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c/o:K



RTL:LTR

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Mojtaba Amini
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Mazdak Ayari
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LTR:RTL

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Eckart Sonnleitner
Erich Spindler
Isa Stein
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LTR:RTL - RTL:LTR

An exchange exhibition between Iran and Austria

Curated by

Tarlan Rafiee
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Special thanks to
Peter Assmann, Verena Traeger, Lajevardi Foundation, Contemporary
Art Publication, Leila Heller Gallery in New York and Dubai, The Thirdline
Gallery in Dubai, Galerie Forum in Wels and Artmark Galerie in Vienna,
Austria and Isfahan Museum of Contemporary Art.

This Exhibition has been held during Spring, Summer and Autumn 2016,
in Austria at Galerie Forum in Wels and Artmark Galerie in Vienna, and
in Iran, at Lajevardi Foundation and Isfahan Museum of Contemporary
Art.

This Exhibition is part of **Bread & Salt Curatorial projects** and **c/o:K**.

VERENA TRAEGER

**"Our heads are round so our thoughts can change direction."
On the Austrian contribution to the exhibition LTR-RTL. Back and forth.
Iran-Austria.**

The exhibition **LTR-RTL. Back and forth. Iran-Austria** displays works by Austrian and Iranian artists. The title itself promises a mutual multifaceted engagement with the Other on an artistic level. The two different directions of reading and writing **LTR-RTL** (left to right/right to left) and the **Back and Forth**, the constants of cultural exchange on a level playing field, form the central theme of the exhibition.

The Austrian contributions to the exhibition approached the idea of Iran in very different ways. The process of studying the Other often unexpectedly brought out encounters with the familiar or brought to light that which is Other in the familiar. What is foreign is often closer to us than we think, or as Karl Valentin once aptly expressed it, "A foreigner is only a foreigner in a foreign land." Mutual cultural exchange often appears where it is not expected. The view from outside opens up new perspectives. As meta levels are uncovered, underlying and often forgotten aspects are brought back into consciousness. The links and points of contact between "us" and Iran demonstrate an astonishing range of different aspects that connect us to Iran or also divide us. Except for the work by Peter Assman, all the Austrian contributions were created without a direct encounter with Iran or Iranian culture.

Every artistic work opens up its own cosmos. Each one shows a theoretical construct and a network of relationships to the back and forth of the mutual relationship Iran-Austria or Austria-Iran, or simply the relationship between artist and observer. Ultimately, visitors to the exhibition will continue or complete the discursive process in Austria as well as in Iran with their individual culturally and socially formed interpretations and associations regarding each work of art.

Peter Assmann

In his work entitled "**contro-encounter**", **Peter Assmann (born in 1963)** approaches the subject of mutual cultural exchange. He places a photo of two pyjama-clad Children's clothing mannequins with friendly smiles in front of a drawing taken from the western canon of media images and spread ornamentally across the background of the picture.

The dolls stand in front of bulging clothing stalls at the Shiraz bazaar. It is a visual found object which Assmann also could have found in this form at a clothing market or department store anywhere in Austria. And yet the apparently arbitrary scene in front has a deeply Iranian history of meaning, since the word *pyjama* is originally from Farsi: *pāy-jāmeḥ* (literally "leg clothing") means lightweight trousers fastened only by a string. Such trousers were also

worn in India, where British colonialists first encountered them. The pyjama first arrived in Europe as a form of comfortable leisure clothing and finally became (as the plural "pyjamas" in English and the singular "Pyjama" in German) a term for sleepwear and a loan word from Farsi (at around the same time, the term **caftan** was also borrowed from the Farsi word *gaftān*). Pyjamas returned to Iran as a modern form of sleepwear, which gives the everyday motif of the Shiraz bazaar a meta level that is not obvious at first glance.

Christine Bauer

Christine Bauer (born in 1951) collects earth at the most varied locations and uses it as a basic component of her art. The "home turfs" ("Heimaterden" - Christine Bauer) of her native place are juxtaposed by the artist with other home turfs, creating new "places for earth and thought" (Christine Bauer). "As if the deep connection with one's own origin were not conservative. As if tolerance of foreigners had always been part of loving one's home country. With this light attitude Christine Bauer is attracted by the heaviness of earth, ground and origin." (Friedrich Schwarzingler) The ground is an endless reservoir of memories and materials. All organic matter eventually becomes earth. "Every landscape, every place has its own colour, its uniqueness, as do the people who come from it." (Christine Bauer) In her work "**Erdkreis – Globe**" the artist has layered seven globes made of cardboard and lined them with different colours of earth. The seven world rings form a whole. In many cultures, the primary number 7 is a magic number, lucky in some cases and unlucky in others. In the biblical creation story, God created the world in seven days. We are familiar with the seven wonders of the ancient world and Revelation's book with seven seals, seven trumpets heralding the end times, and the seven plagues of the apocalypse, which today cannot help but remind us of global climate change. There are also the seven graves of Islamic Sufi saints, which pilgrims visit in a particular order. During the great Hajj (pilgrimage to Mecca) pilgrims must circle the *Kaaba* shrine seven times counter-clockwise. The *Seventh Heaven* is, in the Islamic imagination, the place of final enlightenment reached by the Prophet Muhammad.

Josef Bauer

Josef Bauer (born 1934), who is represented in this exhibition with his work "**Body Gallery**" (1974) has intensively reflected on the concepts of "grasping" and "designating" in his artistic engagement since the 1960s, exploring the bases of speech and human perception of colour, form and body. "On the whole it is palpable that Bauer tries to organize the world we live in through confrontation and composition of individual parts – in order to make them visible and conscious in their formal existence." (Eugen Gomringer)

With his concept of body formation, Bauer created strategies for fitting or enveloping. His tendency to take things literally (as with his letters on the ends

of rods, inspired by the German word for "letter": "Buchstabe" or "book staff") means that his works of art are often reminiscent of lines of text. Bauer's representative rows illustrate, in a way that can be haptically sensed, how language and writing symbolize individually, while the senses allegorize. Bauer works with many kinds of found objects, to which he grants a permanence through his workmanship. A momentary form is reinforced and "the momentary becomes lasting." (Thomas Trummer) In his concrete poetry, Bauer demands a flexible associative capacity from the observer. "His art is a constant appeal to the observer not to take any conceivable item as having a fixed pre-definition, but rather to enable every perception to be linked with other associations: the observer himself is therefore a central component of the artistic process imagined here." (Peter Assmann)

Herbert Egger

The work "**TRANSIT**" by **Herbert Egger (born 1961)** is based on hundreds of photos taken during a trip to Italy in 2011. The artist photographed lorries driving on the motorway through the windowpane of a driving car. It is a crossing of ways. In the photographed image, the lorry crosses through the picture from right to left in accordance with its direction of travel, but during the development process the truck moved from left to right in the camera viewfinder through its own process of overtaking.

With his expanded object art, Egger long ago surpassed the boundaries of a conventional sculptor. Throughout that process, extension and compression in space have remained important categories for him (Brigitte Reutner). For the sculptor, the driving trucks act as moving bodies in the landscape. They are passing volumes, which demand room and generate spaciousness. They transport goods, raw materials, plants, animals and people, and connect faraway places. For the painter, the picturesque aspects of the picture composition are significant: the concrete colours and their distribution in the picture. Monochrome colour fields of loading platforms create contrasts to the more detailed colours of the landscape. Blurry forms and lines create an illusion of movement and speed.

Thomas Enzenhofer

In his performance art, the artist and multiple snowboarding championship winner **Thomas Enzenhofer (born in 1976)** repeatedly pushes his physical and psychological limits with extreme bodily effort. His performances are a unique combination of artistic conception and athletic challenge. The action "**RTL:LTR – deified renner**" - "renner" is a palindrome, a chain of characters that reads the same in both directions (LTR or RTL) – took place on Wednesday, 24 February 2016 in front of Linz Cathedral.

In the action, Enzenhofer steps out of the main entrance of the cathedral in his

athletic shoes. His eyes are trained on the square out front. His laces are untied. In his right hand he holds a running video camera and in his left the snowboard shoes, which he puts down on the cathedral square. The tips of the shoes point eastwards. He ties the laces and runs to the right around the cathedral. Then he takes his shoes off and ties them to his knees and runs to the left around the cathedral. Then he puts his snowboard shoes on and runs to the right around the cathedral, and so on. His choreography anticipated that this process would be repeated until one of the items of footwear broke or the action was stopped by police or passers-by. A discussion with the authorities or passers-by would then become part of the action. If a pair of shoes were stolen, only the rounds and costume changes dependent on them would be skipped. In the end only Enzenhofer's white socks broke down. The constant repetition of the physically strenuous dramaturgy cannot help but remind us of the act of overcoming physical pain through self-flagellation, or a pilgrimage that taxes the body to its limits – both create a euphoric, trance-like condition. One camera records the 70-minute performance from the runner's point of view and another camera records the observer's perspective. In the exhibit, a video recording of the action is on view along with the tablet graphic "**smile and say cheese!**" drawn on the white socks.

