

INSTYRIA

STYRIAN CULTURAL MAGAZINE



GRAZ

The Cultural Capital



Vineyard in Southern Styria



The year 2003 – Graz being Cultural Capital of Europe – was a big success. A wide range of cultural activities we would not even have dreamt of before could be realized. There is however no reason to rest on one's laurels without looking ahead.

There is no doubt that Styria and Graz as intellectual, cultural, scientific and economic centre of this developing region in the south east of the European Union will attract much attention also in the years 2004/2005 due to extraordinary creative performances and presentations in the field of arts. We have to preserve the spirit of the Cultural Capital with Graz as momentum. Styria – the region of culture with Graz in its centre became an international trade mark, both for the medial and cultural interested public and as destination for tourists. It is our aim to cultivate this trade mark and to offer an important cultural scene on a European level.

Waltraud Klasnic

Governor of Styria

Head of the Cultural Department of Styria

■ The Kunsthaus Graz

shows "Moving parts". There's lots more on the move in Styria as well.

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Moving culture – culture in motion

IN MOTION

Movement in the Kunsthaus Graz. The current show “Moveable Parts” is already this year’s third exhibition project to deal with – among other things – this subject. Symbolically it describes the mood that reigns in Graz and Styria: the city is humming, the land is in motion. And this mood is here to stay for a while.

The Kunsthaus Graz is booming with modern art; modern art as a world of machinery and technology, anonymous, all encompassing and subtle, as Jean Tinguely described it in the 1960s. In a large-scale exhibition titled “Moveable Parts”, Director of the Kunsthaus Peter Pakesch presents kinetic art – yesterday and today.

Moveable parts ...

In collaboration with the Jean Tinguely Museum of Basle, the exhibition will be shown as part of the steirischer herbst festival. With Tinguely, the Kunsthaus displays the leading master of 20th-century kinetic art. Here views from the 1960s meet up with new visions of contemporary artists. The show explores the character of the machine and its relationship to mankind at the beginning of the 21st century.

Works by Jean Tinguely, Michelangelo Pistoletto, Gianni Colombo, Rebecca Horn, Bruce Nauman, Paul McCarthy, Jason Rhoades, Olafur Eliasson and others illustrate the relevance of kinetics for artistic developments, from the second half of the 20th century to the present.

A second part of the show presents works of contemporary artists especially commissioned for the project “Moveable Parts”: Thomas Baumann, Sabrina Raaf, Julien Berthier, Wendy Jacob, Christiaan Zwanikken, Malachi Farrell, Fernando Palma Rodriguez and Jeppe Hein were invited.

Following “Videodreams” and “Living in Motion”, the Kunsthaus Graz with its exhibition “Moveable Parts” is once again focusing on the issue of movement. After exploring the qualities and particularities of its own architectural



space (“Einbildung”, Sol LeWitt and Vera Lutter), the Kunsthaus Graz now continues its programme with a theme which also symbolically reflects the cultural situation of Graz and Styria, marked by motion, dynamics, and an atmosphere of optimistic enterprise.



... in the Kunsthaus Graz

The Kunsthaus Graz itself has become a symbol for the spirit that currently reigns in the Green Heart of Austria. Its completion represented a huge technical challenge. And a sign of



New urban motion around the Kunsthhaus Graz.

political courage. “In my home town London”, Colin Fournier says, “it would have been hardly possible to realise this project.” Together with Peter Cook and a team of well-known architects of the local scene, he gave the city a “friendly alien” which has landed beside the River Mur between the brick roofs of downtown Graz.

A daring project, indeed. But one that keeps what it promised. The former red light district around the Kunsthhaus has become a trendy location which, along with cosy pubs and bars, also has an increasing number of in-scene venues, art cafés, pop culture centres and upmarket restaurants. The Kunsthhaus project has linked the once disreputable district across the Mur to the city centre, thus creating an urban space which fascinates visitors with its ambivalence, multicultural atmosphere and social diversity.

A short retrospective: In 1999, the Old Town of Graz with its unique roofscape was added to UNESCO’s world heritage list. In 2003, Graz was awarded the title of “Cultural Capital of Europe”. Courageously summoning up all its forces, the whole land admirably rose to this challenge. Since the millennium, Graz has been booming again. Starting from municipal culture buildings, such as the renovated forum stadtpark, the impressive new City Arena (Stadthalle), the Helmut-List-Hall with its state-of-the-art acoustics, and the Kunsthhaus; not to mention the House of Literature, a children’s museum and – a highlight of the Cultural Capital year – the Island in the Mur, designed by New York artist Vito Acconci. These were followed by countless small, mostly private initiatives, mainly in the domains of leisure and gastronomy.

Styria in Motion

However, the cultural year 2003 was not limited to Graz alone. The whole region was involved; numerous Styrian promoters, such as the Kulturzentrum Wolkenstein and the Kulturkreis Gallenstein, the Pavel House in Laafeld, K.U.L.M. and other initiatives also coming up in this issue of Instyria, have contributed to the programme. When talking about movement and momentum, Graz must be considered within its Styrian context. The provincial capital benefits from the successes in culture, economy and tourism which have thoroughly changed Styria during the last years. What would Graz gastronomy be without the success story of Styrian wine? What kind of tourism destination would Graz be without the flourishing spas in eastern Styria, and how would Graz look as an industrial centre without the automotive cluster?



Kunsthhaus director Peter Pakesch

Peter Pakesch on the relationship between the Kunsthhaus Graz and its new exhibition “Moving parts”.

“Since the opening of the Kunsthhaus Graz, a continuous and very coherent series of exhibitions have explored the possibilities that this new type of building can offer. Following the theme of perception, we are now dealing with movement. Our ambition is also to cast light on the period of time when the first similar architectural designs appeared. Striking is of course the fact that significant positions in the visual arts of the 1960s, especially in kinetics, coincide with the architects’ vision of the house as a kind of machine. This is an important thematic backbone of the exhibition ‘Moving parts’. There are, however, also younger positions that strongly draw on kinetics, but mostly under completely different aspects as was the case 40 years ago. We wanted to show this development – also in view of architecture where the Utopias of the 1960s have raised completely new issues.”

Culture in motion

The fact that someone like Peter Pakesch, today director of the Museum Joanneum and the Kunsthhaus Graz, as well as curator of “Moving parts” jointly with Peter Weibel and Heinz Stahlhut, has come to Graz also illustrates the region’s dynamism. Especially in the cultural domain. The artist and exhibition-designer Pakesch was part of the Graz group centred around the forum stadtpark, which in the 1970s boasted one of the most interesting local art scenes in Europe. Several undisputed highlights of the steirischer herbst festival are owed to him. Pakesch used the increasing relevance of Styria’s cultural scene – last but not least shaped by himself – as a springboard to New York and interna-

tional success.

His Viennese gallery introduced numerous important artists to Austria, and celebrities like Franz West, Herbert Brandl or Heimo Zobernig owe him their careers. From 1996 onwards, Pakesch served as director of the Kunsthalle Basle.

Through Peter Pakesch, the “friendly alien” is part of an international network whose significance cannot be overseen, also in view of the current exhibition. Graz is once again setting international standards.



CAMERA AUSTRIA IN THE KUNSTHAUS GRAZ

Camera Austria in the Kunsthhaus Graz

Continuous exhibition activity, publication of the journal Camera Austria International and a comprehensive library make Camera Austria the most important interface between photography, art and society in Austria.

Upcoming projects:
Bleiben oder Gehen / Ostay ili otici / Staying or Leaving 9 Oct – 28 Nov 2004
Antoni Muntadas. On Translation. Die Stadt / The City 6 – 21 Nov 2004

www.camera-austria.at

Camera Austria. In the Kunsthhaus Graz (Iron House).

**Bewegliche Teile
Moveable Parts**

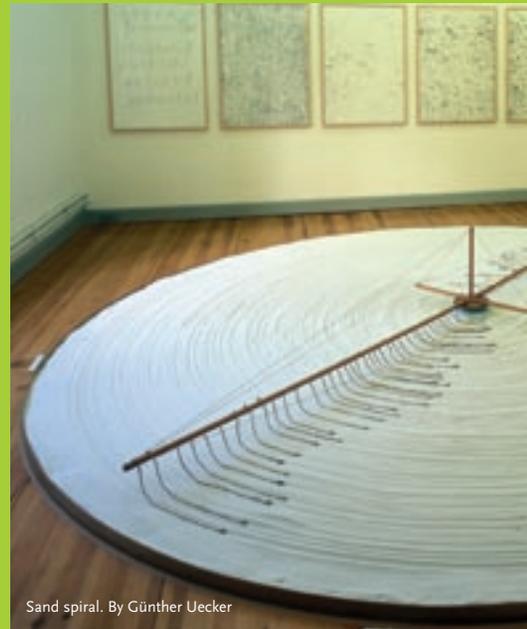
Exhibition in the Kunsthaus Graz
9 Oct 2004 – 16 Jan 2005
Space01/02
Curators:
Katrin Bucher, Peter Pakesch,
Heinz Stahlhut, Peter Weibel

**Kunsthhaus Graz:
Scheduled for 2005**

Structure (from sculpture to cities),
knowledge (in co-operation with
the natural history collections of the
Museum Joanneum)

Inventaire (the Annick and Anton
Herbert collection), **Albert Oehlen**
– **Salvador Dalí** and **Trigon** (a large-
scale supraregional biennial as revival
of the Graz Trigon exhibition).

www.kusthausgraz.at



Sand spiral. By Günther Uecker

**MUSEUM
JOANNEUM**

The Museum Joanneum is Austria's most significant regional museum. In addition to the Kunsthaus Graz and the Neue Galerie, it houses a range of other institutions, such as the Alte Galerie, which will be moving to the splendid Castle of Eggenberg (see picture), the famous Zeughaus (Armoury), and many more.

Exhibition tip: Dress Code. Fashion from 1570 – 1960. Cultural-historical collection.
22 Oct 2004 – 1 May 2005)

www.museum-joanneum.at



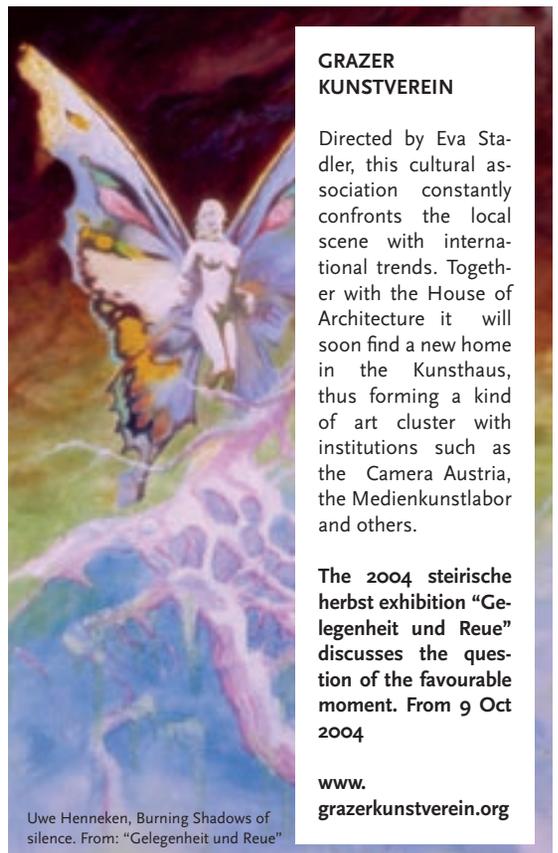
Eggenberg Castle

**GRAZER
KUNSTVEREIN**

Directed by Eva Stadler, this cultural association constantly confronts the local scene with international trends. Together with the House of Architecture it will soon find a new home in the Kunsthaus, thus forming a kind of art cluster with institutions such as the Camera Austria, the Medienkunstlabor and others.

The 2004 steirische herbst exhibition "Gelegenheit und Reue" discusses the question of the favourable moment. From 9 Oct 2004

www.grazerkunstverein.org



Uwe Henneken, Burning Shadows of Silence. From: "Gelegenheit und Reue"

Festival of New Art

STYRIA'S TIMELESS AUTUMN

The "steirischer herbst" (styrian autumn festival), Austria's most important festival of modern art, will bring a great deal of cultural excitement. This year from the 7th of October to – 7th of November 2004. With Neuwirth, Bauer, Röggl, and others.

Nobody would have believed what eventually really happened: In 1968, conservative regional politicians started to support exactly the group of troublesome artists who had made their mark with massive protests against the reigning provincialism in Styria. Since that time, the steirischer herbst has served as a laboratory for modern art and as



... ce qui arrive ... A multimedia project by Olga Neuwirth, with Ensemble Modern



Kathrin Röggl



Olga Neuwirth



Wolfgang Bauer

a platform for both international and Austrian artists which the local scene successfully uses for networking and positioning themselves. The "herbst" (autumn) was never an arbitrary showcase of great names, but instead fosters a critical discourse on contemporary issues, in a programme of ever-changing topics. Themes have included the Chaos-autumn (1989), the framework concept on the "nomadology of the 90s" and an investigation of the relationship US-America/Europe 2003 under Peter Oswald. "... there is always a crisis ..." is by the way Oswald's motto for the steirischer herbst 2004 which localises artistic solutions in the field of tension between crisis and clarification, between separation and decision.

At the height of the times

In 2003, Graz presented itself as the

Cultural Capital of Europe – a big title for such a small city – in which the steirischer herbst had a significant share. The "herbst" itself experienced a true heyday: Latent Utopias, an architectural show curated by Zaha Hadid and Patrick Schumacher, eventually turned out to be the most successful exhibition in the festival's history, and "Begehren" (Desire) by Beat Furrer was elected world premiere of the year. The "herbst 2004" ambitiously seeks to renew these successes: Olga Neuwirth and the Ensemble Modern present a commissioned work, a promising piece entitled "... ce qui arrive ..." Lyrics and vocals are by Paul Auster.

After a long pause Wolfgang Bauer, Graz-born pop author of the very first generation, presents a new play: "Foyer" will be premiered by the Graz-based theatre company Theater im Bahnhof. According to the festival

programme, this play truly reflects the motto "there is always a crisis" with its permanent dialogue between truth and falsehood, ignorance and knowledge, the tangible/comprehensible and the inconceivable.

The third worldwide premiere of the season is by Kathrin Röggla, a young author who despite – or perhaps because – of her demanding writing style is considered to be Austria's new shooting star. "junk space" deals with various kinds of fear, and thus very personal crises, which in Röggla's text also appear as symptoms of a performance-oriented society obsessed with security.

Ahead of its time

Exhibitions, a series of films, symposia, a workshop and live acts will take place in the west end of Graz (district of Eggenberg), in unusual places that also provide the thematic framework:

As the title of this programme line indicates, they are "third places", semi-public areas, neither living nor working spaces, but still marking urban life. "Third places" deals with football, games and music clips. The project thus touches on the much-criticised event and fun culture of the 21st century.

In addition to the highlights listed here, numerous other events will take place in Graz and Styria, some of which are mentioned elsewhere in this "in styria" issue. In constant exchange with cultural phenomena off the established cultural scene, exploring issues of the present and problems of the future, the "herbst" presents yet another aesthetically advanced programme – this year again, a little ahead of its time.

steirischer herbst Festival for New Art 7 Oct – 7 Nov 2004

Foyer

A play by Wolfgang Bauer
World premiere 9 Oct 2004, 20:00
– Helmut-List-Hall

... ce qui arrive ...

A multimedia project by Olga Neuwirth, with Ensemble Modern
World premiere 21 Oct 2004, 20:00
– Helmut-List-Hall

junk space

A keep-fit programme for scaredy-cats by Kathrin Röggla
World premiere 29 Oct 2004, 20:00
– Kristallwerk

Information and tickets

T +43 316 81 60 70
karten@steirischerbst.at

www.steirischerbst.at

K.U.L.M.

As distinctive as the 975 m Kulm mountain is the cultural institution of the same name in the area of Pischelsdorf near Weiz. Since 1993, K.U.L.M. stands for "Kunst und Leben M" (Art and Life M).

From 7th of October until 7th of November, the K.U.L.M. AKADEMIE 2004 and the steirischer herbst discuss the theme "A Stroll Through Art Politics Science Economy 2004".

www.kulm.net



NomadIn: a Project of K.U.L.M.

KUNSTHAUS MUERZ

Another highly competent event partner of steirischer herbst is the multi-discipline house in Mürzzuschlag. The muerz programme illustrates the wide range of impulses that derive from here:

"Babel", an opera for Schrammeln ensemble, taken from the Revelation of a Bible transliteration by Ferdinand Schmatz, will be performed as part of the steirischer herbst on 20th October.

www.kunsthausemuerz.at





Architectural symptoms of our times

THE GRAZ SCHOOL PAVES THE WAY

Since the end of the 1960s, Styrian architecture carries on in a revolutionary spirit which has linked generations, beyond all formal developments. How a student movement grew into a thriving scene.

La Biennale di Venezia 2000. The installation of a young team of architects arouses public interest in the Artiglierie. The name of the young troupe: ORTLOS (“without a place”), a statement of international thinking and nomadic architecture. Nevertheless ORTLOS does have ties with one place: Graz. Ivan Redi and Andrea Schroettner have both studied at the University of Technology here. Like, in fact most of their young Styrian colleagues who teamed up in groups named L.O.V.E., X Architekten, Splitterwerk, Purpur, Weichlbauer und Ortis, or Innocad. The faculty of architecture at the University of Technology enjoys a great reputation that is linked with a world-wide legendary movement: the “Graz School”. Not



The greenhouses in the Botanical Gardens of the University. Volker Giencke

that the newcomers reflect a formal relationship to a local architectural style; instead they are distinguished by their uncompromising attitude, their will to find new forms in general and new

forms of architecture in particular.

This attitude has marked Graz as a city of architecture for almost 40 years, since the euphoria of the 1968 student



The Island in the Mur
Vito Acconci



Helmut-List-Hall, Graz
Markus Perenthaler



ReSoWi-Zentrum, Uni-Graz
Domenig & Eisenköck



Childrens Museum
Fasch & Fuchs

movement at the University of Technology culminated in the so-called “drafting room revolution”. The students of the time have meanwhile long since become world-famous architects and influential teachers. Among them Günther Domenig (Teacher in Graz), Michael Szyszkowitz (Teacher in Braunschweig), Manfred Wolff-Plottegg (Teacher in Vienna) or Klaus

mann Eisenköck, Volker Giencke, Ernst Giselbrecht, Florian Rieger, Roger Riewe, Dieter Feichtiger (today in Paris) or Volker Giencke (Teacher in Innsbruck), who together with Domenig and Eisenköck presents his works at the Biennial of Venice 2004; among their students were personalities like Markus Pernthaler, architect of the Helmut-List-Hall, or Peter Zinganel, designer of the new forum stadtpark (in collaboration with E. Giselbrecht).

The Graz School paves the way. This is also literally visible in the cityscape of Graz: Giencke designed the famous greenhouses in the Botanical Gardens of the University, Kada built the nearby Department of Biophysiology, Domenig and Eisenköck designed the impressive ReSoWi faculty building on the campus, Domenig planned the University of Technology (TU) building in Lessingstrasse, and Szyszkowitz / Kowalski are responsible for the building of the Departments of Biochemistry and Biotechnology. Last but not least, Ernst Giselbrecht (Biocatalysis, TU) and the young Thomas Zintners (Chemistry replacement building TU and FH Campus) have joined the ranks of prominent campus designers.

Kada (Teacher in Aachen) who lately caused a great stir with the impressive Stadthalle Graz (City Arena.) Their studios were the early working places for great Graz architects such as Her-

The Graz School paves the way. Even urban planners and juries in Graz have been marked by its spirit. No wonder that the new Kunsthaus designed by British architects Cook and Fournier

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presents itself as a vision come true. A vision rooted in the un-realised future worlds of the British architect duo, thus linking them to other works planned by Graz architects like Domenig, Huth, Szyszkowitz/Kowalski, Hafner, Frey or Wolff-Plottegg during the 1970s. Most of these designs of the early Graz School were however never realised. However, the arrival of high performance software has revolutionised the designers’ scope. The landing of a Kunsthaus named the “friendly alien” or the realisation of an island in the Mur designed by New York star designer Vito Acconci are clear statements about the feasibility of an architecture that was once left up to dreams, proof of an exciting urban future. The visions of the young and youngest architecture studios in Graz will be also implemented before too long – quite an exciting prospect indeed. ■ ■



Kunsthaus Graz
Peter Cook, Colin Fournier



Stadthalle Graz (City Arena)
Klaus Kada



Roche Diagnostics
Ernst Giselbrecht



Elevator, Schlossberg Graz
Reiner Schmid

Music and more

PRESERVING THE TRUTH



Nikolaus Harnoncourt, leading figure of the styriarte festival

Styria has a long-standing tradition of seriously dealing with serious music – and in the hands of artists like Nikolaus Harnoncourt or Lorenz Duftschmid wonderful worlds of harmony and sensual pleasure are created.

Musical reproduction is a very special art. An art which requires just as much expertise as it does feeling and passion. Preserving the truth in this case also means research and analysis. Across the globe, interpretation driven by painstaking analysis is attributed to the name of Nikolaus Harnoncourt. A descendant of the Styrian line of the Habsburgs, Harnoncourt is the leading figure of the styriarte festival, where he together with prominent peers like Jordi Savall or Pierre-Laurent Aimard invites us, year after year, to rediscover pearls of old, classical and romantic music: in 2005 “Car-

men” (directed by Andrea Breth) among others. All this takes place under the dramaturgical supervision of the congenial festival director Mathis Huber, whose ambition to rediscover and preserve the truth extends beyond musical interpretation. styriarte always follows a chosen theme in order to put music in context and allow a deeper understanding. True to this ambition, styriarte 2005 stands under the motto “Sense and Sensuality”, promising pleasure not only to the ear.

Huber’s vision as literary and artistic director also becomes clear in the festival “Psalm” scheduled for Easter time, which since 2003 investigates the spiritual origins of Easter music. “Psalm” aims to uncover the living secrets that are often hidden behind ossified rites. Huber’s efforts, however, are not limited to the Christian culture alone; he builds bridges to festivities of other re-

styriarte 2005 24 June – 31 July 2005 SENSE AND SENSUALITY HIGHLIGHTS

Georges Bizet:
CARMEN
Arnold Schoenberg Choir, Chamber
Orchestra of Europe
Director: Andrea Breth
Conductor: Nikolaus Harnoncourt
Premiere: 25 June 2005 –
Helmut-List-Hall

Ludwig van Beethoven:
EGMONT
Chamber Orchestra of Europe
Conductor: Nikolaus Harnoncourt
30 June / 02 July 2005 – Stefaniensaal

Johann Sebastian Bach:
MASS IN B MINOR
Solisten / Chorus sine nomine / Le
Concert des Nations
Conductor: Jordi Savall
30 July 2005 – Collegiate church Pöllau

PSALM 2005
19 – 28 March 2005
With: Jordi Savall, Arnold Schoenberg
Choir and Erwin Ortner, Vladimir Ivanoff
a.o.

Information and tickets:
T +43 / 316 / 81 29 41-0
F +43 / 316 / 825 000-15
e-mail: info@styriarte.com
www.styriarte.com

Neuberger Herbst 2004
ARTIS & friends: 1 – 3 Oct 2004
www.neuberger-kulturtag.at

16th International week of old music
at the
Johann Joseph Fux Studio Krieglach:
4 – 10 Sep 2005
www.fux-studio.at

ligions, such as Islam or Judaism, that take place around the same time, even including the Japanese cherry blossom festival – as planned for 2005.

Huber's festivals are not the only ones in Styria to be marked by Harnoncourt's musical concept. The musician Lorenz Duftschmid, for instance, organises a week of old music in Krieglach where he combines summer seminars with a top-flight cast and a series of small but exquisite concerts. The Neuberger Kulturtag follow a similar concept: here too, one cares about respectful interpretation. The varied programme is highly attractive indeed, and the "Neuberger Herbst" makes a welcome addition. This year with the ARTIS Quartett and friends.



RECREATION – GREAT ORCHESTRA GRAZ

Seemingly out of the blue, Recreation appeared two years ago and since then has experienced an unparalleled success story. Concerts in the Stefaniensaal and Helmut-List-Hall sold out months in advance, great conductors and soloists like Stefan Vladoar, Ernst Kovacic or Jordi Savall, Markus Schirmer and Heinrich Schiff (all to be seen in this season) illustrate the outstanding quality of this musical ensemble.

www.styriarte.com/recre



Jordi Savall

“MUSIKVEREIN”

The Musikverein, an institution for the past 190 years. The 04/05 season is dedicated to Brahms, e.g. with Julian Rachlin playing the famous violin concerto (13 Feb 2005). In addition to the Graz Philharmonics (under the baton of Michael Jordan a.o.), the Vienna Symphonics will perform in the Stefaniensaal, as well as the Mariinsky Orchestra under Valery Gergiev (13 Dec 2004).

web.utanet.at/musikverein.stmk



Valery Gergiev

“GESELLSCHAFT DER STEIRISCHEN MUSIKFREUNDE”

The Graz Symphonic Orchestra and the Gesellschaft der Steirischen Musikfreunde regularly attract an enthusiastic audience. The young "Symphonics" gained international renown under its long-standing director Fabio Luisi. In the 04/05 season, 1976-born concertmaster Holger Groh will direct the orchestra. Groh began his career with the Vienna Philharmonics already at the age of 18.

www.grazer-symphoniker.at



What a performance

A MASTER'S TRAINING GROUND

Why Graz is considered to be a springboard for theatre careers. What Kusej, Schlingensief and Konwitschny have to do with it. And why Steinbuch or Brandstätter and their likes will be the stars of tomorrow.

Graz has an Opera. Perhaps the finest Opera in Austria. And an impressive Theatre, the Schauspielhaus. Rather much for a city of its size. Or in other words: the smaller the local audience the bigger the pressure to be successful. For that reason Graz – among other things – has become a training ground for singers, actors and conductors. Over the decades, Graz has gained a reputation as springboard to major international engagements. And today this

seems to be more accurate than ever. When the budget is too small to afford real top stars, Graz goes for young, promising talents and unusual productions. On the one hand countless Styrian actors and directors have attained an international career. Great names such as Peter Simonischek, the brothers Helmut and Wolfram Berger or Franz Morak (now State Secretary for the Arts) began here, but also Klaus Maria Brandauer, Ludwig Hirsch, Burgtheater director Klaus Bachler or the brilliant playwright Werner Schwab, who died at

a very young age, were born in Styria.

On the other hand, Graz repeatedly managed to attract interesting artists many of whom later made it to the top of the theatre world: Martin Kusej started his career as director here, the same is true for choreographer Hans Kresnik or the singer Angelika Kirchschlager. Directors such as Christiane Pohle, Tina Lanik, Philip Tiedemann or Marc von Henning were first noticed at the Schauspielhaus, and before becoming world stars, Christoph Schlingensief and Peter Konwitschny imple-

Springboard for international careers: The Graz Opera.



Graz Opera
PREMIERES 04 / 05 (selection):

Ludwig van Beethoven: **Fidelio**
Conductor: Rainer Mühlbach
Director: Vera Nemirova
Premiere: 2 Oct 2004

Albert Lortzing: **Der Wildschütz**
Conductor:
Karel Mark Chichon

Director: Michael Schilhan
Premiere: 03 Oct 2004

Giacomo Puccini: **Tosca**
Conductor: Wolfgang Bozich
Director: Dietmar Pflegerl
Premiere: 13 Nov 2004

Richard Strauss: **Der Rosenkavalier**
Conductor: Johannes Fritzsch
Director & Stage Design: M. A. Marelli
Premiere: 06 Feb 2005

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Hochzeit (Reiß, Kreuzsch)



Schwitter as Janis



Konwitschny's Aida

mented highly remarkable productions for the steirischer herbst, the Graz Schauspielhaus and the Graz Opera.

With this in mind, the German journal "Opernwelt" elected the Opera of Graz "opera house of the year" in 2001. And the Opera continues this trend with its decision to invite Vera Nemirova, one of the most-discussed junior directors of our times, to Graz for the opening premiere on 2nd October. "Fidelio" will be performed under the baton of Rainer Mühlbach, likewise one of the most interesting

talents among the young representatives of his genre. Up-and-coming names, however, also thrive at home: junior conductor Michael Brandstätter, born 1975, studied in Graz and St. Petersburg, has already conducted numerous large productions, and has been active in the festivals styriarte and steirischer herbst. Those who see Brandstätter at the rostrum know that Graz may count itself lucky if he stays on for a while longer before using the springboard for take-off. Schauspielhaus programme-director Matthias Fontheim can tell you a

thing or two about the art of keeping an ensemble at home. The latest stars to leave his troupe were Felix Knopp (now at the Thalia theatre in Hamburg) and Monique Schwitter who moved on to the Schauspielhaus in Hamburg. Schwitter nonetheless remains as guest performer in Graz for her Nestroy-nominated "Janis". The successful homage to Janis Joplin is far from being the only big hit of the Schauspielhaus. Under Fontheim audience numbers soared over the years – recently reaching an occupation rate of 87% – with a programme offering



Innerhalb des Gefrierpunktes. By Anselm Glöck. World premiere 2003 Franz Lehr's stage was nominated for the Nestroy Prize

SCHAUSPIELHAUS GRAZ PREMIERES 04 / 05 (selection)

Die sexuellen Neurosen unserer Eltern

By Lukas Bärfuss
Director: Cornelia Crombolz
Premiere: 25 Sep 2004

Die Macht der Gewohnheit

By Thomas Bernhard
Director: Marc von Henning
Premiere: 15 Oct 2004

Nach dem glücklichen Tag (world premiere)

By Gerhild Steinbuch
Director: Matthias Fontheim
Premiere: 30 Oct 2004 – Co-production with steirischer herbst and Uni-T

Schnee im April

By Sabine Harbeck
Director: Robert Schmidt
Premiere: 22 Jan 2005

Das Fest (The Feast)

By Thomas Vinterberg / Mogens Rukov
Director: D. Epstein/M. Mislin
Premiere: 18 Feb 2005

Die Blendung

By Elias Canetti
Dramatisation and production: Friederike Heller
Premiere: 17 Mar 2005



anything but unimaginative mainstream theatre. The result: five nominations for the Nestroy Prize, the most significant award in Austria's theatre-landscape. A success that Fontheim willingly shares: he provided the Theater im Bahnhof, with the opportunity to conquer his own theatre with highly successful co-operations – and from here the international theatre world as well.

In the 2004/05 season, the Graz Schauspielhaus once again lives up to its myth as a masters' training ground on the Mur: As part of a Canetti programme line (see also page 21), the the-

atre presents a drama-version of Canetti's novel "Die Blendung", directed by Hamburg-based junior director Frederike Heller who recently celebrated a success at the Vienna Burgtheater and has also been engaged by the Akademietheater for the Austrian premiere of Handke's new play "Untertagblues".

This season's programme of the Schauspielhaus also includes the world-premiere of "Nach dem glücklichen Tag", a co-operation with steirischer herbst and UniT. Author Gerhild Steinbuch a mere 21 years old, found her way into the theatre world via Hermann

Schweighofer and the writers' workshop at UniT. For her first play "kopftot" she was awarded the Retzhof Prize of Literature and won 1st prize in the playwright competition at the Schaubühne in Berlin. Since then, invitations have been piling up: to the Biennale Wiesbaden, "International Residency" in London, workshops at the Burgtheater. "Nach dem glücklichen Tag", a play about "unconditional love, conditional illness and the grey intersection of the two" will be world-premiered on 30th October, directed by Fontheim personally.



THEATERLAND STEIERMARK

This year "Theaterland Steiermark", a festival network for professionals engaged in the field of culture, promotes ten theatre festivals, among them "Werkstatt 2.4" in Oberzeiring (6 – 10 Oct 2004) "Styrian Festivals of free Theatres" / theaterland styria - promotion award" in Leoben (17 – 20 Nov 2004) and the touring festival "Fam. Fatale" in Maribor and Brixen (29 Nov – 5 Dec 2004.)

www.theaterland.at

Elisabethbühne (Theatertage Wissenbach – August 2004)



LA STRADA

What makes life worth living in Graz in summer? La Strada, the international festival of street and puppet theatre has animated streets and squares of Graz over the last six years. It offered surprises in the Stadtpark and turned the Schwarzl leisure centre into an impressive stage on the lake. A select international programme makes Graz the centre of a rare public art and shows how masterly, unique and varied street theatre can be.

29 July – 6 Aug 2005

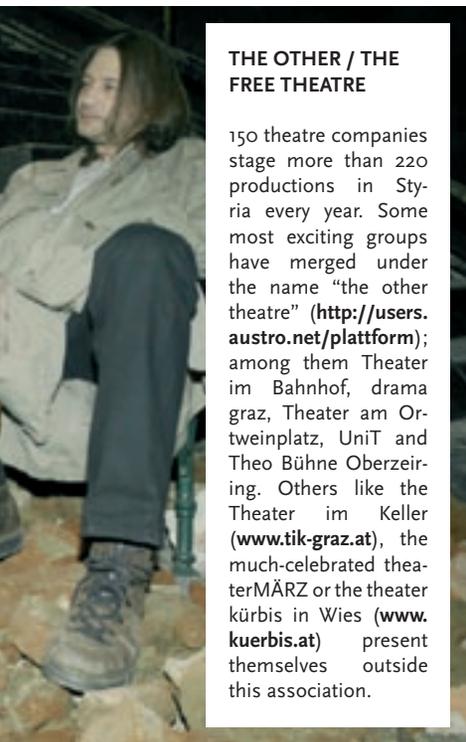
www.lastrada.at



Street theatre from all over the world

THE OTHER / THE FREE THEATRE

150 theatre companies stage more than 220 productions in Styria every year. Some most exciting groups have merged under the name "the other theatre" (<http://users.austro.net/plattform>); among them Theater im Bahnhof, drama graz, Theater am Ortweinplatz, UniT and Theo Bühne Oberzeiring. Others like the Theater im Keller (www.tik-graz.at), the much-celebrated theaterMÄRZ or the theater kürbis in Wies (www.kuerbis.at) present themselves outside this association.



GRAZ TALES

Telling tales is an art both old and mystical. Initiated by the famous fairytale poet Folke Tegethoff, the festival "Graz tales" has made the city on the River Mur a world centre of international storytelling over the last years. It gathers the most incredible storytellers from the four corners of the earth. Frequently in an intimate atmosphere at the most beautiful places in town.

6 – 16 May 2005

www.graz.tales.org



The art of storytelling

Styria –
land of cinema

DIAGONALE AG



Nacktschnecken, Diagonale 2004. A Michael Glawogger film. Grotesque and trashy.

How the Diagonale festival crossed up culture-political plans. Or the story of the film-makers who took “their” festival into their own hands and caused an upheaval in Austria’s cinema and cultural landscape.

