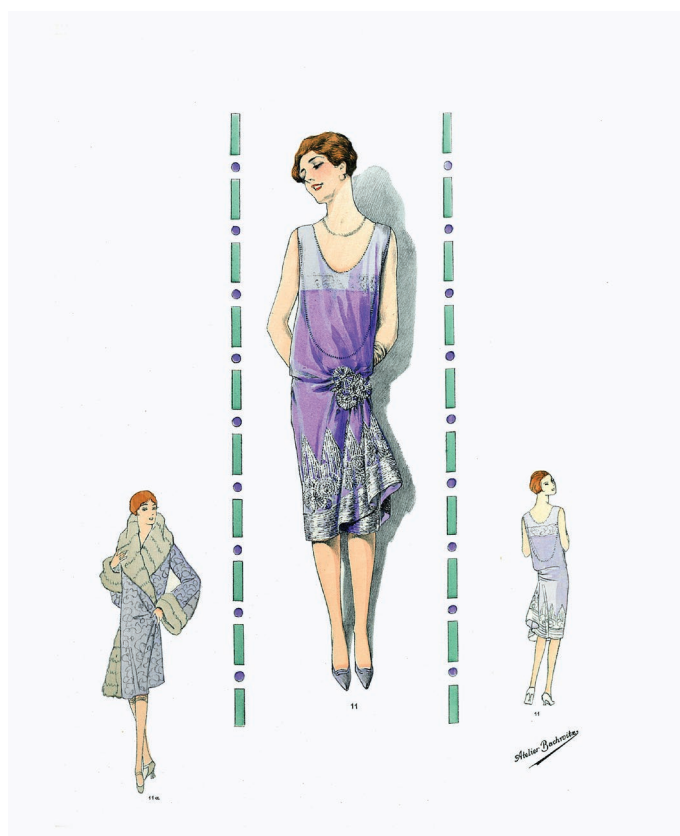


Seth Weiner  
Website Occupation  
Vaporous Evening Dresses - Model 27 - 28  
www.palaisdesbeauxarts.at



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Auftragswerk  
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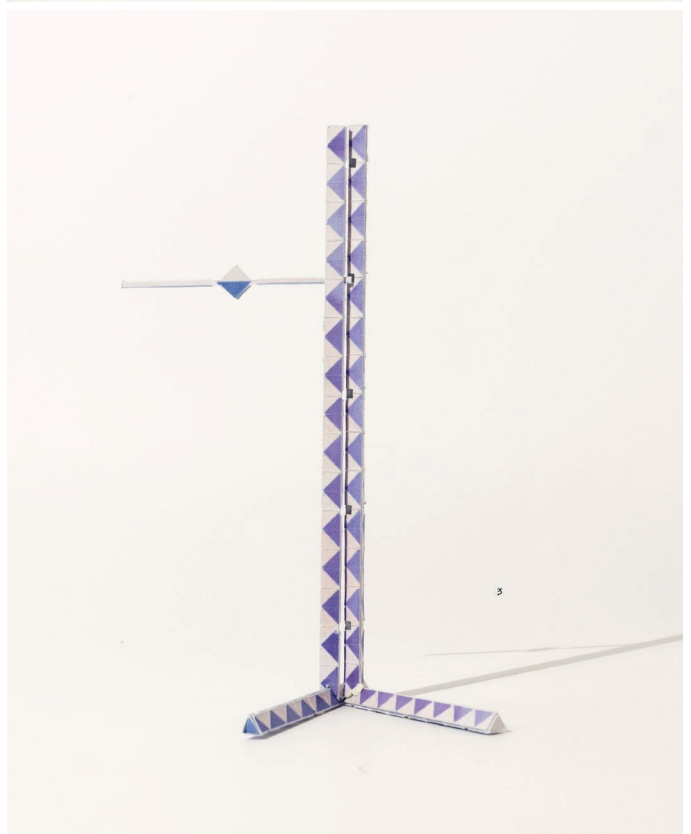
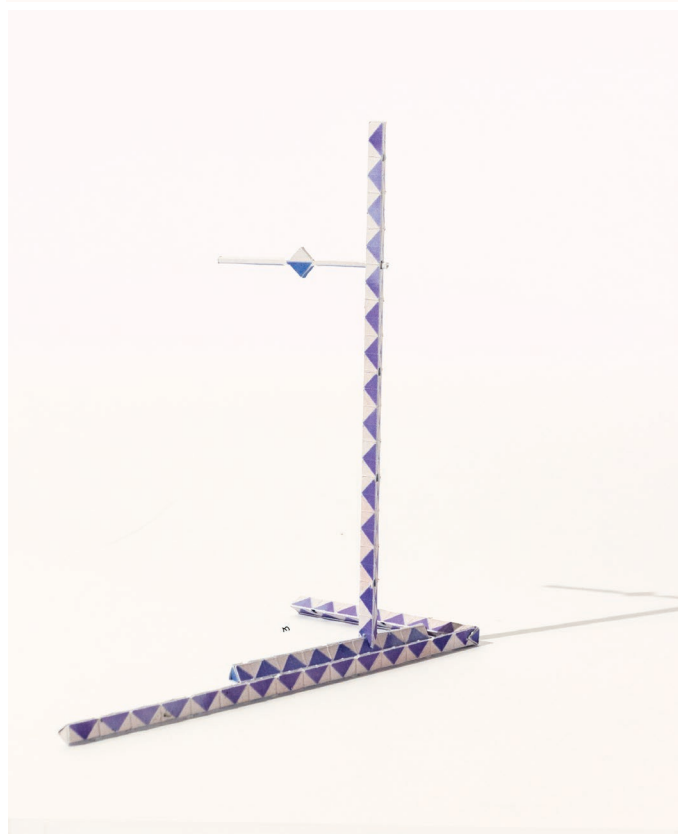
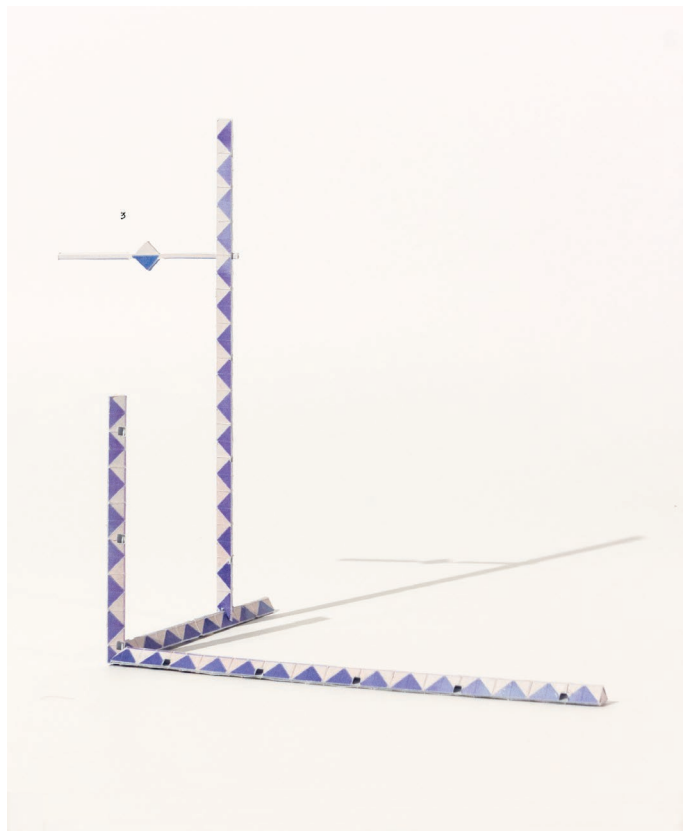


Seth Weiner  
*Vaporous Evening Dresses*  
 Model 11, Var. 10, 12, 13  
 1929 / 2017



PALAIS DES BEAUX ARTS

Atelier Bachwitz  
*Chic Parisien - Elégances du Soir Robes à danser:*  
*Vaporous Evening Dresses - Model 11*  
 1929



Seth Weiner  
Vaporous Evening Dresses  
Model 03, Var. 02 - 04  
1929 / 2017



PALAIS DES BEAUX ARTS

Atelier Bachwitz  
Chic Parisien - Elégances du Soir Robes à danser:  
Vaporous Evening Dresses - Model 03  
1929