Ursula Guttman

With her contribution to the exhibit, **Ursula Guttman (born in 1968)** gave a voice to the Iranian dancer Ulduz as a representative for other Iranian female artists, dancers, musicians, and singers who were not free to pursue their passion. Ulduz's old dancing shoes stand for her personal history. In them, the dancer, who was born in 1981 and grew up in a liberal home, once danced in Iran – a land where all kinds of dancing were (and still are) forbidden.

As a seven-year-old in Tehran, she had her first experience of the liberating feeling of flying, which would never leave her, when she twirled in a trance-like ecstasy at a private party of friends and relatives. At that time Iran was at war with its neighbour Iraq (the First Gulf War, 1980-1988). At thirteen she discovered her love of Iranian folk dancing and took lessons in secret. Once she even performed for men and women in Tehran's famous opera house. However, she was arrested with no reasons provided and forced to abjure "harmonic movements" and promise never to dance again.

Ulduz then began to choreograph and worked with various dance ensembles. She led a 40-person guerrilla dance troupe in Tehran, studied directing at the *Soureh University of Art* and produced some dance films and experimental films. Dance became her method of political resistance. Her drive towards free expression of her passion for dance led Ulduz to Austria in 2008. In Vienna, she continued to study and founded a dance company whose productions have taken place in several different cities.

Ulduz's career shows great courage, enormous passion, distinctive willpower,

and unstinting physical dedication. The dance rebel, as her colleagues call her, is always in motion. Dance fulfils her life and her love of Iranian folk dance also remains with her. This Iranian achieved her personal liberation through dance. Whereas in Iran she had to hide her body under several layers of clothing when dancing, she danced completely uncovered for the first time in an Austrian production.

Markus Anton Huber

For the diptych "**Children of Eternity**", **Markus Anton Huber (born 1961)** focused on Zoroastrianism. Zoroaster, to whom Friedrich Nietzsche created a literary monument with his book *Thus Spake Zarathustra* written between 1883-1885, was an ancient Persian *zaotar* (priest). His teachings (also called *Zoroastrianism*), are based on the dualistic battle between good and evil. *Ahura Mazda*, the creator of the world, and the evil spirit *Ahriman* lead the battle of good and evil until the day of the Last Judgement, when good will finally defeat evil. Until then, Zoroaster has given his followers three guiding principles: good thoughts, good words and good deeds. For Markus Anton Huber, the two deities *Ahura Mazda* and *Ahriman*, "children of eternity" in space and time and opponents in the eternal circle of creation and decay, are death and life. They also reflect the Christian duality of good and evil, heaven and hell, God and the devil as well as the Day of Judgement. The central formal element of the diptych is the pentagram. The occult symbol can be drawn with one motion, the end being a return to the beginning. This makes the 5 pointed star the symbol of the eternal circle of life. From a Christian perspective, the pentagram standing on 2 points is connected to Jesus Christ and the 5 corners of the symbol are interpreted as his 5 wounds. The upside down pentagram, on the other hand, is considered a symbol of Satanism. In Huber's graphics, every light pentagram has a dark one behind it, a reference to the polarity of the world of chaos and cosmos.

The two etchings were made through an elaborate printing process with several steps: the drawing was painted over with permanent marker in cellulose thinner, followed by aquatint etching, then line etching, before being printed on fine handmade paper with a mix of a cool shade of black and ultramarine. Huber's diptych with its centrally placed pentagrams gives the impression of a view into eternity with the pentagram as centre, which holds everything in motion, much like the Big Bang, the pulsating intersection point, at once exploding and imploding.

Walter Kainz

In the woodcut series "**Oil Pond**" from which **Walter Kainz (born in 1958)** has chosen three works for the exhibition, the artist reminds us of Iran's petroleum riches. The black gold is a blessing and a curse at the same time. To drill for oil is

to open Pandora's box. The fossil fuel does give us warmth and mobility, but the global appetite for this non-renewable resource entails the danger of environmental pollution, overexploitation with no consideration for damage caused, and the danger of a war, e.g. during an oil crisis.

Kainz's woodcuts show a view into an oil pond. The dark bottomlessness has a magical attractive power. This black mass incorporates everything into itself. Whatever sinks into it will die and disintegrate. The conversion of organic substances into petroleum takes place over millions of years. The light concentric rings on Kainz's petroleum pond are like the rings that spread out on the water's surface after a stone is thrown into it, expanding out from a central point. The white rings are bright reflections of light on the black surface. On top of the woodcut, the artist has laid a sheet of transparent paper, on which he has drawn with a pencil. This creates two levels, which are able to produce a certain spaciousness.

The pencil drawings show blossoms and pieces of wood "floating" on the surface of the black petroleum. They create a poetry of ephemerality, a vague reminder of the flow of life. The tender blossoms stand for the fragility of life and the eternal circle of sprouting, blooming, and wilting. The sentence "into the deep forbidden lake I thought to go as a flower moon" appears again and again, supporting the poetic effect of the blossoms and fragments of wood floating down.

Marion Kilianowitsch

With the work **"I am searching, searching in the garden"**, **Marion Kilianowitsch (born in 1962)** focuses on connecting the Iranian traditions of carpet knotting and gardening.

The Persian carpet as a textile garden brings a piece of Iranian cultural tradition into Austrian apartments. In a hand knotted Persian carpet, Kilianowitsch has engraved the word GARDEN and photographed the carpet in various apartments. The artist printed her photos on aluminium dibond. The carpet "travelled" from abode to abode and changed personal living spaces as a temporary guest, intruder, or foreign body. The carpet transports the garden into the living space and becomes an active bond between the interior and exterior and the back and forth between cultures.

For the Iranian art of carpet knotting, the garden is an endless source of inspiration. The Iranian "garden carpets" with their floral designs show stylized gardens mainly on a wine red background. The carpet surface is symmetrically arranged full of harmony and rhythm, and shows in this case rows of five and six eight-cornered rosettes and one rectangle consisting of three rectangles as the central design element. They are reminiscent of the flowerbeds, tree rows, paths and streams of a garden.

A garden is ordered nature, a protected, mostly fenced around private place of withdrawal, where the soul can rest. It offers relaxation and inspiration for all

the senses. The scent of flowers is poetry for the nose and the glorious coloured blossoms are a feast for the eye. The fruits of the garden speak to the sense of taste and the sounds such as the twittering of birds, the buzzing of bees, or the splashing of a fountain are a treat for the ears. A garden nourishes the soul and spirit and fills us with harmony and joy in life. In the poems of Hafiz, garden flowers are employed as a stylistic device and even Johann Wolfgang von Goethe wrote a poem about the Persian garden.

A hand knotted Persian carpet made of silk and wool also offers a soothing experience for the senses. In Iran, carpets have always been and remain objects of daily use as well as prestige objects, which have always been prized at all levels of society from the nomad's tent to the imperial residence as a central element of furnishing. Sitting on a fine carpet with family or guests to eat a meal is still a cherished custom in Iranian households today.

Maria Meusburger-Schäfer

In her photo installation "**Sons and Fathers. Fathers and Sons**" (photographed by Karl Artmann) **Maria Meusburger-Schäfer (born in 1966)** shows three generations of men, in one case with bare upper bodies, and in the other with shirts on. The three men are grandfather, father, and son, who take the same frontal posture facing the observer. The photographs form a line, just as generations follow one another in linear succession. Our view is of the man; the woman is not present.

The focus is on the upper bodies; faces are obscured. The faceless torsos show a prototypically male upper body for an affluent central European society. While the young body has a powerful and fresh appearance to the observer, the two older bodies show the wear and tear of life. In her photo installation, Meusburger-Schäfer also puts beauty and masculinity, their idealization and patriarchal dominance as well as youth and age on display. Clothing and nakedness are influenced by cultural prescriptions, religious worldviews, codes of social relations, and individual preference. Our clothing can communicate the group we belong to, our age, our sex, and our societal status. It protects the body from the onslaughts of nature such as rain and cold and it protects a person's intimate sphere from the gaze of others. Clothing conceals, nakedness reveals. In Western art, nudity is a continuous, centuries-old motif. Jesus Christ is represented in Christian iconography wearing only a loincloth as he dies on the cross. Through the crucifixion, the Son of God become Man experiences corporality with all the pains of the flesh. Nakedness means vulnerability and defenceless abandonment.

In Meusburger-Schäfer's photo installation "**Sons and Fathers. Fathers and Sons**" we encounter two triptychs, each with three archetypes, which are thoroughly reminiscent of the Christian Holy Trinity of Holy Spirit, God the Father, and God the Son as well as the eternal circle of human life, a borderless phenomenon binding us together across all cultures and nations: the son

becomes a father and a grandfather, like his father and grandfather before him, for the grandfather is also his father's son and his grandfather's grandson. In the end, an open question remains about the role of the woman, who is absent from the photo's mise-en-scene.

