

Across the floor of a white, three-dimensional room a little black hole constantly and randomly moving. The hole is simultaneously there and not there. It is a portal to nowhere. But is it really? Might it not lead to transcendence, to another reality, or perhaps our reality can only be understood through this liminal presence of nothingness?

Transient Hole (Variations) is a hybrid curatorial/artistic project and a symposium started in summer of 2017 by viennese artist and curator Alexander Felch. The project's title refers to a concept for a media artwork, that cannot, properly speaking, be materialized for it deals with a moving void – a transient hole. International artists/scientists of various fields are invited to interpret, express and even find solutions to this paradox and develop means to represent it to display processes that cannot be depicted in reality. The various responses to the Transient Hole problematic are gathered in a collected volume that is in itself a reflection on the boundary between art and science, reality and fantasy.

The project appears – just like the transient hole – in different cities popping up in various forms. 2017-2020 ten variations have been realised.

Contributions by: Atzgerei Productions + Stefan Kreuzer, Arnold Berger, Ryan Mc Donagh, Tin Dožić, Vitar Drinković, Sophie Dvořák, Alexander Felch, Mariana Ferreira, Michael Fischer, Philipp Friedrich, Carola Fuchs, Paul Gründorfer, Hrvoje Hiršl, Christoph Hörschle, Harald Hund, Aisek Ibraimov, Arik Kofranek, Lithium, Philipp Leitner, Sandy Leong, Lithium, Stefan Lutschinger, Nicholas Moloney, MONSTERFRAU, Ana Muscet, Vladimir Novak, Anja Nowak, Jaysha Obispo, Predrag Pavić, Nina Prader, Karl Salzmann, Emma Shaw, Nicolas Spencer, Shinji Toya, Margaret Unknown, Jeroen van Amelsvoort, Anna Vasof, Stefan Voglsinger, Jan Vormann, Yilin Wang, David Wauters, Michael Weidhofer, Hui Ye

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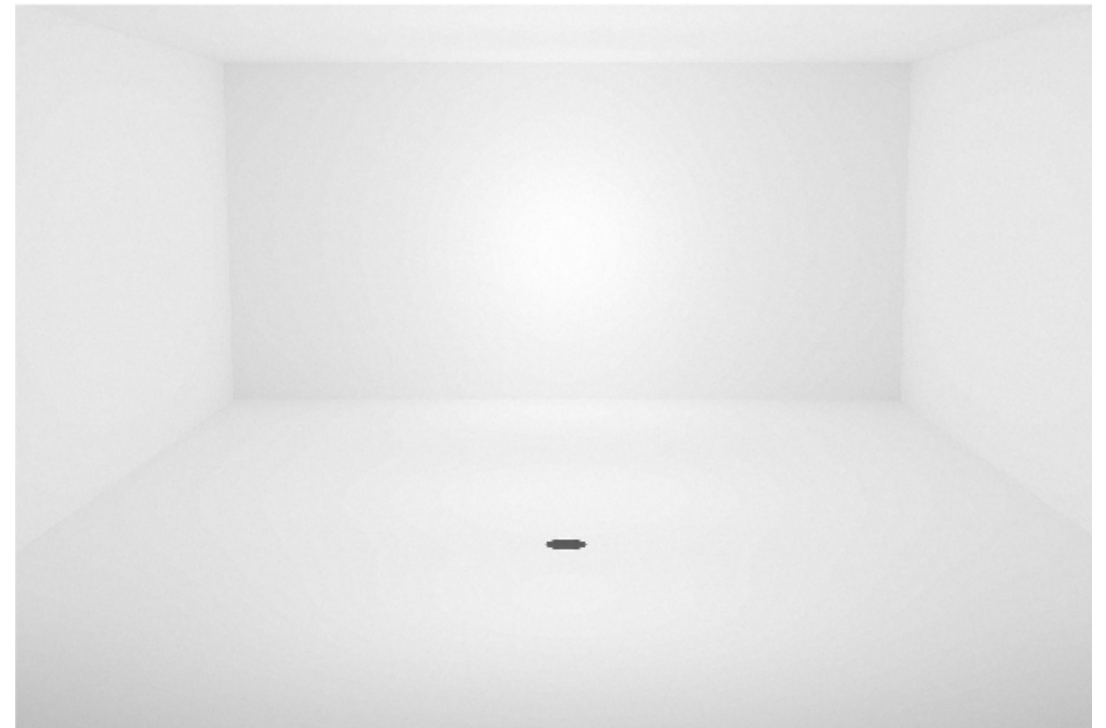


Transient Hole (Variations) I-X 2017-20

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Alexander Karl Felch

Transient Hole (Variations) I-X 2017-20



Cover: Aisek Ifraimov, *Transient Hole* (2017), Animation / Rendering

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Alexander Felch, *1978 in Vienna (A)

Artist, producer, curator, cultural manager and lecturer.

Numerous international solo and group exhibitions as well as festival participations, mainly in the field of conceptual and media art, performance and art in public space. Sound + vision, tv-shows, action-sculpturing, musicals and monuments.

Resides in Vienna (A) and St. Petersburg (RF)

<http://www.alexanderfelch.net>

Transient Hole (Variations) I-X

2017-20

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» *Modernity is the transient,
the fleeting, the contingent;
it is one half of art, the other being
the eternal and the immovable.* «

Charles Baudelaire

Introduction

by Alexander Felch and Aner Barzilay

Transient Hole (Variations) is a hybrid curatorial/artistic project and a symposium started in summer of 2017 by viennese artist and curator Alexander Felch. The project's title refers to a concept for a media artwork, that cannot, properly speaking, be materialized for it deals with a moving void – a transient hole.

International artists/scientists of various fields are invited to interpret, express and even find solutions to this paradox, which consist the body of works that appears in different cities in various forms.

Artistic/ curatorial concept:

Across the floor of a white, three-dimensional room a little black hole constantly and randomly moving. The hole is simultaneously there and not there. It is a portal to nowhere. But is it really? Might it not lead to transcendence, to another reality, or perhaps our reality can only be understood through this liminal presence of nothingness?

Although this concept is easy to understand, it is nevertheless impossible to represent it in reality. There is no way to depict an actual hole moving through space and time, apart from virtual digital simulations.

Searching „transient“ online leads to technical terms of material research or terms related to engineering, programming or astronomy - such as wormholes, which theoretically are proven possibilities of connections between two points of the same space-time but without any experimental prove.

What scientists refer to as transient, artists refer to as ephemeral, but while sciences have to stick to accuracy, arts are free to offer abstract solutions.

Therefore the participants of *Transient Hole (Variations)* are invited to provide their own interpretation of this problem and develop means to represent it, whether through art or science, to display processes that cannot be depicted in reality.

The aim of the project is obviously not to find a solution to this existential paradox but to bring about a reflection on the topic from a myriad of disciplines and different perspectives which explore the limit of representation.

The various responses to the Transient Hole problematic are gathered in a collected volume that is in itself a reflection on the boundary between art and science, reality and fantasy.

The project appears – just like the transient hole – in different cities popping up in various forms. From summer 2017 to winter 2020 ten variations have been realised:

(I) Krasnodar (RF) - 09/17 - Geek Picknick Festival: Performative Lecture / Introduction

(II) Vienna (A) - 10/17 - Zentrale: Group Show / (Sound-) performances

(III) London (GB) - 04/18 - Arebyte Gallery: Performative Lecture / Workshop

(IV) Antwerp (BEL) - 06/18 - FP24: Group Exhibition / Sound Performance

(V) Berlin (D) - 07/18 - Spektrum: Sound Performances / Group Show /

Performative Lecture

(VI) St. Petersburg (RF) - 07/18 - Depot: Performance

(VII) Vienna (A) - 09/18 - Zentrale: Group Show / Sound Performance /

Performative Lecture / Artist Talk

(VIII) Zagreb (HR) - 10/18 - GMK: Group Show / Sound Performances /

Performative Lecture

(X) London (GB) - 11/18 - Furtherfield Gallery / Furtherfield Commons: Group show /

Sound Performances / Locative media game

(IX) Paris (F) - 05/19 - Créteil /public space: Performance

Idea, concept, curation: Alexander Felch

co-curated by: Max Bogner (Berlin), Paul Gründorfer (Vienna/Berlin), Hrvoje Hiršl (Zagreb), Stefan Lutschinger (London/Vienna), Jaysha Obispo (Antwerp), Anna Tkacheva (Krasnodar)

Contributions by: Atzgerei Productions + Stefan Kreuzer, Arnold Berger, Ryan Mc Donagh, Tin Dožić, Vitar Drinković, Sophie Dvořák, Alexander Felch, Mariana Ferreira, Michael Fischer, Philipp Friedrich, Carola Fuchs, Paul Gründorfer, Hrvoje Hiršl, Christoph Höschele, Harald Hund, Aisek Ifraimov, Arik Kofranek, Lithium, Philipp Leitner, Sandy Leong, Stefan Lutschinger, Nicholas Moloney, MONSTERFRAU, Ana Muscet, Vladimir Novak, Anja Nowak, Jaysha Obispo, Predrag Pavić, Nina Prader, Karl Salzmann, Emma Shaw, Nicolas Spencer, Shinji Toya, Margaret Unknown, Jeroen van Amelsvoort, Anna Vasof, Stefan Voglsinger, Jan Vormann, Yilin Wang, David Wauters, Michael Weidhofer, Hui Ye



Alek Ibrainov, *Transient Hole* (2017), Animation / Rendering

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Transient Hole: A Modern Reflection on Historicity and Ontology

by Aner Barzilay

What happens to the hole when the cheese is gone?
(Bertolt Brecht)

This remarkable line from Bertolt Brecht's famous play *Mother Courage and Her Children* touches the core of Alexander Felch's art project *Transient Hole (Variations)*, which may be used to highlight a central, to my mind a uniquely modern, philosophical tension.

Written in 1939 shortly after the Nazi invasion to Poland yet only first performed on stage two years later in Switzerland as the canons of war thundered across Europe in all their might, Brecht's seminal antiwar play, whose plot takes place during the Thirty Years' War (1618-1648), returned to that founding moment in European history in order to critique the historical moment in which he lived.

Though the pacifist message of Brecht's play was clearly intended to be one that will hold universal validity, it is significant that Brecht's vociferous critique of German fascism and the war it had just perpetrated was formulated by way of a historical analogy that was aimed at the present historical moment. By setting the play in the relatively distant past of the seventeenth century Brecht achieved two things: first, he assumed his critical distance by detaching the present moment from contemporary experience and in so doing he 'estranged' its meaning by projecting it into the past. Furthermore, Brecht also brought the past back to the present thus tacitly stating the way in which modern historical consciousness may be used for a critical engagement with the present. In so doing, Brecht effectively practiced the "politicization of art" that his close friend Walter Benjamin attempted to theorize during the same period. In his reflections on the philosophy of history and the critical role of art within it, the critical historian, Benjamin argued, "regards it as [her] task to brush history against the grain." It is precisely this uniquely modern convergence of art, history and politics that I recognize as the underlying bedrock of Felch's thought-provoking art project.

The notion of "transient hole" thus encapsulates two central aspects in the post-metaphysical development of twentieth century philosophy: historicity and ontology. If identity is defined as constancy across time, then transience ultimately expresses the fundamental breakdown of identity and the radical contingency in the face of the fleetingness of time. Likewise, a "hole" designates the obverse being, it is non-being par-excellence; it is a gap in existence that can nevertheless be defined only by reference to the ontological register of what there is, which explains the genuine sense of puzzlement we feel when we encounter Brecht's provoking question.

We can begin to see how both aspects appear as the two sides of the same philosophical coin. It was Martin Heidegger, who had made this connection the hallmark of his philosophy in his 1927 magnum opus *Being and Time* that launched the ontological turn in philosophy in the beginning of the twentieth century and in so doing paved the way for the emergence of existentialism. Indeed, there is no doubt that Brecht's question, too, also belongs to the philosophical return to the problem of Being and ontology in the 1920s. However, in what follows I will return to the earlier philosophical critique of Friedrich Nietzsche who, I believe, holds the key to unlocking this uniquely modern philosophical problem of "transient hole". We shall see that Nietzsche's attempt to reckon with the problem of nihilism, which he believed to be the clearest symptom of post-religious foundations of modernity, presented humanity with a new perception of time—bereft of a religious afterlife, modern (wo)man encounters his or hers place in this world as nothing more than a transient hole.

For what is a transient hole if not the disappearance of that which does not exist? "Transience" describes the fleetingness of that which comes into being before soon disappearing into the nothingness whence it came, while a hole is precisely a gap in Being, an interstice and a negative space that can only be negatively defined in relation to the matter that surrounds it and gives it its meaning. From the start, then, the term "transient hole" appears as a nonsensical concept akin to the undefined mathematical fraction $0/0$. And yet to anyone who ever watched a Looney Tunes cartoon the concept of Transient Hole does not seem so difficult to grasp. Why is it so?

The idea that modernity itself is founded on the notion transience and a unique perception of time is an abiding theme in the modern philosophy of history, which has its roots in the idea that secular temporality substituted for the religious time-regime of Christian theology that dominated the West until the late eighteenth century. It was Friedrich Nietzsche who first suggested that historicity, understood as a uniquely modern consciousness of time, was in fact a compensatory mechanism for what he termed the "death of God". For Nietzsche, the meaning of God extends beyond the realm of religion and faith and touches the epistemological core of the western, Christian worldview, which he believed to originate from Socrates and Plato's philosophy. Plato held that our experience of the world is only illusory, but he still maintained that despite our false perception of it we are still able to know the world for what it really is. If everything constantly changes before our eyes, what gives things their identity, permanence, and substance? His solution was to suggest that our world is but a reflection of a transcendent, universal world of ideas where things exist perfectly and eternally. The phenomena we witness in this world are but a transient shadow caused by the eternal light that emanates from the timeless world of ideas. Consequently, we can easily

fathom why Nietzsche held that this view is tantamount to the religious belief in a transcendent God and in the afterlife. For though each and every one of us will surely die some day, we can still be rest assured in the continued existence of who we (really) are -- our soul -- which will continue to exist for eternity after our death.