*Bound by thin graphite lines, two lavender-skinned subjects stand in quiet conflict with one another. Their features are absent enough to render them mere projection screens, doubled, differentiated only by posture and clothing. The twin that has arrived at stage right leans on a pile of rectangles, stacked and filled with green and blue watercolor; stage left, the other stands, looking beyond the page. Their ankles are just slightly bent below the Minimalist sculpture, a spatial MacGuffin for both social interface and architectural imaginary. Smaller figures made of black and white contours, more mannequin than flesh, occupy the margins of attention. No ground has been established for the subjects to stand upon. Yet the ground nevertheless remains, humming relentlessly in the background.*

In its current form, Palais des Beaux Arts Vienna is both a building and a website, each of which is largely represented through a catalog of views. Whether encountering it through a quick Google search or navigating the actual website, what can be readily experienced of the Palais is its compression into a strategic combination of text and image: immaterial, “future thinking art” in 400px wide columns of code. The real estate it occupies—including the cloud of data and name hanging above the entrance of the building—spreads across different formats, yet remains anchored in a branding strategy and website that acts as its public interface. In the past, the building was a site of production for widely circulated fashion catalogs and lifestyle magazines that asked viewers to perform an idea of place that was not only reproducible but consumable, and prompted a form of disembodied participation. Extending this legacy, the Palais des Beaux Arts allows visitors to browse through its catalog of projects, trying on contemporary art and its lifestyles as if they were garments.

On the website, a series of images and menu items are organized within a horizontal grid of translucent columns. While the width of each column is fixed, their heights vary. Evenly distributed titles and blocks of text accompany the images, explaining the materials used,

their significance and provenance. Every time the page refreshes, an emerald green shape assumes a different character. Branding the background of the site, it remains ever-present, sometimes entirely obscured by a description of the Palais’ projects, sometimes only slightly showing through the gaps between the site’s description of those projects. In this, it becomes the site’s institutional surface. Following the ‘shop’ menu item, the visitor finds only a single item for sale, a large comma blinking on and off between words, while a limited edition umbrella spins in the corner. Addition and subtraction, algorithmically determined, continues in the tab of the browser, alternating between two calls to action: ‘new art world order now’ and ‘new art world, order now’.

At once bound to territory and wholly deterritorialized, the Palais des Beaux Arts occupies many different states. While some of the projects can be accessed via the website, others can only be accessed and put to use on site. Within proximity of the building, visitors can overlay and manipulate the Palais’ newly pixelated façade. While such views are possible during on-site gatherings, each will soon migrate to the grid of the page, where a compression of text and image await additional participants. Playing on our desires to project and imagine experience both at a distance and up close, Palais des Beaux Arts ultimately emphasizes surface ambience, its pixelated form branding an experience reinforced by each visit. Its fantasy is that of a disembodied being activated by a gaze that is not at all dissimilar from that of any other consumer fantasy; the contemporary artworld, its life, life styling and attitudes are put on display, becoming readily wearable garments, as if in a *Chic Parisien* catalog.

Two distinct catalogs mark transformative moments within my adolescent development. Bound by pre-internet conditions, each offered escape into a distant body by constructing images of place that were refreshed with each viewing and seasonal release.





*Hammacher Schlemmer*, the first and seemingly more benign, offered a utopian futuristic marketplace for consumer-scaled technologies. Most items were throw-away patents, inventions for their own sake that promised better living through circuitry. Through it, I imagined myself mowing the front lawn as a MechWarrior, impressing passing neighbors by listening to the TV on a pair of wireless headphones, flipping through stations on a wrist watch, all the while looking out from a massive VR helmet and onto a suburban property that had become a matrix of vectors. Although I never ordered anything, the catalog strengthened an identity already based on want and projection, destroying the idea that transactions need to take place at a physical site, subject to my parent's judgment – self-construction, bought and delivered on-demand.

The second catalog, *Vivid Video*, was a mail-order service for sex toys and porn videos that accompanied an ill-willed gift that I received for my 14th birthday. Through what was little more than marketing copy, access was provided to a world of voyeurism otherwise uninhabitable. Because there was no way to verify age, we pooled our resources, sent an envelope of cash along with our checklist of videos off to The Valley and prayed. Upon its arrival, I learned an early lesson in applied capitalism. In order to watch the videos there were two choices: box my significantly more developed older brother or pay double the price for a dubbed copy. I chose boxing, gave up halfway through the first round – then paid. The catalog offered a type of augmented reality that only image can invite: an empathic gaze, triggered by and projected onto bodily experiences at a remove. This type of projection, although inherent in any act of fantasy, was a technique reinforced in figure drawing classes that I was taking at the time. As a way to draw proportion more realistically, we were instructed to imagine ourselves in the body of the model in order to better understand how gravity felt in their skin, training our hands to connect the gaze more di-

rectly to the fantasy of another's bodily experience.

In an act of seeming retreat, I spent the better portion of last fall in my basement, searching for a stronger connection to my hands with a set of watercolors I took from my son. Frustrated and a bit worn out from exhibition contexts, I became increasingly interested in how books and the space of the page structure and choreograph attention. For the past few years, my work has oscillated between spatial service and sculpture made to order. Each project was developed for its own context, and worked on how space organizes social bodies, the act of viewing and attention. In such a situation, the compressed site of a book became ever more appealing and offered the opportunity to respond to material in a more direct way. Its constraints are not social but tactile. With a flick of the wrist, space, figure, narrative and meaning can be rearranged, dramas emerging from a single gesture.

Like every well-trained watercolorist, I turned to Google for an oracle on my proposed subject matter, entered “theater of the wrists”, and used the images that resulted from my query for painting and remodeling those images. From the search, I gleaned advertisements for wrist braces, ergonomic mouse pads, yoga poses and peripheral stories about suicide attempts and their locations. The results were, and continue to be, unstable, the index of images a slippery archive: by the time you reach the end of the screen, the top of the page has already begun to change based on what you've been baited to click. The subconscious state of this algorithm – one of Google Poetics' many forms – will inevitably become more streamlined as it matures, eliminating the associative possibilities it now so beautifully presents. The cocktail of results we get from the algorithm's adolescent phase will most likely become nothing more than a marketplace that targets consumer patterns, the archive swallowed whole by catalog view.





After seeing this work-in-progress, “Google Oracles: Theater of the Wrists,” Bernhard Garnicnig, the acting director of Palais des Beaux Arts, approached me about doing a project that involved my newly-found passion for watercolors and would somehow belong to his project of decommissioning the institution. During his research into the Bachwitz family, who commissioned the Palais des Beaux Arts building and once operated a publishing house out of it, he had found a series of fashion catalogs they had produced and in which they primarily used watercolors for their illustrations. At this stage, I had only a rough notion of the history of Palais des Beaux Arts Vienna and its output, knowing more about what was currently being done than I did about the longer history of the institution and its undoing with the rise of National Socialism. That time period had not really been addressed in any previously commissioned projects, an omission that had to be either respected and left in its absence or addressed directly.

*A shadow is cast and seems to come from another body. Its edges touch the model's shoulder, trailing her. Her head tips over, her mouth articulate but without words. Her eyes are slightly open, concentrated upon her miniaturized double, stage right, caressing the collar of a fur coat. Stage left, ignored. Two strips of alternating pigment hover over the surface. Mirrored and repeating a pattern: emerald green rectangle, blank, deep violet circle, blank. Whatever she's leaning on is sliding away. The strips hold her in place, the wall is only implied. The shadow is swallowed by the tip of her toes, into which the graphite disappears.*

Operating officially from 1898-1958, Chic Parisien/Bachwitz AG[i] was the most renowned of the Bachwitz family's endeavors. Initiated by Arnold Bachwitz, who died of natural causes in 1930 in Vienna, the publishing house was handled primarily by himself, his wife Rosine, and their daughters until the rise of National Socialism. In 1938, after Austria was annexed into the German Third Reich, the administrative board of the company fell under the rule of the Nuremberg Race Laws and underwent Aryanization as part of the effort

to “de-Jew the economy”. As a result of this seizure, the board – comprised mostly of the Bachwitz family – was replaced, their publishing rights to several fashion magazines revoked. With this change, not only was the business of fashion magazines lost but also the publication and distribution of works of literature, painting, sculpture, music and photography. In the span of only four years, the original inhabitants of Palais des Beaux Arts had been almost entirely erased. Grete Lebach, the second daughter of Arnold and Rosine Bachwitz, died of cancer in 1938 in Vienna, Rosine Bachwitz was murdered in 1942 in the Theresienstadt concentration camp, and their daughter Alice Strel, died in 1945 under unknown circumstances during a death transport from Prague.

