

The Canaletto View

Guide

Art in Architecture
Erste Campus Vienna

Elias Canetti Strasse

Lois Weinberger



Olga Chernysheva

Level 1, Building C and D

Sanja Iveković

Elevator area, Level 0-9, Building A-F

Franz Erhard Walther

Level 3-9, Building A-F

Tomislav Gotovac

Level 12, Executive Meeting Area

Edward Krasinski

Level 12

Roman Ondak

Level 12

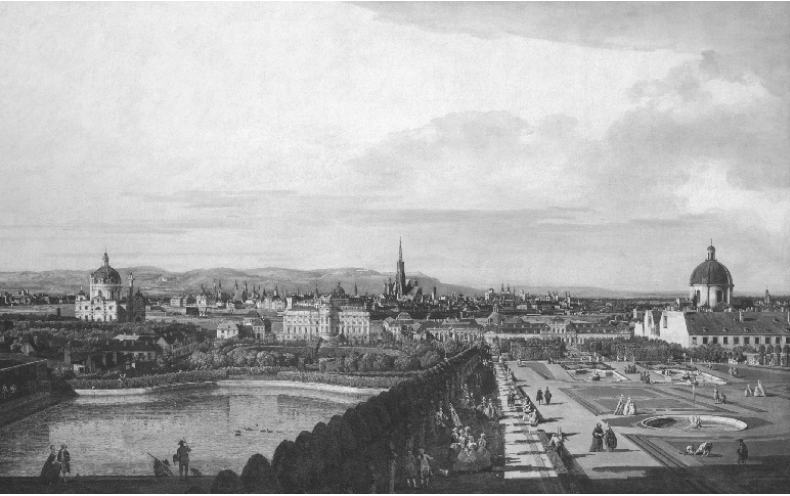
Arsenalstrasse

Roman Ondak

Marcus Geiger

Wiedner Gürtel

Preface



Bernardo Bellotto, called Canaletto,
View of Vienna from the Belvedere Palace, 1758/61

What exactly is “art in architecture”?
Is it decoration for architecture? A source of kudos?
An image factor? A means of supporting artists?
To what extent is “art in architecture” a cultural and
social necessity in the current climate?
And given how profoundly the world is changing,
how might the interaction of art, architecture, and
reality be revised and reimagined?

These are the fundamental questions that we
repeatedly had to ask ourselves when realizing
the art in architecture project at the Erste Campus,
for which we engaged ten internationally acclaimed
artists from Central, Eastern, and Southeastern
Europe. Consideration of the larger context of the
geopolitical arena in which Erste Group operates
was just as much a criterion for us as were references
to the Kontakt Art Collection of Erste Group and
ERSTE Foundation, which with its focus on art from
those parts of Europe that are currently undergoing
radical political transformation has become a collection
of international renown.

The aim was to develop the content and conceptual
underpinning of the site-specific works through
intensive dialogue with the artists themselves, the
curators, and the architects of the Erste Campus.
This would set in motion an in-depth engagement
with the building itself, or so it was assumed, which
in turn would redefine the whole principle of “art in
architecture”.

The process gave rise to the stipulation that the
art should not merely decorate the architecture, but
should rather pervade it, as well as providing reminders
of historical factors, such as the Südbahnhof railway
station that previously occupied the same site.

What emerged was an ensemble of extraordinary
art projects that are now interwoven with the Erste
Campus itself, the public space around it, and the
history of the Südbahnhof.

The new Belvedere neighborhood and its existing cultural institutions, specifically Schloss Belvedere and the 21er Haus, have thus become part of a new cultural axis linking them to Vienna's first district. Even more important to us, however, was that the art projects prove inspiring to the people who work at the Erste Campus as well as to all those who visit it. The idea was to encourage them to linger, stimulate discussion, and invite them to question conventional patterns of perception. Each work of art enables a new view and a new idea of the world, a new way of seeing, a new take.

And we hope that you, too, will be receptive to the many different possibilities for contemplation that our art in architecture project has opened up.

Andreas Treichl and Boris Marte



Bernardo Bellotto, Architectural Capriccio with Self-Portrait of the Artist in the Robes of a Venetian Nobleman, 1765

The Canaletto View

Every decision on a certain view, in favor of a certain perspective, line of sight, or depth of field, determines what can be seen and perceived.

Every chosen view has its potentials, but always its blind spots, as well—for which reason it can never do full justice to that which it purports to show.

In planning the Erste Campus, one objective was to fulfill the urban development requirement that building designs take into account historical lines of sight that date back to an 18th-century painting: the so-called Canaletto View. At some point between 1758 and 1761, the Italian artist Bernardo Bellotto (widely known as Canaletto) painted Vienna as seen from the Belvedere, and the view he showed influenced how the city was perceived with enduring effect. Popularly known as the "Canaletto View" and now exhibited by the Kunsthistorisches Museum, Bellotto's work depicts the city and its people in cool but strongly contrasting hues. Instead of baroque lavishness, he shows an idealized depiction of reality that is exemplary of the Age of Enlightenment and the beginning of the modern era.

The Erste Campus, planned by architects Dieter Henke and Marta Schreieck and completed in 2015, stands in the tradition of precisely this modernity. It orients itself on the sight line dictated by Canaletto's painting, done from the perspective of the Upper Belvedere. The individual structures' heights were planned so as to conform to the requirement of preserving this line of sight in the opposite direction, as well, and their layout eschews Vienna's typical perimeter block concept in favor of a sculptural complex of buildings with glass façades. These organically shaped structures thus afford various views over the baroque Belvedere Palace complex and into the city that are reminiscent of the 18th-century Canaletto View.