Now to put this back in the context of Brecht, both the hole and the cheese may continue their unperturbed existence in Plato's world of ideas after being eaten, safely existing in the platonic idea for Emmental cheese. Only after the "death of God", once the religious promise of a transcendent reality faded away does Brecht question begin to make sense. For modern science there is nothing beyond this world. Perhaps for this reasons scientists have long toyed with the idea that black holes may in fact be portals to an alternative reality of a parallel universe.

It becomes clear why Nietzsche believed that the Christian God originates from Plato's philosophy, for this is the basic promise of the Christian religion: the universal promise of an eternal afterlife. Furthermore, much like Plato's world of ideas, in religion God is defined as the material, ontological condition for the existence of this world. But with the political and scientific development of the Enlightenment this religious worldview was no longer tenable. The perspective of modern science prevents us from knowing who we are and the world we inhabit by resorting to the Holy Scripture and the explanations of religion. This modern 'death of God' represents for Nietzsche the moment in which Western metaphysics came to its conclusion. Bereft of its obsolete religious worldview, humanity could no longer turn to God and metaphysics in order to understand itself. Instead, it turned to history as its new philosophical compass.

To return to our theme, according to Nietzsche the Christian-cum-metaphysical view renders this world we live in as a transient hole. It exists after the fall from paradise in constant anticipation for the messianic redemption to come. This ascetic sacrifice of actual life on the pedestal of the unknown promise of an afterlife was precisely why Nietzsche believed that modernity had made it possible for humanity to finally reckon with its concrete existence. Historical thinking is thus both the clearest symptom of the loss of transcendent and universal meaning as well as the possible cure for the nihilistic meaninglessness of modern life because it allows us to perceive existence for what it really is — nothing else than eternal becoming.

And yet history can also lead us in the opposite direction. In his famous essay *The Uses and Abuses of History for Life* (1873), Nietzsche warned his reader from the inherent dangers that are hidden in this modern turn to history, for history might be abused and used to reinforce

a false image of what we are; it can turn humanity into an ersatz for God and thus reinforce and incarnate the faulty metaphysical idea that there is something beyond history. Accordingly, the need to find a conclusive logic to history from which it will be possible to derive universal rules that will apply at all times is only a pipe dream that arose from of the old metaphysical itch. Nietzsche's warning fell on deaf ears, as it was precisely this kind of historical hubris that later inspired the great utopian political ideologies that shaped the history of the twentieth century, with their tragic outcomes.

Such attempts to deny transience as a fundamental aspect of Being are bound to fail since they purport to put an ahistorical straitjacket on the dynamism of Being. If the history of the twentieth century has taught us something, it is that one needs to be wary of those who believe that they have figured out history once and for all. The 'proper' use of history, on the other hand, demands that we use it critically against the present and to rely on it in order to dispel our prejudices and misconceptions so that we might have a better sense of what we actually are, as we make our ways on an unknown path to the future. Historicity is not simply a feature of modern knowledge or of science because it reveals the ontological precondition of what we are as modern subjects, namely, that we are transient visitors in an ever-changing world to which there is no beyond.

Hence, *Transient Hole (Variations)* should serve as a reminder to us of what we are today. As historical beings we are constantly trying to cling to our identity against the incessant flux of time being fully aware that our time on earth is limited. And yet it does not prevent us from deriving meaning from this finite existence. On the contrary, this temporal limitation enables us to shape our identity and our actions by giving them meaning. Transience can spur us into action and force us to discover new modalities and means of expression as we confront this gaping hole that it leaves in our temporary existence. This is what Alexander Felch's remarkable project is all about; it offers us a means to reflect on our contemporary standpoint by relying on a myriad of perspectives, both geographically and conceptually. *Transient Hole (Variations)* invites and encourages new viewpoints rather than excluding, and it employs a variety of artistic strategies that force to ask not only what is art today, but also who and what are we today, in order to bring this timely topic into a fruitful discussion.

I believe that it is no coincidence that Felch's project emerged when it did, i.e. at precisely the moment in world history that life on this planet is put into question.

Modernity, so we are now told by the natural science, ushered in the age of the anthropocene. Two hundred years after the Industrial Revolution and the global warming it produced, Humanity has finally become a natural fact by leaving its carbon mark on the

geological history of this planet. With the existential threat in sight, and with humanity's transience (as opposed to individual finitude) becoming a very real possibility, one can easily notice how this series of exhibitions relates to the present historical moment.

But *Transient Hole (Variations)* does much more than that. It recalls what Nietzsche attempted to tell us 150 years ago, namely, that there is much more to modernity. Modernity offers us the possibility to consciously, without prejudice, shape our own future and lead us towards the future we want to see ourselves in. Each and every one of us is a transient hole, trying to make sense of herself, of the world, of the now, while remaining cognizant of the fact that our identity is nothing more than a transient hole that we patch onto movement itself. We can only grasp what we are in motion, in medias res, led towards an unknown future, being constantly consumed and reborn in the unstoppable march of Becoming. As Nietzsche knew very well, this modern burden to consciously shape our selves and our world belongs to the realm of art. Each one of us is an unwitting artist. *Transient Hole (Variations)* serves as an important reminder of how art can and should be deployed today. It forces all of us to reflect on what is the contemporary meaning of historicity and ontology, and in so doing reignites the critical potential of art. Which is another way of saying that it remains faithful to Walter Benjamin and Bertolt Brecht's project of politicizing art.

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Aner Barzilay, PhD., received his PhD in history in 2019 from Yale University, where he authored an award-winning dissertation on the philosophical origins of Michel Foucault. As a historian specializing in the intellectual history of modern Europe, Barzilay's research revolves around the intersection of philosophy, history, art and political theory, utilizing this productive juncture to critically explore the way in which key premises of the modern philosophy of history continue to resonate, albeit tacitly, in contemporary thought. In his current research project -- "The Anthropocene as Philosophy of History: Thinking Historically in the Age of Climate Disaster" -- Barzilay examines the recent debates about the anthropocene and the climate crisis from the perspective of the philosophy of history.

Transient Hole (Variations) – Black boxes of artistic practice

by Carola Fuchs

What is a transient hole? Is it possible to render this concept meaningful by employing artistic means and practices? Both these questions stand at the heart of the project *Transient Hole (Variations)*, and in doing so they also force us to question the very principle of artistic authorship and the production of meaning in the arts. The project is more a collaborative artistic effort rather than a curated show. The curator of the project, the artist Alexander Felch, invited artists to freely approach the subject and interpret it independently, instead of following a predetermined storyline or a well-defined principle. Not one interpretation or idea but a mosaic of perspectives on the topic forms the body of the project. One can therefore call *Transient Hole (Variations)* a curatorial hybrid, an art project that can also be seen as a curated show and vice-versa. It cannot be reduced to a certain structure or genre, which do not apply to it. The very format of show is thus congruent with its theme—of constantly remaining in-between. The oscillation between media, geographical regions, and artistic approaches embodies the transitory state of being “in-between”, which is after all what transience is all about.

Transient Hole (Variations) has taken place in several cities, from Vienna, London, Paris, Antwerp, Berlin to St. Petersburg. By holding the show in different places, and by adapting it to the various spaces and shapes of the galleries, the show itself has also changed its form, being incorporated into the transience it questions.

Since the establishment of the Salon as Art Institution by Gustave Courbet, Eduard Manet and the Impressionists in the mid-nineteenth century, the critique of art institutions has become a mainstay of modern art forming a whole genre dedicated for this purpose. This emancipation of the artist led in turn to the emancipation of the spectator. Once Marcel Duchamp placed an everyday life object into the Museum, the function of the artist changed from representation to situation. From this point on, the artist became a producer of meaning and purveyor of ideas and it was now up to the viewer(s) to determine and inscribe artistic value and, more importantly, to endow the work of art its artistic meaning.

In the Sixties and Seventies, new perspectives about the art market and the way in which art as such must relate to it emerged and contributed to the rise of new ephemeral artistic genres. Performance art and installation art became mainstream genres, while Institutional Critique became in itself such a genre owing to artists like Hans Haacke who tried to make the methods of art institutions more transparent to the public. This important shift has further liberated the artist within the art world, affirming the artist's role as a producer of meaning and shaper of thought, or at least, one that questions ideas and meanings. The artistic visions and methods by Joseph Kosuth or Martha Rosler began key projects in the

Seventies which enabled those ideas as an artistic practice and formed a whole new generation working around those principles, raising important questions such as: Do artists make for better curators? Does art need to be “cured” from the curator?

Not only the role of the artist is changing but also the role of the spectator. Jacques Rancières book *The Emancipated Spectator* (2008) was a crucial pamphlet in terms of ascribing new responsibilities to the spectator, who is no longer merely a passive observer but a commentator forming sense that exceeds the artists’ intention. Nevertheless, the viewer does not need to take part in the show for the reflection and the thought- process of the viewer is already the participative act.

The project *Transient Hole (Variations)* thus inscribes itself into a long tradition of artists as curators and creates a theoretical concept through artistic practice. By encouraging different approaches to define this elusive concept, Felch opens up the possibility for a collaborative curatorial hybrid that enables an interdisciplinary dialogue through various artworks. Moreover, *Transient Hole (Variations)* aims to combine artistic research with insights gleaned from the natural sciences, thus employing a strategy that has gained more and more purchase in recent years in the art world. Yet this dialogue tends to remain fall on deaf ears; for while many artists attempt to enter the realm of scientific research through artistic practice they usually remain unacknowledged by their fellow scientists. Still, this effort is well worth pursuing. Scientific ideas are often excluded from public discourse and through such efforts they may become more accessible and transparent through artistic interventions.

The dematerialisation of the artwork is of course not a new concept, but is still a concept that puts into question the format of the classic art exhibition in which the artworks can be individually sold. By contrast, Alexander Felch gives room to the artists to use the realm of *Transient Hole* as a field for research and reflection, enabling artists to become emancipated players in a new field of interdisciplinary research and artistic-based practices of conceptual exploration. Some of the contributions are one-time performances made for the ephemeral audience and likewise many of the contributions only exist for the duration of the exhibition and in principle cannot be repeated or reproduced. They are, as the title suggests, transient holes, ephemeral gaps in the very idea of artistic production..

By giving this freedom to the participating artists, Felch challenges the spectators. Bereft of a fixed concept or a determined concept, the viewers have to make their own way through the exhibition and come up with their own definition for the concept. It is not the curator who delivers the answers. Instead he poses a question that the entire project aims to answer, provisionally. It is therefore a collective process that transcends individual artists names or predetermined goals, as manifestos often make clear in advance. And what is this, if not a transient manifestation of art in itself?

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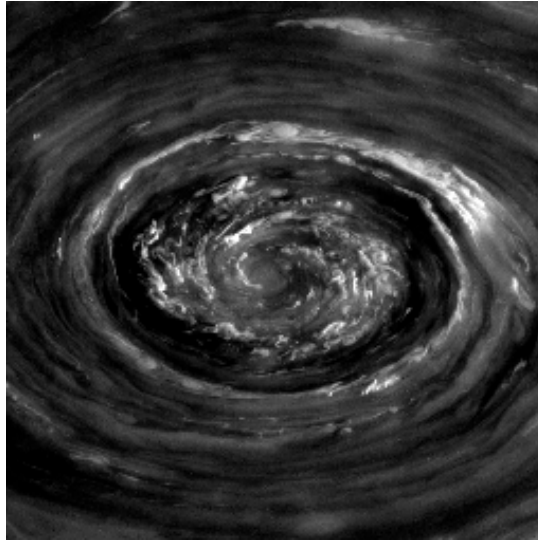
Mag.^a phil. Carola Fuchs M.A. studied comparative literature at the University of Vienna and Aarhus, Denmark between 2006-2010. In 2010 she moved to Paris to pursue her second MA degree in dance at the Université Paris 8. There, Carola focused on contemporary dance, improvisation and performance, which she approached through the prism of the Martha Graham Technique. After returning to her native city of Vienna in 2014, Carola has worked as an art mediator in some of Austria's biggest art institutions, including the Belvedere Museum, Albertina Museum, Kunsthalle Wien and 21-er Haus, while also authoring pieces on contemporary art for journals and online blogs. She continues to dance and often collaborates as a performance artist with other artists, especially in the Avantgarde- music scene.

