

ART?

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¥ € \$

CUT (SCHNITT, .
REDUZIEREN

ARCHITECTURE

~~CRATE (KISTE)~~ ~~WIRE (VERDRIBTEN)~~

Selected Works 2016 - 2018

„We dream of an art which does not claim to be eternity, but thereby becomes timeless. We dream of an architecture which is not merely a monument of money, but has its own will. We dream of the feeling of entasis, and not of the dictum of functionality. We dream of the reference, but also of the referendum. We dream because in the dream we can change the reality a little bit.“

studio ASYNCHROME is a transdisciplinary experiment. Founded at the end of 2013 by Marleen Leitner and Michael Schitnig. Their main focus is on the search for artistic crosses and architectural traces. The forms of expression range from drawing, painting, photography, installation to animation. This interdisciplinary work enables a multiple field of view with regard to the desired processing fields. In this way, plural realities and realities collide with one another, repel each other and become superimposed.

Asynchrome (e) – a term derived from the Greek-Neo-Latin, describes this multilayer in the form of a multicolor print, in which each color is assigned its own printing plate. In this way, the actual color radiation / mixture comes into being only through the superimpositions of the individual planes – each of its own importance, but all with the potential for transdisciplinary mixing.

The chromaticity of the name is derived primarily from the Greek chroma color, but in general the color saturation is designated. This value defines the quality of the color effect and differentiates the distance between colored and black / white stimuli of the eye. Thus, the relative chromaticity of the chromaticity relative to the reference white is described. This results in a beautiful thought, which is not formulated in shining neon letters but rather understands the world in gray tones with the ability to color reflections.

ASYNCHROME runs asynchronously – precisely in these unequal paths, the real knowledge emerges in the interfaces. Asynchrome sees art as the supreme authority, as a goal and aspiration. The Utopia is an opportunity and a tool to dream of this goal.

„The utopia is dead, long live the utopia.“

studio ASYNCHROME 2018

Narration

„... begin to form again ... take shape, wander through - space is no longer just the property of the form. It becomes a property of man.

The main sources of inspiration are always the big questions: man, space, utopia as the non-location of the spatial positioning of dreams ...“

www.asynchrome.com

www.facebook.com/asynchrome



Autopropaganda or Capital is a bad Mediator

Kunsthalle Graz in the Frame of steirischer herbst Festival /(AT) Solo Exhibition

Text by Wenzel Mracek

Liquid Realities and Apparent Transparency

Once more, business has acquired an “extraterritorial territory”, a space of its own where it can roam freely, sweeping aside minor hurdles erected by weak local powers and steering clear of the obstacles built by the strong ones. It can pursue its own ends and ignore or bypass all others as economically irrelevant and therefore illegitimate.¹