Both the painting and the Erste Campus were created amidst rapid changes to Vienna's social and urban fabric, and the site at which the Erste Campus was built currently embodies the city's largest urban development project since the late 19th century.

As construction got underway in this extraordinary location where the Südbahnhof railway station once stood at the confluence of several Viennese districts, ten artists from Central, Eastern, and Southeastern Europe were invited to add their contemporary perspective – and thus other modes of seeing – to the idealized Canaletto View. Some of those projects that were realized as “art in architecture” have become permanent visual elements of the Erste Campus and its immediate environs, while the traces of other projects will slowly disappear, remaining only as ideas and reflections.

In terms of the historical timeline, certain projects make visible traces of recent European history as well as the more distant past, which they relate to the present. These remind us of the countries made more easily accessible during the 19th century via the Southern and Eastern Railways for which the Südbahnhof was constructed, countries that are now of renewed great significance to Erste Group.

They also remind us of the individuals fleeing political persecution who arrived at the Südbahnhof during the Cold War, as did guest workers who came from points south and ended up making a significant contribution to Austria's mid-century economic upswing. And finally, they remind us of the refugees from today's war zones and crisis regions who stayed in temporary housing on the Campus during the past year.

At issue is also a future characterized by existing and emerging digital technologies that will bring about lasting changes to banking as well as to all areas of society. But these projects also turn one's gaze to a present that is conscious of said future and, thus, of its responsibility thereto.

Using various artistic strategies, the artists' works open up modes of seeing as well as perspectives that place the seemingly peripheral (and therefore oft-ignored) squarely in view, thus calling for a wider gaze that reaches out of the building and into today's city and the attendant social interrelationships within which a corporate entity like Erste Group works. None of these projects appears to constitute or occupy a representative “center” of the Erste Campus. They much rather – in keeping with their respective viewpoints and artistic concerns – occupy peripheral locations inside and outside the building, as well as spaces that are accessible primarily to those who work at the Erste Campus.

The “art in architecture” project also includes two iconographic Eastern European neo-avant-garde works from the Kontakt Art Collection. These join the works developed specifically for the Campus in their disturbance of excessively routine modes of seeing, thereby injecting a productive unrest from the fringes into the center of this most ideal bank headquarter. Our sincerest thanks go to Andreas Treichl and the board of the Erste Group, to the Erste Campus steering committee, and to Boris Marte, Michael Werner, Marta Schreieck, and Dieter Henke, whose confidence and support were vital to these projects' realization. Moreover, a number of these projects would never have come to fruition without the willingness of Vienna city officials, specifically of Andreas Schwab and Robert Nowak, to lend their support to various individual projects. Thanks are thus due to them as well, as they also are to all those property owners on the Wiedner Gürtel who kindly agreed to cooperate with us on this project. And finally, we owe a great debt of gratitude to the participating artists, to whom we would like to address our special and unlimited thanks that reach far beyond the site-specific art projects at the Erste Campus.

Kathrin Rhomberg and Pierre Bal-Blanc



Olga Chernysheva

Protected by, 2015

Series of 25 drawings

Level 1, Building C and D

The charcoal drawings by Olga Chernysheva on display in Building C and D of the Erste Campus show human figures who all have in common their isolation. But despite this solitary quality, it is not about anything unique, without a doubt, that which is portrayed here is always merely exemplary. This is in part due to the chosen medium of the charcoal drawing, a sketch-like technique that searches more for the generally valid than for the individually special, and that – even more importantly – seeks to achieve recognition when viewed. Recognition that is only possible if something existential is being touched upon that is unfamiliar to nobody, even to those who may have never been forced to flee or spend a night freezing on a park bench. Accordingly, one recognizes in these drawings the feeling of being thrown into a life whose shape and fates can be influenced only in a limited way by the individual.

Olga Chernysheva gave her drawings titles, writing them on small strips of paper and affixing these to the individual pages. She began all of these titles with the words “protected by,” to which she appended conditions, objects, or actions from which, in the depicted moments from life, a feeling of security could be derived.

The illusionary quality of these attributions and their obvious futility reinforce the impression of vulnerability and thus ask as to every society’s social obligations to the individual. The sketch-like impression made by these depictions, along with the necessarily incomplete quality of a society unable to adequately protect all of its members, is reinforced by Olga Chernysheva’s decision to install her drawings for the Erste Campus on bare, unplastered walls.



Olga Chernysheva, born in 1962, lives and works in Moscow. The focus of Olga Chernysheva’s work is on human beings caught up in the political and economic upheavals of their times. Her drawings, watercolors, videos, photographs, and paintings adhere to the 19th century and Russian avant-garde tradition of critical social realism. They tell of lives defeated by circumstances in societies that have become fractured, as her mode of depicting of solitary beings make painfully visible. Alongside numerous participations in biennial events, such as the 49th and 56th Venice Biennales, the Moscow Biennale, the 6th Berlin Biennale and the Biennale of Sydney, she has also shown her works in important international exhibitions at venues including the Museum of Modern Art in New York, BAK in Utrecht, London’s White Space, and the Deichtorhallen in Hamburg.