Interacting with artists, a physicist's perspective

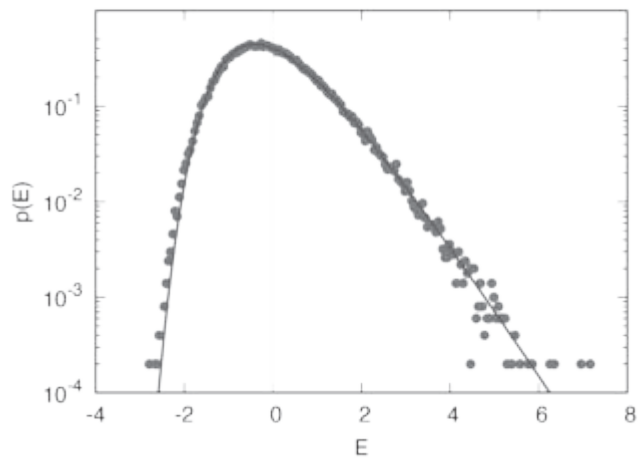
by Nicholas R. Moloney

As a physicist, I hold notions about science and art which are worth explaining in the context of the *Transient Hole (Variations)* project. A stereotypical scientist is somebody who asks never-ending questions about how the world works, and who is only satisfied with explanations couched in some reduced scientific ontology. The end result is that the experience, say, of seeing a rainbow is dismissed with some account involving water droplets and refraction. Personally, I would be more interested in a survey of how rainbows are received across cultures around the world. Nevertheless, rainbows help me understand how electromagnetism works, and I want to understand the content of Maxwell's equations that summarise all of electromagnetic theory. Thus, I have a "linguistic" interest in the mathematics of physics, and as for the experience of rainbows, I prefer to turn to art and literature. Turning to my notions of art, I proceed cautiously out of humility. But I am concerned that in this day and age the arts and humanities are woefully undervalued. I consider that one of the roles of art is to prevent meanings from settling, so that we are perennially engaged in updating them. If we automate or outsource this engagement, then we are implicitly consenting to being treated like biological algorithms. Somebody somewhere has to remain vigilant — scientists might be able to expose falsehoods, but who is going to expose malintent? When Alexander Felch introduced me to transient holes, my initial thoughts were not about whether they were physically realisable. However, this is what we first discussed. Perhaps a resourceful engineer could harness the properties of some exotic material? Or perhaps such transient holes already exist in somebody's laboratory? I was instead wondering what a transient hole might portend: it seems a rather ominous concept. After all, things fall down or get lost in holes. And if these holes are transient, they might suddenly pass into our realm without warning. On the other hand, perhaps they are portals, capable of transporting us away to a better place?

My scientific repertoire is not suitable for illustrating these metaphysical tensions, but there is an insight I can share. Suppose we put to one side how transient holes are constituted or how we should regard them, and instead ask how transient holes interact? The so-called point vortices I study in my research supply a possible answer. As I explain later in my contributed work, point vortices are like plug holes that cause liquid to swirl and spiral. In addition, point vortices move under the influence of each other's swirling motions and, in this way, they interact. I've recorded the traces of these motions for three vortices. These "orbits" are surprisingly attractive and intricate. There are mathematical articles describing what orbits are possible. But this is more of theoretical interest, since point vortices are too idealised to be actually observed in nature. They are in some sense transient: in real life their energies would dissipate, they would coalesce, or some other sweeping motion would flush them away. This can be said of many mathematical models: they do not withstand contact with reality. And yet we still use them as helpful markers to map out the messy world. At



*The cloud vortex Saturn's hexagon at the north pole of the planet Saturn.
(Wikipedia)*



*Energy probability density of a collection of 64 point vortices on a torus.
(Nicholas Moloney)*

any particular time, our scientific description of reality is temporary and contingent — unless we do something artificial like confining some phenomenon to very special laboratory conditions. It is not that reality continually invalidates our theories. It is rather that we are breathless in trying to keep up with unfolding events. It would be like a sports commentator trying to describe 30 Olympic events live simultaneously. Simulating point vortices on a computer is a bit like suspending reality and allowing some implied idealisation of it to evolve uninterrupted. Perhaps transient holes are too endangered a species to threaten or transport us. Perhaps the transient hole is the time dedicated to studying them: fleeting and not withstanding contact with reality. I do not bemoan the fact that nature is too haphazard to present life as a series of well-delimited scientific events. It is rather that our attitude to experience is too rushed and instrumental. I have suggested that even when a metaphysical understanding of an object is lacking, it may nevertheless be useful to explore other attributes (such as interaction). Interaction is a distinct category itself, and the identity of the interacting agents (the transient holes, for example) could get lost as a result. This is quite typical in the drive to abstraction of mathematical models. Also, it would be more honest of me to remark that the floriated orbits I have presented are particular to three point vortices. A crowd of point vortices give rise to chaotic orbits, which are visually less arresting. But I think it is nevertheless fruitful to meander through the tentative associations of a concept or object. I see this as part of the program of not allowing meanings to settle.

Finally, I would like discuss how I have benefited from interacting with artists. It is not that my research has improved as a result — and nor would I expect it to. The bottlenecks I experience in my research are almost always to do with a lack of technical proficiency. The Hollywood cliché would have me lost in a forest of equations, only to emerge once I accidentally spill some coffee on an Escher print. These “inspired” moments of creativity are presented instrumentally: if only a scientist could tap into their inner artist, they could have more eureka moments. I enjoy interacting with artists because I am curious about the process by which they produce art. When a scientist or an artist is about to realise some concept, they commit to their specific tools and training (equations, paint brush, etc). But what is cognitively happening much earlier on in the process? I have the impression that an artist often experiments with their as-yet-undetermined protomaterial in the same trial and error fashion as a scientist might play around with their equations. Both work under constraints particular to their field, but what seems to be common is that abstract concepts are brought into the foreground, so that they can be manipulated, combined, adjusted, refined, etc. By the time an article or art work has been finished, much of the scaffolding erected to construct it has been dismantled. I am interested in that intermediate scaffolding. In fact, some mathematical result published in an article will remain inert all the while the readership has not supplied their own scaffolding to “recover” their understanding of it.

All of the dynamic vitality of the result resides in the minds of the mathematicians working on the problem. The article is merely a passive store of knowledge. By talking with an artist about their work, I feel that the dynamic momentum of our interaction is more valuable than the work itself. It is profoundly unambitious to prioritise delivery of the final product, just for the sake of optimising some metric. If meaningful interaction is sacrificed for journal impact factors, then the dynamic health of scientific knowledge will suffer and all our output will just be a sham. Because interacting with artists involves negotiating a temporary language on the fly, it is exactly the interaction that comes under the spotlight. Can our terms be made to cohere? Which terms are functional, and which encode motivation or vision? What is left out in the description? Has some aspect been overstated, or revealed? What is implicitly assumed, perhaps mistakenly? Were there obstacles that the artist had to overcome? Were the compromises an opportunity to reshape the original vision? All these questions have to be articulated from scratch, without the short-cuts that we typically employ in the comfort of our own fields. I encourage fellow scientists to experience this process. It is not as fast as spilling coffee on Escher prints. It takes time and cannot be rushed.

*

Nicholas R. Moloney, PhD. is a visiting researcher at the Physics Department of Imperial College London. After his PhD (2004), he held postdoctoral positions in Brazil, Japan, Hungary, Canada and Germany, before returning to London in 2012. His research interests include statistical physics, random processes and extreme value statistics. He has also delivered guest lectures at the Royal College of Art, London, on the relationship between science and language, and hosted and/or attended numerous discussions with artists on the theme of the creative process in art and science.

Transient Hole

(Variations)

I
Geek Picknick Festival, Krasnodar (RF) – 09/17
Lecture / Introduction
curated by Anna Tkacheva
Photos: Archive









II

Zentrale, Vienna (A) - 10/17

Group Show / (Sound-) performances / Performative Lecture
curated by Alexander Felch and Paul Gründorfer

Photo: Alexander Felch



Zentrale



Photo: Sophie Dvořák







III

Arebyte Gallery, London (GB) - 04/18
Performative Lecture / Workshop
curated by Stefan Lutschinger
Photos: Mariana Ferreira







IV

FP24, Antwerp (BEL) - 06/18

Group Exhibition / Sound Performance

curated by Alexander Felch and Jaysha Obispo

Photos: Jaysha Obispo









V

Spektrum, Berlin (D) - 07/18

Sound Performances / Group Show / Performative Lecture

curated by Alexander Felch, Max Bogner and Paul Gründorfer

Photos: Alexander Felch









VI

Depot, St. Petersburg (RF) – 07/18

Performance Vlada Milovskaya

curated by Alexander Felch

Videostill: Vlada Milovskaya





VII

Zentrale, Vienna (A) - 09/18

Group Show / Sound Performance / Performative Lecture / Artist Talk
curated by Alexander Felch and Paul Gründorfer

Photo: Alexander Felch





4,33

4,33

Photo: Paul Gründorfer





VIII

GMK, Zagreb (HR) – 10/18

Group Show / Sound Performances / Performative Lecture

curated by Alexander Felch and Hrvoje Hiršl

Photo: Hrvoje Hiršl





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Photo: Alexander Felch





IX

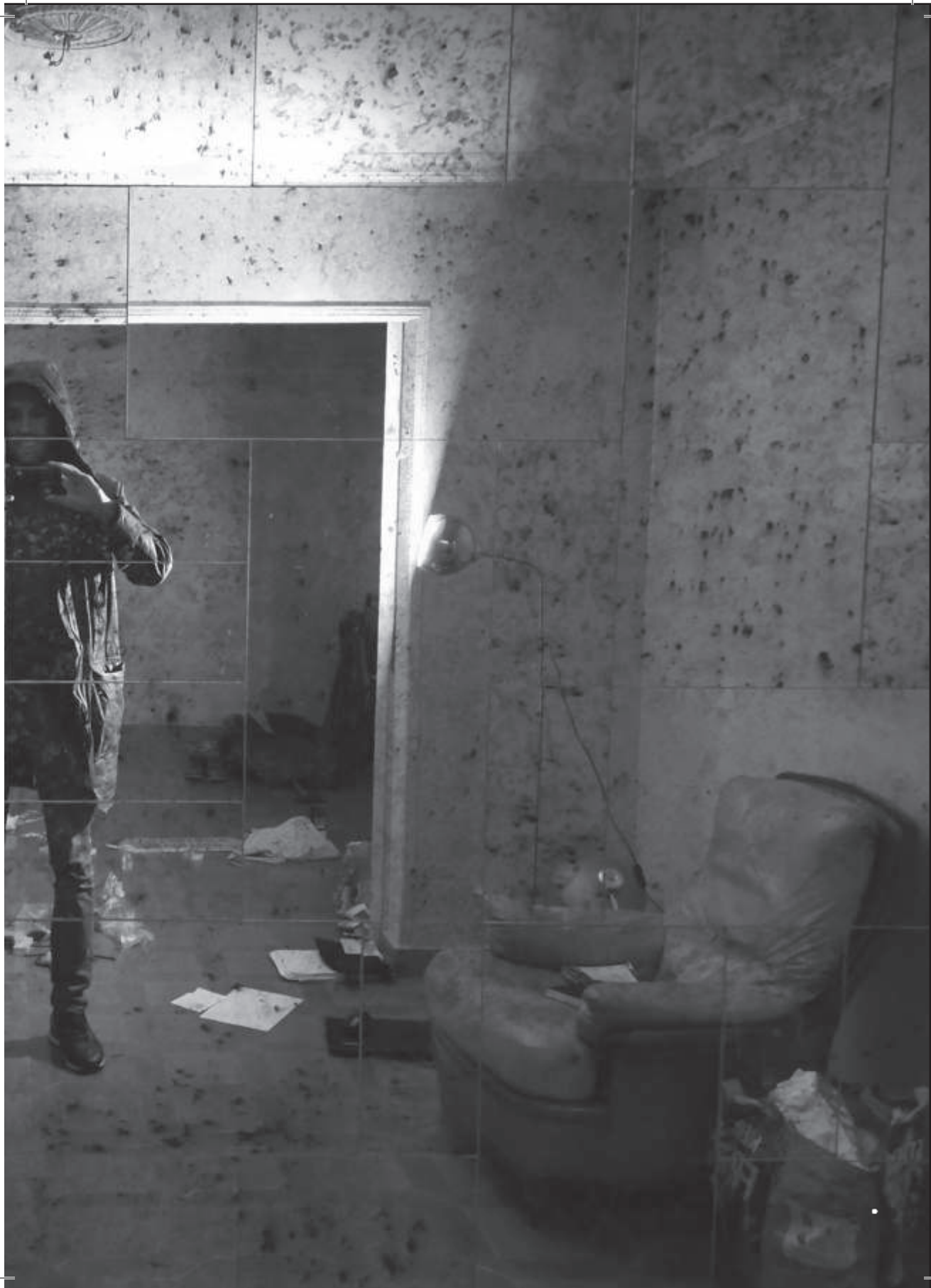
Créteil / public space, Paris (F) – 05/19