Josef Ramaseder

The "**spore pictures**" by **Josef Ramaseder (born in 1956)** result from a lengthy working process, which the artist constantly develops and refines. Experiment is a driving factor of Ramaseder's method, which to some extent parallels that of a researcher who observes, documents, and allows things to take place. In this sense the artist ceases to be the only author of the spore pictures, for every draft of air contributes to the painting, and guided chance plays a key role.

The spore pictures consist of multitudes of microscopically small fungal spores (especially button mushrooms, for the time being), which the artist allows to ripple for a long time on paper, following the air currents. This creates streaky forms with a dance-like character or compact, clear forms and controlled grids. Each puff of air, no matter how small, influences the creative process, which Ramaseder also guides through various constructions and interventions. Finally, the spore pictures are stabilized with a fixative, or in the case of white or non-pigmented spores where this is not possible, presented behind glass.

The surreal, amorphous forms offer considerable room for interpretation; they are reminiscent of early embryonic stages or archetypes as well as sprouting seeds. Mycological painting is a guided spore shower; in a sense it is a kind of ejaculation on paper. On a higher level, the process is like solar eruptions, cosmic ejaculations which erupt trillions upon trillions of micro particles into space; these in turn become the streaky northern lights dancing on the firmament when they encounter Earth's atmosphere. The process of guided fungal spore compression on the paper is thoroughly reminiscent of photography, which is controlled by different exposure times. Sometimes Ramaseder also adds water to his spores for a watercolour effect.

For Ramaseder, fungi are a fascinating object of research for artistic engagement, and one that has not yet been exhausted. Fungi, which the artist now buys in bulk, are neither plants nor animals, but rather a unique form of life made of single and multiple cells. They form extensive branching communication systems out of mycelia and their wide-reaching connectedness, they are among the world's greatest organisms.

Wolfgang Maria Reiter

Wolfgang Maria Reiter's (born 1957) writing pictures are in a sense the manifesto of the back-and-forth. Here writing is the central formative element, a written punctuation and parallel to the everyday world. For the work

"crossed writing layers", too, the artist constantly changed the direction of his writing flow by turning the page and writing from left to right, from right to left, from top to bottom, and from bottom to top, so that the layers of writing cross each other. This process leads to a constant change in the writing picture, to a steady concentration, which is constantly being questioned anew. However, even in the series *"Writing Until it Gets Dark"* (2014), Reiter did not take the process of continual darkening to its final consequence.

Reiter's "writing work" is a form of ritualized transcription in the act of remembering, a consistent form of rhythmic repetition of no-longer-legible lines of words, which become compressed and depict codifying the essential-inessential by hand. The handwriting becomes an authentic record and retention of a span of life. In the process of writing words, the original text becomes independent or emancipates itself, becoming a distinct formal experience. "Increasingly, the melodic, rhythmic, formal aspects in my works as well as the liveliness of the symbolic are more important to me than the original verbal starting point, which is no longer legible from the writing as a continuing reference point." (Wolfgang Reiter)

The springboard for his writing picture symbols, newspaper projects, and written-over musical scores is a biblical text that has stayed with the artist since childhood, which Reiter notes down on transparent paper, mainly with sharpened wooden sticks and ink. "The text has long been 'written out', but its content, the concrete text example which I once experienced as threatening, continues to have an effect, which leads to a growing scepticism of every kind of verbalization of socially relevant human contents; in particular, I mistrust all (appellative) texts that make truth claims." (Wolfgang Reiter)

Markus Riebe

In the work **"Form / Code / Maps: Air Corridor over Persepolis"** by **Markus Riebe (born in 1955)**, the ancient Iranian royal capital Persepolis (Greek: "City of the Persians") provides a springboard for reflection. In this 3D lenticular image, the ground plan of the archaeological excavation site in the south of modern Iran is shown in relief. An airspace is laid over the ground plan of the monumental ruins, in which spatially offset graphic elements, codes, and fragments of codes are hovering. The maps form spatial models of order with opportunities for orientation and navigation agreements. In the figurative sense they are memory or mind maps for the navigation of memory and consciousness.

In Riebe's lenticular images, the empirical value of landscape, body, space, atmosphere is translated into computer-generated 3D pictures, but the computer remains a tool on the margins. It is used for slicing the 3D layers. The machine only provides the matrix for orientation. Direct viewing of the original is, in contrast, essential for interactive engagement. The 3D illusion, which is created by means of optic barrel lenses, can be appreciated without 3D

glasses, but only in front of the original with the naked eye. Stereoscopic depth perception cannot be reproduced by an analogue photo or a digital photo on a screen in the same way. Only by looking at the original the variable colouring of the background can be experienced, which reacts to the movements of the observer.

The metaphor of LTR-RTL, of back and forth, is employed in Riebe's work for the 19th-century European approach to cultural fragments. The artefacts and remnants of code hovering over Persepolis irritate the traditional view of a true-to-scale depiction of urban ground plans. Concentration on the air space causes the underlying ground plan to lose its original orientation function. Our own location, our coded way of seeing and experiencing space, are called into question and with them the structures and interferences that define city and country as experiential spaces with a wealth of associations.

Eckart Sonnleitner

In his works, **Eckart Sonnleitner (born in 1963)** examines directions of viewing and reading, as well as the possibility of reversing them. Written characters that allow this change of direction or leave the reading direction undetermined are the focus of his engagement. Intensive occupation with *kanji*, the Japanese characters borrowed from Chinese, expanded Sonnleitner's view of writing.

In eastern calligraphy, the order in which brushstrokes occur and the direction in which they are made play an essential role. The origin of the characters can often be traced back to a pictorial representation, which over time became so reduced and abstracted that it crystallized into a distinctive, aesthetically pleasing form for carrying the meaningful content.

Sonnleitner has pursued the opposite process in his works by conceptualizing and employing forms found in nature, which came about by chance, as written characters. The characters are photographed by him undisturbed in the arrangement and form in which they are found. In the studio, the photos printed on paper are enhanced with brush and ink, bringing out the character-like structures more clearly. In the works exhibited here, broken twigs found by the artist on the forest floor compose the characters. The direction in which they should be read is up to the reader. Their meaning can be freely interpreted.

Erich Spindler

The central focus of **Erich Spindler's (born in 1954)** art is on the human as an individual and society as a whole. The current work "**Movement LTR – RTL**" on view in this exhibition is painted with acrylic on handmade paper and arranged as a triptych. In Spindler's pictures, horizontal lines and networks connect everything organic and inorganic, physical and psychic like chemical bonds. Lines are bundled concentration. Compressions become carriers of

meaning, and the relationships and frameworks that rule our whole lives become visible.

In Spindler's pictures people are interwoven and there seems to be a divine master plan behind it all. We are part of a larger whole, in which everything is interwoven. The holistic security network, however, begins to crumble again and again; bonds that had seemed secure are loosed. Ruptures and breaks occur and become visible. Free, unbound figures are a recurring motif in Spindler's picture composition. Only when one examines them more closely does one discover other levels of reality in the background like a safety net.

Humans are part of a global system of relationships connecting everyone and everything. Spindler visualizes this connectedness through a ribbon, which he leads through every level of the picture and weaves into the network underlying it all. It is the anchor that offers us peace and stability in our restless yet also fleeting earthly life.

Isa Stein

With her 1:23 minute video **STOP**, which is on display in this exhibition as an endless loop in a golden frame, **Isa Stein (born in 1974)** has produced a direct reference to the different reading and writing styles LTR-RTL. In her performance the artist stands with a bandaged head in front of a glass wall and writes the word STOP from left to right as usual – from the vantage point of the observer. From Stein's perspective, however, she is writing the word backwards, from right to left.

According to her own statements, with her video the artist addresses societal excess and the imbalanced life circumstances it produces. In her eyes, we are becoming blind to the essentials, losing our humanity in a sea of trivialities. The world is out of joint. We are shamelessly exploiting ourselves and our planet. It is time to stop and think, to recollect ourselves and reconsider everything. The sight of the artist's completely bandaged head, anonymous because of its hidden face and eyes, triggers strong emotions. The associations that accompany this strong visual impression are injury, vulnerability, torture, suffering, confinement, uncertainty and anonymity.

Andreas Strohhammer

Andreas Strohhammer's (born in 1965) contribution to the exhibit "**From Döbling to the Zagros Mountains**" is a two-part installation. Using 19th-century Austrian mountain painting as a springboard, Strohhammer painted a gouache of a picture he found on the Internet of the largest Iranian mountain range, the Zagros, then framed it with a Late Historic frame. The artist has mounted this gouache as an intervention in the undated watercolour by Karl Schnorpfeil (1875-1937). Schnorpfeil's watercolour shows a typical Viennese interior of the late 19th century with Biedermeier furniture and colourful

tapestries. Some paintings hang on the wall above the dresser. The view of Vienna's *Karlskirche*, which is framed by two portraits, has been replaced by Strohhammer with his view of the Zagros mountains, creating new frames of reference.