A Shakespearean tragedy had shaken Austria’s cultural landscape: The State Secretary for the Arts had decided that the successful “Diagonale” film festival needed a new head. When he refused to renew the contracts of the festival directors, the whole film scene was up in arms. Benefiting from intensive media coverage and with the support of

festivals, producers and directors from all over Europe, Austria’s film-makers fought for the Diagonale, which in their opinion should stay what it was: a meeting point for directors and producers, a platform for ideas and an acknowledged film forum placing national works in a European context. In solidarity with the former directors, the new management was boycotted without compromise. When the curator of the Austrian programme threw in the towel, it was clear that the State Secretary’s notion of a festival was doomed to fail, and the new directors resigned. In the meantime, a “coun-

ter-festival” had been founded with a volunteer staff who managed to produce an attractive programme out of thin air. This “original” Diagonale was supported by the departments of arts of the City of Graz and the Province of Styria.

The Diagonale has shown what it is capable of. Also in terms of culture-specific democracy. The emancipatory force of the scene has revealed the strengths of a truly free forum of Austrian cinema, underlining the central position of the festival in Austria. And the new team appointed by the Di-

AINST ALL ODDS



DIAGONALE 2005 Festival of Austrian Film 14 – 20 March 2005

The future DIAGONALE festival/s will mainly present and CELEBRATE film-makers and their films. The DIAGONALE is the festival of Austrian film-makers.

DIAGONALE news:

The first of the newly planned diagonal special events during the year is scheduled for November: A short tour will bring Diagonale films to three "historic" locations that have showcased Austrian film-making: Kapfenberg, Salzburg and Wels.

www.diagonale.at

CINESTYRIA

film commission and fond
promotions and service
T: +43/316/877-2434



"Die Mopedfrau" by Alfred Schwarzenberger

agonale association in May – Robert Buchschwenter (production), Birgit Flos (programme) and Georg Tillner (finance) – enjoys the confidence and support of everyone (even that of the State Secretary).

The new Diagonale occupies an ideal starting point for its way through Austria's cinemascap. And this in turn benefits the Austrian cinema which recently caused a stir during the festival week: The Diagonale 2004 concluded the festival week with "Nacktschnecken", a production featuring protagonists from the Graz-based

Theater im Bahnhof (script by Glawogger, Ostrowski; directed by Glawogger), and in 2005 we are likely to see "Sechs Tage und die Mopedfrau" (Six Days and the Scooter-Woman), a low-budget film portraying the Graz Herz-Jesu district, which eventually turned out to be a true box office hit (even after extended runs the Alfred Schwarzenberger film sold out every day).

Grotesque and trashy, highly individual and creative – these are the trademarks of Styrian film. To promote Styria as a land of cinema, Cinestyrria was

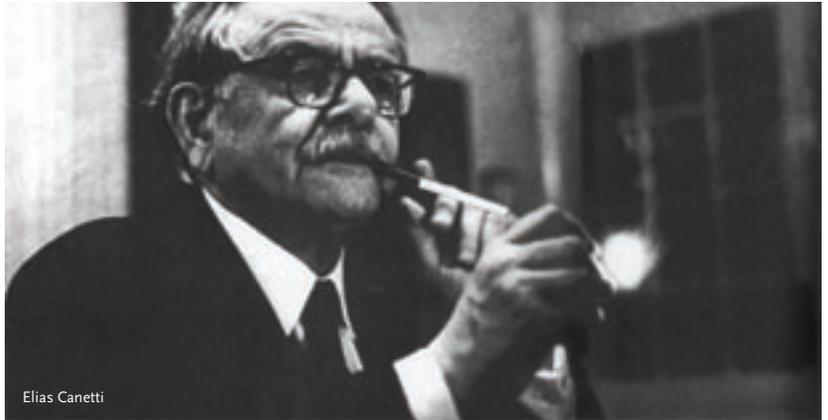
founded, an organisation which aims at strengthening both the local film scene and Styria as a production site offering many interesting shooting locations. Generous funds are available, a network of international producers and local suppliers is in the making. Everything seems possible, from the Styrian "Third Man" to James Bond in Styria.



Canetti programme focus

DISCOVERING CANETTI

Born a century ago, Elias Canetti was one of the most significant cosmopolitans of literature. Long before he won the Nobel Prize in 1981, Graz frequently acknowledged his then little known oeuvre. In 2005, the House of Literature, the Schauspielhaus and others invite the public to rediscover him in Graz. "Instyria" talked to the director of the Schauspielhaus, Matthias Fontheim, and to Gerhard Melzer, director of the Literaturhaus Graz (House of Literature).



Elias Canetti

"Words are the breath of my life" Elias Canetti's 100th birthday

Premiere: Elias Canetti: "Auto da Fé"
(Die Blendung)
17 Mar 2005, Schauspielhaus Graz

Premiere: Veza Canetti: "The Ogre" (Der Oger)
11 May 2005, Theatre im Keller

Revival: Elias Canetti: "The Wedding"
(Hochzeit)
7 May 2005, Schauspielhaus Graz

Exhibition on the life and work of Elias Canetti
Opening reading: Michael Krüger
Opening: 15 June 2005, Literaturhaus Graz

Elias Canetti and Fritz Wotruba: "Twins"
Part 1: Drawings by Fritz Wotruba
Opening: 17 June 2005, Neue Galerie Graz

Elias Canetti and Fritz Wotruba: "Twins"
Part 2: Sculptures by Fritz Wotruba
Opening reading: Peter Simonischek
Opening: 18 June 2005, Austrian Sculpture Park

"Der Atem meines Lebens ist das Wort"
"Words are the breath of my life"
An homage to Canetti. With original contributions by D. Dinev, A. Mitgutsch, H. Müller, R. Schindel, F. Schuh, U. Widmer a.o.
23/24 June 2005, Literaturhaus Graz

www.literaturhaus-graz.at

Instyria: Canetti will be 100. A good reason to celebrate. But why in Graz?

Melzer: Canetti has strong ties to Graz. He was discovered rather late and as we know today, Graz played a leading role in this context. He was present here in forum stadtpark well before he achieved international acclaim. In 1975 Canetti was the first author to be awarded the Franz Nabl Prize, and two pioneering productions of Canetti's plays were staged ("The wedding" in 1969 and "A comedy of manners" in 1972), both as part of steirischer herbst. The University of Graz conferred him an honorary doctorate on his 80th birthday and we organised a lecture series with internationally reputed experts. The lectures were published by Droschl in a much-acclaimed book edited by Kurt Bartsch and myself, and we are now acting as curators for the Canetti programme line. So we are picking up where we left off twenty years ago.

Instyria: Both the Neue Galerie and the Sculpture Park contribute to the Canetti programme line with exhibitions on Wotruba. Canetti and Wotruba – an exciting story that most of our

readers probably don't know about ...

Melzer: We came across this during our research work: One chapter in volume three of Canetti's autobiography refers to Wotruba. Canetti says that they soon felt like twins. He speaks of this friendship with an intensity that in my opinion is rather unusual. In the same chapter he refers to an essay from the 1950s in which Canetti discusses specific pieces of Wotruba's work. These sculptures will now be seen in the Sculpture Park. We will re-edit the essay along with parts of an unpublished correspondence between the two, which we got hold of through the Wotruba Foundation in Vienna. And the Neue Galerie will show relevant drawings and sketches.

Instyria: A few words about Veza Canetti. The Nobel Prize winner's wife was also a writer. But hardly anyone knows this. Why?

Melzer: Canetti's first wife Veza is of great importance to his work – at least during a certain period of his life. There was an exchange between the two, a fruitful symbiosis. Veza herself was

published, particularly in the 1930s, under various pseudonyms. When they moved to London, she stopped for the most part. There is a lot of research going on about this at the moment and we took a personal interest in including her in the programme. (The Theater im Keller currently stages Veza Canetti's drama "Der Oger" in German. Interviewer's note).

Instyria: Talking about literature from Graz: could you briefly outline what is going on here?

Melzer: It doesn't make much sense to compare current activities with the former situation which arose from a specific historic context: That a group of authors cropped up together here in the 1960s – some of whom have meanwhile become very famous – cannot be repeated, neither here nor elsewhere. Because there is no longer such a clear local context. What seems important to me, however, is to see that Graz stands for high quality literature. A publisher like Droschl whose international reputation and competence have developed over decades – this assures the quality of Graz as a promi-

nent literary location. Or the fact that a city of this size is home to five literature magazines – Manuskripte, Perspektive, Lichtungen, schreibkraft and Sterz. An institution like ours has the job of providing a platform for the local scene, to help them develop – in exchange with international authors.



Gerhard Melzer

Literaturhaus Graz

(Highlights)

"KÄLTE" (the cold)

Days of literature as part of steirischer herbst 04:

With: A. Glück, M. Haneke, P. Kurzeck, M. Kusej, S. E. Miano, L. Mischkulnig, C. Ransmayr, G. Rühm und M. Lichtenfeld, P. Strasser, J.-P. Toussaint, a.o.
13 – 16 Oct 2004, Literaturhaus Graz

Theatre at the Literaturhaus:

"Hier spricht Paul Wühr"
Text and direction: Lucas Cejpek
18/19 Nov 2004

"Erlauben bitte: ich"

Script: H.C. Artmann and Ernst M. Binder
Direction: Ernst M. Binder
30 Nov – 4 Dec 2004
(in co-operation with drama Graz and Rabenhoftheater)

"mitSprache / widerSprechen"

Discussion round with: Isolde Charim, Petra Coronato, Konrad Paul Liessmann, Robert Menasse, Gerhard Ruiß
November 04

www.literaturhaus-graz.at

Interview with Matthias Fontheim, programme-director of the Schauspielhaus Graz

Instyria: Your reasons for staging Canetti today ...

Fontheim: Canetti's literary cosmos has a lot to do with the "Austrian soul". Hence he is present in our dealings with Austrian literature, like Schnitzler, Jelinek or Schwab. Canetti, one of the great authors of world literature, is relatively unknown as a theatre author. This is certainly due to the fact that his plays are a great challenge to theatre companies, for example in "Die Hochzeit" which takes up our entire en-

semble. But staging Canetti is spectacular because he is a very metaphoric author with true-to-life figures. "Die Hochzeit" is about a party game which inevitably reveals intimate and embarrassing details about the figures – which of course makes it a very entertaining play. Canetti thus anticipates the often perverse exhibitionism of current TV reality shows where people entertain the audience with their most intimate desires – a very strong argument in favour of showing Canetti today.

Instyria: And why in Graz?

Fontheim: Canetti of course had strong links with Graz; the Austrian premiere of

"Die Hochzeit" was given here in the author's presence. Which is why we thought that ten years after his death, it was about time to play "Die Hochzeit" again – as an introduction to the "Austrian theatre meeting". With the scheduled theatre version of his only novel "Die Blendung" the Canetti project celebrating the author's 100th birthday gains another dimension; we discovered in Friederike Heller a young director who already looks back on some valuable experience in working with narrative texts.

Art behind monastery walls

A DIFFERENT SPIRIT

Admont Abbey and the Monastery of the Minorites in Graz – two monasteries whose walls are home to contemporary art, two very different places with some common ground.

The Enns Valley in the north of Styria: Dramatic mountains, roaring waters interspersed with fir woods and pasture lands. The site of Admont with its Benedictine abbey. Only rarely does the cultural radiation of monasteries become as apparent as here, where the vast abbey complex contrasts with the silhouette of the Alps. Particularly impressive are its collections on the history of nature and art history, not to mention the library – whose 150,000 volumes make it the largest in the world – with its splendid reading room from the late Baroque period. In Admont, however, the monastic virtue of collecting is not limited to the past. An ambitious collection of contemporary art is being assembled since 1997. Its core consists of current paintings by Austrian artists of the young and middle-aged generations, among them

several work groups, such as the Hannes Schwarz collection or that of Alfred Klinkan, which forms the basis of the current special exhibition. (Former) protagonists of “new painting” are also represented with famous names like Brandl, Mosbacher and Schmalix,



but also stars such as Bruno Gironcoli, Rudi Molacek, Arnulf Rainer, Gerwald Rockenschaub, Gerhard Rühm, Franz West, Erwin Wurm, Otto M. Zitko ...

The exciting combination of current art and old monastery walls has resulted in the Kulturzentrum bei den Minoriten. Situated in the very heart of downtown Graz, it was founded by the legendary artist and pastor Josef Fink in 1975, with the aim of showing, producing and discussing art rather than just collecting it. Not only in Styria have “the Minorites” meanwhile become the symbol of a positive relationship between the Church and contemporary art and rank among the most significant cultural institutions in Styria today. The theologian and art-historian Johannes Rauchenberger, who has directed the multi-discipline house since the year 2000, is responsible for the contemporary programme which, precisely due to the institution’s religious background, repeatedly initiates dialogues of contemporary significance: e.g. “Sport and Cult”, a multi-discipline project during the summer 2004, or currently “Antechamber – before Division”, a project which reflects the “herbst” motto “There is always a crisis” with interventions of artistic imagination – far from the protective shade of monastery walls. ■ ■



New Architecture in the Admont Abbey

Benedictine Abbey of Admont Museum of contemporary art

Special exhibition 2004

**Alfred Klinkan.
A different kind of painting**

No ugly pictures
Until 31 Oct 2004
Curator: Michael Braunsteiner

www.stiftadmont.at

Kulturzentrum bei den Minoriten: ANTECHAMBER – before division

09 Oct – 07 Nov 2004
With works by: Sery C., Ruth Schnell, Andrés Ramírez Gaviria, Markus Wilfling
Curators: J. Rauchenberger/A.Kölbl
Locations:
MINORITEN-Galerien at the former Jesuite college/Priesterseminar, Bürgergasse 2, 8010 Graz Studentenhaus Leechgasse 24 (M. Wilfling) As part of steiris[c]:her]bst 04

www.minoriten.austro.net



Forum Stadtpark today

GO WEST – GO EAST

What do Arnold Schwarzenegger and the Forum Stadtpark have in common? Among other things: a media sculpture on the theme of pop culture, the East connections of the young Graz scene and the age-old question what art may be and do.

Not even a cinema is named after Schwarzenegger. That would have been the least one could do, wouldn't it? After all, the man is as well-known as Mozart. A soccer stadium, of all things, is dedicated to the Styrian born film star. A monument is needed, thought Aristarch Chernyshev and Vladislav Efimov, two media artists from Moscow who, within the framework of the forum stadtpark AIR_port programme, had landed in Graz on a scholarship. A monument to Schwarzenegger as a star of pop culture. But a serious one: 25 m high and worth 5 million euros.

The proposal had consequences. Hundreds of newspapers across the globe reported. Until the film star himself asked the "Forum" to abandon the idea. And yet the vision of the statue grew into a real media sculpture, a

work of art made of press reports and discussions, which attracted much more attention than all the statues in the Stadtpark. Just another example of how the Forum Stadtpark has changed over the last 10 years. The former figurehead of the avant-garde and high culture has broken entirely with any form of representation.



Procedures here frequently follow the strategies of artistic subversion. With Herwig Höller, curator of the Terminator monument project, and chairman Anton Lederer, two persons with

top contacts to eastern countries have moved in. Together with Margarethe Makovec, Lederer also manages the artists' association <rotor> that has built up intensive links to numerous scenes in eastern Europe. Here the much-quoted vision of Styria as a gateway to the continent's Southeast is reality, far from the cultural establishment.

In the Forum Stadtpark itself, for the new season, the team focuses on young local art of course, within an international context, of course. The "Veilchen", a small clubbing room in the basement might play a decisive role here. Anyway, it doesn't seem to be a matter of chance that the musician Binder-Kriegelstein (see page 26) is a member of the board. And the "Veilchen" is also going to house the herbstbar during the steirischer herbst festival 2004. Its slogan optimistically promises "the end of a life in the shadows". As if the "Forum" had ever stood in any shadow, apart from that of a few old chestnut trees.



Next Generation: Members of the young Forum Stadtpark Team.

Forum Stadtpark Programme preview

"There must be an alternative"
exhibition.
9 Oct – 28 Nov 2004

"Schwarzer Freitag", night of
literature.
22 Oct 2004, 20:00

Herbstbar @ Veilchen.
8 Oct – 6 Nov 2004, Tues-Sat from
21:00 Uhr

"Open Source Architecture".
November 2004

<http://forum.mur.at>

Neue Galerie Graz and others



Peter Weibel. Performance. Vienna 1966



Peter Weibel. Performance. Amsterdam 1978

THE CURATOR AS ARTIST THE ARTIST AS CURATOR

The autumn programme of the Neue Galerie Graz focuses on one of its central pioneers and fellow-travellers: Peter Weibel, one of the most dazzling artist personalities, at home and abroad.

“The operating system of art” (Th. Wulffen) has a central interface in Graz: the Neue Galerie. Even older than steirischer herbst, it stands for continuity, not the least because it is open all year round. The list of its recent directors includes outstanding

personalities of the Styrian cultural realm: Wilfried Skreiner (1966–1992), Werner Fenz (1993–1997) and Christa Steinle (since 1998). Since Skreiner’s retirement, Peter Weibel as artistic director has determined the exhibition programme of the Neue Galerie. The role of the house under its current director Steinle is defined by an overwhelming wealth of exhibitions and events, which alone on three levels in Palais Herberstein in Sackstrasse cultivates a permanent discourse, above all with contemporary art. In addition

to international artistic positions and large-scale thematic exhibitions, Styrian artists were repeatedly given the opportunity of presenting their works: Günter Brus, Herbert Brandl, Erwin Wurm, Rudi Molacek, Markus Wlfling, Jörg Schlick to name but a few. “Neue Galerie Graz” is often mentioned at the beginning of a prominent artist’s biography.

Owing to its continuous participation in international art developments, the Neue Galerie is of great significance to

Styria as an art location. This was particularly true in 2003, when it housed the two perhaps most controversial exhibition projects of the Cultural Capital year: “M_ARS. Art and War” and “The Sacher-Masoch Festival”. Both clearly revealed the unmistakable style of the Neue Galerie, of Christa Steinle, Elisabeth Fiedler and, above all, of curator-in-chief Peter Weibel.

Born 1944 in Odessa, Weibel is undoubtedly among Austria’s best-known protagonists of the international culture industry. During the 40 years of his career, the curator and university professor – among other things – also acted as artist and philosopher, as media theoretician, as film-maker, poet, actionist and rock musician. The Neue Galerie now pays homage to his early oeuvre as part of steirischer herbst 2004. In “Peter Weibel. Open Processes 1964–1979”, Weibel the artist stands in the foreground, while Weibel the curator takes second stage. Starting with visual poetry, Weibel went on to

dealing with the media and became a world renowned pioneer of media art. Curators of the exhibition are Günther Holler-Schuster and Peter Peer. Holler-Schuster also acted as Weibel’s co-curator for the exhibition “M_ARS”.

Like Weibel himself, he is both curator and artist. Together with the art critic Martin Behr he founded the formation G.R.A.M. The intersection of art theory and curatorial activity seems to hold great potential. Also in the eyes of the recipients: The existence of the artist casts a different light on the activity of the curator, enabling empirical and experimental approaches to central themes. “Peter Weibel. Open Processes” also permits the public a new perception of Weibel’s activities as curator-in-chief in Graz. An important contribution to recent art history – not only in Styria.



Neue Galerie Graz

Current exhibitions (selection)

Peter Weibel
Das Offene Werk (Open processes)
1964 – 1979
Curator: Günther Holler-Schuster
Organisation: Peter Peer
25 Sep – 21 Nov 2004

Jean Tinguely – The great spiral / homage to NY
Curators: Peter Pakesch, Peter Weibel
7 Oct – 31 Oct 2004

Flora Watzal
Curator: Elisabeth Fiedler
6 Nov – 5 Dec 2004

Art prize of the Province of Styria for contemporary visual art
Curator: Dirk Snauwaert (Lyon)
Organisation: Günther Holler-Schuster
4 Dec 2004 – 9 Jan 2005

www.neuegalerie.at

CONTEMPORARY ART IN GRAZ

A tour of contemporary visual art. 20 Graz galleries offer special programmes and guided tours. Among them are the legendary Eugen Lendl gallery (www.eugenlendl.com), the new media tower^{MT} (www.medienturm.at) and the MUWA (Museum of Perception – www.muwa.at)

www.aktuellekunst-graz.at



Galerie Eugen Lendl
Manfred Erjautz: shelter, 2003

SCULPTURE PARK

Austrian and international sculptures and installations, temporary exhibitions (i.e. 2005 on Canetti/Wotruba) and artists’ competitions make the Sculpture Park a forum for sculptural creation in Austria. The 2004/05 season started with spectacular new acquisitions by Rubins, Troger, Wilfling and EVA&ADELE; the steirischer herbst festival presents works by Peter Weibel.

www.skulpturenpark.at



Sculpture Park
Fat Car by Erwin Wurm

Pop culture & Co.

NIGHTHOWLING



Rainer Binder-Kriegelstein, Florian Puschmann (Houseverbot), Matthias Scheid (Soundsilo), Daniel Erlacher (Eiterherd)

Graz is sexy. Especially at night, especially for night birds of any kind. Instyria takes a look at the scene. And tries to find an answer to the eternal question: Is it setting? Is it rising?

Everything starts in the “Parkhouse”. And sometimes it also ends there. Sometimes you don’t know whether it’s starting or ending. Time is not important. DJs, huge trees, drinks. In the middle of town, in the Stadtpark, and at the same time on another planet. In the most beautiful outdoor bar in town – the most beautiful people in town.

If you want to see them blooming then try to get up and drag yourself 20 steps further through the park. To the

“Veilchen” (Violet), the underground location under the legendary Forum Stadtpark. There, in the youngest club in town, you’ll find the electronic scene of Graz, from Houseverbot to Shellbeach. Relaxed electronics and brutal breakcore thunderstorms, whatever you like. This is where you get the best Cola in town – yeah, really! – gossiping with the Violet gardeners Milo and Simon, or leaving your message for posterity on the wall. As if they cared!

Now let’s go west: crossing downtown, to the other side of the river. Spit into the Mur! But not onto the surfers. In the “Vipers im Thienfeld”, just behind the Kunsthau, you may take refuge from the pleasure-maniacs of downtown pubs and their after-business nightmares. With high ceilings,

elegant furniture and designer pieces from the last 50 years, the “Thienfeld” is filled with surprisingly elegant sound, charming light design and an urban audience.

Now quickly turn southwards, through Griesgasse. Between kebab shops and turbo folk bars you will discover the “Arcadium”, one of the most solid clubs in town. On Saturdays alternative ROCK is spelt in capitals, on other days it is hip hop, electronics or ska. If you want it harder, go even further south. In the “Explosiv” in Lagergasse, the bestyoungeststrangest Hardcore-PunkNuDeathMetalSkaBands ever come and go in a continuous stream. Up to the knees in pivo. High piercing and string board density. Yeah, fuck!

Then take a sharp turn, back into town: to the “Postgarage” where the guests, who abandon themselves on two elaborately designed floors to the relaxing sounds of so varied club formats as “Russendisko” or “Brighton Calling”, may seem somewhat familiar. Haven’t we met them in the Veilchen? Or is it just the light?

Then to the p.p.c. off Lendplatz, which re-opened in 2003. Two floors, two bars, elegant line-ups, live acts, label nights with guests from all over the world, and a mixed audience. There you will meet p.p.c. and Zeiger-mastermind Stefan Auer who has now been trying for ten years to bring the benefits of popular culture and its soundtracks to this town. You may ask him whatever you want: How it was to eat Schnitzel with Kurt Cobain. Or what LTJ Bukem’s crate of LP’s usually weighs. You probably won’t hear his answer. You’ve been on the move

much too long.

Now go home, to the Parkhouse again. Across the Mur, where you may dive into the Sub, the Villa Kunterbunt on

the quay, then escape to the Stadtpark. Find yourself a place, lie down on the grass if necessary, take a deep breath, look up at the sun and try to remember: Is it setting? Is it rising? ■ ■

Pop culture in Graz

In the last few years, a thriving scene of labels, crews, producers, DJs, bands and organisers has developed in Graz. These include fresh electronic labels (Shellbeach, Houseverbot, Park, Lee/Luv, EBL, Tonwerk), famous live acts, such as Binder & Krieglstein or Lasch, a more than active hardcore scene around the Explosiv, the Music House, a wide range of bands and the label Rise or Rust, the free radio station “Radio Helsinki”, the activities of the p.p.c. which incorporates the associations Zeiger, Vipers, Kim, Soundportal and Explosiv, down to a number of other concert organisers (Orpheum). Especially worth seeing: Stefan Auer’s Spring Festival of

Electronic Music with more than 100 DJs and live acts.

Next time from 25 – 29 May 2005

Information:

www.kultur.steiermark.com

www.kulturserver-graz.at

www.popculture.at

www.postgarage.at

<http://dasveilchen.net>

Locations

Parkhouse, Stadtpark 2,
www.parkhouse.at

Veilchen, Forum Stadtpark, Stadtpark 1,
<http://forum.mur.at>

vipers im Thienfeld, Mariahilferstrasse 2
Arcadium, Griesgasse 25,
www.arcadium.at

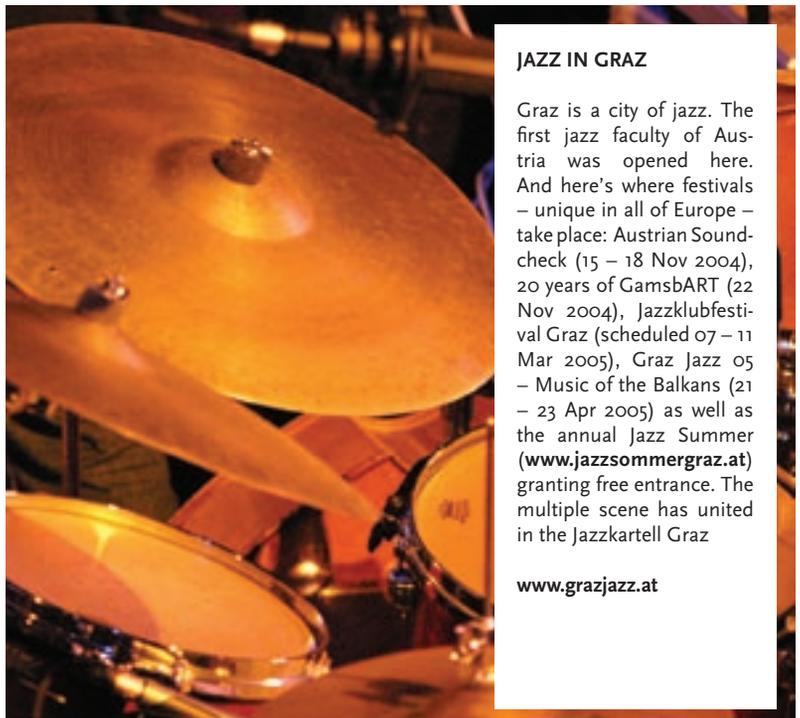
Explosiv, Schützgasse 16,
www.explosiv.at