Performance Jan Vormann


curated by Alexander Felch

Photos: Alexander Felch









**ACCÈS ZONE
ATTENTE P.L.
CHANTIER**

*Déviation
Volontaire*

**ROUTE
BARREE**



X

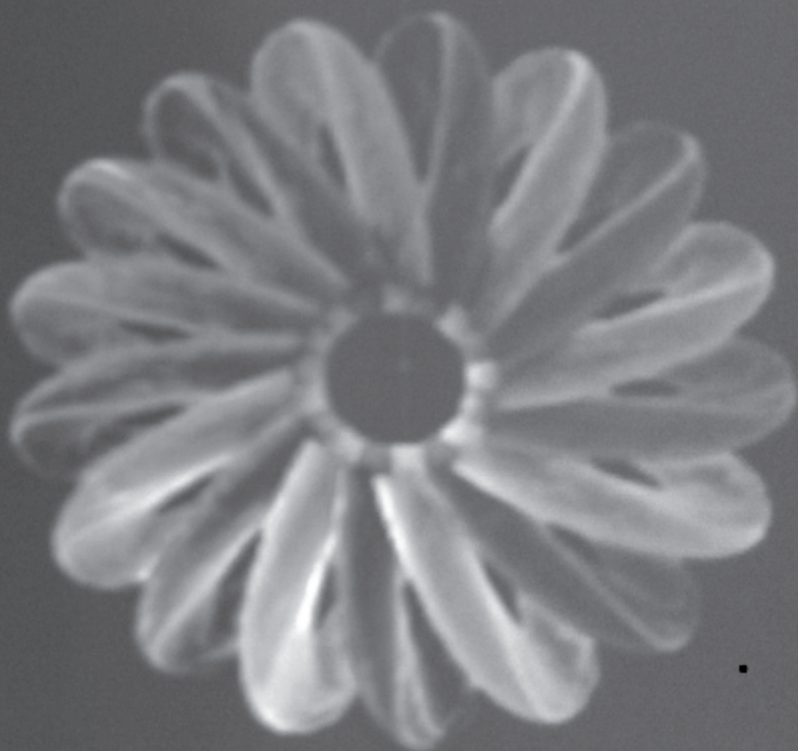
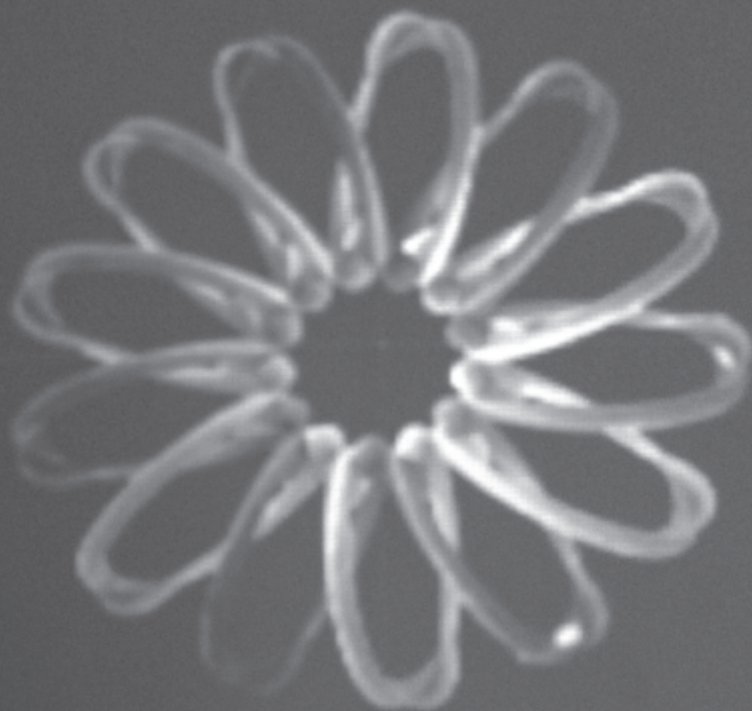
Furtherfield Gallery / Furtherfield Commons, London (GB) – 11/18

Group show / Sound Performances / Locative media game

curated by Alexander Felch and Stefan Lutschinger

in cooperation with Cybersalon, Middlesex University and the Austrian Cultural Forum London

Photo: Yilin Wang



Transient Hole

(Contributions)

Atzgerei Productions + Stefan Kreuzer

LLHC - A Tale about Black Holes (2012)

Videoinstallation, models (Mixed Media), canvases with black holes. Dimensions Variable, Mockumentary, 25', AUT/GER

The short movie *Hamster in Collision* is a mockumentary film combining a documentary approach with fictional content. The project was created by the Viennese artists Stefan Kreuzer, Michael Tripolt, and Gero Dennig, who are members of Vienna's art and design collective Atzgerei Productions. Dr. Roman Kogler from the Institute for Experimental Physics at the University of Hamburg provided scientific support for the project.

The movie illustrates the (success) story of hamster acceleration through the so-called *Large Little Hamster Collider (LLHC)*, which is located in an undisclosed scientific research facility. The main part of the plot tells the story of the legendary *FHICO (First Hamster In Collision)* together with the experiments of the leading researcher, Dr. Ronan Kügler. Kügler and his team exhibit the hamster-acceleration experiment, using an apparatus that resembles a regular particle accelerator but which uses hamsters instead of particles. The movie includes interviews with members of the research-team as well as other archival material documenting numerous natural science-based phenomena like the quantum-mechanical tunnel or the appearance of black holes that appear on ordinary canvases which are being used as the "detecting" material that's is being "holed" by the hamsters. Finally, Dr. Kügler explains the hamster-acceleration's most important function for his own scientific research.

A black hole is equally "transient" as it is "persistent"—so do the latest theories in physics tell us. Given what we now know about the radiation of black holes and the cosmic time-horizon within which they occur, these theories suggest that everything is volatile, and if so, why should a black hole be any different? Anything that enters a black hole is irretrievably lost—bound to disappear forever from this universe. And yet some particles do in fact manage to escape its omnivorous field of gravity in the form of radiation. At the same time, a black hole is one of the most stable objects in the universe; it is cold, dark and (almost) eternal.

Michael Tripolt-Felch, Gero Dennig (www.atzgerei.com)

Stefan Kreuzer (www.stefankreuzer.at), Roman Kogler



Photo: Michael Tripoli

Arnold Berger

OT(72/78) (2017)

video, 1920x1080

In this video animation “drops begin dripping down through two black, static circles and then running down [...] behind this movement in the process of coming into and out of shape, there is a processual understanding of human being: the possibility of change”.

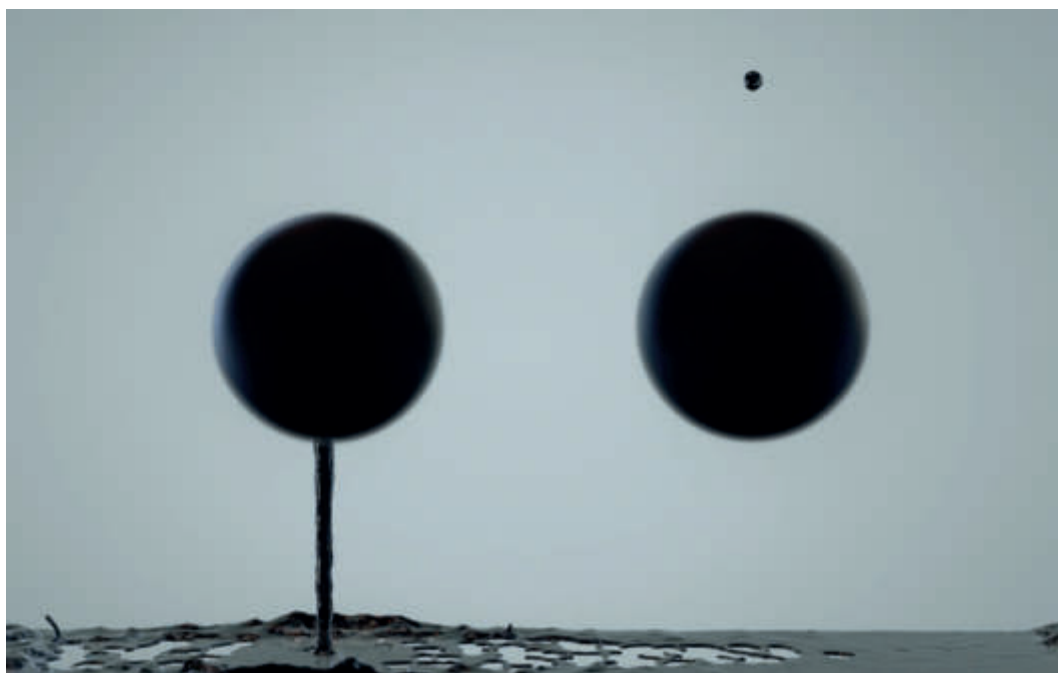
(excerpt: Franziska Schrammel)

The video animation shows a transient state of agreement, an illusion that exists for a few moments. A difference of 7 drops interrupts this moment and dissolves the illusion by opening up downwards.

Arnold Berger

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www.arnoldberger.at



Videostill: Arnold Berger

Vitar Drinković

SCULPTURE FOR COMMUNICATION 4 (2015)

Interactive sculpture, 31 x 31 x 31 cm, concrete

The work is a concrete cube which has hand-shaped slots on four sides. Two to four people can put their right hand into the sculpture. After a short time they discover they are touching with their forefingers, which takes them by surprise, especially if the people using the work are strangers. A tactile contrast appears between the cold surface-structure of the concrete and the warmth of the human body. Concrete which in most cases separates us becomes a medium for communication. The work brings us into a circumstance that is both intimate and public, close and foreign, which in most cases leads to balancing the “uneasy” situation with laughter.

Reduced form and a simple gesture, derived to its essence. In a time when everything is more and more virtual, where we mostly touch objects and spend our time inside concrete cubes, a human touch becomes an interesting experience.

The four holes on the sculpture serve as a conductor for the transience of human communication triggered through a brief touch of the users forefingers inside the sculpture.

Vitar Drinković

*1983 in Zagreb (HR), Resides in Zagreb (HR)

vitardrinkovic.blogspot.com



Photo: Alexander Felch

Tin Dožić

In/Through Empty Spaces (2018)

Soundperformance 25'

In/Through Empty Spaces is an audio performance made specifically for the *Transient Hole (Variations)* VIII exhibition at Gallery MK in Zagreb. It is a free impro-noise study of sound made within a vacuum of a mixing desk. The inability of audio gear to be completely silent is exploited through feedback loops - thus a no-input mixer turns into a noise machine feeding on its own hiss. Signal to noise ratio becomes signal=noise, and the circle is complete.

Audio input jack - a hole
Audio output jack - a hole
Audio cable - essentially empty
Preamp - a passage?

Holes connected - noise!

No-input mixing is essentially a hole overfilled with its own emptiness.

Tin Dožić (Dozic)

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<http://tindozić.space/>

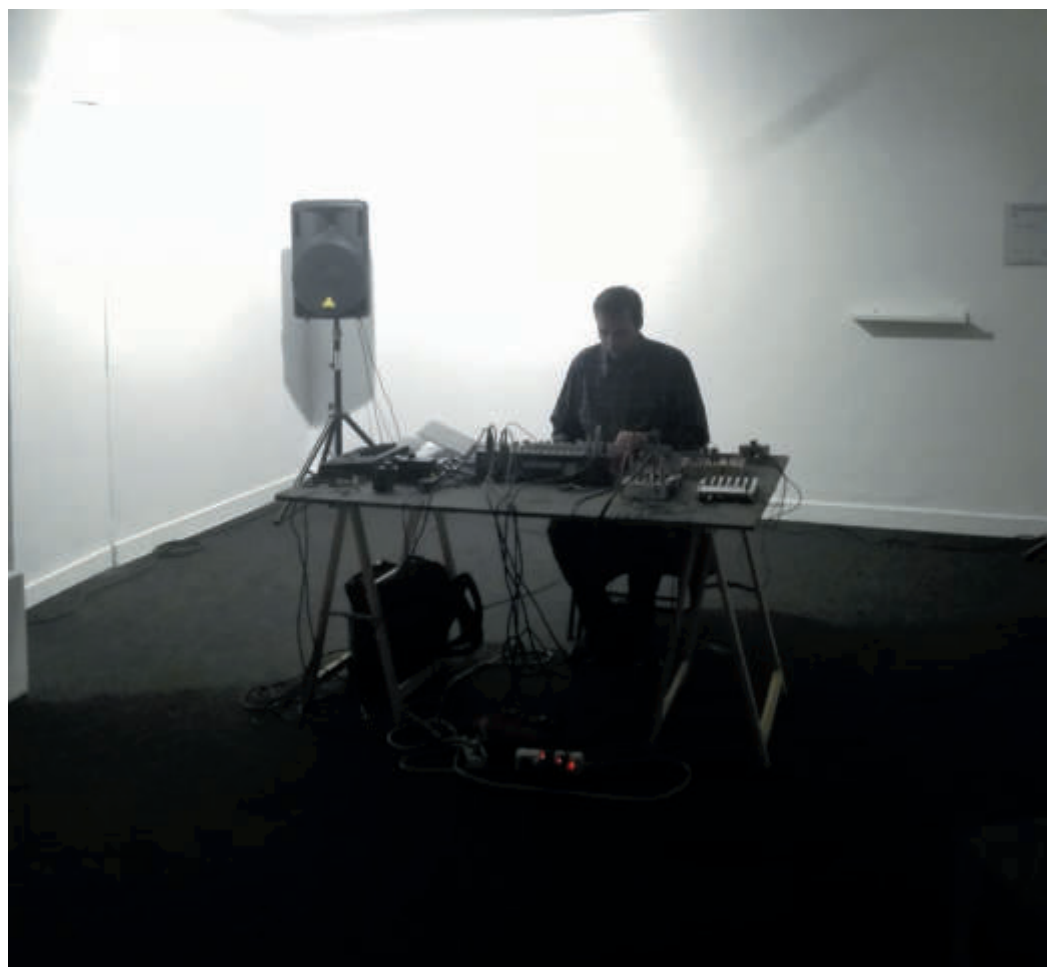


Photo: Alexander Felch

Sophie Dvořák

Do Cats Eat Bats? (2018)

mixed media, 40x50 cm, framed

Do Cats eat Bats?

[...]The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well. [...] Down, down, down. Would the fall never come to an end? „I wonder how many miles I’ve fallen by this time?“ she said aloud. „I must be getting somewhere near the centre of the earth.“ [...]

A wormhole is a speculative structure linking disparate points in space-time. It can be visualized as a tunnel with two ends, each at separate points in space-time (i.e., different locations and/or different points of time). More precisely it is a transcendental bijection of the space-time continuum.

A wormhole could connect extremely long distances such as a billion light years or more, short distances such as a few meters, different universes, or different points in time.

The work *Do Cats eat Bats* is based on a speculative approach as to where and when specific holes in science and/or fiction could lead or what their purpose might be and how similar the “story” can be. Equating the rabbit hole of Alice’s Adventures in Wonderland and the theory of the wormhole and suggesting them being equally absurd or valid.

Sophie Dvořák

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www.sophiedvorak.net



Photo: Sophie Dvořák

Michael Fischer

Feedback-Saxophone Zentrale (2017)

Presentation, Performance

The project is based on the electroacoustic phenomenon: *feedback for site-specific feedback-systems*. Established in 1999, the project employs a unique technique and an exclusively analog, non-effect-based instrument. The focus of the work is the behaviour of the feedback-texture and its parameters of change. The interface is an amplified tenor saxophone: micro- and macro-movements of the instrument create the texture and produce a dialogue of the sonic reflections of the space.