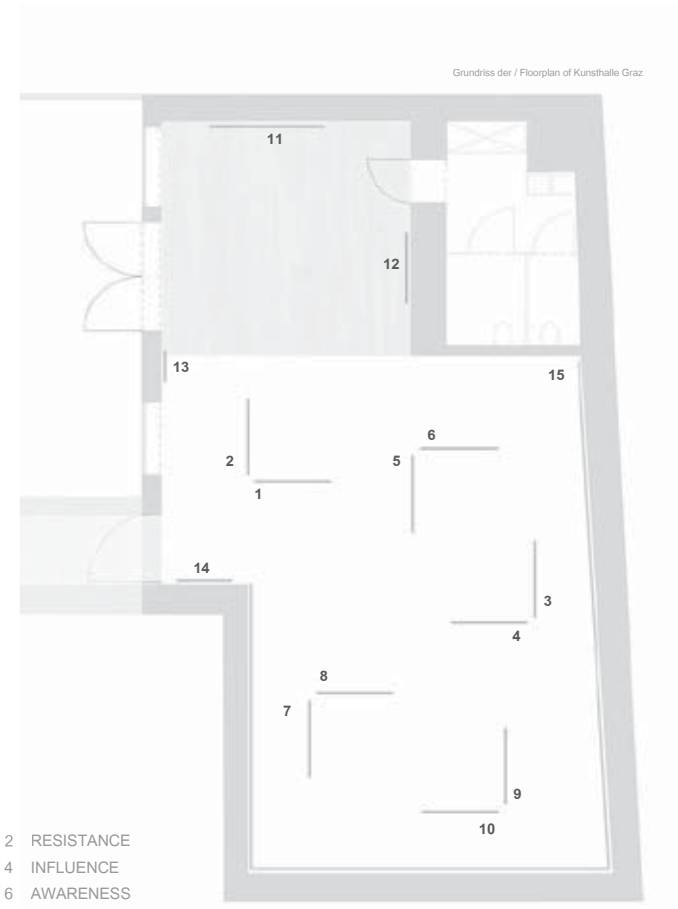
A number of panels appear in this installation titled Autopropaganda or Capital is a Bad Mediator like windows to events of the past and the present. As part of steirischer herbst 2018 and as an artistic intervention in the Kunsthalle Graz, the Graz-based duo studio ASYNCHROME—Marleen Leitner and Michael Schitnig—have set up a space-filling dispositif with narrative content that makes up the very first impression. Drawings on transparent panels show, for example, the former British Prime Minister Margaret Thatcher, who is characterized by her verdict “There is no alternative”, which can be read in a speech bubble. Memories of iconic motifs from the history of the 20th century are evoked, such as the hoisting of the US flag after conquering the Pacific island of Iwo Jima. What can be seen, however, is not the reproduction of the well-known photograph or the resulting heroic monument in Virginia—studio ASYNCHROME’s version is rather a metaphorical interpretation of power and potency of all kinds. In a similar way, one is reminded of Eugène Delacroix’ Liberty Leading the People from 1830². The events of the original have been adapted: Under the lettering RESISTANCE, Liberty personified by Marianne now seizes the end of the white flag of the Iwo Jima metaphor. Marianne is standing in the midst of destroyed barricades and the visibly lifeless bodies of the victims of the revolution.

....

Full Text in the Catalogue: Autopropaganda - or Capital is a bad mediator

¹ Zygmunt Bauman, Does Ethics Have a Chance in the World of Consumers? Harvard University Press, 2008, p. 75.

² During the “July Revolution” of 1830, the people of Paris revolted against the reactionary politics of Charles X. The king intended to reestablish the nobility’s supremacy, to organise election procedures to the detriment of the citizens and to introduce press censorship. The three-day uprising led to the fall of the Bourbons.



- 1 / 2 RESISTANCE
- 3 / 4 INFLUENCE
- 5 / 6 AWARENESS
- 7 / 8 BORDER?
- 9 / 10 DISTRIBUTION
- 11 Checkmate
- 12 Pyramids
- 13 Power
- 14 Textanimation
- 15 Text on the wall - A squirrel dying in your frontyard ...





The abundance of image samples, which can be captured by the viewers from different perspectives and angles in sequences and sections, leads to the conclusion that studio ASYNCHROME have created a reference system in this arrangement distributed over the space, which deals with contemporary neoliberal societies respectively with individuals in societies that are part of a neoliberal system – as guiding forces on the one hand, as persons affected by its consequences on the other.

...

With *Autopropaganda or Capital is a bad Mediator* studio ASYNCHROME present a subjectively selected and at first sight heterogeneous abundance of events and situations in a space-filling overall picture. Following Michel Foucault's concept of *dispositif*³, the individual elements do not form a panorama that can be read linearly, but rather a network of what is signified and what is not, which can be woven between the individual images. The transparency of the panels enables the recipients, depending on the point of view—and also on knowledge—to grasp various partial narratives. Thus, no assertion is made in the sense of a sequence of cause

and effect, it is rather a matter of constructing one's own image of (supposed) realities.