Marcus Geiger

Project 2 for Erste Campus, 2014–2016
Painting
Building façades at Wiedner Gürtel
Nos. 2 to 10

In his artistic intervention for the Erste Campus, Marcus Geiger has playfully “portrayed” the character, objectives, effects, and outward-radiating vibrancies of day-to-day activities in the building – and for this “portrait” he employed paint, as that most original medium of art. Geiger had the façades of the row of buildings directly opposite the Erste Campus on the other side of Wiedner Gürtel “renovated” in the respective pastel hues of the seven Euro bank notes, thus effectively visualizing the Erste Campus’s shimmering shadow.

The painting of these colors onto buildings, rather than onto canvas, is reminiscent of the underlying concept of the bank notes’ design, which was to symbolically depict cultural eras in the form of certain archetypical buildings as symbols of specific periods of European history. The coloration of the individual façades does not correspond in any way to their respective ownership and likewise ignores existing building edges. Geiger’s intervention thus calls accustomed perspectives into question. While conventional art in architecture projects are defined by the imagined view of the building and its representative art from the outside in, Geiger’s project demands to be understood from the inside out and hence in terms of the Erste Campus occupants’ view of the spatial, temporal, and social relationships within which they perform their work. Moreover, the glass façades of the Erste Campus, through their reflectivity, make their own contribution to the reflexive diversity of possible perspectives and modes of seeing.



Marcus Geiger was born in Muri, Switzerland in 1957. He lives and works in Vienna. Marcus Geiger became known internationally for projects that alter the perception of urban and institutional space by exposing crowded – out, suppressed, and overlooked relationships and orders, and he has realized such projects at Manifesta 3 in Ljubljana, the Vienna Secession, the social housing project Brauerei Liesing, and the 6th Berlin Biennale. Works by Geiger have also been shown at venues including Vienna’s 21er Haus, Kunsthaus Zürich, the Kunstverein in Munich, Kunstmuseum St. Gallen, and the Bawag and Generali Foundation in Vienna.



Tomislav Gotovac

Watch on the Rhine, 1994

Photograph

Level 12, Executive Meeting Area

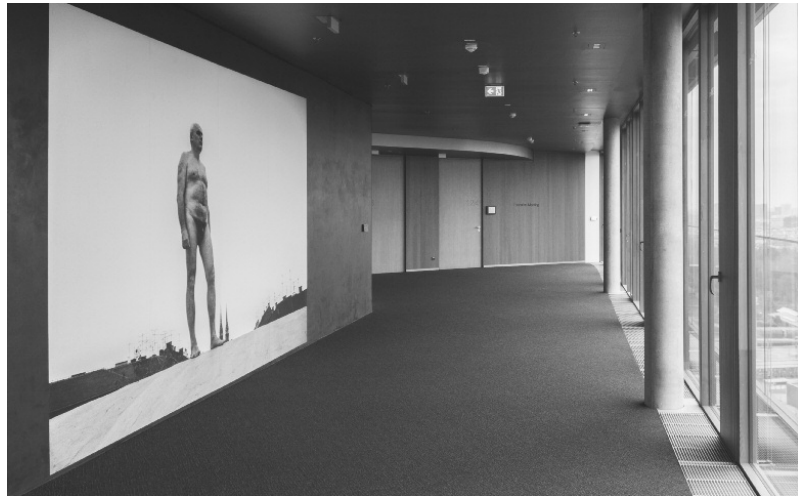
The life-sized photo of an older man standing naked on a roof, which can be seen on Level 12 of the Erste Campus, shows Croatian artist Tomislav Gotovac during a 1994 performance in Zagreb.

For this performance, Gotovac spent several hours on the roof of the modernist pavilion occupied by the Croatian Association of Artists, in a pose reminiscent of Renaissance standing sculptural portraits by Michelangelo as well as depictions of mythical guardian figures, looking towards the ongoing military hostilities that gripped Croatia at that point during the Yugoslav Wars.

With his title for this performance, "Watch on the Rhine," Tomislav Gotovac was making reference to the synonymous American film starring Bette Davis from 1943, which has to do with German resistance to National Socialism. He reinforced this reference to a past event – the experience of which, it had long been hoped, would have taught people something that would prevent future wars – by deliberately locating his performance atop a building that Zagreb's Muslim minority had used as a temporary mosque for a brief period during the 1940s. On this, Gotovac commented:

"I was a mosque guard."

As such, the artist's naked body appears within eye- and earshot of real fighting – not only incapable of putting up any meaningful resistance against possible attack, but actually seeming entirely defenseless and painfully vulnerable.



Tomislav Gotovac (1937–2010) lived and worked in Zagreb. During his later years, he changed his name to Antonio Lauer. He was a film director and a conceptual and performance artist, and he created numerous photo series and collages. From the beginning of the 1960s onward, his output dealt critically with social themes, arriving at new, formally radical, emancipatory, and anarchic ways of doing so. 1967 saw Gotovac realize his first happening in Zagreb. His works have been shown at the 53rd Venice Biennale as well as at De Appel in Amsterdam, the Museum of Modern Art in Warsaw, the Museum of Contemporary Art in Zagreb, the Moderna Galerija in Ljubljana, ZKM Karlsruhe, the Vienna Secession, the Musée d'Art Moderne de la Ville de Paris, the Van Abbemuseum in Eindhoven, and the Museum of Modern Art in New York.

Sanja Iveković

The Invisible Women of Erste Campus, 2016
Film project
Elevator areas, Level 0-9, Building A-F

Sanja Iveković has dedicated a filmic portrait to the “invisible” women of the Erste Campus, those workers who clean the offices in the early morning and evening and staff the cafeterias and kitchens. In keeping with her feminist approach, the artist investigates just why the Erste Campus cleaning women’s physical labor is invisible.