At the end of the war, the German Labor Front was the publishing house's main shareholder; afterwards, the company became the property of the Republic of Austria, existing only on paper until it was finally dissolved in 1958. Restitution documents from 2003 show that some 20,000 shares of the company's stock were outstanding, and were eventually returned to descendants of the Bachwitz family and their relations. When one of the Bachwitzes' great-grandchildren saw that the Vienna City Library was searching for an heir to the library's collection of the family's former periodicals, he contacted the library through a lawyer; another great-grandchild was contacted directly by the library. In 2003, after a series of legal proceedings, it was eventually decided that the magazines would be returned to the two great-grandchildren; the property was then removed from the library and deleted from its catalog.

In the spring of 1929, Arnold Bachwitz published *Elégances du Soir Robes à danser: Vaporous (sic) Evening Dresses*, presumably one of the last editions of *Chic Parisien* in which he would be involved. Widely circulated and part of a quarterly release schedule, the issue featured forty-nine looks that focused on promoting lifestyles and garments, a collage of tropes from a global imaginary. In French, English and German, the



introductory text reads: “Old times are resuscitated before our eyes. Reminiscences of the Rococo and Biedermeier period, of ancient English fashion-pictures are mingling with lovely details of recent times. [...] They are real poems of supple, floating silk, velvet chiffon, lace and net of a great feminine charm.”[iii] This particular edition of the catalog is noteworthy for marking a transition in *Chic Parisien*’s representation of spatial settings. The subjects of its watercolor illustrations have become the inhabitants of an increasingly abstract series of tableaux, the decorative elements of previous issues replaced by a graphic structure which the figures step into and out of. They lean upon frames and openings, interacting with one another as well as with the flatness of the page; by constructing an impossible architecture, the images also build impossible social interfaces. In previous issues of *Chic Parisien*, place was offered up as a location with an accompanying template of behavior: coffee houses, balls, processional staircases, spectral landscapes. From this issue onwards, the page itself increasingly became a model of space that would construct its own social diagram; later catalogs were increasingly flat, fractured and ambiguous. Leaving location behind, the page offered up surface ambience instead, place becoming something partial, vaporous and present in the absence of itself.

Taking these graphic structures literally, I began pulling elements from the pages of the catalog and modeling them according to how they were being performed by the subjects of the illustrations. After a few tests, I started breaking their components into modules so they could be reconfigured more easily, aiming to exhaust the spatial possibilities of each model through small, incremental moves. The depth of the paper models was lost in the process of flattening each iteration through photography. Frames, having become figural, had also become the structural ground of the image. In the *Chic Parisien* illustrations, the subjects created scale and spatial orientation even while the objects they interact with frustrated conventional ideas about habit-

able space. Once the people had been removed, however, the scale of the body no longer provided an anchor for experience. The empathic gaze searches for a point of reference to attach itself to what is no longer there, finding instead only disembodied shapes. Displaced from the page, each spatial proposition is made to be broken apart, turned around ad infinitum, awaiting its ultimate return to the page.

Knowing that this work on the *Chic Parisien* would end up as a matrix of pixels, I asked that these images occupy the landing page of Palais des Beaux Arts for a minimum of one-hundred years, rotating at random, and according to the quarterly publication schedule of *Chic Parisien*. Rather than accumulating images as would a typical archive, the introduction of each new model should erase the previous one: the website a catalog for disembodied views. While there could be no promise of such a long-term commitment, the idea led to conversations about the paradox of wanting permanence from an immaterial institution and the sustainability of the infrastructure propping it up: the internet. Few institutions begin with an expiration – a desire for longevity is implicit within the etymology of the form. But institutions have an end, as the history of the Palais des Beaux Arts makes clear. That they continue, as vapor, digital or stone, owes little to either their organizational form or the larger political-contextual space within which they once appeared and, ultimately, disappeared. What survives is what remains palatable to a situation in which the past may no longer have any contemporary purchase. Were such vapors to survive, it’s not their past form that would persist, but their absence.

At once ethereal and unending, these lost images from the Palais des Beaux Arts survive now only as a catalog of voids.

*continent. Issue 7.1/2018*  
Palais des Beaux Arts Wien

*Edited by Ryan Crawford,  
Nadezda Kinsky Müngersdorff  
and Bernhard Garnicnig*

Seth Weiner  
*Vaporous Evening Dresses - Essay*  
2017



PALAIS DES BEAUX ARTS

*continent. Issue 7.1/2018*  
Palais des Beaux Arts Wien

(excerpt)

(...) **I**n our world, sometimes things are free in both ways, sometimes in only one, and perhaps most often in neither. The Internet, for a while, seemed like it was on its way to being free as in speech and free as in beer, marginally at least (You still need a computer and all that, sure). But mostly that's not really working out.



*continent. Issue 7.1 / 2018*

Palais des Beaux Arts Wien

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(...) **H**owever, organising information is never innocent,



*G is for Geography-*  
*Google Cultural Institute*  
Geraldine Juárez

Soon after the United States invaded Iraq in March 2003, the Iraqi National Museum found itself in the middle of the battleground in Baghdad. The exact dates, sequence and unfolding of events and even the actual number of pieces looted from the National Museum of Iraq between April 8th and 11th of 2003, were subject to much controversy and media frenzy. On April 13th, reports emerged that claimed as many as 170,000 objects were missing from the galleries, restoration and storage rooms of the museum. The number was eventually brought down to 15,000 artefacts, after some were found in secret vaults where valuable objects had been moved in the weeks preceding the invasion and other others were returned through an amnesty program.

Different accounts of the event point fingers at the U.S troops' negligence, the Iraqi militias, other times to the own museum's staff and also, to the institutional failure of the U.S. to protect the museum and other sites before the attack. War under the moniker of liberation is misleading in many ways, including the idea that the cultural heritage of the country attacked could be safer under the tutelage of their oppressors. In the context of war, cultural heritage is mostly like "an ambulance that follows an army and tries to precede it."

The concept of cultural heritage emerged from the destruction encouraged by "colonialism, ethnology, and the development of museums" and the "selective preservation, and the appropriation and concentration in the West of relics from the material culture of the whole world." The idea of heritage is one decidedly oriented to the formation and preservation of national identity. However, the modern idea of cultural heritage also tries to include the concept that certain traces of human culture are universal and



therefore, belong to all of mankind. As a result of this, the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 1954 was the first official document setting the rules for protection of the world's cultural heritage such as sites, monuments and repositories, including museums, libraries and archives. Since then, policy, studies and related institutions have continued to emerge and expand, often supported by public-private partnerships.

Soon after the international outrage generated by the looting of the National Museum of Iraq, the British Museum and the Penn Museum mobilised to update and match their records in order to catalogue the existing cultural heritage, as some of the inventories located in Iraq were also damaged, destroyed or lost. In 1922, both museums had funded archaeologist Charles Leonard Woolley to conduct excavations in the city of Ur in Iraq. The agreement regulating the destiny of the collected objects stated that "half of the artefacts recovered would go to the future Iraq National Museum, and the other half would be divided between London and Philadelphia." The resulting on-line catalogue is available at [ur-online.org](http://ur-online.org).

The Getty Cultural Institute was also involved in the recovery efforts by developing a geographic information system (GIS) intended for the management of archaeological sites. Other projects include the less corporate (and less successful) Virtual Museum of Iraq, a "multimedia exhibition" created by the National Research Council of Italy with the once hip Flash technology.

On November 24th, 2009, Google CEO Eric Schmidt visited the National Museum of Iraq. He announced: 'There is not better use for our time and resources than make the images and ideas of your civilisation available to a billion people worldwide'.