Alte Postgarage, Dreihackengasse 42,
www.postgarage.at

p.p.c., Neubaugasse 6
www.popculture.at

And also:

Generalmusikdirektion, Grieskai 74 a,
www.generalmusikdirektion.at
Seifenfabrik, Angergasse 41-43,
www.seifenfabrik.info
Dom im Berg, Schlossbergplatz



JAZZ IN GRAZ

Graz is a city of jazz. The first jazz faculty of Austria was opened here. And here’s where festivals – unique in all of Europe – take place: Austrian Soundcheck (15 – 18 Nov 2004), 20 years of GamsbART (22 Nov 2004), Jazzklubfestival Graz (scheduled 07 – 11 Mar 2005), Graz Jazz 05 – Music of the Balkans (21 – 23 Apr 2005) as well as the annual Jazz Summer (www.jazzsommergraz.at) granting free entrance. The multiple scene has united in the Jazzkartell Graz

www.grazjazz.at



Wine and architecture at winegrower Tement's



Heading south: wine and culture **AMAZING PERSPECTIVES**

Ambitious architecture for new wine cellars: Southern Styria's top wineries produce and present their wines in a fascinating setting.

On a hilltop, surrounded by broad-leaf trees, lies the old farm of winegrower Tement. Through the exuberant vegetation one can see the premises of the wine cellars somewhat below, a bright block of architecture with a large glass front facing south. A statement of self-confidence, its straight and functional formal vocabulary exposes the technical achievements of modern winemaking, a world of steel tubs and hydraulic presses. Nevertheless, the building fits

harmoniously into the lovely landscape close to the border of Slovenia, a setting that makes it clear why tourism promoters like to call this region "Styrian Tuscany".

Here in Southern Styria, the wine rows still run from north to south, according to ancient tradition. Unlike the practical terraced cultivation method, they follow the softly rolling hills in long vertical lines, preserving and underlining their shape. The vineyards are all planted on southern slopes, so that the warming rays of the sun reach the grapes all day long as the sun journeys from east to west.

Tement's architect Christian Leiter has dug 3,500 m² of cellar and storage rooms in a 20-million-year-old coral reef. From the tasting room above the winery, visitors enjoy a unique view of Zieregg, the farm's prime site ("Weinwelt" ranked the Sauvignon blanc from Zieregg among the 100 cult wines of the world) and a panoramic view of the characteristic hilly vineyards, reaching down to Slovenia. Amazing perspectives for visitors who can clearly see how and where their wine is made. Also clearly visible is a sense of innovation which combines the careful cultivation of nature and old wine-growing traditions with international know-how and the most up-to-date quality. It would be unfair to speak only of Tement in this context as this attitude is typical for all top wineries in the entire region.

Top-class architecture for new wine cellars is also found elsewhere. For ex-

The cream of Styrian wineries

Domäne Müller, Groß St. Florian
Gross, Ratsch
Harkamp, St. Nikolai i. S.
Lackner-Tinnacher, Gamlitz
Neumeister, Straden
Polz, Graßnitzberg

Erwin Sabathi, Pößnitzberg
Sattlerhof, Sernau
Walter Skoff, Eckberg bei Gamlitz
Tement, Berghausen
Winkler-Hermaden, Schloß Kapfenstein
Wolmuth, Fresing

For more information on Styrian wine (wines, wineries, wine growing areas, wine roads etc) visit:

www.steirischerwein.at



Amazing perspectives,



reaching all the way down to Slovenia.

ample in the winery of the Polz family, owners of one of the largest vineyards in the region, who built a straight, linear extension to their old wine storage hut in idyllic surroundings. Old and new form a contrasting but delightful unity, illustrating the philosophy of this traditional farm. Winegrowers Alois and Ulrike Gross also favour a modern setting for their new cellars and for tasting their world-class wines. So does the young, much-acclaimed winemaker Erwin Sabathi, or Albert

Neumeister whose “hanging gardens of Straden” are considered a pioneer project of ambitious cellar architecture in Austria.

Amazing perspectives also for Styrian wine. Above all the whites of the region have enjoyed an increasing reputation over the last years, both at home and abroad: be it the above mentioned Sauvignon with its bouquet of hay, gooseberries, green pepper and a grassy, fresh taste; the Chardonnay (or

Morillon as it is called here) – both increasingly matured in barrique – or the Welschriesling so typical of Southern Styria, a fresh and citrus-oriented wine smelling of apples and grapefruit. To unveil the secret of success, a visit to the wineries of Southern Styria is recommended: love of the landscape and the soil, open-mindedness, a readiness for experimentation and an uncompromising dedication to quality are its ingredients.



PAVEL HOUSE

The Pavel House in Laafeld near the Slovenian border is an intercultural meeting point for Austria and Slovenia and a house of culture for the Slovenian minority living in Styria. It stands for intercultural projects and a wider definition of art. Right on time to coincide with the enlargement of the EU, the exhibition “Styrian Slovenes, from a Historical to a Political Point of View” was recently revised.

www.pavelhaus.at



ARTHERBERSTEIN GIRONCOLI-MUSEUM

A new museum has been established in an ancient threshing building of Herberstein Castle adapted by architect Eisenköck in the southeast of Styria. It houses works by Bruno Gironcoli, one of the most significant sculptors of his generation. In addition the ARTheberstein currently shows Gironcoli's fascinating Africa collection.

To be seen until
30 Sep 2004.
www.herberstein.co.at



Gironcoli object

TOURISM INFORMATION & HOTEL BOOKINGS

Tourism information & hotel bookings

Hotel bookings, guided tours, programme information, excursions
Herrengasse 16, A-8010 Graz T +43/316/8075-0 F DW 15
info@graztourismus.at, www.graztourismus.at

How to get there:

Rail: ÖBB: T +43/05/1717, www.oebb.at
Air: Flughafen Graz: T +43/316/2902-0, www.flughafen-graz.at

Direct scheduled flights:

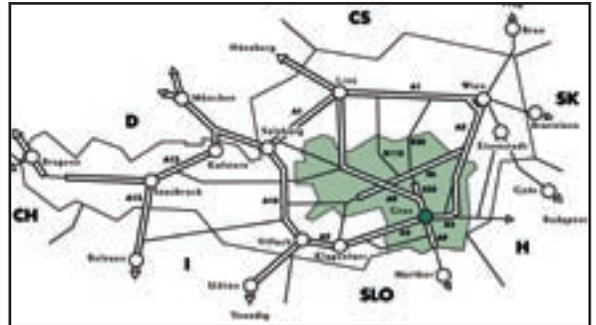
Düsseldorf, Frankfurt, Munich, Stuttgart, Vienna, Linz, Innsbruck, Zurich,
Rotterdam, London, Hannover, Gothenborg, Dubrovnik.

Moving around in Styria:

Steirische Verkehrsverbund GmbH
T: +43/316/812138-0. www.verbundlinie.at

Taxi phone numbers:

T +43/316/878, T +43/316/1718, T +43/316/222,
T +43/316/2801, T +43/316/4696.



INFORMATION ON VENUES & TICKETS

Bühnen Graz

Graz Opera, Schauspielhaus Graz, Next Liberty, Orpheum, Kasematten
Kaiser-Josef-Platz 10, A-8010 Graz, T +43/316/8000
tickets@theater-graz.com, www.theater-graz.com

styriarte ticket office

styriarte, PSALM, Recreation Orchestra, Meerschein Matinee
Sackstraße 17, A-8010 Graz, T +43/316/825000
tickets@styriarte.com, www.styriarte.com

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Sackstrasse 17, A-8010 Graz, T + 43/316/81 60 70
info@steirischerbst.at, www.steirischerbst.at

Landesmuseum Joanneum

Kunsthau Graz, Neue Galerie Graz, Alte Galerie, Landeszeughaus, Schloß
Eggenberg etc.
Raubergasse 1, A-8010 Graz, T +43/316/8017
info@kunsthau Graz.at, www.kunsthau Graz.at

Private ticket offices

Ö-Ticket
Stempfergasse 3, A-8010 Graz, T +43/316/716666, www.oeticket.com
Zentralkartenbüro
Herrengasse 7, A-8010 Graz, T +43/316/830255, www.zkb.at
Die Eintrittskarte
Mondscheingasse 4, A-8010 Graz, T +43/316/833948, www.dieeintrittskarte.at



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office@theater-im-bahnhof.com, www.theater-im-bahnhof.com

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