She explores the situation of the company’s exclusively immigrant cleaning personnel, the working conditions they encounter, the effects of the building’s modern architecture, the Erste Campus workplace philosophy on their work, and the compatibility of their jobs with their private lives. To accomplish this, Iveković accompanied these women on the job with her camera over an extended period of time. She also conducted numerous interviews – not just with these women, but also with Erste Group’s CEO, with employee representatives, with activists, with the women’s supervisors, and with the architects who designed the Erste Campus. Some of the findings from this “field research” are shown in combination with portraits of these women on monitors installed at various locations throughout the building.

In their film segments, these women also recite poems of their own selection that were written by Croatian author Aida Bagić in their respective native tongues. These texts revolve around migrant experiences, the quest for personal life plans, yearnings, disillusionment, and the hope for a better life. Sanja Iveković thus supports the potential of self-empowerment: her artistic project lends these women a voice and makes them visible agents of a working process.



Sanja Iveković, born in 1949, lives and works in Zagreb. At the beginning of the 1970s, she was one of the first artists in former Yugoslavia to begin taking an explicitly feminist approach in her work. Her early projects focused on the performative potential of mass media, magazines, newspapers, advertising, and public and private photography, involving her own person as a structural and referential figure in an expanded form of representation. The themes of representation and the status of women in our society are also central to her present-day work. Iveković has received numerous prizes and awards at film and video festivals, including those of Locarno and Montreal. She has also participated in several biennials including documenta 8, 11, 12, and 13 in Kassel and Manifesta 2 in Luxembourg, as well as in exhibitions at the Museum of Modern Art in New York, the Taxispalais in Innsbruck, the Museu d’Art Contemporani in Barcelona, the Van Abbemuseum in Eindhoven, the Museum moderner Kunst in Vienna, the Fundació Antoni Tàpies in Barcelona, and the Museum of Contemporary Art in Los Angeles.

Edward Krasinski

Retrospective, 1984

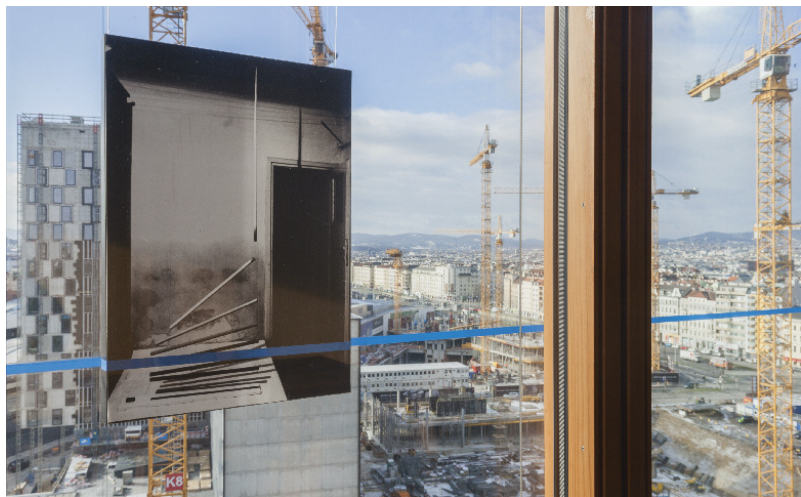
Installation

Level 12

As an "exhibition copy", Edward Krasinski's "Retrospective" is part of a spatial installation on the 12th floor of the Erste Campus. In a visual sense, this installation is characterized first and foremost by a length of blue tape that, in accordance with Krasinski's conceptual framework, runs along the window façade without interruption at a height of 130 cm, thereby integrating several of his photographic works.

This off-the-shelf tape, which Krasinski made famous (as "Scotch tape") in the context of 20th-century art history, was used for the first time by him during the 1960s in a village near Warsaw, where he applied it to trees and fences – and he went on to apply it to apartments, entire exhibitions, and buildings in other locations.

Up to and beyond Krasinski's death, the blue tape has remained a symbolic marker that adds a further, idealized dimension to the territory that it demarcates, regardless of that territory's original functional purpose. The exactly linear path followed by the blue tape at a consistently uniform height allows it to function as a mental standard relative to which all undertakings and processes that develop over time within its enclosure can be measured. Edward Krasinski thought of the blue line as an observer both of changing phenomena and of time's passage, and he would use it to mark a given place as a place of art. In this, he also made clear how art has an ability that is unique among all media: that of sharpening its recipients' perception of reality.



Edward Krasinski was born in Łuck, Ukraine in 1925. In 1954, he moved to Warsaw, where he lived and worked up to his death in 2004.

Krasinski worked as a sculptor, painter, and creator of both installations and happenings. His artistic doings made him one of the most important exponents of the Eastern European avant-garde during the second half of the 20th century. Several of his most important works are held by Kontakt. The Art Collection of Erste Group and ERSTE Foundation. His output has been shown at important international exhibitions and venues including Tate Modern in London, Bunkier Sztuki Gallery of Contemporary Art in Krakow, the Stedelijk Museum in Amsterdam, Kunsthalle Basel, Vienna's Generali Foundation, the Foksal Foundation in Warsaw, the Moderna Museet in Stockholm, the Guggenheim Museum in New York, the Museum of Modern Art in Warsaw, and the Museum of Modern Art in New York.