[VIDEO]

<https://www.youtube.com/watch?v=vqtgtdBvA9k>

He also took the time to pledge for the return of the objects that remained missing, in the same frenzy fashion that news media has used six years before him. Jared Cohen, a former U.S diplomat now working for Google Ideas, defended the move calling it a great example of "what we are calling 21st century statecraft".

Much like the empty promises of democratisation that aided and accelerated the concentration of power and capital in Silicon Valley, the only thing close to what Schmidt promised is the Google Street View mapping of the National Museum of Iraq, which is only accessible through Google Maps.

Today, as the Google Cultural Institute expands at inscrutable speed, there is simply no partnership with the National Museum of Iraq listed in their Google Arts & Culture aggregator, nor thousands of images related to their collection available to a billion people worldwide. The only reproductions included are related to Woolley's excavations and they are presented as assets of The British Museum collection.

The National Museum of Iraq re-opened in 2015 in response to the spectacular video of ISIS smashing sculptures; although versions of the events differ, there is some agreement on the fact that the objects destroyed were mostly copies. The website of the National Museum of Iraq provided by Google Search redirects to a Facebook page. Their own domain, [theiraquimuseum.com](http://theiraquimuseum.com), contains minimal information and, instead of thousands of images digitised by Google, there are seventeen images in a single low-resolution .jpg file without any information or context.

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Google was only 10 years old when Schmidt visited Iraq in 2009. The Financial Crisis meltdown had started just a year before. The enthusiasm of the imagination produced by such an infrastructure as the internet, might not have been as lively as when it kicked off on a global



scale in 2001, but the imaginary of all things digital was at its peak. Hope at a solution to the crisis and a reburgeoning, of the economy was placed in the revamping of the service economy, thanks to the explosion of mobile devices and a more ruthless networked economy that was about to take off. Why not use art, history and cultural heritage to mobilise the imaginary of digitisation and its urgency?

The political effect created by the imaginary of digital preservation of cultural heritage following the looting from the National Museum of Iraq proved to be powerful regardless of the different degrees of success. In the same way that today the efforts for the protection of Palmyra and the cultural heritage endangered by the war in Syria are focused on 3D printing and drones, it should not be surprising that the focus was placed on digitisation and web access to collections and catalogs in the case of Iraq. It was simply where the economy, which includes the cultural sector, was at.

Museums, especially the super brands among them, are not new at trying, using and discarding web technologies as marketing and exhibition tools to attract audiences to their buildings, exhibitions and ticket offices. Just for perspective, the first Tate website was launched in 1998, soon after the museum received a grant to digitise their entire collection under a program called Insight, creating “virtual” access to the entire collection. Tate Online was developed as a product of the first British Petroleum sponsorship in 2001. Two years later, BP donated two million pounds to further support digitisation.

In April 2000, MoMa and The Tate announced Muse: “New Company Will Draw on Museums’ Unrivaled Collections and Intellectual Capital to Expand Global Audience for Modern Art, Design, and Culture. Dot.com is the First Project in Wider Collaboration.” The joint business venture – which sounds strikingly similar to Artsy.com – was never in fact realised. As Hito Steyerl argues, one thing that internet access actually

democratised is the neoliberal view of the cultural institution as primarily an economic one.

Reacting to the momatate.com announcement, Douglas Davis, a pioneer net artist, wrote for The New York Times a rather compelling survey of the state of the “virtual” versions of museums populating the web. His account – very hopeful about the imagined radical potential of the web – used research conducted with “Yahoo, the popular search engine”. He found 5000 museums online and visited hundreds of websites already collecting net art, like “The Whitney, the Modern, the Walker”. The Hermitage was using a “nifty 3-D camera, courtesy of IBM, that lets us zoom in on a fine microscopic level to an exceptional art-historical smorgasbord, a tool lately matched by the Met, whose zoom feature, a digital camera in combination with FlashPix software, is quick and razor-sharp”. In the Fogg Museum, you were able to “X-ray a masterful 16th-century ‘Portrait of a Man’, wielding your browser to peel away the surface coating and find the anonymous 1540 master daubing, marking, erasing, perfecting his man.”

Around the same time, Andrea Fraser wrote ‘A museum is not a business. It is run in a businesslike fashion’, an essay about how institutional critique and reflexivity aided the legitimisation of the new, bigger and better corporate museum: one that over-emphasises educational activities, useful forms of art, audience outreach, social forms of engagement beyond the exhibition, and other activities that assume that social plus change equals political emancipation. Invoking these strategies while embracing extreme forms of administrative curating and organisational management results not only in leaving institutional structures intact, but actually serves to reinforce them.

Two years after Schmidt’s visit to Iraq, Google published a press release, the neoliberal mode of communication par excellence, announcing a new project: “Explore museums and great works of art with the Google Art Project”.



The Google Art Project was presented as the result of a project by some “googlers” – meaning employees in Silicon Valley lingo –, who use 20% of their paid working time in a side project, in this case the digitisation of art collections. Since then, hundreds of museums, cultural and memory institutions with a focus on art, archaeology, natural history and material culture including fashion, as well as performing arts venues have partnered with the Google Cultural Institute to make use of its free services and technical possibilities, such as: the Art Camera to capture works in ultra high-resolution; a Street View cart to create 360 degrees virtual tours of the architecture of museums or custom exhibitions; a Collection Management System with unlimited storage of assets, publication of exhibits and access to statistics; Storytelling Tools and Platforms to add different types of media and to curate exhibitions, meaning adding content to the pages on which the collections are presented.

As the economic and political power of Alphabet Inc. keeps growing, Google’s cultural agenda does too, hence the tone and mission needed to be carefully calibrated. First, the name of the website changed from Google Art Project to the Google Cultural Institute. After opening their offices in Paris in 2013, a distinction was established between their offices and “The Lab”. Recently, the website was rebranded as Google Arts & Culture, an umbrella project under the Google Cultural Institute at large.

Their slogan began by inviting users to “Explore Art, Historic Moments and World Wonders” and quietly shifted to “Explore stories and collections from around the world”. By now it is just: “Explore stories from around the world”. Since the recent aggregation of fashion collections, the Google Cultural Institute has signalled a new stage which is focused on storytelling. Their new editorial features, such as ‘The Real Meaning Behind Taylor Swift’s (insert symbol here). From ancient Mesopotamian fertility myths to feminist art’ and ‘The Surprising History of Dragons. Before Game of Thrones, there were these South Asian and the Middle Eastern monsters’, simply frame American culture

in relation to cultural heritage narratives and use the visual material collected from their partner institutions as illustrations and source material for educational videos.

[VIDEO]

<https://www.youtube.com/watch?v=bp4oa7MHg88>

The emphasis on publishing tools means that the distribution of a museum’s content increases the traffic to their sites via the custom apps offered as part of the services bankrolled by the Google Cultural Institute, but also feeds the content offered in Google products like the Chrome browser, which display “masterpieces from Google Cultural Institute as your wallpaper”

Where does Google end and the Google Cultural Institute begin? Kate Lauterbach, a Google project manager, affirms that the material they collect stays “ring-fenced” in their site: “as a non-profit, we have to keep it quite separate from the rest of Google. We are also applying some of the things we’re working on with machine learning to this rich new set of content. But it has to stay within the safe space of Google Arts & Culture.”

However, as their VR business takes off (recently Google was referred to as the Adobe of VR), the offering to museums relies more and more on 360° experiences using their Google Cardboard. While their machine learning and artificial intelligence divisions are also expanding, promotion is given to the experiments conducted in “The Lab”, where computational power and programmers’ skills (their “creative coders”) are used to generate visualisations, find different ways of classifying massive amounts of images and metadata, and to spit out images generated by neural networks that reproduce the abstract expressionist style of a decadent male western canon. In addition, museums also have the possibility of being included in Assistant, an “intelligent personal assistant” offered as part of their search application.

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The decision to locate Google's offices in France seems very calculated given the Sarkozy's nationalistic reaction to Google Books in 2009. Google's legal problems in Europe became more serious than copyright infringement lawsuits when Germany found illegal data collection in the Street View's mapping process. By 2013, the European Commission was already investigating their anti-trust practices in relation to their dominance in the search market, as well as the manipulation of the results offered in their shopping recommendation service.

Recently, Google was hit with a symbolic €2.4 billion fine, as the commission concluded the illegality of their activities. Alphabet, of course, claims innocence, Amit Sood asks us to close our eyes and imagine that the Google Cultural Institute has nothing to do with Google and just think of it as "culture and art". We must understand this is not a top-down strategy of Google to digitise the cultural world:

[VIDEO]

<http://geuzen.org/download/closeyoureyes.mp4>

However, organising information is never innocent, and fortunately, a spokesperson from the company clearly explained the genesis of the project for the Financial Times on 2012: "It is clear that the internet is disruptive to many traditional content industries, and that culture is a particularly sensitive topic in many areas of Europe. We had publishers who were suing us in France and we needed to reach out and invest in Europe, and invest in European culture, in order to change that perception and establish constructive working relations"

The choice of Paris as the headquarters of the Google Cultural Institute, and the corporate over-identification with French waltz and camembert cheese clichés, was not accidental.

[VIDEO]

<https://www.youtube.com/watch?v=V8HnmpIFUPk>

Alphabet Inc. projects its ambition into an exhausted European modernity to find a narrative beyond Silicon Valley, a story able to give a specific kind of cultural relevance to their endless data gobbling. Their search for narrative is manifested in their association with the Mundaneum and the legacy of Paul Otlet, credited as the father of the field of information science. Otlet was an entrepreneur of information, much like Bryn and Page were once, but the re-presentation and re-framing of 'The Origins of the Internet in Europe 1895-2013' in Google Arts & Culture conveniently omits important political and economic context within that timeline. As Femke Snelting remarks: "There might be a superficial visual resemblance between rows of wooden index drawers and the blinking lights of servers lined up in a data centre, but to conflate the Utopian knowledge project with the capitalist mission of Alphabet, Inc., the umbrella company that Google belongs to, is an altogether different matter".

In 2009, months after Schmidt visited Iraq, Le Monde Magazine published a feature titled 'Le Mundaneum, Google de Papier'. Later in 2012, Elio di Rupo, former prime minister of Belgium, announced a collaboration between the Mundaneum and Google, citing Le Monde's article as context. Saint-Ghislain, the town near Mons where the Mundaneum was relocated, is also the location of a large Google data-centre, negotiated by the same Di Rupo.

In her research related to the 'Fathers of the Internet' which later expanded into a collective research project under the moniker of Mondoθήque, Femke Snelting traces the geopolitical context behind the re-branding of Paul Otlet as a 'founding father of the Internet', which attracted international attention to Otlet's legacy, and at the same time made possible the association of Vint Cerf with a historical timeline of patriarchs of the internet and the permission to digitise and publish documents from the Mundaneum's archive in their cultural aggregator. All of this occurred at a time when the city of Mons was getting ready for its stint as European City of Culture in 2015, an event that captures the

neoliberal instrumentalisation of culture for tourism while offering a showcase for national cultures.

Again, geography is not about soldiers and cannons, it is also about narratives merging data-centres and national heritage, “where geographically situated histories are turned into advertising slogans, and cultural infrastructures pushed into the hands of global corporations.”

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Cultural institutions have experimented with many transformations regarding their own understanding of their roles and missions, which originated in Colonialism, but they have never, ever, overcome their alliance with the rich and powerful. Elites, in fact, created the museum institution during Colonialism and did so not by mere chance, deciding to open the doors to the public as part of the imperial strategy to conform the European identity. Colonisation without archives, knowledge systems, cultural heritage and museums would be regarded as a purely military affair, a barbaric enterprise.

Derek Gregory’s work on the concept of the world-as-an-exhibition – following the Tony Mitchell’s account of the European World Exhibitions in the 19th century and the construction of ‘the Other’ as way of affirming own superior identity –, offers a geographical framework to understand how the Google Cultural Institute produces a specific version of the world by seeking detail, organization and exploration.

As Davis’ survey shows, museums and cultural institution had for a while been toying with web technologies and gadgetry for exhibition making. As much as Google is seeking to portray itself as innovative, their gaze into the past reveals how the technologies offered to museums are nothing but a more advanced version of techniques used in the World Exhibitions, such as the panorama and the narrative and spatial techniques associated with it, as in the case of 3D Street View for

museums: an example of what Gregory identified as the evolution from gazing at the world-as-exhibition to travelling through the world-as-an-exhibition.

Alphabet’s political and economical power is based on the accumulation and organisation of data. Imaging the world as-a-digital-exhibition is their way to frame, organise and spatialize it as mere data-set. For the Google Cultural Institute, the world itself is something other that needs to be synthesized in data form, and just like during the 19th century, it is presented as an endless exhibition.

The services of the Google Cultural Institute are nostalgic impulses replaying what Ravi Sundaram calls the “monumental dream-like wonder of industrial reality” of the 19th century world’s exhibitions. The same is true for the Google Cardboard 360° views, dioramas created for a passive observer, who in the words of Crary is simultaneously the magician and the deceived. The form of the dream-like wonder aspect is different – computational –, but the established relation remains intact.

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The implications of the activities of the Google Cultural Institute have been addressed in different ways. Positive views are promoted by the beneficiaries of their services, their chief evangelist Vint Cerf and their director, Amit Sood (described in Swedish news media as the curator of the world). TED talks, press releases, promotional videos and interviews repeating the byliners of the Google Cultural Institute’s PR are abundant. In contrast, positions countering tailored narratives around digital heritage and democratisation of high-culture used for promoting the cultural agenda of Alphabet are more scarce.

Notable scholarly work such as ‘Evangelizing the ‘Gallery of the Future’: a Critical Analysis of the Google Art Project Narrative and its Political, Cultural and Technological Stakes’, by Alana Bayer and ‘Googling Art: mu-

seum collections in the Google Art Project' by Alexandra Lussier-Craig, offer a perspective from the angle of museum studies and valuable contributions regarding the examination of the representation of historic canons through data and the way in which museums internalise the language of the press releases of the Google Cultural Institute.

Some institutions have featured projects about Google's cultural agenda, but a critical position has never been addressed institutionally. In 2013, the Intellectual Property Manager of the Art Institute of Chicago recognised that in their partnership with the Google Cultural Institute, "Google's strictly enforced confidentiality agreement. [...] They are a large company and they are aware of their bargaining power." The fact that Google uses non-disclosure agreements to broker partnerships with museums is widely acknowledged by curators and administrators who just can't tell you. Institutional criticality does have limits. As Marina Vishmidt explains in 'The Cultural Logic of Criticality', it is just a very effective strategy to make sure things stay the same while remaining open to multiple opportunities for business.

Public memory institutions by mandate need to account for the funding received to perform institutional duties regarding the accumulation of artefacts and other types of records, including their own history. In contrast, the Google Cultural Institute does not have this requirement nor do the archives record their institutionality: instead, they have an "About" section on their website. The interface of Google Arts & Culture is central to conveying the merely performative institutionality of the Google Cultural Institute and an interface will always fail at communicating the context of the information it displays, in other words: its history.

So how does one enact a critique addressing the convergence of the ambiguous legacy of institutional critique and new institutionalism with the different iterations of web-museality and related networked marketing anxieties provoked by cultural policies conflating tourism and entertainment industries that normalised pub-

lic-private partnerships – that which set the conditions for Google to apply their data extractivism disguised as the Google Cultural Institute?

Critics and artists have responded to the Google Cultural Institute in different ways. The formalistic, clever, institutional critique by Jon Rafman fed back a remediation of giga-pixel reproductions provided by a partner museum of the Google Cultural Institute on the Google Arts & Culture website. The work of Erica Love and João Enxuto captures the current anxieties of web-museality and speculates on the aftermath of the public-private partnerships, when Google finally takes over with all the assets accumulated through the Google Art Project to perform a function reserved to institutions formerly known as public. Rasmus Fleischer's review of Google's 'Digital Revolution' exhibition and his writing on the production of hegemonic culture under the search logic identifies the cultural heritage activities of Alphabet as a central part of their corporate image that is both evaded and promoted as it fits. Building on 'Powered By Google. Widening Access and Tightening Corporate Control' by Dan Schiller and Shinjoung Yeo, the first account of the political economy behind the cultural agenda of Google, I myself have worked on assembling a pre-emptive history of the Google Cultural Institute and the way their colonial impulses manifest in techno-scientific capitalism.

Museums and collections are the result of the convergence of scientific and economic desires configuring the colonial impulse. In the text 'On a Possible Passing from the Digital to the Symbolic', Yuk Hui reminds us that the melancholic impulses of modernity together with the need to preserve collective memories gave us both museums and collections, but also the digital tools to preserve the symbolic through the digital, as in the case of "digital heritage".

The result of a lack of plurality in mediation techniques is that technological systems end up acting as a "whole set-up always evoking somehow some larger truth." Hui addresses the contradiction found in technology as the support for symbolic reproduction. Yet at

the same time the speed with which de-symbolization and new specific efficiencies are produced increases in line with the ever greater efficiency of the technical systems of recollection. He asks, first, if all symbols can and should be reduced to a digital state; and second, which kind of sensibilities are needed to create a condition to pass from digital to the symbolic?

The technical possibilities of the Google Culture Institute define the way in which they perform their institutionality, how order, meaning and re-presentation is produced within their interface, as well as its relations with memory institutions convinced that “we can digitalise the rest of the forms of yesterday and tomorrow, and tsunamis, and what else.” However, organising the world’s information and making it searchable, immersive and in high-resolution, is a task that will never be completed. As Kittler also said: everything which is beautiful can be encoded but it does not make sense to encode for eternity.

Imaging the world as something else than overflows of data digitally re-presenting the world-as-an-exhibition might be something that memory institutions have already given up to imagine. As the Google Cultural Institute shows, their museality and institutionality has been colonised by the culture-as-data sensibility, so now is just up for grabs.

Breaking with the totalising form of the world-as-a-digital-exhibition will require an insistence on the demand for more plurality in the production of geographical sensibilities. Ideas, forms and imagings, and its preservation, will always involve technological interventions, but the ones provided by the Google Culture Institute through its digital performative institutionality should not be the dominant form and should be resisted.

*continent. Issue 7.1/2018*  
*Palais des Beaux Arts Wien*

*Edited by Nadezda Kinsky Müngersdorff*  
*and Bernhard Garnicnig*

*G is for Geography-*  
*Google Cultural Institute*  
Geraldine Juárez  
2017



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*continent. Issue 7.1/2018*  
*Palais des Beaux Arts Wien*  
*(excerpt)*

(..) **L**ike fixing some memories while  
modifying them at the same time.



## *Saved ± Sounds*

Simone Borghi

**S**aved ± Sounds is a composition based on an audio archive, made by Simone Borghi for the Palais des Beaux Arts Wien, of the performances of the viennese festival Unsafe+Sounds 2016. It is not a presentation of recordings as such, but rather a distorted, yet authentic, recollection of what happened. Somehow like fixing some memories while modifying them at the same time. You'll maybe recognize what you heard last year, or maybe not. It is the music from last year and not. The recordings were made by „a spectator“ carrying two small microphones in his ears (binaural audio technique), while standing in the audience or moving around. Each track was composed by using parts of the recordings of one specific night, without the addition of extra sounds. SavedSound3s is available for download on [simoneborghi.bandcamp.com](http://simoneborghi.bandcamp.com)



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(...) **B**etween Lithium Mood Stabilizers, Mineral Water, Lithium-Vapes, Gaston Glock, Jörg Haider, Zwentendorf, and conflict minerals, exists an extensive field of relations between reality and fiction.





## *Open Scenario Workshop*

#lithium #vaporfolk

Bewohnern der Stadt wird oft vorgeworfen, sie wissen nicht dass die Milch von Kühne kommt, sondern aus dem Supermarkt stammt. Meist entpuppt sich dies jedoch als unhaltbarer Vorwurf derer, die auch denken dass früher alles Besser war. Viel eher lässt sich die Aussage halten, die meisten von uns wissen nicht wo das Lithium in unseren Handyakkus herkommt. Wahrscheinlich aus dem Ausland. China? Südamerika?

Mit der simplen Absicht, die aus ORF Berichterstattung bekannte Lithium Minen-Entwicklungsprojekt in der Weinebene (Steiermark/Kärnten) zu besichtigen um zu lernen wo die Batterien herkommen, welche die Technologiehypes um Vapes, Tesla und Mobiles mit Strom versorgen, ist eine Künstler- und Forschergruppe für ein Wochenende in die Weinebene gefahren. DI Dr. mont. Thomas Unterweissacher, Geologe der European Lithium Mine, war so nett uns zu Empfangen und uns alles über den Untertageabbau des Salzes zu erklären. Von dort aus begann eine überraschend inspirierende Besprechung von Aspekten aus Technologie-Futurologie, Geschichtsspekulation, geologischer Zeitfalten und Gesellschaftlicher Perspektiven. Zwischen Lithium-Moodstabiliser-Mineralwasser, Lithium-Vapes, Gaston Glock, Jörg Haider, Zwettendorf, Konfliktrohstoffen ergibt sich ein weitläufiges Feld der Relationen zwischen Realität und Fiktion. Daraus entstand ein Treatment für einen Kurzfilm, der erfolgreich beim ORFIII Pixel, Bytes und Film Programm eingereicht wurde und 2018 umgesetzt wird.





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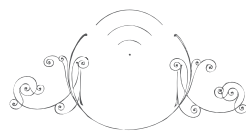
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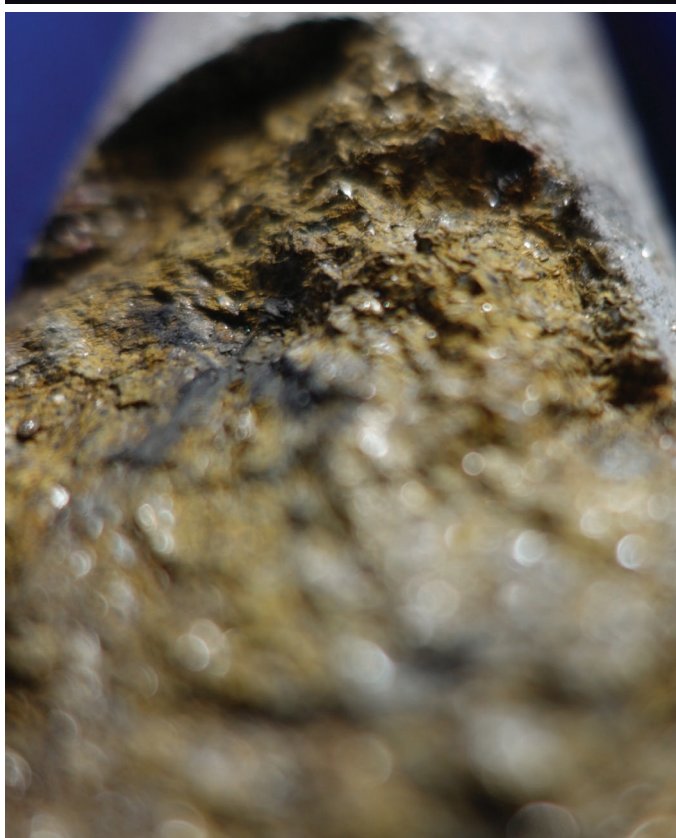
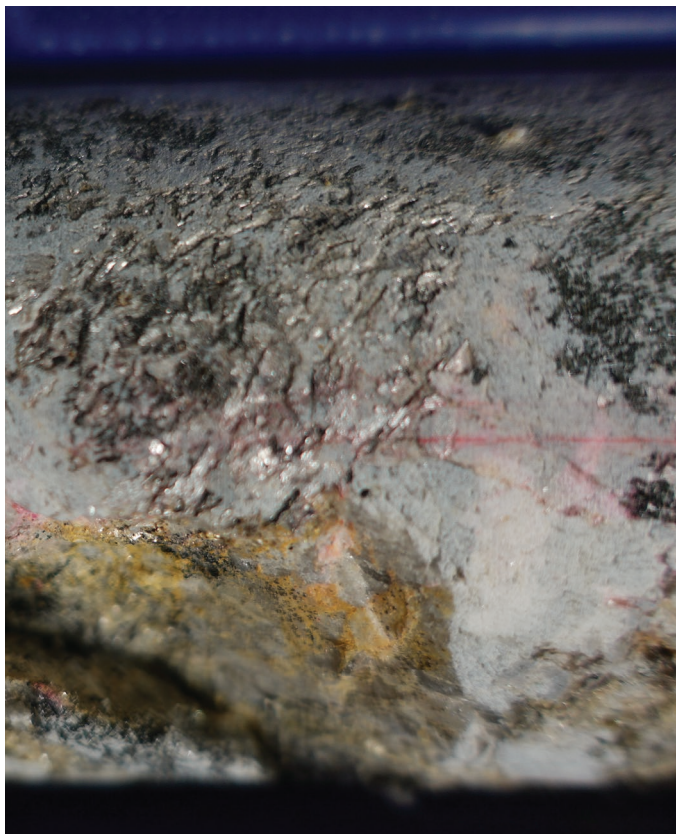
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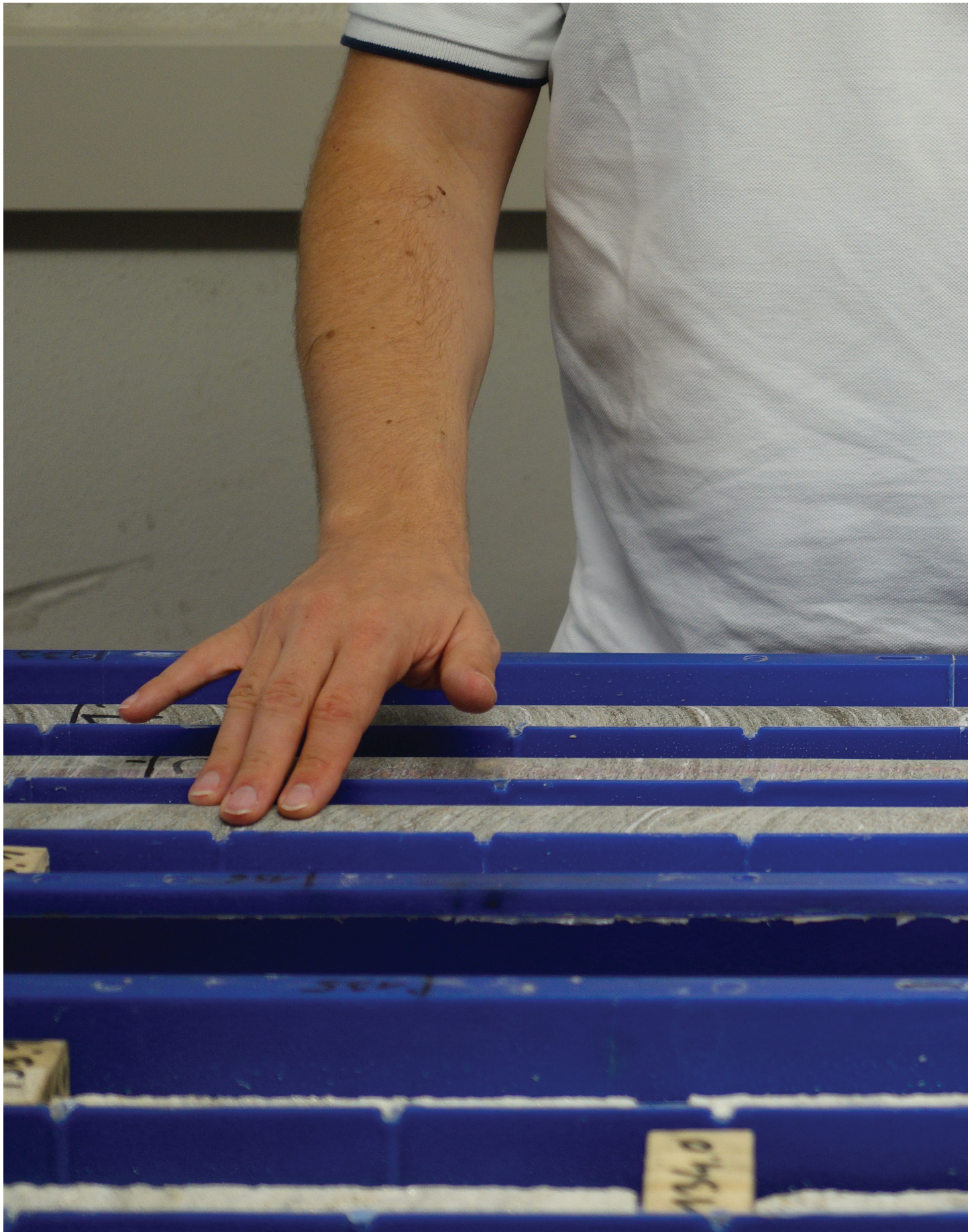
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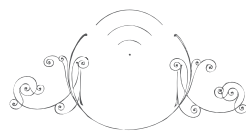
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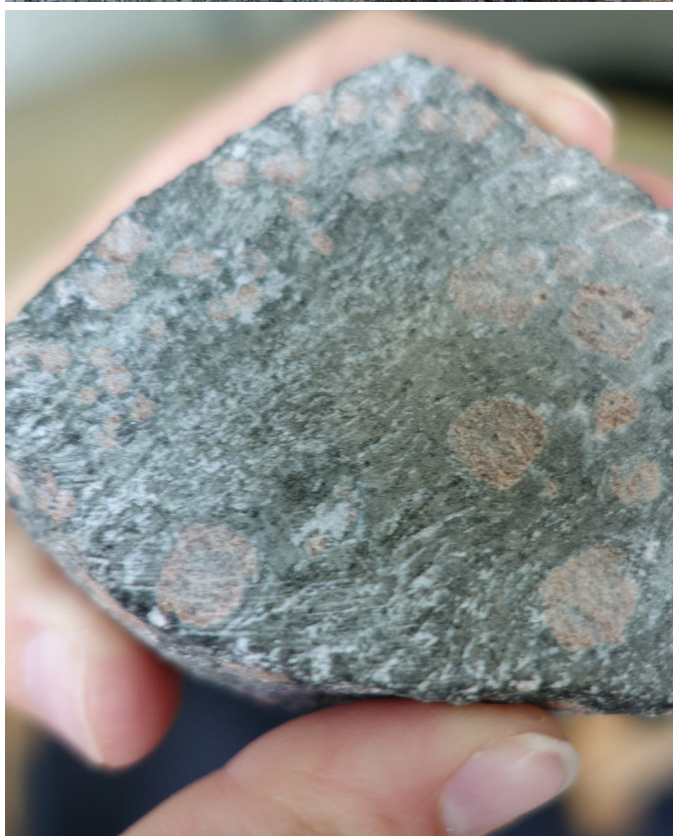
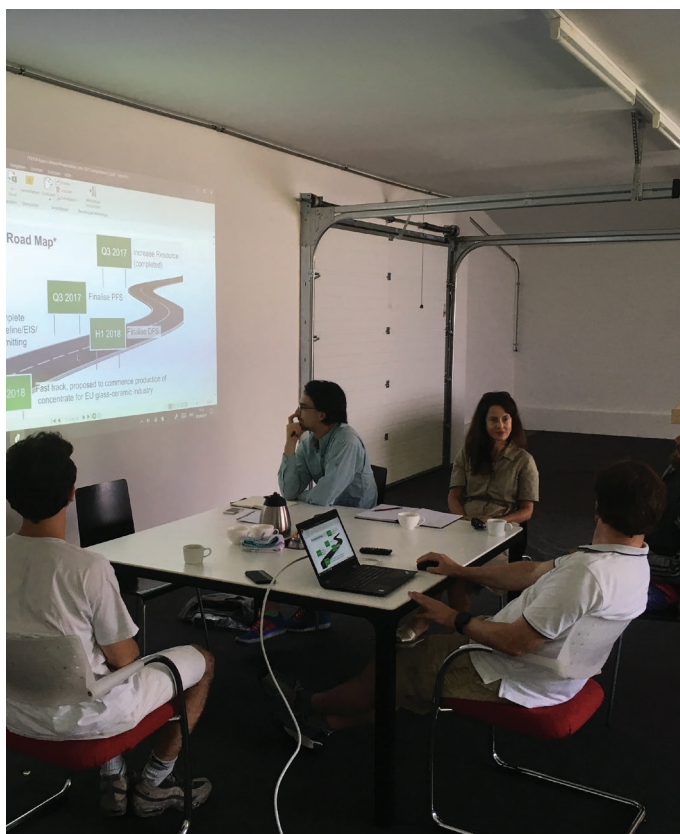
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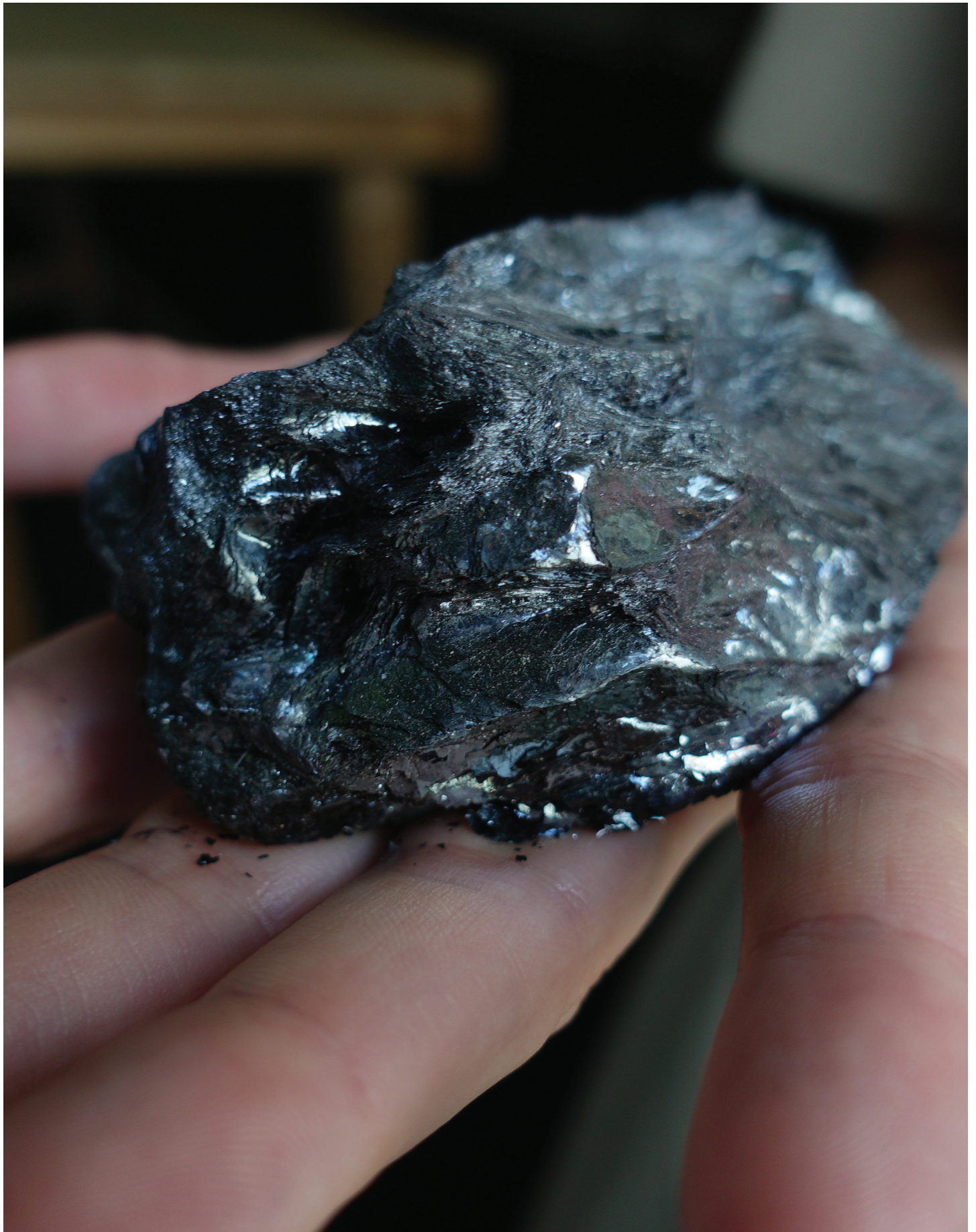
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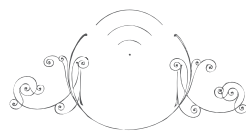
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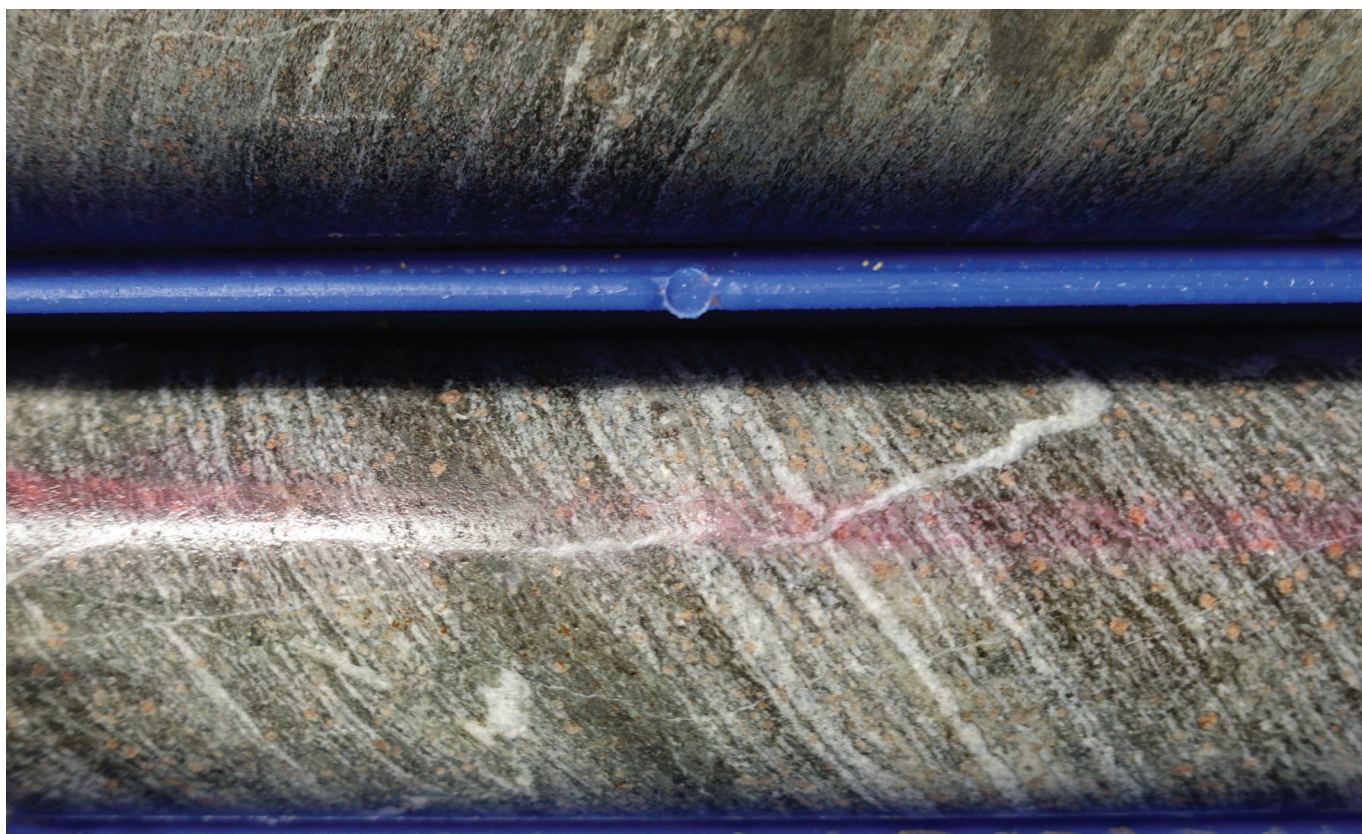
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