Further developed at ZKM / Karlsruhe, presented at the ZKM *Globale-Festival*; performances, tours, guest-lectures all over Europe, Lebanon, Japan, the USA and Canada.

The metaphor of *Transient Hole* is understood as a door to another zone, another territory of frequency constellations and the likelihood of transience. Change triggered by the oscillation of looseness and tightness of transient events, leading to points of no return.

Michael Fischer

*1963 in Vienna (A), Resides in Vienna (A)

<https://m.fischer.wuk.at/>



Photo: Leo Schoderböck

Carola Fuchs

Chasing Transience: A Performance (2017)

Performance

How can we use phenomena such as black holes to understand transience? Black holes swallow matter and time. And yet, as modern philosophy taught us, without time human understanding is inconceivable. If so, can we truly grasp what black holes are, or perhaps they form the constitutive limit upon which our knowledge of the universe and of ourselves rests?

Chasing transience is therefore an attempt to grasp the abstract idea of transience through a juxtaposition of performance art with images of black holes that were depicted by NASA's *Hubble* telescope.

The ephemeral nature of performance art is highlighted against the ethereal slow-paced backdrop of outer space. The dimension of transience that every artwork possesses will thus be emphasized; for what is the historical significance of an artwork if not its imperviousness to obsolescence and the hopeless struggle against the incessant flow of time?

Description:

Drawings of black holes function as a metaphor for time-swallowing: As I draw a black hole, time passes by. Behind me there are projections from space, made visible by the NASA. We cannot see the black holes in the space projections, only the drawings which function as models and metaphors. At the same time an altered audio-file by Stephen Hawking explaining black holes is being heard.

Carola Fuchs

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Photo: Aner Barzilay

Paul Gründorfer / Karl Salzmann

Kanaldeckel (2017/18)

found / removed object, Dimensions variable

Kanaldeckel is referring to an action that is needed to explore a different layer within the urban landscape, and could stand for an entrance point moving to another dimension in space.

Following the slogan: *Unter dem Pflaster liegt der Strand*, a manhole was transferred from its original position, to create a gateway to stroll around for some time.

Paul Gründorfer

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www.tricx.net

Karl Salzmann

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www.karlsalzmann.com



Photo: Jarysha Obispo



Photo: Sophie Dvořák

Paul Gründorfer

ST (2018)

sound performance

After hacking into the radio frequency of the *Mercedes Benz* car that was parked by the Antwerp gallery FP24, this mobile sound system was used to diffuse hidden frequencies, HF-and VLF-signals, and modulated low oscillations.

Paul Gründorfer

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www.tricx.net



Photo: Jaysha Obispo

Hrvoje Hiršl

18'7489" (2011)

Dimension variable

4.33 x 4.33, or the length multiplied by width, is 18.7489. It is an arbitrary and symbolic duration of work, which insinuates additional dimension added to Cage's 4'33. By turning the radio frequency of the radio program OFF for 18 minutes and 7.489 seconds, you get a gap in the space that is filled with other closest frequencies of other radio programs that are in the vicinity of the listener's radio receiver. Each listener has a totally different "performance", according to their location and signal strength of nearby radio stations within the similar frequency range. The word "broadcast" originates from the early radio engineers and literary means "broad casting"—to sow seeds in a large area. As long as an idea is carried the program is being emitted.

Originally, this piece was commissioned in 2011 by the 3rd program of Croatian National Radio. The work was never realised as a composition because of the technical/logistical difficulties. Since it is a conceptual piece, I decided to show it in the form of documentation using visuals and a text.

The Transient Hole narrative is a perfect fit to 18'7489". They are both dealing with negative space and the impossibility of the void. Even the quantum vacuum state is filled with electromagnetic waves and particles, thus showing how even space emptied from all content has forces residing in it.

Nothing is ever empty.

Hrvoje Hiršl

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<http://www.hrvojehirsl.com>



18'7489"

— 4'33"

In 1948. at Vassar university, State of New York, John Cage presented his work Silent player, a composition of a continuous silence, which was supposed to be broadcast on the radio.

The work was never written, it was conceived to have an average length of a radio performance, between 3 and 4,5 Minutes. Silent player, predated 4'33" for four years and served Cage as a basis for the duration and the basic idea, but unlike 4'33", which is performed live, Silent player was supposed to be recorded, with the structure that is completely different from 4'33". The fact that Silent player was never done is explainable by Cage's heightened interest for the live performances and happenings in the 50's, and not just reproduction played through the speakers. At the same time, Cage started to be more interested in the spatiality of sound, rather than linearity of time. Cage was not the first composer who composed a work that consists solely of silence.

His predecessors are:

- Alphonse Allais in 1897 composed "Funeral March for the Obsequies of a Deaf Man", a musical work consisting entirely of rests.
- Erwin Schulhoff in 1919 composed "Harmony futurum", for piano, consisting solely of breaks.
- Harold Acton in 1928 published a book titled Cornelium, in which a musician plays songs composed almost entirely of silence.
- Yves Klein in 1949 composed "The Monotone-Silence Symphony", orchestral work that lasts forty minutes and consists of two parts of twenty minutes of silence.

— 18'7489"

When we reduce the linear time duration of 4'33" to the numerical value we get 4,33 and by adding to it an additional dimension, the width, we obtain a value of surface of the silence and by it we enter in a new dimension of silence.

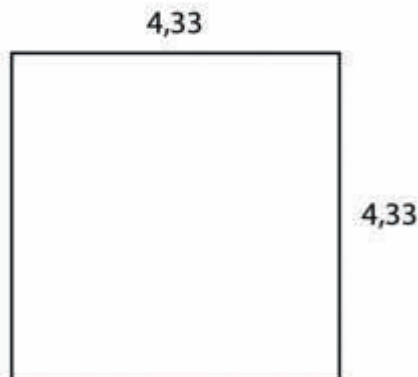


$$a = 4,33$$

$$P = a^2$$

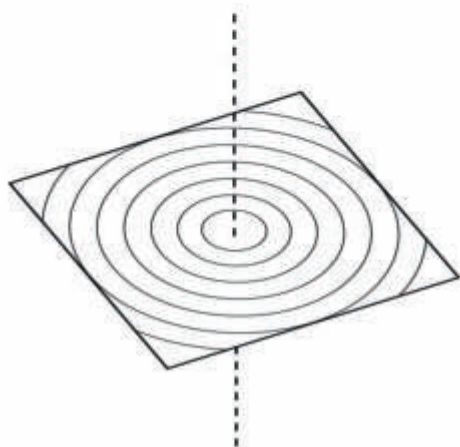
$$P = 4,33^2 = 18,7489$$

4.33 x 4.33, or the length multiplied by width, is 18.7489. It is arbitrary and symbolic duration of work which insinuates additional dimension added to Cage's 4'33".



At the same time, the dimension of the surface distribution of the work itself has been added to

4'33". It is the dimension of expansion of radio waves that spread linearly and the dimension of entering the structure of 4'33", by eliminating the media of distribution. It is the lack of media that is the complete silence. As long as there is a medium of distribution, a complete silence is impossible due to the noise of the carrier (medium). As long as there is silence, it can be heard, only when the medium disappears then it can no longer be heard. As long as I am listening to the silence, it means that I hear something.



By turning off the carrier, complete silence can be heard and it opens the opportunity to hear other channels that are normally silenced. Cage deals with silence, and I am interested in emptiness and what appears then.

Given the characteristics of the radio and the nature of the distribution of radio frequencies, it leads to uneven distribution of signals, depending on the location of the listener and the strength of the transmitter of the radio stations. By turning the radio frequency of the radio program OFF for 18 minutes and 7.489 seconds, you get a gap in the space that is filled with other closest frequencies of other radio programs that are in the vicinity of the listener's radio receiver. Each listener has a totally different "performance", according to its location and signal strength of nearby radio stations within the similar frequency range.

We get something similar to Cage's 4'33", only with much greater range and democratization of "performance." All the listeners of the program are becoming part of the execution, performance, and

have their own random variation that varies from "white noise" to the random frequencies that fall into frequency space of their receiver and belong to other radio stations.

In 4'33" Cage deals with silence, or the inability to achieve it, and with redirecting attention from the performer on to the audience. Every performance is completely different, since it depends on the surrounding factors of the performance; the audience, the acoustics of the hall Therefore, it is impossible to repeat it. It can exist only as a reproduction, or documentation, but the real work can be experienced only immediately, in real time. That is also the case in 18'7489", it functions as an "event" and can not exist as a recording, i.e., it can not be recorded, because no listener has the same sound picture. It can not exist as a soundtrack, but only as a live performance.

The specificity of 18'7489" is the randomness and radicalism of "performance" by taking over the emptiness as part of "broadcasting". This radicality manifests in distribution of an idea without a signal. Broadcasting in quotation marks as restrictive concept that includes transmitting a signal, while in the case of 18'7489" broadcasting refers to distribution of an idea and does not necessarily imply a radio signal.

18'7489 "takes up the space of the void, the space deprived of the presence of the signal and converts it into a broadcast format. No matter if radio program is off, simply because it is part of its program plan, it is still part of its "broadcast". The existence of the radio program is not questionable, but moreover highlighted.

Originally the word "broadcast" originates from the early radio engineers from the region of the Midwestern United States, and literary means "broad casting", sowing seeds in large areas. Therefore, the term "broadcasting" is not as wrong, because it means planting seed of ideas on large areas, and does not refer solely to the media of radio or the carrier signal. So, as long as an idea is carried the program is being emitted.

The work 18'7489" is the seed (idea) and in order to fully come to life, it needs its live performance, the space of its realization.

Christoph Höschele

Ball (2017)

Installation (canvas, frame, acrylic paint, kinetic object)

A ball-shaped kinetic object is drawing stochastic patterns on a canvas. This work can be seen as a creative dynamic process with an unpredictable result.

(Un)stationarity – technically aka transient – stands for the behaviour of a parameter to have no constant value over a specific period of time.

Christoph Höschele

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Photo: Jayshta Obispo

Harald Hund

Black Hole (2018)

bw-print, 90 x 90 cm

Upon receiving the invitation to the exhibition series *Transient Hole (Variations)* the simplest form of a hole immediately sprung to my mind—a full black circle.

The black circle can be seen as an abstract version of a hole but also as a comical one, as it would be used in cartoons, when for example Wile E. Coyote tries to outwit Roadrunner and paints a black circle on a wall, hoping that Roadrunner would smash his head there and finally be ready to being eaten by Wile E. coyote...

Likewise, a cartoon character like Jerry would paint a black circle on a wall and escape through it in a matter of seconds, whereas his pursuer Tom would bang his head against the wall as he attempts to chase Jerry into the „hole“.

In both cases, the black circle does not work as an orifice but only as an abstract representation of it.

Harald Hund

Resides in Vienna (A)

www.haraldhund.com

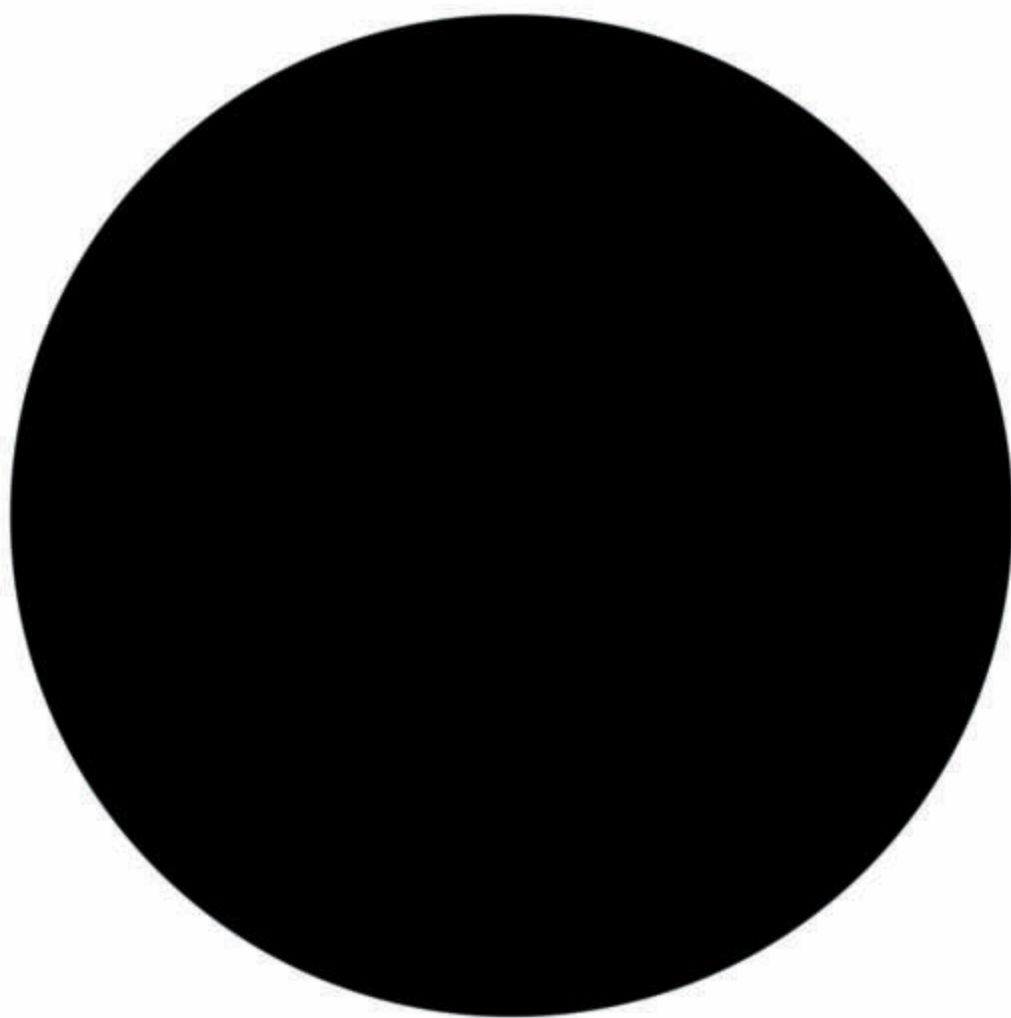


Image: Harald Hund

Arik Kofranek

hhppp (2017-2019)

Soundperformance / Installation (dimensions variable)

hhppp is a sound performance and a modular, spatial instrument. A multitude of different horns from cars, busses and ships form a swarm of signal generators that are computationally steerable. By live coding the voltage supply for each sound object, essentially 'starving' the electrical circuit of the horn, sounds are created that extend the objects range in surprising ways. Temporal structures evolve from playing patterns of moving signals through the space, making the performance a site-dependent and ever-different exploration of time, space and materiality.