Roman Ondak

"3015", 2015

Sculpture

Main Entrance (outdoors)

With his sculptures, Roman Ondak adds no new material to the Campus – or, at least, nothing that was not already present in the materiality of the building. Whereas most art in architecture projects are usually characterized by countering the profanity of the building under construction and the building materials used therein with something materially different and explicitly unrelated, Roman Ondak's sculptures are just differently formed and colored cousins of the steel columns that provide the building's main support and stand exposed at the ground level. In the midst of these supporting columns, Ondak's versions–dysfunctional failures in terms of the task assigned to them – disturb the originally planned column-ensemble by appearing to be ruins of their supposedly original forms. In contrast to the others, Ondak's have begun to rust, lean off axis, buckle, and break.

The apparent loss of their structural functionality, along with the fact that they linger on as ruins, evokes thoughts – at least on an abstract and hypothetical level – of malfunctions that defy all statistical probability. This questioning of the actual infallibility of the supposedly assured is additionally lent a temporal dimension by the obvious allusion that these dysfunctional columns make to ruins of ancient columned monuments. The temporal axis and the directions in which they face dictate Roman Ondak's chosen title of "3015": a present that is conscious of its future – and thus of its responsibility to this future.



Roman Ondak, born in Žilina, Slovakia in 1966, lives and works in Bratislava.

Ondak's oeuvre is characterized by an interventionist practice that subtly approaches reality in order to question and thus allow conscious perception of everyday experiential phenomena in an unconventional and poetic way. Ephemeral performances and direct interventions form the basis of his site-specific works. The artist also frequently initiates participatory projects involving amateurs. Roman Ondak's works have been shown at renowned biennials and exhibition venues such as the 53th Venice Biennale, Manifesta 3 in Ljubljana, the 6th Berlin Biennale, the Museo Nacional Centro de Arte Reina Sofia in Madrid, the Centre Pompidou in Paris, the Museum of Modern Art in New York, and Tate Modern in London.



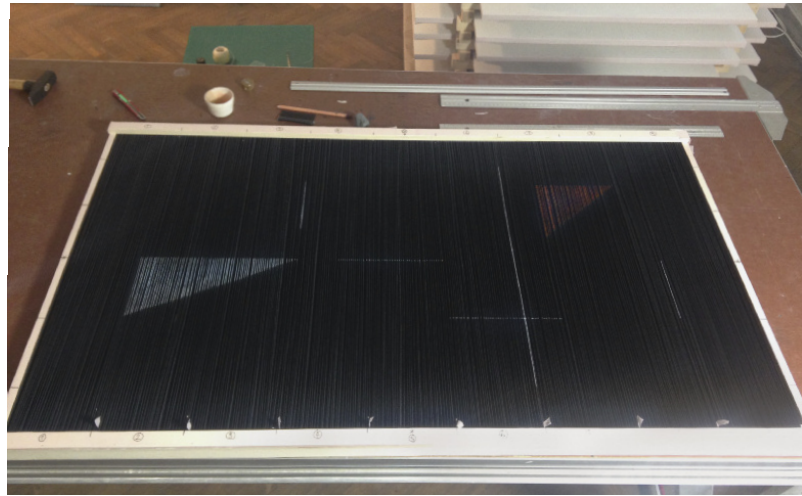
Florian Pumhösl

Design for a Curtain, 2015
Polyester, fiberglass
Grand Hall

In making his artistic contribution to the Erste Campus, Florian Pumhösl was confronted with the functional requirement that his work adhere to the precise parameters defined by the architecture. His objective was to design a curtain that could be used to darken the Grand Hall, the building's space for lectures and events. The curtain that Florian Pumhösl ended up creating for this purpose, which he designed in collaboration with Viennese furniture maker Kohlmaier, is based on a bolt of accordion-folded black polyester that is ca. 7 m high and 60 m long when fully extended. Along this curtain's visible folds, he had white threads worked into the fabric at precise, predetermined intervals. These threads give rise to geometric surfaces that change every time the curtain is extended or pushed together. These geometric compositions thus change according to the curtain's positioning. When the curtain is in its most compact, fully folded state, one sees an abstract image with flat triangles and delicate lines.

In its most extended position, these flat geometric forms unfold to create a filigree system of lines and points that the human gaze automatically interpolates to once again result in flat shapes, extended and expanded into an image possessed of an architectural character.

The artist's stipulation that the curtain only be put in its desired position once an event's audience or participants have arrived aims to ensure that the moments of this image's expansion and compression are experienced by the public.



The difference between recognizing specific forms and orders and ostensibly "pure" seeing is one of the issues that ushered in the historical debate of formalism. Florian Pumhösl's curtain builds on that dialectic and places it in the context of a specific interior design task.

Florian Pumhösl, born in 1971, lives and works in Vienna. To build on the visual language of modernism is the central motif in his work. Pumhösl is interested not only in the historical derivation of forms and aesthetic issues, but also in how these are socially and politically understood. He has shown his projects at important international exhibitions, institutions, and galleries including the Yokohama Triennial, the 50th Venice Biennale, and the São Paulo Art Biennial, as well as at documenta 12 in Kassel, the Museum moderner Kunst in Vienna, Ljubljana's Moderna Galerija, Vienna's Secession, the Stedelijk Museum in Amsterdam, the Kölnischer Kunstverein in Cologne, Kunst Halle St. Gallen, the Museu d'Art Contemporani in Barcelona, the Museum of Modern Art in Warsaw, the Generali Foundation in Vienna, and Kunsthaus Bregenz.