Through his intervention, Strohhammer brings the faraway Zagros range into the Viennese living room, connecting the two spatially and conceptually distant places. On one hand the cluttered Viennese interior contrasts with the wide open spaces of the Iranian mountain landscape. On the other hand, every painted landscape is a view out into nature, which brings the outdoors into our homes. The intervention makes a connection between Austrian watercolour painting of the 19th century and Iran. In the 19th century, Austrian painters made their own discovery of plein-air painting. For the first time, their landscapes were produced in nature or "en plein air" and not in a studio on the basis of countless sketches.

The 19th century also witnessed the first great wave of globalization. It was the century of the great World's Fairs, anthropological shows, and world travellers. Everything was collected and categorized, the world was measured, and all creatures great and small were stuffed and inventoried. The world grew smaller as trains and powerful ships connected different continents and faraway lands, facilitating personal travel and the exchange of material and immaterial goods.

RTL : LTR

An exchange exhibition between Iran and Austria

One time when Sheikh Abu Sa'id Abi'l-Kheyr came to the city of Tus, the people entreated him to speak before an assembly. The Sheikh consented. At dawn a platform was set up in the Khanqah of the Master and people began arriving and seating themselves. Meanwhile, so many people had come in that there was no more room left. The master of ceremonies rose to his feet and said: "May God have mercy on each person who takes one step forward from where he is."

The Sheikh drew his hand down over his face and said: "Everything I wished to say and everything the prophets declared has just been said: 'May you advance one step from what you are.'"

And the Sheikh didn't say another word but came down from the platform and with that he brought the assembly to a close.

The RTL:LTR art project is a joint exhibition between Iran and Austria to be held in 2016. The initial idea of this exhibition was developed during Peter Assmann's trip to Iran, following the same lines as the Bread & Salt Curatorial Projects.

Bread & Salt is a project based on an old Iranian concept– which exists in many other cultures as well. Bread and salt is the least thing we offer to our guests in order to create a lasting friendship. A connection created over a table where bread and salt has been served is one of the strongest bonds in our culture. In the Bread & Salt Curatorial Projects that have taken place up to now, the goal has been to create such a bond.

After several years of darkness and silence, relations between Iran and the West are gradually improving. During this time of political upheavals and diplomatic ups and downs, what has suffered more than anything else is cultural dialogue. Cultural exchanges are what allow a society to endure and

evolve, and without such exchanges language and culture becomes outdated and worn out.

Prior to the internet, our understanding of Austrian culture and art, and their understanding of ours, was limited to older sources such as books, magazines, newspapers, and such, which would provide pre-selected information, sometimes with great delays. In the internet era this connection has become freer and easier, yet it still includes an element of pre-selection. In this era of communication too, one who has more power is able to place his information at the top of search engines, and often the information made most accessible to users is of the same type as that published by official media.

This exhibition has been arranged in such a context to create a cultural exchange between Iran – one of the oldest, most important cultural centers in the Middle East – and Austria – an important European center of culture.

The title of the exhibition has been taken from the acronyms LTR and RTL, which are used to indicate the direction of writing from left to right, or vice versa in information technologies. These abbreviations are used in programming and web-design particularly to distinguish Latin text from Farsi and Arabic. Right to left and left to right are also used to define what is sent from the East to the West (and vice versa), the direction of reading and writing, as well as the direction of movement in hands, bodies, and the gaze. This orientation has always been of concern in visual, cinematic, educational, and psychological theories, and perhaps such theories have been translated from Austrian to Farsi and conversely many times before, without considering the concept of orientation.

A long time was spent to determine the 'how' and 'why' of this exhibition, as well as the selection of artists based on their thought process and work, and the piece to be exhibited by each. The pieces were eventually selected based on the exhibition's overall view. Each piece had to individually represent a part of the art/culture/language of the artist, and the collection of the pieces will ultimately provide the viewer at the other end with a representation, albeit incomplete, of the contemporary culture of the artist's country. The individual pieces and their juxtaposition with one another may seem out of synch and incompatible, but the goal was to represent a polyphonic society. The discussions held with Austrian artists along the way, and the exchange of information that took place during the

process, may in fact be more important than the exhibition itself. There were many discussions about the works, about the language of each side, and about life, politics, economy, art, and culture, and we realized that we still have a lot to learn from one another and about each other.

In the very near future we will undoubtedly learn and understand more about each other. Perhaps the first step, just one step, may be the present exhibition.

Tarlan Rafiee

Yashar Samimi Mofakham

Samira Alikhanzadeh

"Old family albums arouse my imagination. They take me to times when they were coincided "new days" but now?

It has been a while that I am engaged with old photographs and these faces. I know some of them but they are mostly strangers to me. In the language of imagery, through visibility and non-visibility, through the sense of being and absence, I confront them in each photograph and communicate with their eyes and their gaze.

Mirrors helped us step into each other's world; I greet them through the passage of time. But I get lost looking into bulging mirrors; I stand in front of them and can't find myself. Just like being in old mirror halls, I am lost in between reflections of images." Artist says.

Born in 1967, Samira Alikhanzadeh, received her B.A. and M.A. in Painting from Azad University in Iran. She has held more than ten solo exhibitions in Iran, UK, UAE, and USA and more than 40 group shows in Iran, Turkey, France, Kuwait, India, Monaco and other countries. She has been part of most important international venues such as Venice Biennale, Paris Photo, Abu Dhabi Art, Art Moscow, Art Dubai and many more. Her works are part of public and private collections such as Tehran Museum of Contemporary Art (TmoCA), LACMA, Devi Art Foundation and Farjam Collection.

Mojtaba Amini

"Xabt-e Ašwā, is an old camel that has lost its eyesight and wreak havoc on everything. Also means doing without thinking; and it means the darkness as well. Works from the series "Xabt" referring to our situation in our troubled region." Mojtaba Amini; extracted from the catalogue for artists' solo show at Mohesn Gallery, 2016.

Artist, Mojtaba Amini, born in 1979, received his B.A. in Painting and has held 5 solo shows in Iran and more than 30 group shows in Iran, USA, Germany, UK, Tunisia, India, Sweden and other countries. His professional practice varies from large installations, and sculptural objects, which deals mainly with Iran's sociopolitical issues.

Reza Aramesh

Born in Iran, 1970, and grew up in UK since he was a teenager. He completed an MA in Fine Art from Goldsmiths University in London and had 20 solo shows in Iran, USA, UK, Paris in galleries and museums such as Tate Britain, Leila Heller in New York and Paris Photo. He also has exhibited his works internationally in more than 40 group shows like Venice Biennale, Frieze Sculpture Park and Barbican Centre. Reza is also the founder and the editor of Centrefold Project. Working in photography, sculpture, video and performance, Reza Aramesh's profound understanding of the history of art, film and literature is ever present in

his work. Mass media imagery, typically of recent wars and armed conflicts, becomes the source material for a wide range of works, all of which he titles Actions.

From reportage images Reza Aramesh singles out individual scenes of violence – journalistic snapshots taken in war zones – then in his artistic process intentionally removes everything but the essence of each image. A constant portrayal of violence in mass media can induce a sense of fatigue that leaves us mere voyeurs. And in the curious way that each image of aggression resembles almost any other picture of an aggression, Reza Aramesh's anonymous subjects become actors in his exploration of the mechanism of violence.

Ghazaleh Avarzamani

""Utopia" is a series of works depicting contemporary post-revolution Iranian women inserted onto European Rococo paintings, in the same manner that Iranian women in the Qajar era were photographed posing in front of curtains with European-themed backdrops. Women are placed in false 'utopias' that further demonstrates this lack of a sense of belonging experienced by Iranian women from one generation to the other.

The series mimics the concept of "Shahr e Farang," a crude mechanical looking device popular in Iran at the turn of the century, where one could glimpse at the skylines of cities like Paris, St. Petersburg and Rome for a small fee. The works intend to challenge the viewer by exposing the paradoxical reality behind the surface of the society, which ultimately conveys that any notion of Utopia is both unrealizable and illusory, and often culturally subjective. The reality and the illusory can only become one if forcefully stitched together." Artist says about these series of works.

Ghazaleh, born in Iran, 1980 has received her MFA from Central Saint Martins, London, UK and her M.A. and B.A. in Painting in Iran from Azad University. She has been participated in more than 30 group shows in Iran, UK and UAE at numerous known galleries and spaces such as RCA and Asia House in London and Christie's Auction in Dubai and had three solo shows in Iran and UK. She has been honored several times for her artistic careers by international institutions in UK, China and South Africa.

Mazdak Ayari

Mazdak Ayari, nationally celebrated photographer, born in 1976, received his B.A. in Photography.

He works and shows his works very selectively but he has exhibited his works on important shows such as Iranian Artist's Forum, Tehran Museum of Contemporary Art (TMOCA), Musée d'Art Moderne in Paris and MAXXI museum in Rome. The work presented in this collection presents a small part of a ten years photography and recording private moments in the life of his family,

friends and relatives between 1999 till 2013. This series of photographs previously exhibited at Iran: Unedited History held by The Musée d'Art Moderne de la Ville de Paris and MAXXI Rome.