Arik Jakob Kofranek

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<http://www.arikswebsite.at/>



Photo: Alexander Felch





Ryan McDonagh

What in The World? (2018)

C-Print (84,1 x 118,9 cm)

By using a brain scan I had a few years previously, I was fascinated about what the doctors were seeing and what I could not. Even though I had access to these scans I still didn't have the experience to be able to understand what the scan was showing specifically. I had a diagnosis of epilepsy, something that I suppose has quite visual symptoms yet caused from something internal that is only represented from a scan, that can't even be proved that it is completely accurate. I decided to reinterpret this, rather than this powerful imagery of my brain being used to show information that sounds negative I was really interested in changing the physical scan by cutting and rescanning and using the creative side of the brain, the part that is apparently damaged to make something bright, vibrant and provoking that challenges the viewer and takes out the medical setting. Something that cannot be reproduced without losing quality, something that communicates higher than its visual presence, we all have a brain and we are all aware of it but we never really give ourselves the idea that what we can't see is probably more important than what we can see, and it doesn't have to be negative.

The work connects to the concept by using the medical technology to start a conversation of how the creator can make the work from what has already been created, what came first the brain or the scan? Obviously the brain but the actual image of the brain came before the brain now have as it has changed over the period of time from which the scan was taken. I found that having a printed representation of the recreated brain scan was much more appealing to the concept rather than just the original scans as it poses to question why change it? As 'creators' or whatever label we give ourselves we all have a unique opportunity to find something new, rediscover old ground and question and relating art and science and rethinking the transient hole is one that reappears again and again.

Ryan McDonagh

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www.ryanmcdonagh.co.uk

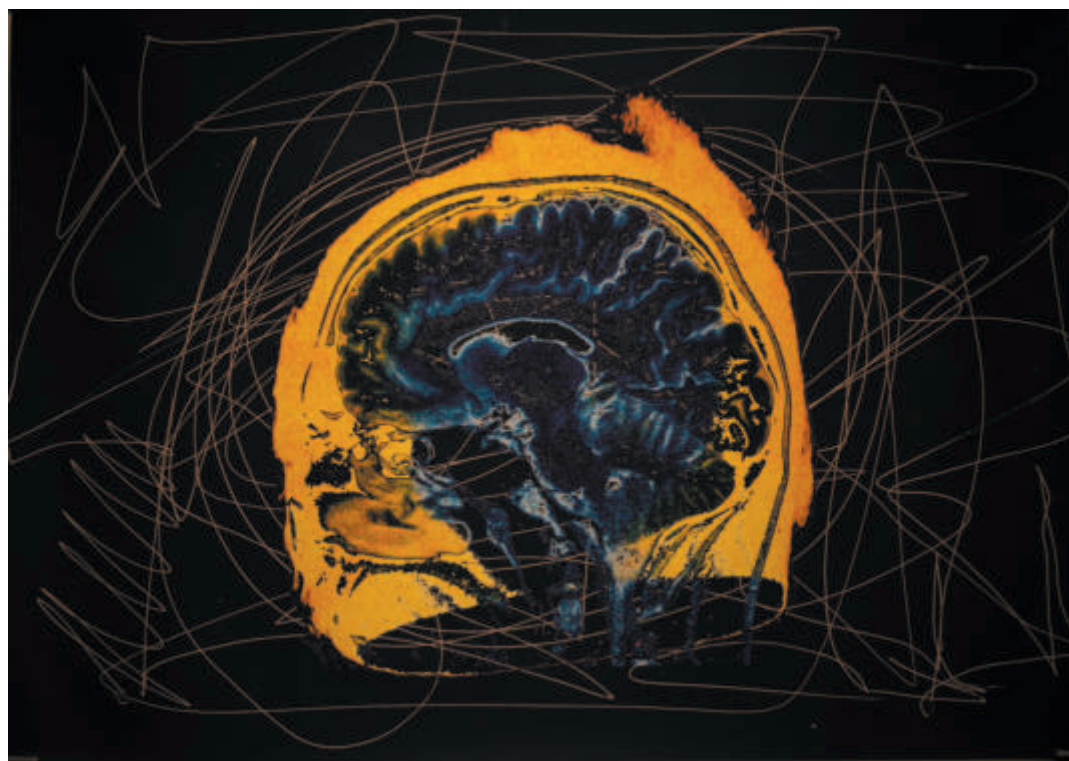


Photo: Ryan McDonagh

Vlada Milovskaya

круговое дэпо (Kruglovoe depot) (2019)

Performance, Digital Video, Stills

Depot (/ d po /DEP-oh or/ di po /DEE-poh) derives from the French dépôt, which means a deposit (as in banking or geology) or a storehouse. Various meanings:

When I get to that depot, I see trains. Instead of these trains there could have been the sea. This depot doesn't have an end, it's rounded like a hole. I look at this hole and see the purple sky. I never can get out of this hole, but if there's a train nearby I am saved.

If you are an artist: come to the depot of the Moscow train station, bring a beer and a friend: that's the end of the city, the paradise-hole. Time and space expand here and the artist gets into a portal. This is the only condition he can be active in. Every artist should have her depot.

Vlada Milovskaya

*1990 in St. Petersburg (RF), Resides in St. Petersburg (RF)



Photo: *Ylada Milovskaya*

Nicholas R. Moloney

Transient Holes in Orbit (2018)

Rendering, C-Print

I recall my first conversations with Alexander Felch on the idea of transient holes: are such things physically realisable? As a physicist, I perhaps could have suggested black holes. They fulfill the criteria perfectly, but they are not readily available for art installations.

Instead, I turned to something even more abstract. I have a research interest in so-called point vortices. These mathematically idealised objects don't actually exist in nature, but they resemble things like plug holes in a bathtub — specifically, the swirling motion of the wa-ter that everybody associates with vortices. Strictly speaking, these mathematical point vortices don't suck anything in (as if the water never goes down the plug hole), so they are not really holes. But by not really being holes, they avoid swallowing each other and interact indefinitely. So loosely speaking, point vortices are like plug holes that move around under the influence of each other's swirls. They dance around each other for ever, tracing out beautiful patterns. Thus, they are transient in the sense of passing through, rather than being impermanent.

I've reproduced some of these patterns in the figures shown. They are traced out by three point vortices, each given its own colour. One might wonder what kinds of patterns are in principle possible. Are they basically variations of the same kind? Do they all have rotational symmetry? What happens if there are more than three vortices?

These patterns don't have much to say about the metaphysics of a transient hole. But perhaps these patterns momentarily divert our at-tention away from what a transient hole actually is, to how transient holes interact.

Nicholas R. Moloney

*1977 in London (GB), Resides in London (GB)

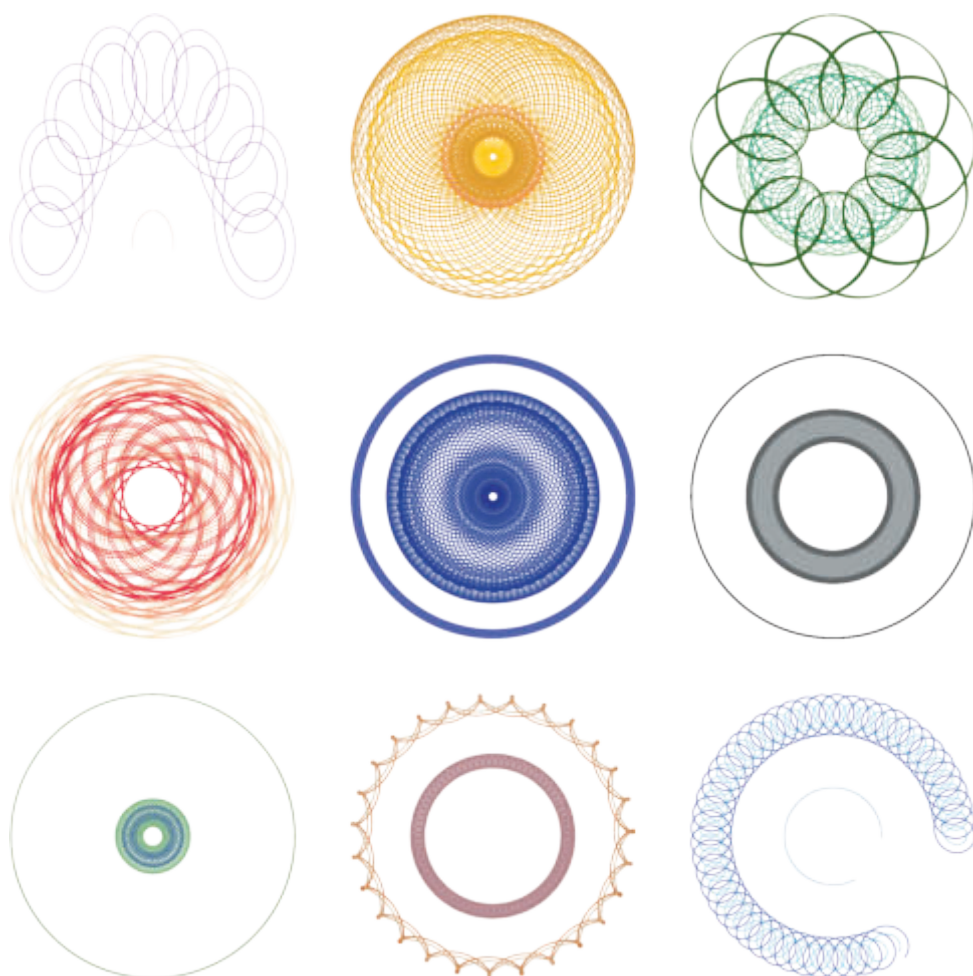


Image: Nicholas Moloney

Ana Muscet

CHALK (2015)

Mixed Media Installation

The work presented, *Chalk*, deals with the complexity of the existing relations between the water and the individual, who uses it and drinks it every day, at the same time not being aware of its real structure. Bearing this in mind, the work points out a possible political role of water, which is thereby transformed into an instrument of action – the chalk. This gives water a possibility to „print“ itself, by means of its own forces, the truth that is hidden in its essence. Combining an interest in public discussion, political tool, and the ability to manipulate the interest in speech and language, *Chalk* is created as a new tool that is also a reflection of its own truth. The remaining solid substance of 212 liters of tap water from the artist's flat in Zagreb is formed into a writing tool. The work follows the chemical analysis conducted at the *Department of Plant Nutrition, Faculty of Agriculture* in Zagreb.

Chalk creates the possibility of dialogue and revealing unseen or unknown. In the context of moving void, *Chalk* is made of substance that is all around us and is gradient part of our material body, but it is also impossible to reach, to determine its beginning or end.

Ana Muscet

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Photo: Ana Muscet

Anja Nowak

zwei gleiche (2015)

photograph, 31,5 x 24,5 cm

A white ball and the shadow of a second ball were photographed at the same time. This unedited analogue photograph was created using three flash units.

In my artistic practice, I use methods of decoupling and juxtaposing. Above all, it is about the request of the desire for comparability. Direct contra posing of images and/or objects that initially appear to be equal should provoke the observer to search for differences. This search is intensified through the information received by the observer as a visual instruction. To me this is about how visibility and the information or knowledge about something relate to each other. In my work, knowledge changes radically what the eye unveils to you as something equal, when it suddenly becomes something else. Knowledge acquires a form of visibility in and of itself: what is hidden from the eye becomes visible only through the information. The images allow me to create equality and to neutralize or to deliberately accentuate the difference. Only through the knowledge about the images, about the process behind the images, the difference acquires its visibility.

How to make a white ball and the shadow of a ball appear to be equal? You need an aid in order to see a white ball and a shadow as two identical ones (similarly as to see to a transient hole in space). You need a translation into the picture. While the picture shows me something that I cannot truly see, my pure imagination of the equality of the white ball and the shadow of a ball receives its own existence and the possibility to be seen and discussed (similarly to the transient hole in space).

Anja Nowak

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Photo: Anja Nowak

Jaysha Obispo

Taboo (2017)

DV, 3", color

EONOR_FP24 (2018)

HDV, loop, 1"19, color, 1920x1080

Definition of a Maelstrom:

1. A powerful and often violent whirlpool sucking in objects within a radius.
2. Something resembling a maelstrom in turbulence.
3. A maelstrom of emotions.

In 2017, at the invitation of Alexander Felch, I contributed my first interpretation of a Transient Hole, which I envisioned as an inverted *Maelstrom*. A Maelstrom shares similar characteristics with a black hole, mirrored in the sea's darkness, opposed to the impenetrable darkness of space, where black holes capture light at astronomical speeds.