Ashley Hans Scheirl

Libidinal Economy's "Special Effects", 2016
Wall painting
Restrooms, Level 0, Building D

Ashley Hans Scheirl created a wall painting in the area that fronts a publicly accessible restroom facility. Her work, which can also be viewed from the street through the building's glass windows, combines a multitude of references and expressive forms. Abstract and figurative painting, text fragments, sex, genders, and economics converge and give rise to dynamic energies. Cosmic-seeming explosions interlace with pictograms and disembodied objects shaped like phalluses and lips, fountains of liquid, pairs of eyes, and a set of human teeth that hover within the space. In their interplay with theses on the "Libidinal Economy" by Jean-François Lyotard and in their own plays on words, these instances of hybrid interweaving give rise to a dimension that is critical while at the same time possessed of a cartoon-like humor. "As if there were an economy of lust, voracity for creditworthiness and for creditors without faith in a turmoil of Catholic-tinged indignation at failure to follow the heritage and the banner of debts for duty's sake," writes Andreas Spiegl on Scheirl's artwork. Something baroque flares up here and latches on to the usual separation of public restrooms into male and female genders as well as a disabled category, all of which Ashley Hans Scheirl helps bring together to form a single whole in her transformative painterly universe.



Ashley Hans Scheirl, born in Salzburg in 1956, lives and works in Vienna. In the context of Austrian art since the 1960s and '70s, the works by Ashley Hans (Angela) Scheirl trace an important process of development at the interface of experimental film, public space actions, performance, music, and forms in which to express lesbian and queer sexuality. Her works have been seen at international exhibitions, film festivals, and venues such as Innsbruck's Taxispalais, the New Museum in New York, Kunsthau Bre genz, Kunsthalle Düsseldorf, the MUSA in Vienna, Zurich's Shedhalle, the Nova Galerija in Zagreb, the Semper depot location of the Academy of Fine Arts Vienna, the Museu d'Art Contemporani in Barcelona, and the Museum moderner Kunst in Vienna.

Slaven Tolj

From Ten to Zero, 2015

Sound installation

Atrium

Slaven Tolj's audio work "From Ten to Zero", which can be heard at irregular intervals in the Atrium of the Erste Campus, makes it seem as if the walls of the building are "speaking."

The loudspeakers installed by Tolj, hidden behind the Atrium's walls, play various historical and contemporary recordings. These include audio documents of the former Südbahnhof train station featuring announcements of arriving and departing trains, as well as conversations and text fragments in the various languages of the guest workers, political refugees, and tourists who arrived here and were often experiencing the "West" and/or Vienna for the very first time. Also to be heard are musical documents from feature films and from countries of the former Austro-Hungarian Monarchy, as well as recordings made in the context of the recent migration of refugees and political demonstrations. In this way, Slaven Tolj interweaves the bank building and the history of the location in which the Erste Campus was built with our immediate present.

He conjures up memories of the vanished Südbahnhof and the multiple roles that it played in the lives of its users and in the history of the Cold War, makes references to the countries of the former monarchy and the present-day Erste Group that the Südbahnhof helped access, and hints at how those bygone times and past events live on in our present, influencing our thoughts and actions.



Margherita Spiluttini, Südbahnhof, Vienna, 1991

Slaven Tolj, born in Dubrovnik in 1964, lives and works in Rijeka and Dubrovnik.

His works relate to the Yugoslav Wars and the effects had by political and social transformation in post-communist societies. In this, Slaven Tolj situates his oeuvre on the narrow margin between the visible and the invisible — in a multitude of media ranging from performance to installation art, photography, videos, and ready-mades.

His works have been seen at numerous international exhibitions and venues such as documenta X in Kassel, the Moderna Galerija in Ljubljana, the Moderna Museet in Stockholm, the Museum moderner Kunst in Vienna, and the steirischer herbst festival in Graz.

Franz Erhard Walther

Nineteen Action Shapes, 2015

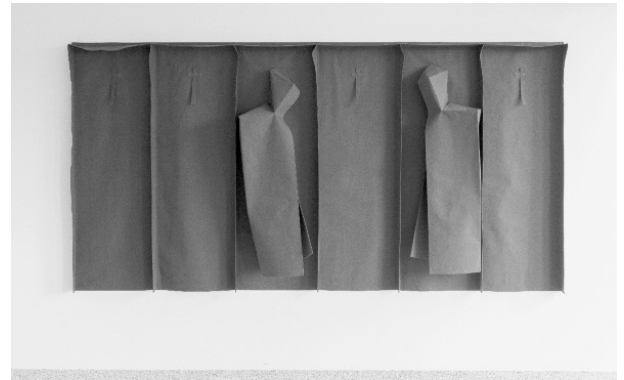
19 work pieces (Werkstücke)

Former smoking rooms, Level 3–9,
Building A–F

Franz Erhard Walther designed his nineteen-part "Gesamt-Kunstwerk" for what were to have been the smoking rooms on the office levels of the Erste Campus. The parts that make up the whole here are rectangular shapes made of cotton fabrics and dyed according to the artist's specifications in bold colors such as orange, burnt umber, burgundy, blue, and bright green. Much like in a cloakroom, these objects preserve "body shapes" made of the same material. They include arm and leg shapes, half-length coats, waistcoats, suits, and half-body sheathes.

"Depending on how they are contemplated," explains Walther, "these works can be viewed as sculptural pictures or pictorial sculptures, the action having to be imagined in either case." Employees working at the Erste Campus can stand in front of, or even among, Walther's works. They can take down the "body shapes" and "body sheathes" and use them like items of clothing. Walther thus declares the active participation of his viewers to be a constitutive aspect of his artistic work. "If the body shapes and body sheathes are removed and placed on a real body," he explains, "the actors will be seen as parts of the work who, through their actions, extend the work into space." But viewers can also stand in front of "the empty segments, where they function as a kind of intermediate form that adds definition to the pictorial and sculptural character of the works.

"For the employees working at the Erste Campus, the possibility of interaction turns Walther's "Nineteen Action Shapes" into an invitation to take time out from their everyday responsibilities and play a formative role in the ongoing creation of a work of art. Their capacity to reflect on their own actions is thus enhanced.



Franz Erhard Walther was born in 1939 and lives and works in Fulda.

Since the early 1960s, Franz Erhard Walther has radically changed the definition of what sculpture can be, thereby becoming one of the most important and influential artists for subsequent generations. By involving his viewers in the creative process, he has developed a new relationship between space, body, sculpture, and action.

Walther's works have been shown at numerous exhibitions and venues of renown including documenta 5, 7, and 8 in Kassel, the Museum of Contemporary Art in Los Angeles, the Vienna Secession, the Tate Modern in London, the Museum of Modern Art in New York, the Hamburger Kunsthalle, the Museum of Applied Arts in Vienna, the Museu d'Art Contemporani in Barcelona, ZKM Karlsruhe, Drawing Room in London, the Dia Art Foundation in New York, WIELS in Brussels, and the Museo Nacional Centro de Arte Reina Sofia in Madrid.



Clemens von Wedemeyer

Esiod 2015, 2016

Film, 38 min.

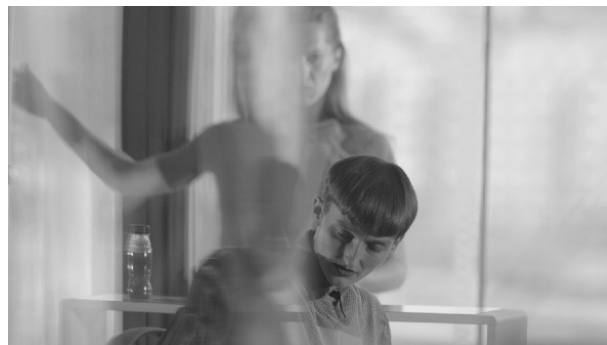
Grand Hall

Annual screening until 2051

Clemens von Wedemeyer has made the Erste Campus the centerpiece of a film. "Esiod 2015" tells of a young woman who in 2051 returns to Vienna in order to close her bank account. Stored on the account is not just money, however, but also memories and digitized personal information. When the computer system fails to recognize the young woman, she is obliged to undergo a "memory check". Retaining its sci-fi format throughout, "Esiod 2015" addresses the complexity of contemporary structures defined by digital technology and economics. Interwoven with the story of the bank customer are the architectural plans of the Erste Campus and the as yet unfinished bank building, as well as references to other "art in architecture" projects. Torn between the virtual world and the real world, the film adds a future dimension to the artistic projects undertaken at the Erste Campus.

"Esiod 2015", explains Clemens von Wedemeyer, is an imagined version of the present. It "plays in a parallel future - a future that is already here". It reveals how technological networks and infrastructure are accelerating the present and how this is having a lasting and transformative influence on society. The film ends with a message from the future that is already present:

"Please listen to me. The images you are about to see are a warning. I am speaking from the future".



Clemens von Wedemeyer was born in 1974 in Göttingen, Germany, and lives and works in Berlin and Leipzig. Wedemeyer's films and filmic installations experiment with non-linear narrative forms as a means of conveying subjective realities. His filmic creations frequently incorporate the history of the specific places where they are set as well as aesthetic figures drawn from the history of cinema. Wedemeyer won the German competition of the International Short Film Festival in Oberhausen in 2006 and has shown his works at documenta 13 in Kassel, as well as at various biennales, including the 4th Berlin Biennale and the Moscow Biennale. His work has also been featured in exhibitions at the Museum of Contemporary Art, Chicago, the CAC Brétigny, MoMA PS 1, New York, Kölnischer Kunstverein, Cologne, and the Barbican Art Centre, London.



Cast: Stephanie Cuning, Sven Dolinski
Film production: Horse & Fruits, Vienna

Lois Weinberger

Laubreise, 2016

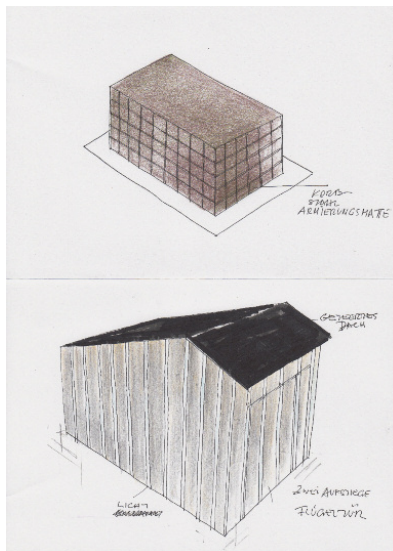
Object

Canettistraße Entrance (outdoors)

Lois Weinberger created a “secular garden” on the periphery of the Erste Campus site, in direct proximity to the Canettistraße entrance. He thus augmented the group of preexisting gardens in the vicinity (the baroque garden of the Belvedere, the Alpine Garden, the Botanical Garden of the University of Vienna, and the Schweizergarten [Swiss Garden]) by a new one, which he has dubbed “Laubreise.”

For the developmental journey that Weinberger’s work has before it, a freely accessible wooden structure reminiscent of an old farm shed serves to house a cuboid object made of wire mesh that, over the years to come, will be filled with leaves, twigs, and grass clippings from the grounds of the Erste Campus. Once this pile of introduced material has had a chance to fully compost, parts of the hut’s roof will be removed, thereby giving the newly won soil over to the unfettered workings of nature. Weinberger’s “Laubreise” will thus become an anarchic asylum for wild vegetation that will contradict any socially constructed notion of the natural realm, symbolizing the dynamic principle of constant transformation that nature, with its diversity and inexorable cycles of growth, exemplifies.

The plants themselves will create the artwork in this “living theatre of sorts.” They will give rise to a poetic locus at which “the heap’s decomposition will be (driven forward) by time, making it possible to take fractional notice of the great changes,” and at which “one can speak neither of beginning, nor of ending, nor of stasis... a field of possibilities that denotes an interface.” (Lois Weinberger)



Lois Weinberger, born in Stams, Tyrol in 1947, lives and works in Vienna, Innsbruck, and Gars am Kamp. He has been represented on the international level by widely noted retrospectives at documenta X in Kassel and at the 53rd Venice Biennale. In his reflections on the relationship between nature and culture, Weinberger concentrates on peripheral areas of perception. His artistic work revolves around that place where the artificial and the natural interweave in order to expose cultural processes of transformation and change. Works by Lois Weinberger have been seen at several renowned exhibition venues such as Kunsthalle Mainz, the Times Museum in Guangzhou, the Städel Museum in Frankfurt, Kunstmuseum Bonn, the Secession and the Museum moderner Kunst in Vienna, and the Camden Arts Centre in London.

Works of Reference



To complement the art projects conceived specifically for the new buildings, works by the artists Roman Ondak and Ashley Hans Scheirl as well as by Leo Kandl and Margherita Spiluttini are installed on Levels 11 and 12 of the Erste Campus.

They show the architecture of the Südbahnhof and individuals for whom the railway station building became a "second home".

While Ashley Hans Scheirl's painting unites art and economics in a transformative universe, the creation by Roman Ondak recalls memories of the former Eastern Europe. Ondak's work consists of a large map of Eastern Europe from before 1989. On this map is mounted an improvised mailbox that Ondak's father had built from a sawed-off, hollow guardrail post and used in place of a true mailbox up into the 1990s. With its quiet wit, this work conveys the inspirational wealth and unbroken will to communicate that persists regardless of national borders or political systems.

Leo Kandl

Vienna, Südbahnhof, 1982
5 b/w photographs

Roman Ondak

Mailbox, 2014
Object

Ashley Hans Scheirl

Numbered, 2016
Painting

Margherita Spiluttini

Südbahnhof, Vienna, 1991
6 b/w photographs

Opening

The opening event that presented the Erste Campus art in architecture project on 23 January 2017 took shape as a guided tour through the site framed by performative works.

The invited guests accompanied Erste Group employees as well as the participating artists and all of the project's other contributors to the individual art in architecture projects and finally to the Executive Lounge, where they could take in and gain a better understanding of the view of Vienna documented by Canaletto in his painting in 1758/61. This "journey" through the protected universe of the Erste Campus was geared toward cultivating a well-focused sense of the economic, ecological, and social environment while at the same time according art the essential, central status that it deserves. The opening event began with the choreographic piece "L'Heure [The Hour]" by Annie Vigier and Franck Apertet, founders of the dance company les gens d'Uterpan. For their performance in the Atrium, each of the performers determined two points within the space, located at random distances from one another. These were the start- and end-points of routes along which they then proceeded to move evenly and continuously for 60 minutes, without glancing at the clock. The guests then took in Rupert Huber's musical performance "L'Éspace Vivant" in the Grand Hall.

Following speeches and the tour through the Erste Campus, the event concluded with a concert of baroque music that also featured the new composition "Economic Score – Der Canaletto-Blick" by Matthieu Saladin. This piece set the art in architecture project budget to music in a score whose notes were interwoven and concentrated according to how the money spent on the project was allocated and the frequency with which payments were made.

Annie Vigier & Franck Apertet (les gens d'Uterpan)

Born 1965 in Gonesse and born 1966 in Ugine, France, the artists live and work in Paris.

L'Heure (The Hour)

Sophie Demeyer, Lotus Eddé-Khoury
Deborah Lary
Steve Paulet
Jérémy Paon
Axel Roy
David Zagari
Performance

Rupert Huber

Born 1953 in Braunau, Austria, lives and works in Hoffstatt, Austria.

L'Éspace Vivant for 2 singers and synthesizer

Rupert Huber (vocals)
Andreas Lebeda (vocals)
Alexander Hermann (synthesizer)
Musical performance

Matthieu Saladin

Born 1978, lives and works in Paris.

Economic Score – "Der Canaletto-Blick"

Rupert Huber (rehearsals and conducting)
Petra Samhaber-Eckhardt (violin)
Nina Pohn (violin)
Katharina Pöttinger (viola)
Peter Trefflinger (violoncello)
Musical performance

Imprint

The **Canaletto View** is an art in architecture project initiated and realized by Erste Group Bank AG.

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The ^{VIER5} Canaletto View