Ala Ebtekar

"In his Untitled (Manuscript) series, Ebtekar performs a double removal of the words. On the first level, he simply removes the text from the manuscript pages, but on a deeper level, he moves the words to another space. Through acts of removal, which leave the frames that once protected the words from spilling out of the page, he chisels a window, evoking a shrilling silence from the paper; a silence that resembles Suhrawardi's black-eyed gazelles that rain tears of wisdom and without speaking, whittle meaning. In the latter sense, Ebtekar is pointing to the (un)place in which the words might be standing, similar to Suhrawardi's Nowheresville, a space protected from the perish that characterizes time and space." (Extracted from Artist's catalogue essay for his solo show ""Nowheresville" 2015, The Third Line, Dubai"

Born in 1978 in the USA, Ala Ebtekar is known primarily for his work in painting, drawing, and installation that explores the juncture between history and myth, forging a multi-faceted project that melds science, philosophy, mytho-literary traditions, and pop culture together. Ebtekar holds an MFA from Stanford University. He has held 14 solo shows in USA and Dubai and his work has been exhibited internationally in such shows as "Migrating Identities" at the Yerba Buena Center for the Arts, "One Way or Another: Asian American Art Now", a touring exhibition originating at the Asia Society, NYC, the California Biennial at the Orange County Museum of Art, "Proximities" at the Asian Art Museum, "The Beginning of Thinking is Geometric" at the Maraya Art Centre in Sharjah, UAE, the 2014 Xinjiang Biennale, "State of The Art: Discovering American Art Now" at Crystal Bridges Museum, and "The Global Contemporary: Art Worlds After 1989" at the ZKM – Museum for Contemporary Art in Karlsruhe, Germany.

Ala's works are part of several public and private collections including the Whitney Museum of American Art, New York, Berkeley Art Museum, USA, Deutsche Bank, Germany; Devi Art Foundation, India; and Orange County Museum of Art, CA, USA, among others.

Saeed Ensafi

"I want to challenge the reason which makes people to kill each other" Artist Says.

Saeed Ensafi's series work Love, Hate and Edit, embrace in design and content, a novel dimension of synthesis regarding the intermixture of abstract and objective forms. The seemingly initial dissonance in the admixtures of figurative and abstract soon gived way to unexpected perspectives on the interplay of fictious transcendent narratives and life. Examining his work, one

may say with some degree of certainty that Ensafi, by contrasting metaphysical abstraction, either directly or obliquely, with the physical world, undermines the absolutism of belief, state and tradition.

Born in 1974 in Iran, Saeed received his B.A. in Graphic Design and his M.A. in Illustration. He has exhibited his works on seven solo shows in Iran and Turkey and has participated in more than 25 group shows in Iran, UAE, UK, Germany, Turkey, Russia, Poland and other countries. He has won several awards mostly for his illustrations and also works as a freelance contemporary art curator. He runs his studio and school of illustration in Tehran and Istanbul, Turkey.

Behnaz Ghassemi

Born in Iran, 1977, Behnaz Ghassemi, studied art in Iran, UK and Dubai and holds her B.A. in Painting. Her paintings inspired by the Iranian traditional miniatures and mostly the theme "The Rose and the nightingale" wandering between the contemporary position of humankind in a challenging society like Iran and the tradition of spiritualism -Sufism- rooted deeply in her cultural background. She has won two major awards in Iran and UAE and has exhibited her works on a solo and several group shows in Iran, Dubai and Kuwait.

Nargess Hashemi

"There are many things that one cannot say outside the four walls of one's home. Sometimes people you know well socially seem very different when you see them in their home. And you can sense the state of the relationships within the family by the warmth or coldness you feel in a home. I wanted to depict the inner environment of a family by getting closer to the soul of the home." Artist says.

Born in 1979 in Tehran, Nargess received her BA degree at the University of Tehran in fine art, later completing another degree in Ancient Persian language. Nargess presents her works in various mediums such as mono-types, macramé, drawings, tracing photos to paper, canvas or acetate.

In these series of works, Hashemi represents fragments of an Iranian family's moments such as gatherings, engagement parties and weddings as drawing on kitschy tablecloth or floral papers, overemphasizing the sopiness of the situation she wants to put the audience in.

Nargess Hashemi has held 13 solo shows in Tehran, Dubai and Paris and has participated in more than 30 group shows in Iran, Dubai, Saudi Arabia, Kuwait, UK, USA and France.

Sahand Hesamiyan

"A large part of my practice and conceptual concerns explore the relationship between Iranian architecture and crafts, and their significant spiritual

symbolism. Using geometrical forms reminiscent of Persian architectural elements and ornamentations I hope to engage the viewer with the historical past; connecting them to the origins while reproposing it in a new and fresh perspective." Artist Says.

Sahand Hesamiyan, born in Tehran in 1977 and graduated from Tehran University with a BFA in Sculpture.

Sahand has exhibited his works on 6 solo shows in Iran and Dubai and has participated in more than 50 group shows in Iran, Germany, Switzerland, Italy, France, Saudi Arabia, Belgium, Dubai, Denmark, UK and other countries. His works have been shown on international events such as Venice Biennale, Tehran Museum of Contemporary Art (TmoCA), Musee National Adrien Dubouche Limoges in France and Royal College of Art, London, UK.

Sahand's works are part of several public and private collections such as Delfina Entrecanales Collection, The Samawi Collection and MAC Collection and numerous private collections.

He has been awarded and honoured several times by international competitions, Symposiums and fairs.

Farrokh Mahdavi

"My work is an experience of wound. The structure and form of the wounded, exterminated, deformed body is the thing that I try to reveal through my paintings." Artist says about his works.

Farrokh Mahdavi, Born in Iran 1971, winner of the first prize of UN competition on "Human Habitation Day" in West Minister University of London, has exhibited his works on several solo and group shows in Iran, Dubai, UK, Germany and Austria; very selectively and on such important venues like the Venice Biennale, Salsali Museum in Dubai and Westminster University in London.

Figures in Mahdavi's works appear to be the sitting targets of the era we live in. Skinned faces, deformed bodies and anxious eyes, all are sending a direct message to us, to the audience. The worst has not come yet. In his prophecy, Farrokh speaks of all people, no matter where the audience is from. That is why, his painting became one of the UN posters, printed and distributed internationally.

Farnaz Rabiejah

"No one can deny that love in our time is in a critical condition. Or maybe it is not strong enough to protect us from our dark inner side, or whatever that has been vanishing from our souls. These are times in which Humans want to harm one another with darkness that has been accumulating in our hearts. Ambition and wealth has made us indifferent to human beings. Human's souls are created to

give love and beloved. It is our true selves and supreme expression of our identity. If you give love, you will also receive it in some shape or form. It is like blood flow in the human body gives life; prolong the life of the universe." Artist Says about her works.

Farnaz Rabiejah, born in Iran 1981, mostly known for her sculptural and installation works.

She has held two solo shows in Iran and internationally has exhibited works in more than 50 group shows at Istanbul Art Fair, Art Miami, Art14, Vienna Art Fair, Tehran Museum of Contemporary Art and other venues in Iran, USA, UAE, France, Poland, Belgium and Switzerland.

Tarlan Rafiee

Born 1980, Tehran, Iran Tarlan Rafiee is mostly known as painter and printmaker as well as independent curator for curating several national and international exhibitions; but her artistic experiences also includes other medias such as videos, sounds, installations and sculptural objects. She celebrates the spirit of the female and confronts the restrictions of women within contemporary Iranian society. Her works are aesthetically based on the pop culture of Middle Eastern societies, specially her homeland, Iran, and the meaning behind them are not judgmental, yet there is a strong trait of critical thought that has universal importance, even more pressing in patriarchal societies in the Middle East: Breaking the dichotomies of male female relationship. She has held 5 solo exhibitions in Iran and UAE, Dubai and Armenia and more than 40 group exhibitions in Iran and other countries such as UAE, UK, France, Italy and USA. Tarlan's works are part of important private and public collections such as Sheikh Zayed's Collection (UAE), Al Jaidah Collection (Qatar), Zoroastrian Cultural Center in Paris, Isfahan Museum of Contemporary Art, Laal Collection and the British Museum.

Yashar Samimi Mofakham

Born in 1979, Yashar Samimi Mofakham is mostly known as a painter and printmaker and he runs his own studio in Tehran with his colleague and partner, Tarlan Rafiee. He has held four solo shows in Ira, Dubai and Armenia and participated in more than forty group shows in Iran and abroad. He is also known for his writing on contemporary art, as well his national and international curatorial practices such as for Tehran Museum of Contemporary Art (TMoCA). His works are part of several important private and public collections such in USA, Europe and Middle East.