The stream of a Maelstrom is a powerful vortex of water that draws objects to its center, from where physical substances disappear. A natural phenomenon of a "sucking, magnetic stream," which conceals and envelops everything introduced into its orbit, is what shaped the first work I presented for *Transient Hole (variations) II (2017)* at Zentrale in Vienna. The video loop *Taboo*, (2017), refers to obsessions and personal indiscretions, interwoven with the fading qualities of human memory, illustrated as a series of eroded, digital images, kept on a personal digital device. In this video poem, I strived to expose the underlying narrative connections humanity shares with recollection, science, and technology. Our memories, just as our theories and technologies are prone to corrosion, disruption, and obsolescence. A file corrupted by a virus, or compressed by media players, is no different to a disintegrating roll of celluloid film, a scratched record or a leaking kitchen faucet. It is this repetitive action of innovation, development, evolution and decline, which pulls humanity inwards, into the darkness of the mind, where creation sparks as the wish to unravel the unknown in pursuit of knowledge.

The second video contribution, *EONOR_FP24*, (2018), are images captured from the surveillance camera projection of a permanent installation in Antwerp. The video shows a young girl running from one room to another and in between shots, she disappears, dissolving into another dimension, falling back into the next frame as a ghostly apparition. I imagine, should we ever master time travel, the sequencing of our physical presence might resemble a whirlwind of energy absorbing our molecular structure inwards and outwards, projecting us as phantoms in space-time.

I recall the first news reports of the previous century in black and white, when a grainy impression of the image of a Black hole astonished the public. Now, with advanced technology and more sophisticated software, the image of a black hole becomes clearer and again the planet is ecstatic. In establishing its existence, we must acknowledge the potential disappearance of our planet, should we succeed to manipulate our way into the heart of a genuine black hole and dissolve into cosmic magma.

Perhaps that is humanity's greatest obsession, to gaze into the turbulence of the unknown until we have become undone, to merge with the genetic code of the universe as cosmic dust.

Jaysha Obispo

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<https://fp24.online/>

<http://www.jack-jillian.com/>

<http://angularflux.com/>



Photos: Jaysha Obispo

Predrag Pavić

Parachute (2018)

From the series: *Succeeding dangerously*

Digital video, 3`09 (loop)

Succeeding dangerously is an ambient installation and sort of „work in progress“ that is narratively comprehended as a whole through three segments with different names (Paraplan, Parachute and Par Avion).

The initial starting point of this artwork stems from the imagination of a dystopian future and reaction to it. The protagonist / author, without any initial knowledge and experience, decides to construct a glider and fly away, i.e. escape from his destiny.

Parachute is a video that shows the author in a free fall, and represents a sort of „fail safe“ within the installation. If we disregard the fictional character of the artwork, on metaphorical level it represents the jumping out of the glider which already started to fall. Audio is edited afterwards and stands as sound coulisse of the ambient. The video was recorded in a free fall simulator. Body deformations are a direct consequence of wind (240 km/h) that allows the body to float. Although it exists in the title of the piece, there is no parachute in the video. The space through which the author falls down does not exist.

I would associate the video with the *Transient Hole* concept almost literally, because it shows the author that falls through a white indeterminate space.

Predrag Pavić

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Videostil: Predrag Pavić

Karl Salzmann

Komposition für Grenzwerte (2018)

Soundperformance, Dimensions Variable

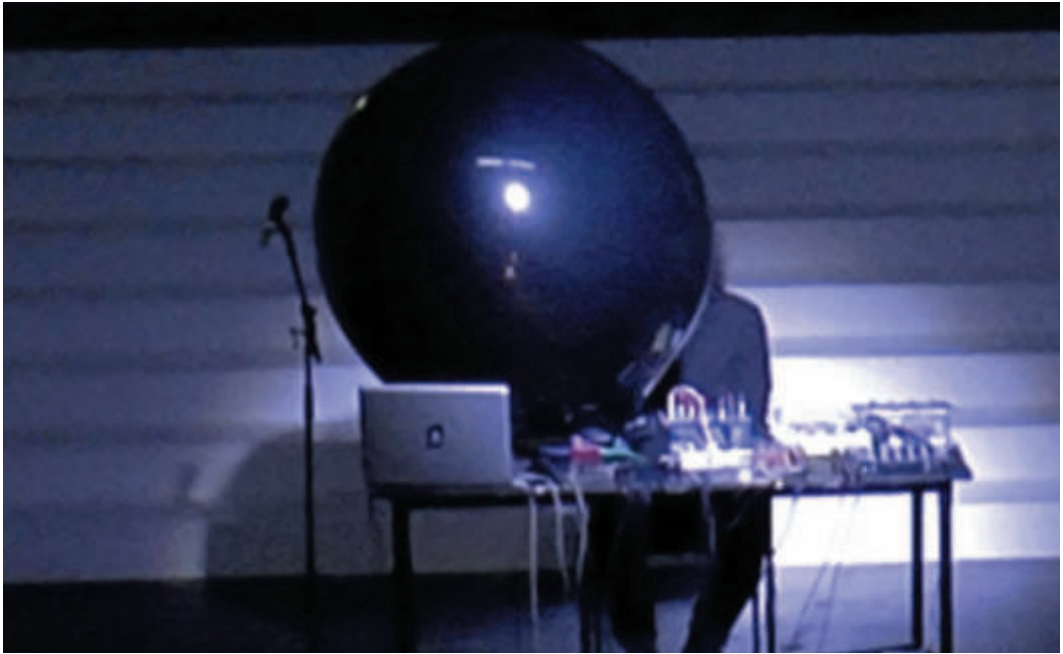
Komposition für Grenzwerte is a sound performance that deals with hearing and its limits, as well as perception and imagination. The performance includes a black balloon, an air pump, a mixing console, and a lot of electrical sound devices.

The black balloon represents an inverse hole that can be seen as a metaphor for growth and / or disappearing.

Karl Salzmann

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Videostill: Karl Salzmann

Emma Shaw

Transient Hole: London - Vienna (2018)

Box of Mr Kipling's Viennese Whirls, Mozartkugel (Mozart ball)

My work is focused on the home and the everyday. I utilise everyday objects and materials in my work, employing a lower class of often overlooked objects, to explore ideas about the value and meaning of things. I am interested in the relationships we have with the everyday objects that surround us, and how these objects become embedded in social relations where they take on new meanings. My work seeks to expose the ways seemingly insignificant, ordinary objects can play an important role in the construction and expression of identity.

The *Transient Hole (Variations)* project posed an interesting challenge for an artist rooted in the domestic rather than the intergalactic. However, thinking about the concept of the hole in sculptural terms I soon found myself back on familiar ground. I began to explore ideas about positive/ negative space, inside/ outside and about the spaces in between. The idea of in-between-ness links to concepts of transience, and I began thinking about transience in terms of transient people and cultures, cultural identity and exchange, and about the ways different cultures experience each other, how they interconnect and collide. These key themes formed the basis for this work.

I wanted to make a site- specific work in response to the context of Vienna where the exhibition was to be held. At around that time, I had recently met (and subsequently fell in love with) an Austrian, originally from Vienna, now living in London. And as a result of this burgeoning relationship I suddenly became exposed to all things Austrian. Prior to this time I had little exposure to Austrian culture. As a child growing up in London my only experience of Vienna came in the form a childhood treat - *Mr Kipling's Viennese Whirls*. These mass produced shortbread delights are (I later found out) a purely English invention, although apparently inspired by Viennese patisserie. Despite this fact, for me the Viennese Whirl remains an enduring symbol of Vienna, and one which evokes happy childhood memories. The *Mozartkugel* on the other hand is an authentic Austrian creation. These small, foil wrapped, chocolate spheres were created in the 1890s and named after Mozart. Once a high culture confectionary, now a mass produced popular tourist souvenir, the Mozartkugel is an ultimate symbol of Austrian-ness.

These two objects became my building blocks.

I wanted to find a way to represent transience by injecting some movement into the work and also to physically connect these two objects/ worlds. I achieved this by firing the Mozartkugel through the box of Viennese whirls - the ball shoots through the box like a ballistic missile (in much the same way that my Austrian burst into my life). But here the hole, rather than represent an absence or nothingness, becomes the means of connection itself. The ball ruptures the box, but it doesn't destroy it. It penetrates it, to open up a new pathway to connect these two objects, opening up a dialogue between two cultures and perspectives, a linking up of two cities: London – Vienna.

Emma Shaw

*1969 in London (GB), Resides in London (GB)



Photo: Emma Shaw

Anna Vasof

Hammering (2017)

Object 60x20x15cm

Hammering is a Sisyphean apparatus where the movement is not only repetitive; it leads the process on a detour.

The work is accessible in a universal way via its wit and mischief. It is grounded in genuine experimentation of the core mechanisms of motion and time-based art. I go to the heart of every question and start from zero, reinventing core premises with my own perspective. My Non-Stop Stop-Motion works reinvent a contemporary expanded cinema and deal with the poetic mechanics of persistence of vision. My works with everyday objects (shoes, brooms, pots etc.) deal with social paradoxes and enable us see a familiar world from a different perspective.

Anna Vasof

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<http://www.annavasof.net>



Photo: Jaysha Obispo





Videostills: Anna Vasof

Jeroen van Amelsvoort

Exploration of Light I-III (2018-2019)

HD-Video, videostills

Exploration of light I (grape lensing) 1920x1080p, 6`

Exploration of light II (pool) 1280x720p, 5`

Exploration of light III (sky) 1920x1080p, 8`

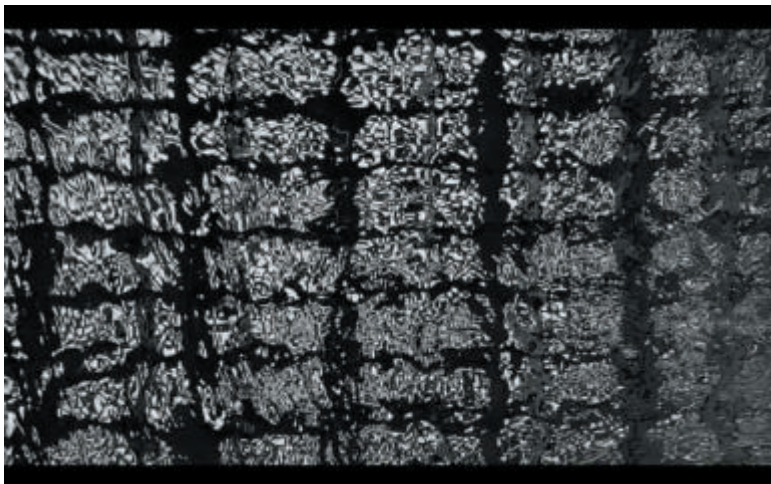
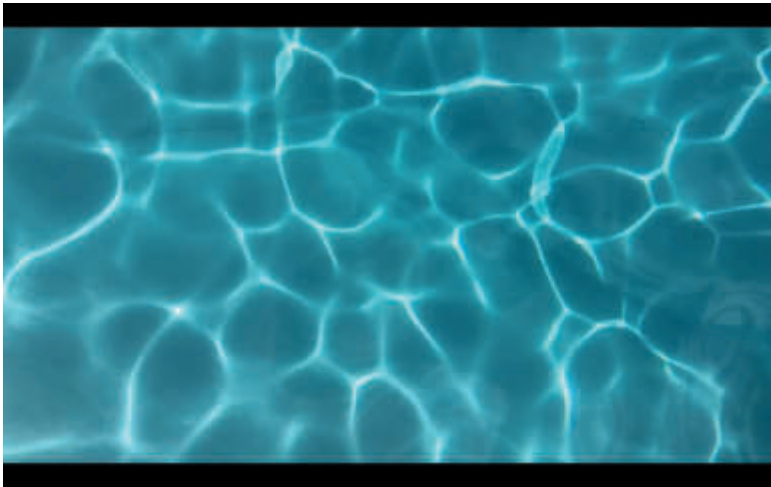
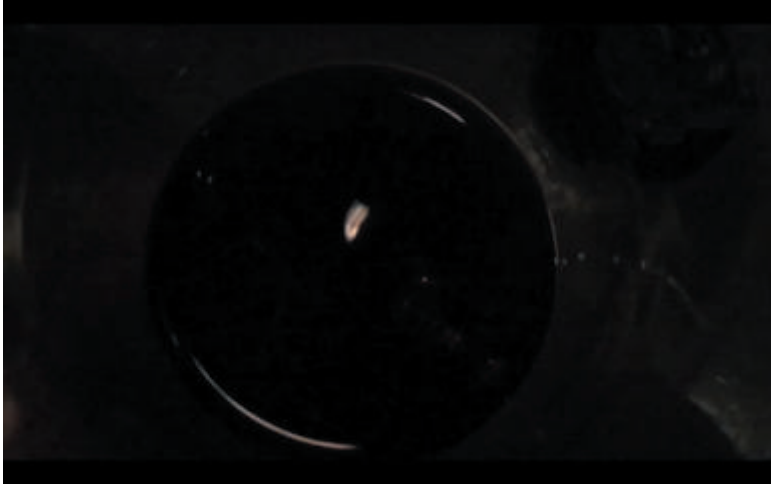
As Light Travels.

Mesmerised by the effect of light in moving liquid, and fascinated by an astronomy phenomenon called gravitational lensing, this is an exploration of the distortion of light via liquid. While capturing the light on film, and slowing down the movement. Various choreographies and structures appear out of something, that initially was perceived as chaos.

Jeroen van Amelsvoort

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<http://www.jvafotografie.nl/>



Videostills: Jeroen van Amelsvoort

Stefan Voglsinger

Wurmloch II (2017)

sound installation

2 silver PVC Tubes – radio mic, amplifier, eq, mixer, speaker

Wurmloch II connects 2 places acoustically through time and space.
Sound is transmitted – the time continuum folded – over and over again.

Stefan Voglsinger

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<http://voglsinger.klingt.org>



Photos: Jaysha Obispo

Jan Vormann

Oxidation (Conservation 2) (2018)

Soap bubble on copper plate, 30x30 cm

Copper plates covered with soap bubbles, fleeting moments, like the trace of ephemeral, multiple and parallel existences. The artist's proposal leaves the public the choice of an interpretation according to their inclinations.