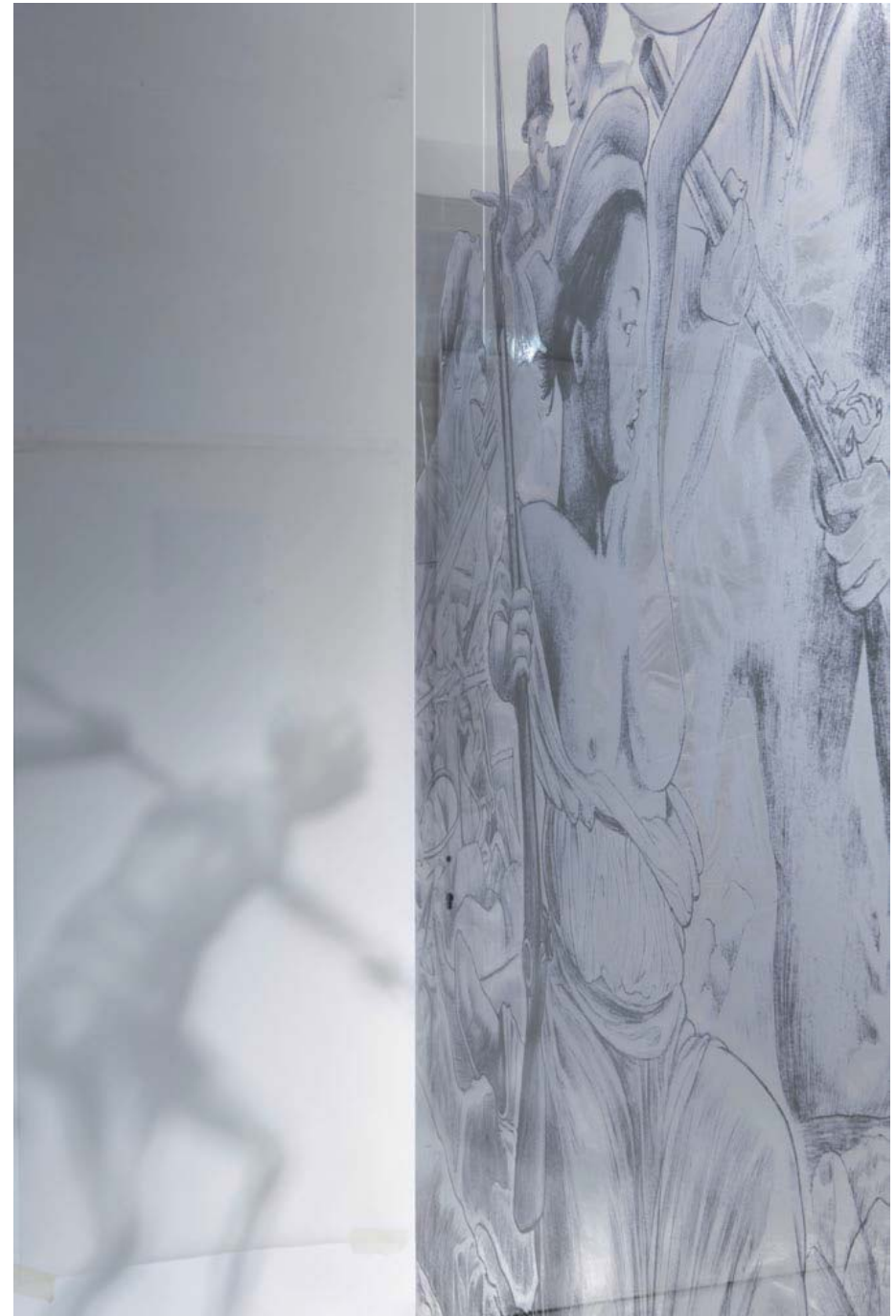
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Only one aspect of many statistical surveys that are relevant in such a context is that more turnover is generated worldwide from data volumes today than from business with crude oil. If one understands amounts of data with information potential as working capital in this sense, studio ASYNCHROME concludes that capital is an fairly "bad mediator". Conversely, calculated self-presentation is based on targeted amounts of data to a large number of users. This is how individuals and global corporations spread *Autopropaganda*.