Golnaz Taheri

"A "Box", for me, is like a page of a Calendar, which I have marked and collected important events and wrote some notes on some pages, like Birth,

Youthness, Marriage, Daily Routines, etc.

Objects in this box change from each work (photo) to another, like the pages you pass but each page makes its effect on the other pages/events. Objects will change but the whole layout of the box will be undisturbed, but of course the box will change from each page of life to another." Artist says about her Calendar Series of works.

Golnaz, Born in 1979, Iran, received her B.A. in Photography in Iran. She held her last Solo show in Iran, 2014 and has been participated in more than 15 group shows nationally and internationally and exhibited her works on internationally celebrated events such as Iranian Artist's Forum, Paris Photo, Marc Bloch University in Strasbourg and Panthéon-Sorbonne in Paris.

Samira Alikhanzadeh



No.2 (From Remained Series), 2016
Digital Print on Mesh, Mirror, Perspex, 50 x 60 cm

Mojtaba Amini



Xabt-e Aswa, 2014
Edition of 30, Screenprint on Paper, 70 x 50 cm

Reza Aramesh



Action 150, 2016

Digital Print on Paper, Mounted on Black Paper, Each Piece 29 x 21 cm

Peter Assmann



*“Wann erreicht mich die Nachricht
der Vereinigung,
damit ich mich erhebe.
Meine Seele, ein Vogel aus dem heiligen Garten,
wird sich befreit aus der Schlinge dieser Welt erheben!” - Hafiz*

Mazdak Ayari



One and half meter memories, 2006
Photograph, 50 x 61.5 cm

Ghazaleh Avarzamani



Etopia, 2009-2011
Needlepoint on Aida, 54 x 40 cm

Christine Bauer

„EARTHPLACE“

*different soils, from numerous locations
searched, taken along, worked up
like the impressions, which are inscribed in the memory*



ERDKREIS – GLOBE

7 parts

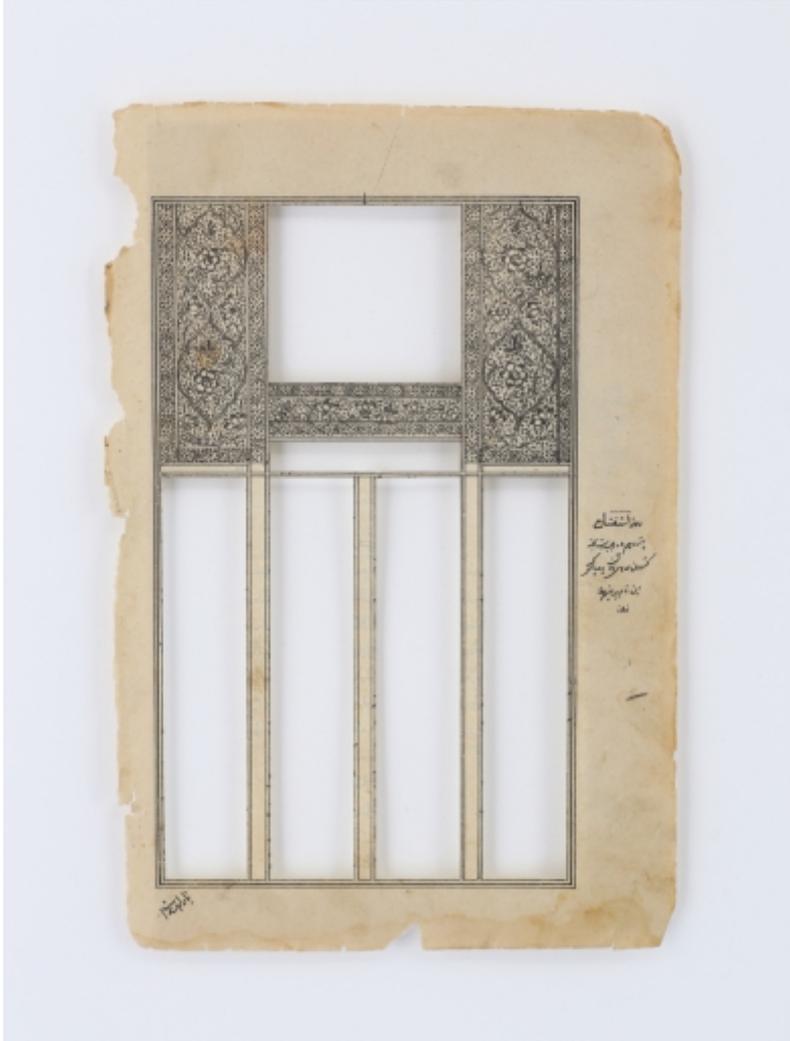
soil of varying colours on cardboard, 50x73 cm

Josef Bauer



Körpergalerie / Body Gallery, 1974
photo, 70 x 50 cm

Ala Ebtakar



Untitled (Manuscript 25), 2015
Manuscript Page, 42.5 x 32.4 cm

Herbert Egger

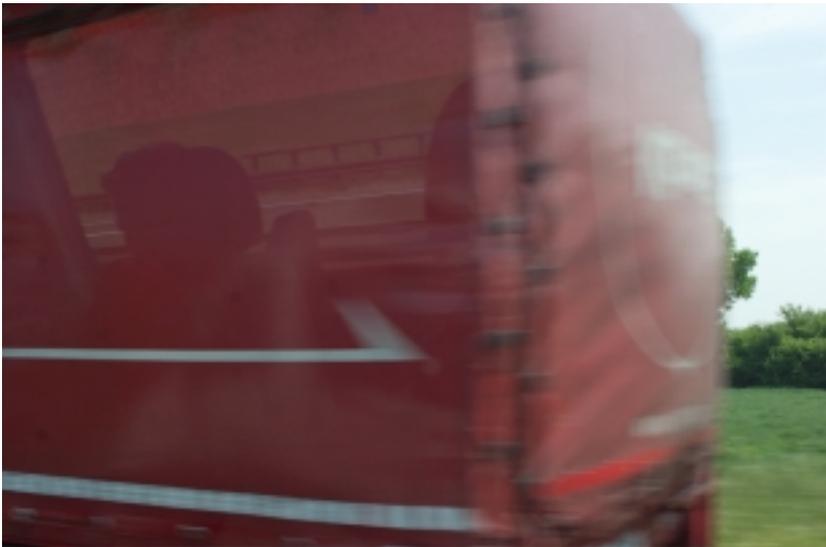
TRANSIT - RTL : LTR

As a passenger in a car I photographed moving trucks while passing them. In my view, trucks are sculptures, large bodies travelling through the countryside as short-term visitors.

In the working process, colour is very important to me. Landscapes in contrast with the specific monochrome colour surfaces of the trucks. Abstract moments which are, nevertheless, real.

rtl : ltr

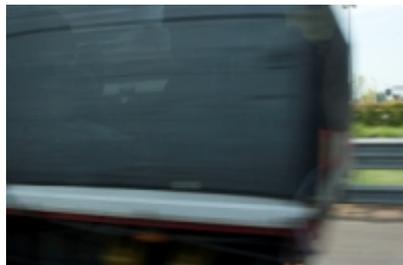
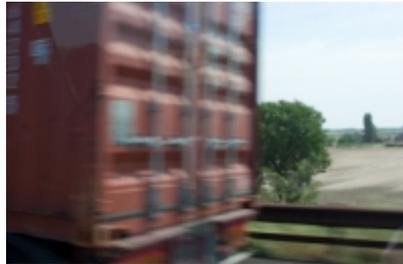
In the photo the trucks are moving from right to left. When passing them, they are crossing the viewfinder - my view - from left to right.



TRANSIT

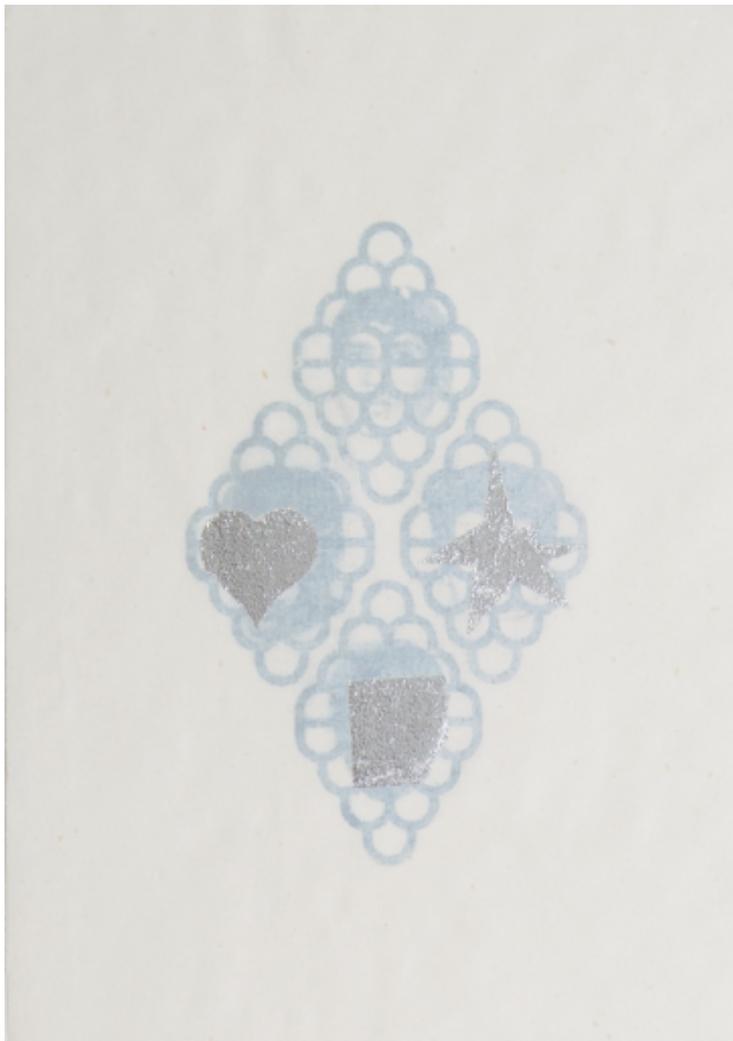
Digital Print on Acrylic, Each Photo 50 x 70cm