Jan Vormann

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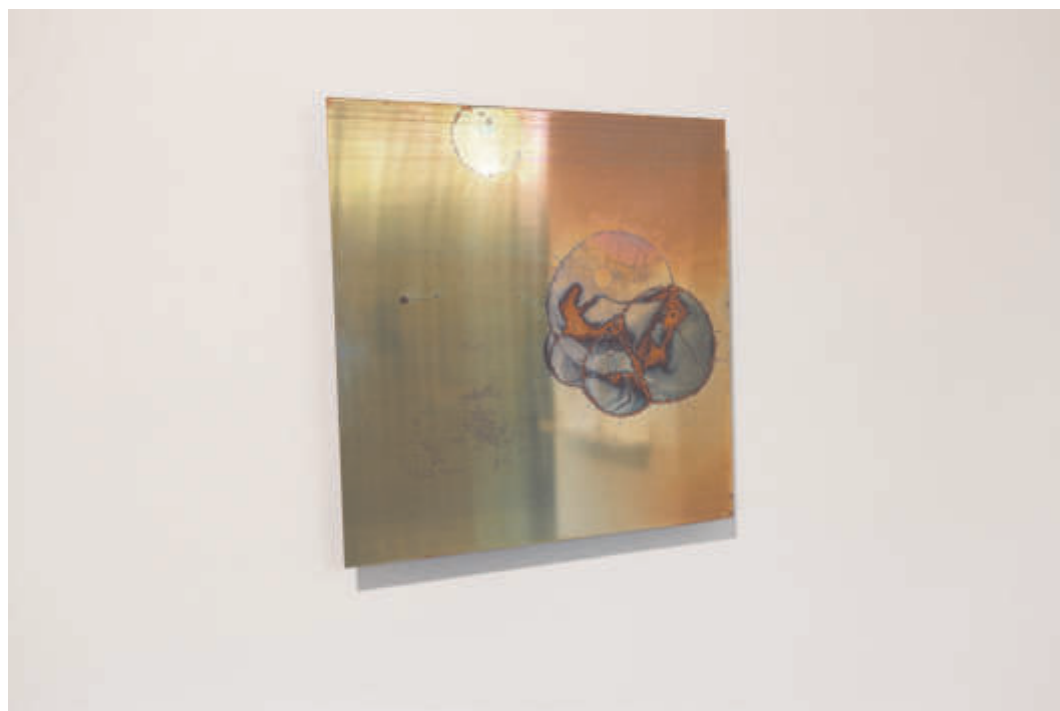


photo: Alexander Felch

Yilin Wang

Virtual Garden (2018)

digital video, 2'21'', 1920x1080

Francis Bacon once said that "God Almighty first planted a Garden; and, indeed, it is the purest of human pleasures". Living in the city nowadays we find it increasingly difficult to afford a private garden. With the development of information technologies our life has been greatly decomposed into tiny pieces and each part is running in a rapid speed. In this case, people are likely to feel anxious to adapt and thirst for a garden for our mind to dwell in.

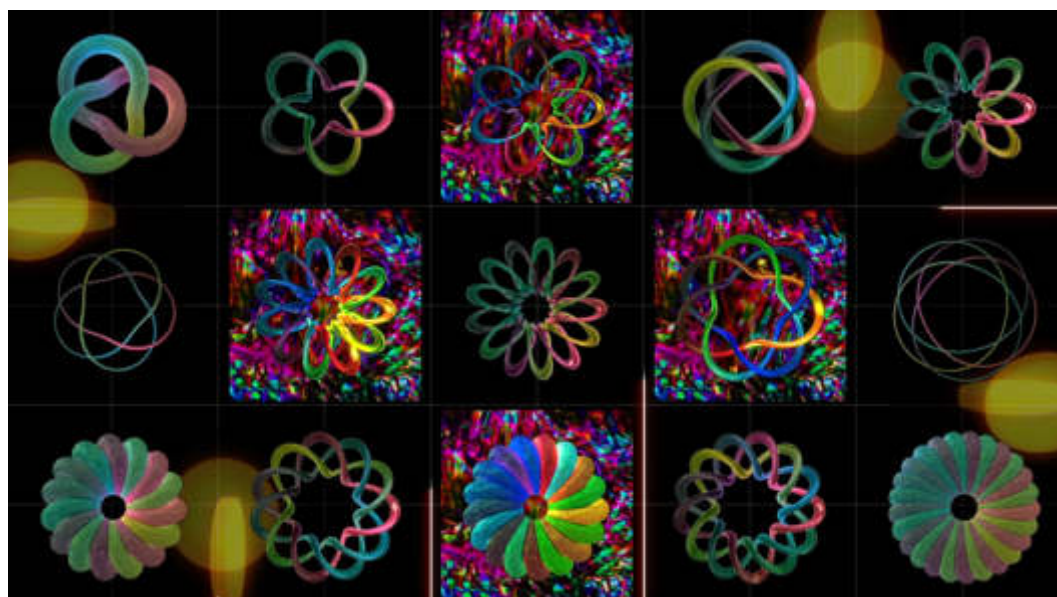
Through planting a virtual garden, this project hopes to reestablish the emotional association between human and gardens, for both labor and meditation, and to rethink the meaning of individual and environment. Virtual gardens are staring us in a silent way, and simultaneously, we are seeking for our lost state of serenity and purest pleasure in it.

I always like to use digital technologies to depict my futuristic imagination. As William Gibson said "The future is already here", I feel that with technologies developing, we today might not be more close to the future. It is time to take it seriously to rethink about our position as human beings in the world and the relationship with other beings such as plants.

Yilin Wang

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<https://www.behance.net/eileeeeen/>



Video still: Yilin Wang

Hui Ye

Tinnitus Studies (2015-)

Mixed Media (the publication “Tinnitus Studies”, sound files (stereo), media players, headphones), Variable dimensions

Tinnitus Studies is an ongoing long-term project which explores the experience of those who suffer from tinnitus. Developed through a series of recorded interviews and generated aural tests with tinnitus sufferers, the project takes the form of a sound-archive and publication. In the interviews, the subjects describe the noises they experience whilst the artist generates tinnitus-like sound with the help of *MaxMSP*. Through this process of live sound manipulation with a direct input from the subject, she recreates and records their personal aural phenomena.

Apart from the tinnitus-sound archive, Ye transcribes fragments of the recorded conversations into a publication alongside a series of semi-schematic diagrams and spectrograms which are grafted from the generated tinnitus-sounds.

Hui Ye

*1981 in Canton (CHN), Resides in Vienna (A)

<https://yehui.org>



Photo: Sophie Dvořák
Next pages: excerpt of the publication „Tinnitus Studies“, Hui Ye

...because the closer it (the synthesized sound) gets to that range,
the more it hurts my ear.

...I am used to it anyway – because I hear the tinnitus,
so I do everything I can
to make my ears perceive every other noise,
so that I can blind it (the tinnitus) out.

spectrogram of the left channel

2.2·10⁴
2.1·10⁴
2·10⁴
1.9·10⁴
1.8·10⁴
1.7·10⁴
1.6·10⁴
1.5·10⁴
1.4·10⁴
1.3·10⁴
1.2·10⁴
1.1·10⁴
10⁴

like the noise of a waterfall that is far away but you can still hear it
...and my tinnitus sometimes calms me down when I have had a stressful day. It is crazy.

9000
8000
7000
6000
5000
4000
3000
2000
1000
0

...now (my tinnitus and the synthesized sound)

and then again
nothing interferes
and then again
I cannot hear anything...

And you think,
what a shitty sound...

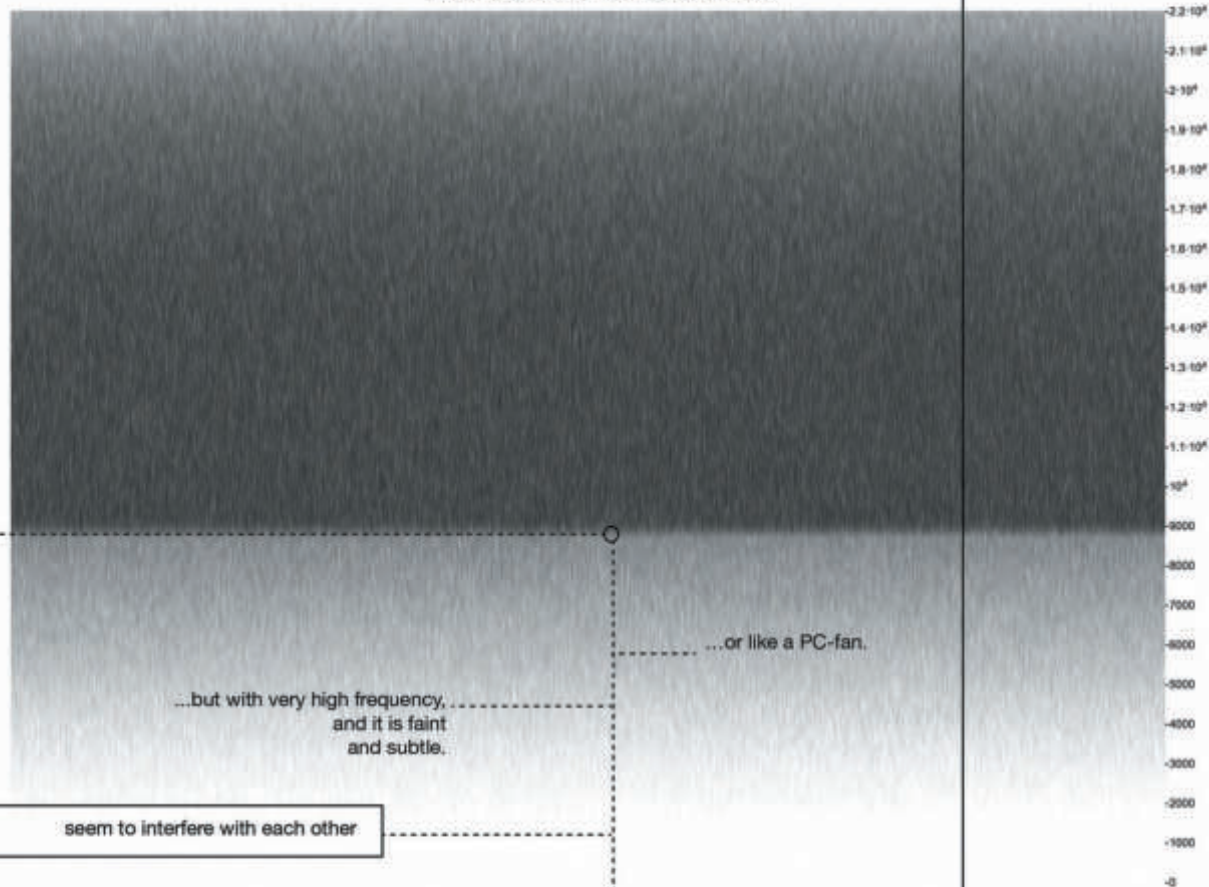
One moment it is completely gone
and then it comes back again
and comes from the other ear;
(the other ear) hears it all the time, of course.

...it is unbelievable.

...Well, I have practiced hearing in a different frequency range for ages and ages, so that the tinnitus will not burn itself into my brain.

...just like something that seems like a continuous sound when you first listen to it, but then you realize there is a change within the sound itself.

spectrogram of the right channel



...but with very high frequency, and it is faint and subtle.

...or like a PC-fan.

seem to interfere with each other

"schhhhhh..." – a sequence of several sounds that interfere with each other.

...imperceptibly it becomes higher and lower and goes lower again and starts anew and stops.

It is a minimal up and down...

And it is happening in a very short time...

Imprint

Bibliographic Information published by Die Deutsche Bibliothek.
Die Deutsche Bibliothek lists this publication in the Deutsche Nationalbibliografie;
detailed bibliographic data is available in the internet at <http://dnb.ddb.de>.

Publishers and Editors: Alexander Felch, Günther Friesinger
Texts: Aner Barzilay, Alexander Felch, Carola Fuchs, Nicholas Moloney
Texts (contributions): by the artists
Copy editor: Alexander Felch
Proof-reading: Aner Barzilay
Layout/Design: Michael Tripolt-Felch, Atzgerei
Print: Holzhausen, *Paper:* Pergraphica 120 / 300g

ISBN: 978-3-902796-68-4

The catalogue is protected by copyright. No part of the catalogue may be reproduced in any form or processed, duplicated, or distributed without the permission of the publishing company and the publisher.

Thank you:

All visitors, participants, writers and co-curators.

Aner Barzilay, Gerald Bast, William Cohen, Alexander Damianisch, Elisabeth Falkensteiner, Petra Freimund, Günther Friesinger, Jürgen Gschiel, Nikita Golyshev, Paul Gründorfer and everyone at Zentrale, Hrvoje Hiršl and everyone at GMK, Herbert Hofreither, Aisek Ifraimov, Stefan Lutschinger and everyone at MDX, Vlada Milovskaya, Nicholas Moloney, Jaysha Obispo, Eva Pascoe and everyone at Cybersalon, Michael Tripolt-Felch, Felicitas Thun-Hohenstein, Snezhana Vinogradova.

Dedicated to the inspiring memory of:

Olifr M. Guz

1967-2020

#inguzwetrust

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© edition mono/monochrom, 2019
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monochrom

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Project realised
with kind support of:

BUNDESKANZLERAMT  ÖSTERREICH
FEDERAL CHANCELLERY OF AUSTRIA

austrian cultural forum

Catalogue realised with kind support of:

 **City of Vienna**

BUNDESKANZLERAMT  ÖSTERREICH
FEDERAL CHANCELLERY OF AUSTRIA

Project partners:

