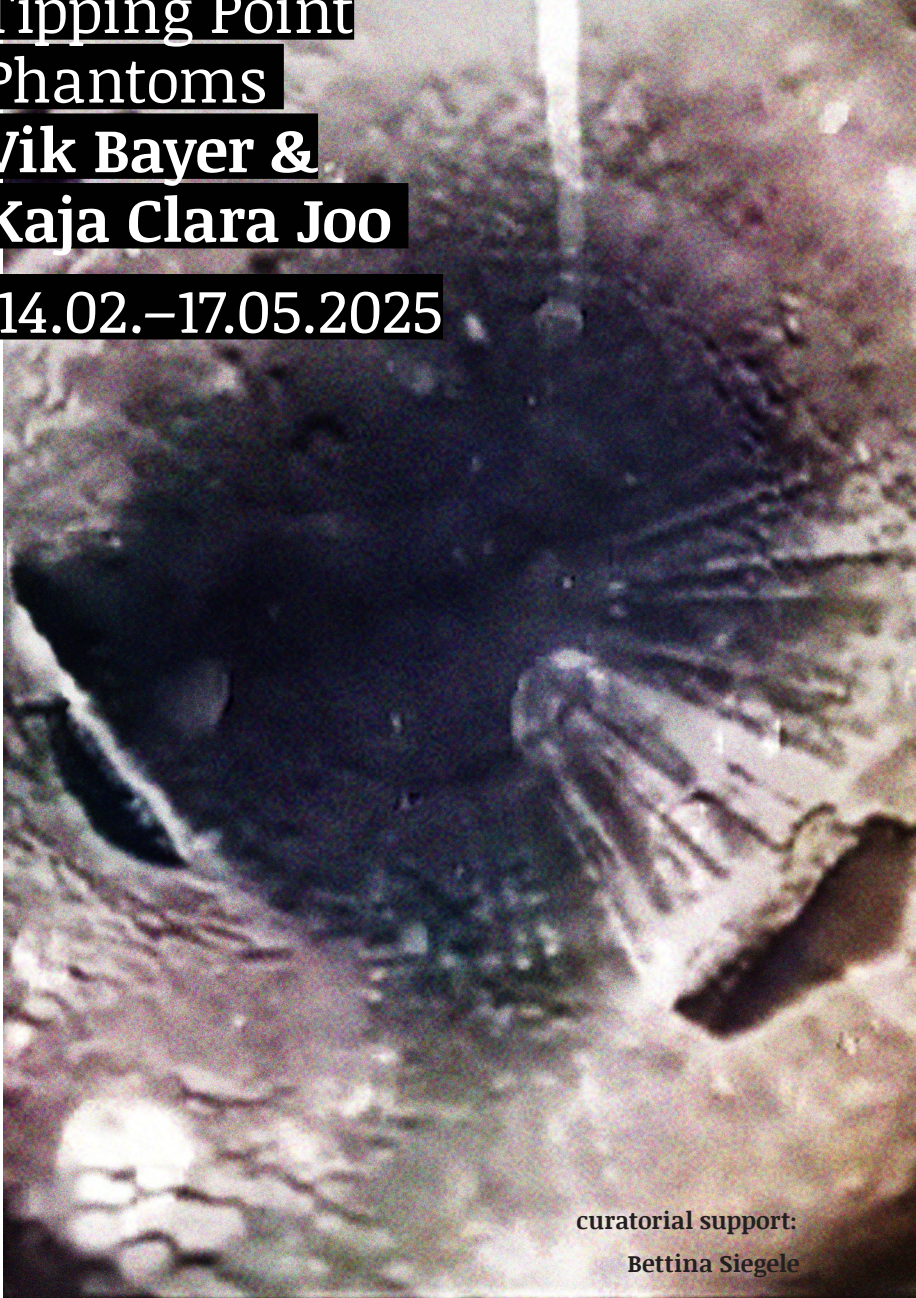


● kunst
pavillon

**Tipping Point
Phantoms**

**Vik Bayer &
Kaja Clara Joo**

14.02.–17.05.2025



curatorial support:
Bettina Siegele

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pavillon

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Mi-Fr 12.00–18.00 | Sa 11.00–15.00

Tipping Point Phantoms

Vik Bayer & Kaja Clara Joo

Curatorial Text

“It ends with love, exchange, fellowship. It ends as it begins, in motion, in between various modes of being and belonging, and on the way to new economies of giving, taking, being with and for (...).”¹

The joint exhibition at the Kunstpavillon, ***Tipping Point Phantoms*** by the two artists **Vik Bayer** and **Kaja Clara Joo**, constructs a narrative pairing about capital and our use of resources on the brink of ecological tipping points. These two different, even contrasting approaches to the topic of sustainability enter an exciting dialogue for the exhibition in the Kunstpavillon, seeking a subtle form of storytelling that sensitises us to the multiple current crises and the interdependence of technology, nature and society – yet without staging the impending catastrophe.

As soon as visitors enter the Kunstpavillon, they are met by a light- and air-sensitive sculpture made of natural rubber and steel by artist **Kaja Clara Joo**, which is part of the multimedia installation ***Signar Taupe***. Like a relic from times gone by, it is slightly reminiscent of a drilling auger from the oil industry. The stretched latex skin, for which Joo drew liquid latex from burnt plastic, gives the auger an organic, carnal feel and thus references the lustful desire of the eponymous art-figure Signar Taupe, who falls in love with an oil drilling auger in the story in the artist’s book. The protagonist is representative of a

¹Jack Halberstam, „The Wild Beyond: With and for the Undercommons“, in *The Undercommons: Fugitive Planning & Black Study*, by Stefano Harney and Fred Moten (Wivenhoe New York Port Watson: Minor Compositions, 2013), p.5.

Curatorial Text

younger, restless generation, and the object of her desire – oil – has characterised this post-industrial generation like no other raw material.

The physical attraction portrayed between the young woman and the machine, in which *'the auger [bores], not into the earth, but into her body'*², symbolises the blurred boundaries between inside and outside, technology and man, machine and nature. The writhing oil auger is complemented by photographic editions and a multi-channel video installation.

To produce the editions, Kaja Clara Joo developed images of real boreholes from Slovakia and Germany on aluminium using an analogue emulsion. These are geological scans of excavated boreholes, their aesthetics reminiscent of X-ray images or other medical imaging whereby a probe penetrates deep layers – just as the auger digs into her flesh in the protagonist's imagination. The images in the photo edition oscillate with deliberate ambiguity between human organs and earth. The 4-channel video installation is similar, showing both professional and amateur shots of water, gas and oil pipes: Pipes that define our existence and our everyday life. While the images are almost indistinguishable from endoscopic images for a layperson initially, it becomes clear towards the end of the video installation that these are infrastructures. The effect of the siren-like sound is threatening, alerting us to the acute deterioration of our environment, triggered by human beings' violent intrusion into their surroundings.

² Kaja Clara Joo, *SIGNAR TAUPE: Des Maulwurfs Signatur*, p. 19.

In *Signar Taupe*, the artist employs various media to depict and shape the convergence between living, amorphous entities and the imaging devices that we use to construct, depict and shape our political and social environment. The installation comprises an entity spanning a narrative space that tells of the intertwining of technology, nature and society, and reflects our powerlessness in face of global oil and energy policy.

The love story between Signar Taupe and the oil auger, on which the installation is based, reminds one of the obsessive, at times lascivious science-fiction story *Crash* by J.G. Ballard (made into a film by David Cronenberg in 1996), in which the protagonists fall in love with machines and the bodies they have deformed. Kaja Clara Joo's story utilises the potential of the science-fiction genre, which Ursula Le Guin sees as an attempt to describe what is in fact going on; what people actually do and feel, and how people relate to everything else – to diverse temporalities and occurrences.³

The second position in the exhibition deals with the virulent state of our environment and the climatic consequences of unrestricted extractivism, and with how these issues can be recounted. In the installation work ***Slo-mo Visions of Refusal of Unfulfilled Promises*** in the rear section of the Kunstpavillon, **Vik Bayer** follows the theory of artist and author Gary Zhexi Zhang in *Catastrophe Time!* and turns, therefore, to those moments in which reality loses its grip, and the temporalities we take for granted are radically disrupted or even emerge

³ Ursula Le Guin, *The Carrier Bag Theory of Fiction* (Ignota, 2019), p.37.

Curatorial Text

as fantasies. In *Catastrophe Time!*, ultimately, it is about sampling the temporal practices and operative fictions already playing out within society, and striving for alternative ways of thinking, feeling and acting.⁴ On this basis, Bayer focuses on agricultural practices that, in the face of climate crisis, are seeking to develop solidarity-based economies as an alternative to extractivist systems. Part of the installation is a 2-channel video projection accompanying an agricultural consortium in Sicily.

The consortium comprises an association of farmers who set their selling prices collectively before the start of the harvest season, so stabilising the value of their products and providing more security for the farmers involved, who are facing increasingly difficult conditions due to climate change, since they can no longer rely on traditional, tried-and-tested cultivation methods in their work. Climate protection and respect take centre stage. The concept of co-production, in which use of land and financial resources are shared, is complemented by an economic model based on trust, and loans are not obtained from a banking institution but from the customers. The consortium's own emergency relief fund also compensates for any crop failures and land losses resulting from the climate crisis. The harvested products are purchased by collectives in a spirit of solidarity, with the individual farmers contributing whatever they can. Not only yields and profits, but also risks and losses are shared. In this way, the consortium creates a counter-model to the risk-based economy of turbo-capitalism

⁴ Gary Zhexi Zhang, *Catastrophe Time!* (London: Strange Attractor Press, 2023), p. 7.

and opposes what Stefano Harney and Fred Moten define as the ‘ephemeral public sphere’: The ephemeral public sphere passes through the public and the private, through the state and the economy, and is not recognisable from its bad debts, but only from its bad debtors.⁵

Slo-mo Visions of Refusal of Unfulfilled Promises allows different levels of reality to shine through, thus staging their inherent multi-temporality. Vik Bayer expresses this as follows: ‘*Simultaneity, tension, interruption and different speeds become central motifs of the installation.*’ Multiple temporalities can be experienced through abrupt interruptions – scenes of seagulls in the smoke break through the narrative like moments of disruption hinting at impending catastrophe.

Bayer understands time as an infrastructure that, as in the example of the ‘expired’ traditional cultivation methods, becomes manifest and makes those structures perceptible through crises that we are no longer aware of in our everyday lives. In the installation, temporality and crisis take on a form that is also expressed in Bayer’s spatial practice: green shade-nets, which are generally used to protect plants from too much light and heat in greenhouses, together with tarpaulins, bathe Bayer’s spatial installation in a greenish light, creating visual references to the outside space and producing a kind of third projection of natural light on the gallery walls.

⁵ Stefano Harney and Fred Moten, *Die Undercommons: flüchtige Planung und schwarzes Studium*, ed. By Isabell Lorey (Wien, Linz, Berlin, London, Zurich: transversal texts, 2016), p. 70.

Curatorial Text

This sculptural-spatial method uncovers the exhibition space and its hidden areas by making the underlying structures visible and breaking down the distinction between background and foreground. The outside is brought into the room: the environment in the exhibition space is extended by our view of the tree tops in the courtyard garden. Weather conditions and sunlight are not incidental; they are elements of the installation.

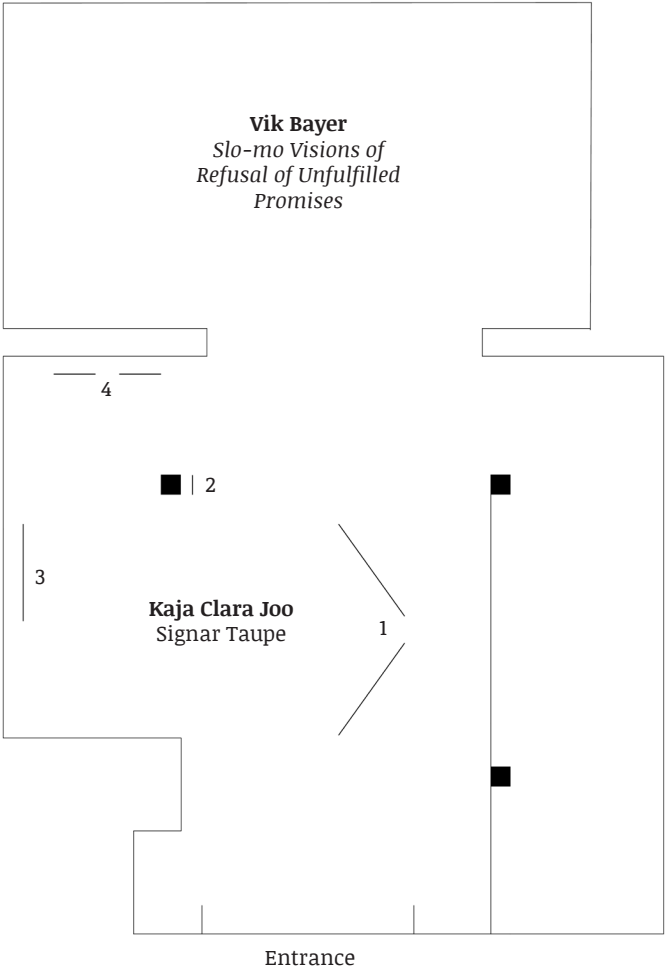
Slo-mo Visions of Refusal of Unfulfilled Promises is completed with small sculptural elements from the artistic development and production processes scattered around the Kunstpavillon. The sculptural-like projectors of the video, for example, are part of the installation in the space, as are the crates whose dimensions were modelled on those of the consortium, and are partly incomplete – still in the making – and equipped with original parts from the consortium’s crates. Some of the boxes are marked ‘Fragile’ to emphasise the frailty of current ecological and economic structures. In contrast to the film – in which Bayer never shows the fire directly to avoid turning the catastrophe into a spectacle – it is used as a physical component of the installation: a sculptural tool for both the crates and the hot-dip galvanised steel uprights⁶ of the projection screens. Another blank in the film that gains a formal translation in the physical space is any direct reference to the consortium itself, traces of which are transposed into the exhibition space via the name and a reference to its members on original stickers.

⁶ In collaboration with Michael Reindel

The exhibition *Tipping Point Phantoms* unites two different forms of narration occurring in the shadow of the tipping point of self-destruction, and brings to light the multiple temporalities of our ecological emergency without falling into a state of despair and helplessness in face of the impending catastrophe.

Curatorial Text

Bettina Siegele



List of Works

Signar Taupe | Kaja Clara Joo

List of Works

- 1 *Signar Taupe*
Kinetic installation
Steel, latex, motor, asphalt, sand
500 x 350 x 250 cm
2025
Unique
- 2 *Signar Taupe*
(*Des Maulwurfs Signatur*)
Artist's book
148 x 105 cm, 48 pages
German edition of 300
2025
- 3 *Excavation Studies*
(*570 Feet*)
4-channel video installation
Room-specific dimensions
04:41 Min
2025
- 4 *Touched By Neither*
(*Light Nor Sight*)
Alternative photography
Oxidized silver emulsion on hand-polished aluminum
50 x 156 cm each
2024

List of materials

Slo-mo Visions of Refusal of Unfulfilled Promises | Vik Bayer

List of Materials

Shading nets	Stapler needles
Tarpaulins	Magnets
Webbing Textile	Pressed chipboard
Atraps	Plywood
Hot-dip galvanised steel	Lamellos
MDF Panels	Projectors Speakers
Projection	Subwoofers
Lacquer	Raspberry Pis
Stickers from the	Video files sync.mp4
LeGallineFelici consortium	MP4Museum
Parts of the boxes from the	USB sticks
LeGallineFelici consortium	Cables
boxes	Cable ties
Markings from a flask	Distribution sockets
Traces of fire	2-channel radio switching system
Acetone transfer printing (of a part of the script that has fallen out of the cutting process)	Remote controls
Hot-dip Galvanised wire	
Hot-dip Galvanised wire with embossed identification number	
Steel	
Wire	
Glass objects	
Dried orange peel	
Dried clementine peel	
Transparency foil	
Adhesive tape	
Eyelets	
Textile	
Screws	

Collaborators / Credits

Slo-mo Visions of Refusal of Unfulfilled Promises

Concept	
Camera	
Production	Vik Bayer
2. Camera	
Sound Recording	
Transport	Michael Reindel
Dramaturgical Support	Lea Steinhilber
Music	Lens Kühleitner
Sound Mixing and Mastering	Conny Frischauf
Narrator	Rogine Moradi
Text	Vik Bayer
Transcription Scene Fire	
Fighters	Enrico Floriddia
Subtitles	Vik Bayer
English Proofreading	Jennifer Cunningham
Sculptural collaboration and Installation support	Michael Reindel
Conceptual support and feedback	Nora Schultz and Constanze Ruhm
Curatorial support	Bettina Siegele
Technical support	Richard Hilbert, Paul Irmann, Cornelia Reinisch-Hofmann, Lukas Klestil
Acetone print	Paul Irmann
Cast and Coordination Sicily	Beppe Adernò
Featuring	Vittoria Lo Dico Mario Cutuli, Michael Reindel, Salvatore Viscuso and their workers Fire Fighters of the Servizio Antincendio Boschivo di Noto
	Harvesting Workers: Nicolò Alini, Alfio Castelli, M'jid

Credits

Slo-mo Visions...

Credits

Slo-mo Visions...

Chougdali, Francesco
Distefano, Salvatore Italia,
Salvatore Iozzia, Daniele
Mangiameli, Barnaba,
Mariano, Salvatore
Mannuzza, Francesco
Monaco, Cutraro Salvatore,
Giuseppe Pagano, Salvatore
Ragonesi, Salvatore
Serratore, Salvatore
Siracusano, Russott Antoni
Mario, Ana Sirbu, Mamado
Sowe Jawo Samba,
Francesco and Kewen Virzì
Storage Workers: Salvatore
Pirrone, Martin Abbadati,
Giuseppe Castelli,
Enzo Cifalino, Agatino
Mannuzza, Giovanni
Messina, Giuseppe
Monaco, Davide Nicolosi,
Malcom Proto, Enzo Reale,
Salvatore Roccaforte, Mario
Russotto

Special Thanks to

Valeria Iovino, Simone
Bartocci and their dogs;
Michele Russo, Viviana
Bonfanti, Lidia Tusa,
Vincenzo Moscuza,
Terramatta Cooperativa
Sociale, Rita Musso,
Giacomo Scornavacca,

Brigitte Bayer, Otto Bayer,
Theresia Bayer, Raphael
Bayer, Lydia Reindel,
Heiner Reindel, Andrea
Popelka, Anna Lugmeier,
Diana Barbosa Gil, Jackie
Grassmann and Franz
Pomassl

Credits

Slo-mo Visions...

Textual References

Catastrophe Time! - Gary
Zhexi Zhang
*Logistical Infrastructures
and Algorithmic Institutions*
- Stefano Harney
Bleibefreiheit - Eva von
Redecker

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Theodor Körner Fonds
Filmförderung Land Tirol
Akademie der bildenden
Künste Wien



 Theodor Körner Fonds
zur Förderung von Wissenschaft und Kunst



A...kademie der
bildenden Künste Wien
Academy of Fine Arts Vienna

Biography Vik Bayer

Biography

Vik Bayer lives, films, edits, writes, builds, and reads. They believe in collaboration as a mode of production, one that translates into sculptural installations, films, reading groups, teaching projects, and books. Their work primarily focuses on forms of agriculture that carry the potential to challenge the dominant extractivist economy. Vik is also interested in how the crises haunting the present are affecting ways of storytelling. Both of these interests led to an extensive exchange with Sicilian farmers who cultivate a solidarity-based economy in response to the growing struggles caused by the climate crises and the fictions of the free market. This exchange materialized in the video installation *Slo-mo visions of refusal of unfulfilled promises*, which was awarded the Theodor Körner Prize and the Appreciation Prize of the Academy of Fine Arts Vienna, where they graduated in 2024.

Biography Kaja Clara Joo

Biography

In the expansive, transdisciplinary works by the austrian-korean artist **Kaja Clara Joo** (*1991) physical as well as narrative boundaries are explored. Cultural, social and political patterns of behaviour and human intervention in the resources and environment around us are a central concern of her artistic practice. Joo often works site- and space-specifically, creating meticulously staged sculptures that span the artist's intended narrative across the space.

Fiona Liewehr, artistic director of the FJK-Project Space in Vienna, writes about Joo in the art magazine PARNASS: "With her process-oriented explorations of materials, the artist has written herself into the current debate on the 'New Materiality'. Her artistic reflections focus on the life of things and the meaning that artefacts transfer and reveal about the history of societies."

She graduated with honours in Fine Arts from the University of Applied Arts in Vienna in 2024. Her solo presentations include Sotheby's Art Quaterly, the MQ Artbox, Bildraum 07, Periscope Salzburg, Gallery Monitor/Czech Republic, SPARK Art Fair and dialogue exhibitions at the SWAB Art Fair Barcelona, among others. She has won several scholarships and residencies, including the Lee Ungno Museum Residency in South Korea in 2024.

www.kajajoo.com

Credits

Credits

Curatorial Support: Bettina Siegele

Exhibition Technique: Paul Irmann, Lukas Klestil

Production: Cornelia Reinisch-Hofmann

Exhibition Booklet: Milena Thurner

Exhibition Booklet Editorial: Bettina Siegele & Cornelia Reinisch-Hofmann

Graphic design Booklet: Marille. Büro für Grafik und Text

Tipping Point Phantoms is part of the annual programme ***Chronopolitical Explorations*** curated by Bettina Siegele. Jury for the programme 2025: Andrea Popelka (curator and researcher, Vienna), Johanna Tinzl (artist and board member of the Künstler*innen Vereinigung Tirol, until autumn 2024, Vienna) and Bettina Siegele (artistic and managing directress of the Künstler*innen Vereinigung Tirol, Kunstpavillon, Neue Galerie & Interessenvertretung)

Dates

Opening

Dates

Thursday 13.02.2025, 19.00

Welcoming: Angelika Wischermann (board member
Künstler*innen Vereinigung Tirol)

Introduction: Bettina Siegele

22.02.2025 | 11.30

Exhibition tour Art & Coffee

19.03.2025 | 17.30

Guided tour through the exhibition

25.04.2025 | 19.00

*Supporting program with Vik Bayer in cooperation
with Klimakultur Tirol*

09.05.2025 | 19.00

Artist Talk with Vik Bayer and Kaja Clara Joo

Current information on the events and outreach in the realm
of the exhibition can be found on our website:

www.kuveti.at

Link to the **digital version** of the **exhibition booklet** and the **curatorial text** as **audiobook**:

<https://www.kuveti.at/en/exhibition/tipping-point-phantoms/>