Herbert Egger



TRANSIT
Digital Print on Acrylic, Each Photo 50 x 70cm

Saeed Ensafi



Love, Hate And Edit series My Dear Superheroes, 2015
Collage and Silver Leaf on Paper, 17 x 12.5 cm

Thomas Enzenhofer



smile and say cheese! drawing on socks, size 8.5 / 7.5 / 42 / 26.5

Drawing on tablet PC, Digital print, 50 x 50 cm, 2015

Thomas Enzenhofer



RTL:LTR - deified renner
Performance, Video, Linz, Feb. 24, 2016

Behnaz Ghassemi



Rose and the Nightingale, 2015
Watercolour and Pencil on Paper, 42x30 cm

Ursula Guttman



Ulduz' Tanzschuhe / Ulduz' Dancing Shoes

Leather, Textile, Rubber, 25 x 9 x 4cm

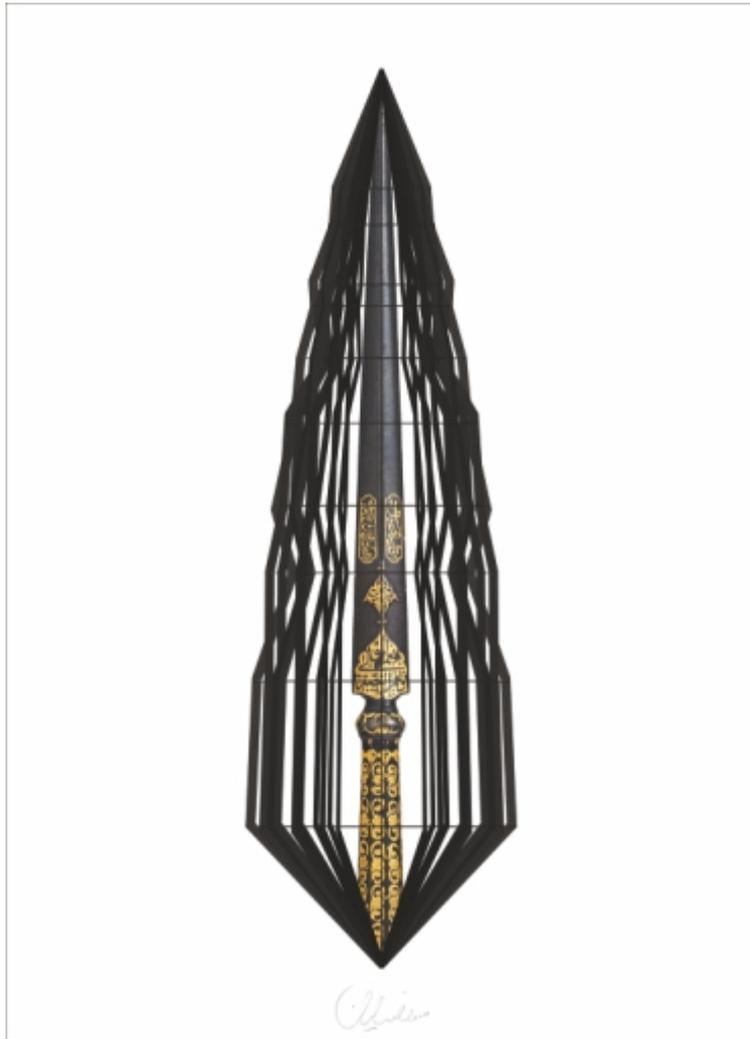
Nargess Hashemi



Untitled, 2009

Mixed technique (Marker on Transparent Plastic Sheet), 35 x 50 cm

Sahand Hesamiyan



Spear Head, A.H. 1001 – 1437, 2016
Digital Print on Archival Paper, 40 x 60 cm

Markus Anton Huber



Children of Infinity, 2016
Diptych (ahuramazda : ariman)

Intaglio Print (Etching, Aquatint), Edition of 8
Plate Size: 50 x 35 cm, Paper Size: 70 x 50 cm

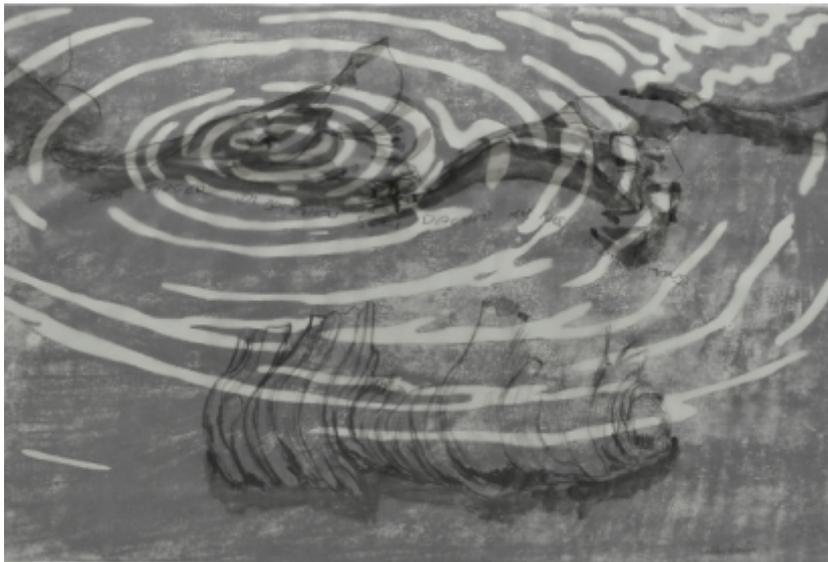
Markus Anton Huber



Children of Infinity, 2016
Diptych (ahuramazda : ariman)

Intaglio Print (Etching, Aquatint), Edition of 8
Plate Size: 50 x 35 cm, Paper Size: 70 x 50 cm

Walter Kainz



Ölteich / Oil Pond, 2016

Woodcut and drawing on transparent paper, 70 x 50 cm

Marion Kilianowitsch



*“O Welt, die bloß erzeugt, um zu verschlingen,
Sag an, wozu wir nur das Sein empfangen?”*

Firdausi

*“Grabet euer Feld ins zierlich Reine,
Daß die Sonne gern den Fleiß bescheine;
Wenn ihr Bäume pflanzt, so sei's in Reihen,
Denn sie läßt Geordnetes gedeihen.
Auch dem Wasser darf es an Kanälen
Nie am Laufe, nie an Reine fehlen.”*

Johann Wolfgang von Goethe

Marion Kilianowitsch



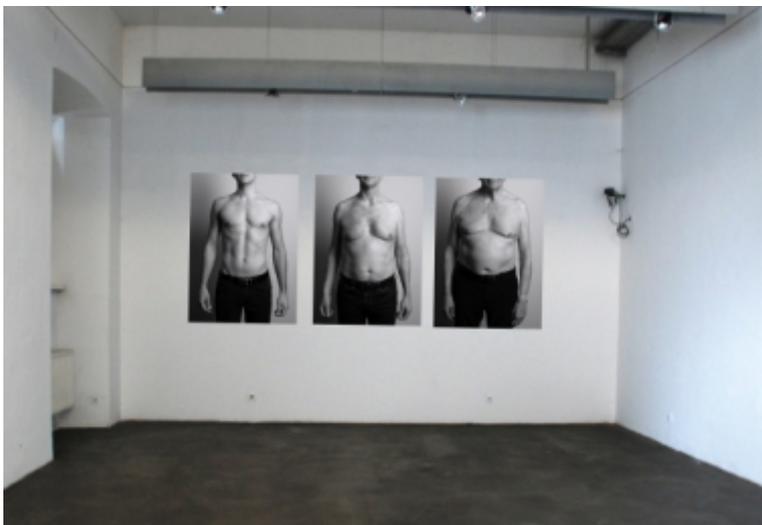
ich suche, suche in den gärten / I am searching, searching in the gardens, 2016
Photo Direct Print On Aluminum Dibond, 30 x 20 cm

Farrokh Mahdavi



Untitled, 2015
Acrylic on Canvas, 40 x 35 cm

Maria Meusburger-Schäfer



Fathers and Sons, 2016
Digital Print on Paper, 30 x 40 cm

Farnaz Rabiejah



Untitled, 2016
Mixed Media on Paper (Dry Point, Pressed Plant), 35.5 x 21.5 cm

Tarlan Rafiee



Untitled, 2015

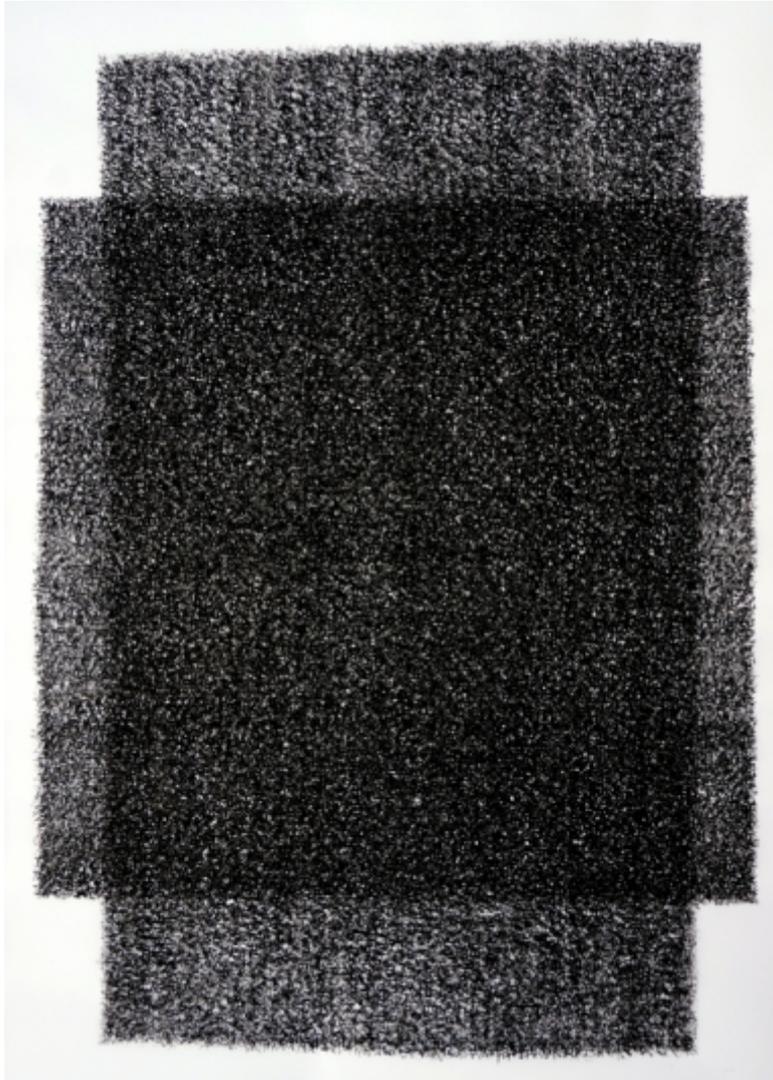
Mixed Techniques on Paper (Screenprint, Acrylics, Colour Pencil), 70 x 50 cm

Josef Ramaseder



Spore Pictures, 2015
Spore Dust on Canvas, 70 x 50 cm

Wolfgang Maria Reiter



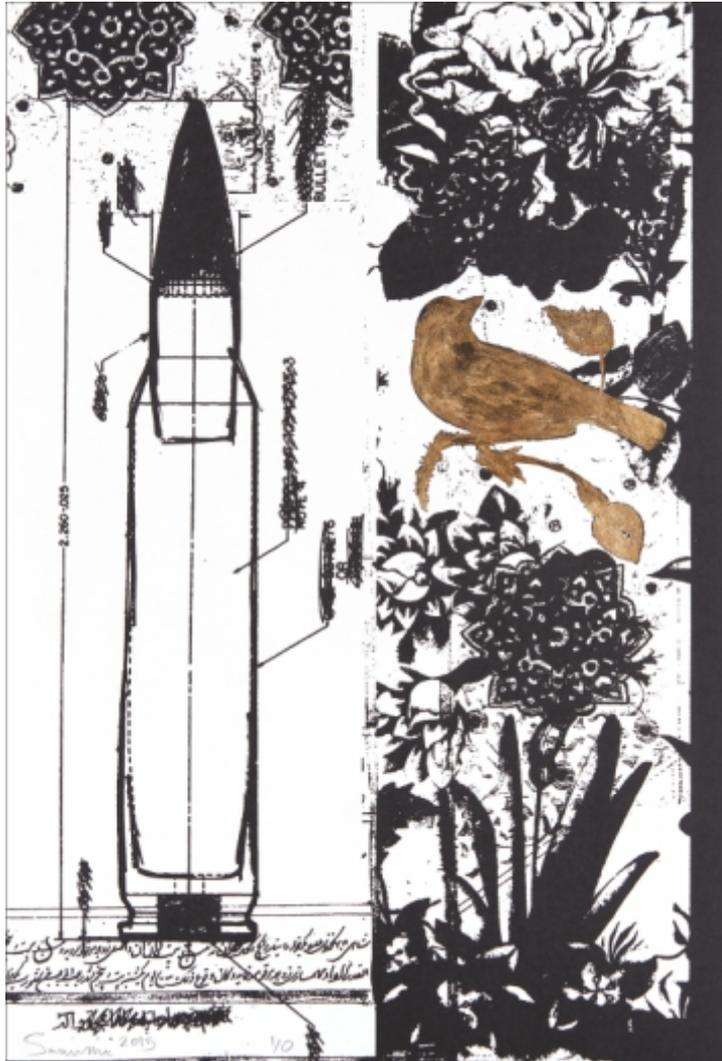
Gekreuzte Schriftflächen / Crossed Writing, 2016
Ink on transparent paper

Markus Riebe



Form/Code/Maps: Air Corridor over Pärse, 2016
3D Lenticular Image, 60 x 60 cm, unique print

Yashar Samimi Mofakham



Untitled, 2015

Mixed Techniques on Paper (Screenprint, Gold Leaf), 60 x 40 cm

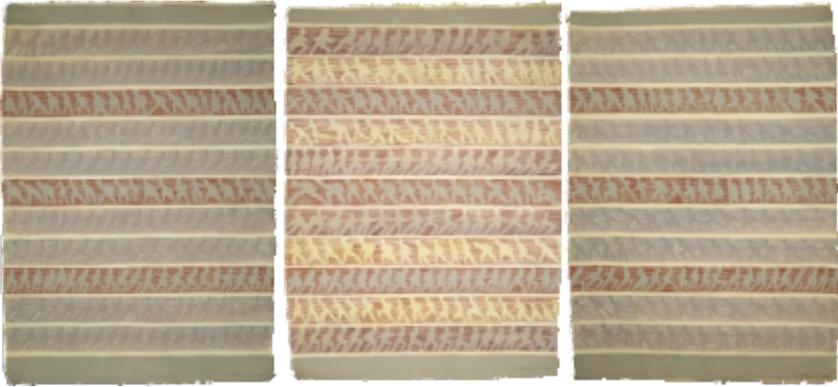
Eckart Sonnleitner



Gefundene Zeichen / Signs Found, 2016
Mixed Media (digital print on paper, ink), 70 x 50 cm



Erich Spindler



Movement LTR - RTL, 2016
Triptych, Acrylic on Handmade Paper, Each 75 x 55 cm



© 1999 [illegible]

Isa Stein

“My process oriented art work is as good as its performance. The performance itself is as good, as the body can let go.

My work is not about objectiveness and consciousness. It’s about letting go and communicating with my body, which inspires and starts a process and ends up in selftimer photography, video and moving paint. It’s an ongoing search for purism of a process, a search for an essence.”

The video focuses on superfetation which leads to an imbalance of live circumstances. It focuses on our world, that all the information makes us blind and we lose ourselves in trivia.



STOP, 2015
(Video, 1,23 min) in a golden frame 30cm x 40cm

Andreas Strohhammer



Von Döbling ins Zagrosgebirge, 1890 / 2016
Gouache on Paper, 38 x 45,5 cm and 21,5 x 27,5 cm

Golnaz Taheri



Untitled, 2008
Photography, 27.5 x 20.5 cm

Published by

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L:R:RTL

Map labels include: Reichenau, Mauthausen, Amstetten, Wien, Salzburg, Innsbruck, Linz, Traun, Steyr, Waidhofen a. d. Ybbs, Gresten, Scheibbs, Purgstall/E., Leoben, Knittelfeld, Judenburg, Köflach, and many others in both German and Persian script.