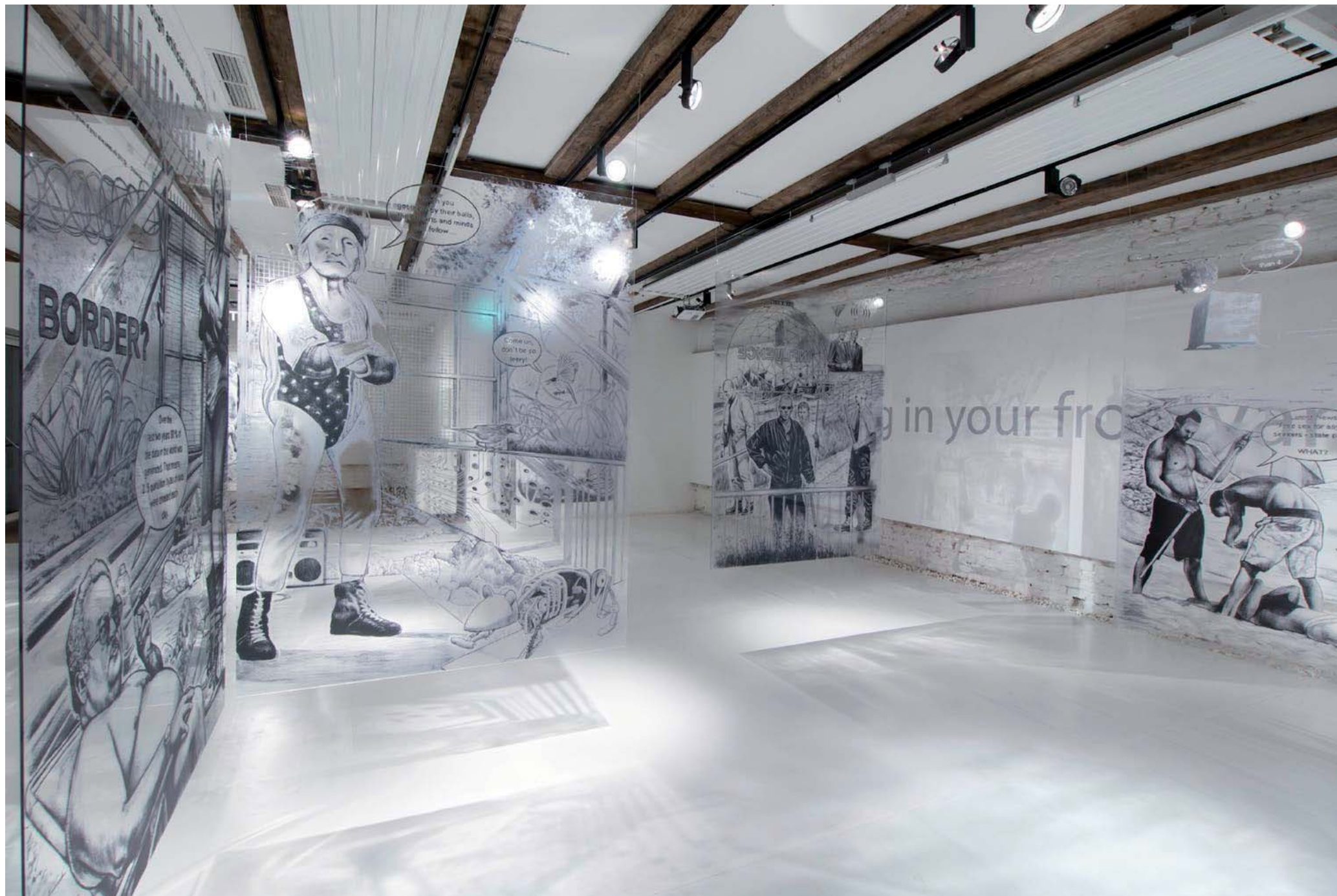
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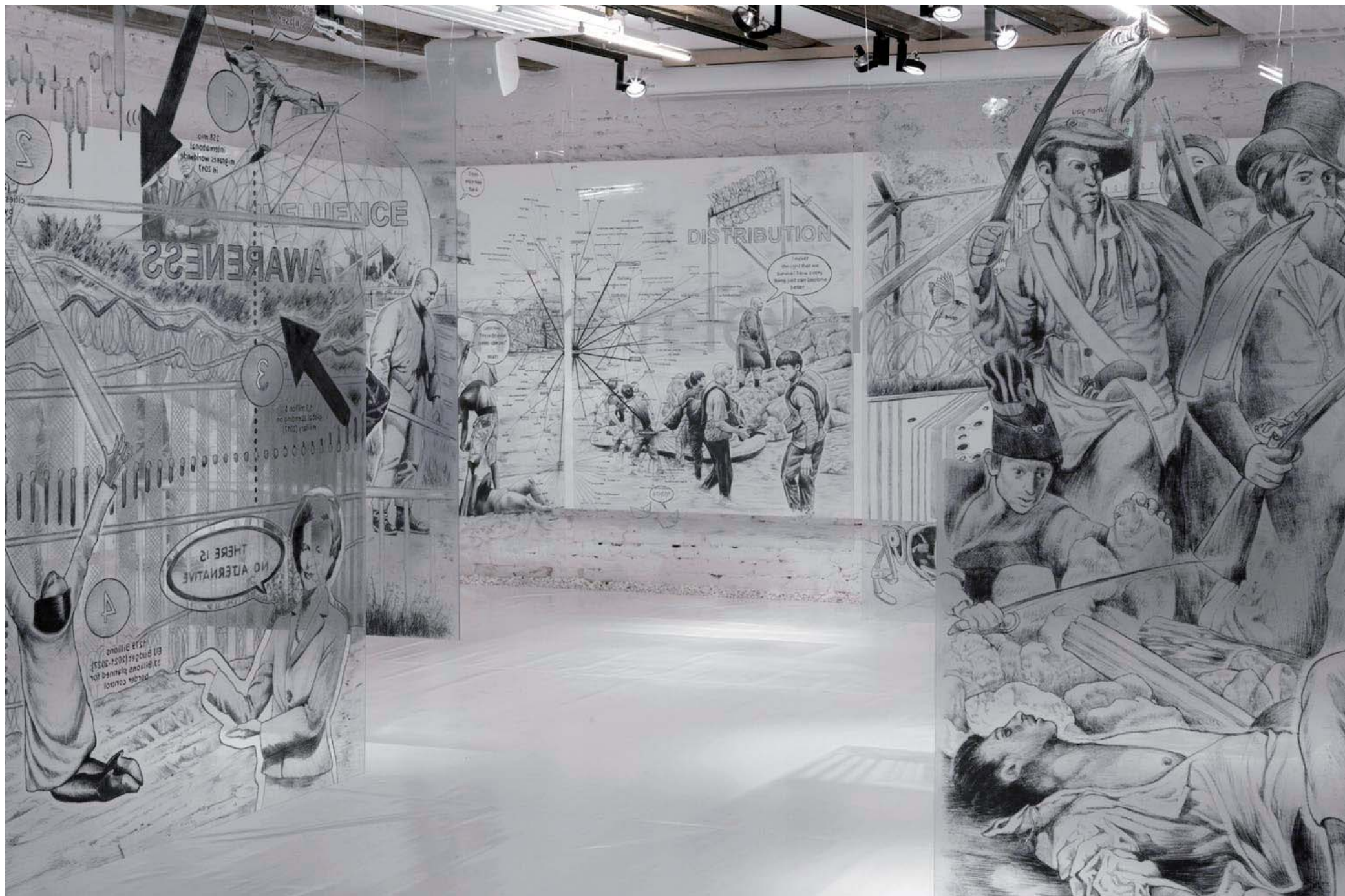
Actual and apparent transparency is created by the materials. The imagined simultaneity of events arranged in images is reminiscent of the potential simultaneity of available information on the web. What is perceived as reality(realities) as a result of media communication is subject—comparable to Plato's allegory of the cave—to various conditions that must each be analysed and synthesized. A basically seemingly impossible process, which is demonstrated in the form of a platonic cave adequate to our time in an exemplary manner.

³ Cf. Michel Foucault, *Dispositive der Macht. Über Sexualität, Wissen und Wahrheit*. Berlin 2000, p. 119 f.







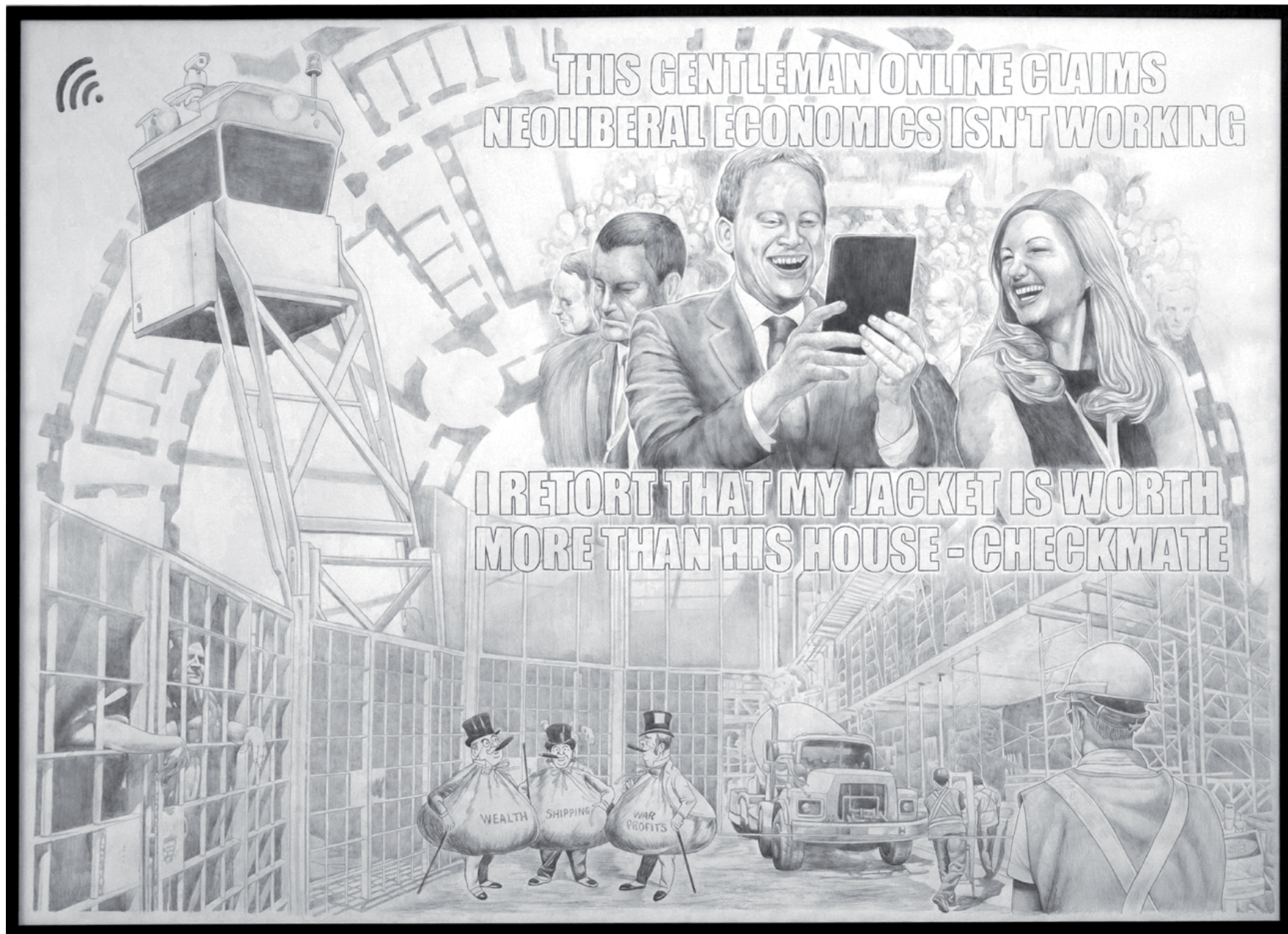




14 - Textanimation - 16:9, 2018, variable size, 1:24 min.

*Preserving the perspective is difficult. In gigantic dimensions, the fronts hardened.
Between echo chambers and data streams, a new resistance is called. In the shadow,
we loudly demand a common future.*





Urban Vision 2.0

Ex Elettrofonica Gallery / Rome (ITA)

Solo Exhibition

Curiosity led the artists to investigate the fabric of Rome, so full of historical layers, of religious, cultural and political pilgrimages, of beauty together with daily chaos and idleness. They asked questions and engaged in dialogue with various figures living and working in Rome; visiting the most touristy sites, the most precious corners, the meaningless suburbs, the magnificence of apparent grandeur, the constant architectural change in the succession and intertwining of suburban neighbourhoods with many political faces.

The result is Urban Vision 2.0, a hypothesis of analysis, a proposal of interconnection between the various aspects they found, at times paradoxical, at times almost ironic, where that “Urban Vision” is a direct reference to the name of a famous company for sponsored restoration of buildings and monuments.

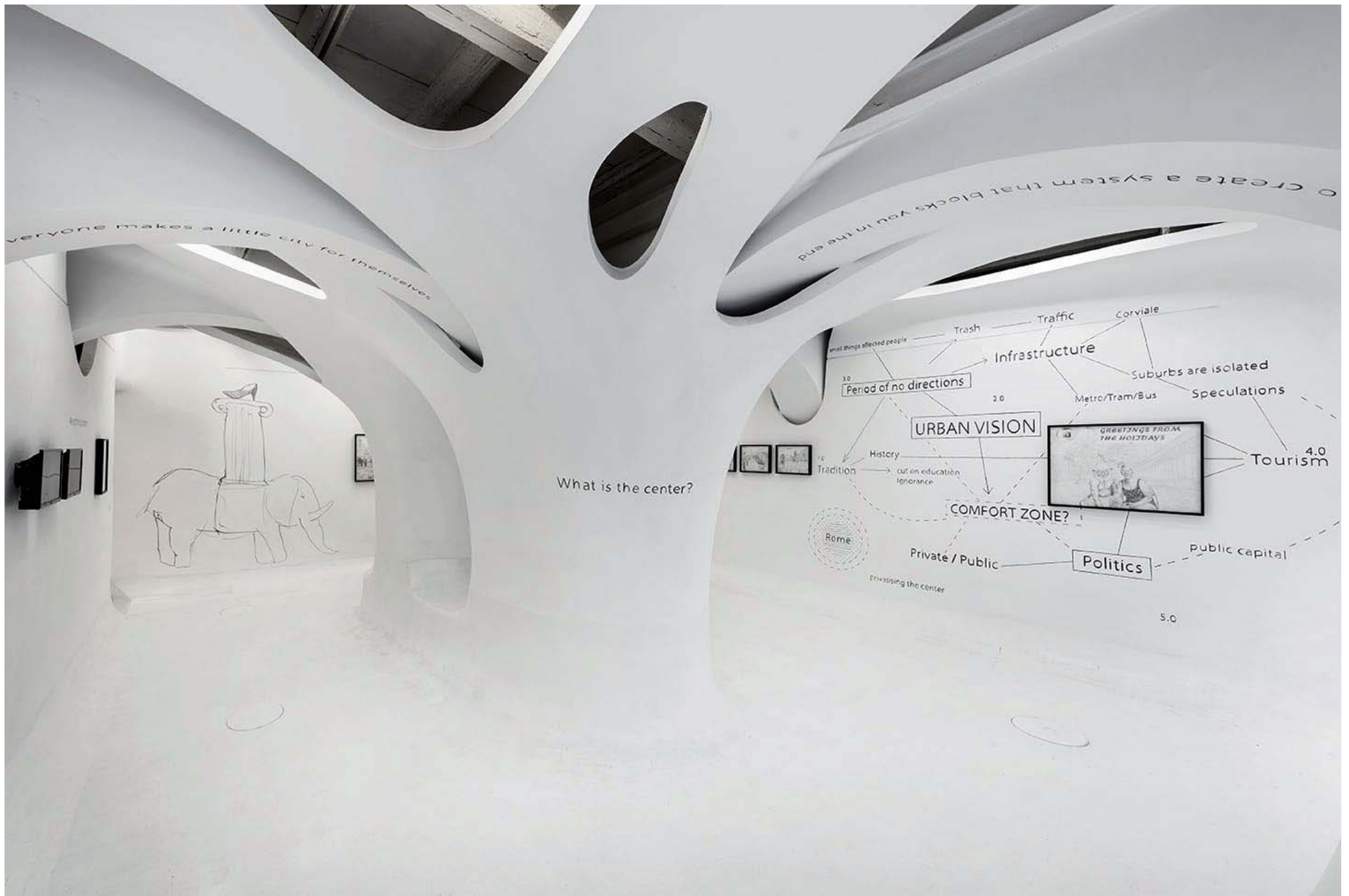
The network of connections between concepts, sentences, drawings on the wall and on paper, is brought to life in a constant state of updates and change, thanks to the activation of the network by visitors. While the intermingling of facts, places and sentences extrapolated from life, news and media in the small diary-like drawings are of local relevance, their ‘urgency’ becomes clear when compared to more global themes, analysed in large-format works on paper, while the bitter irony of the two video animations and of the wall drawings are a visual counterbalance to the words on the walls, deliberately disrupting any attempt at linear narration.

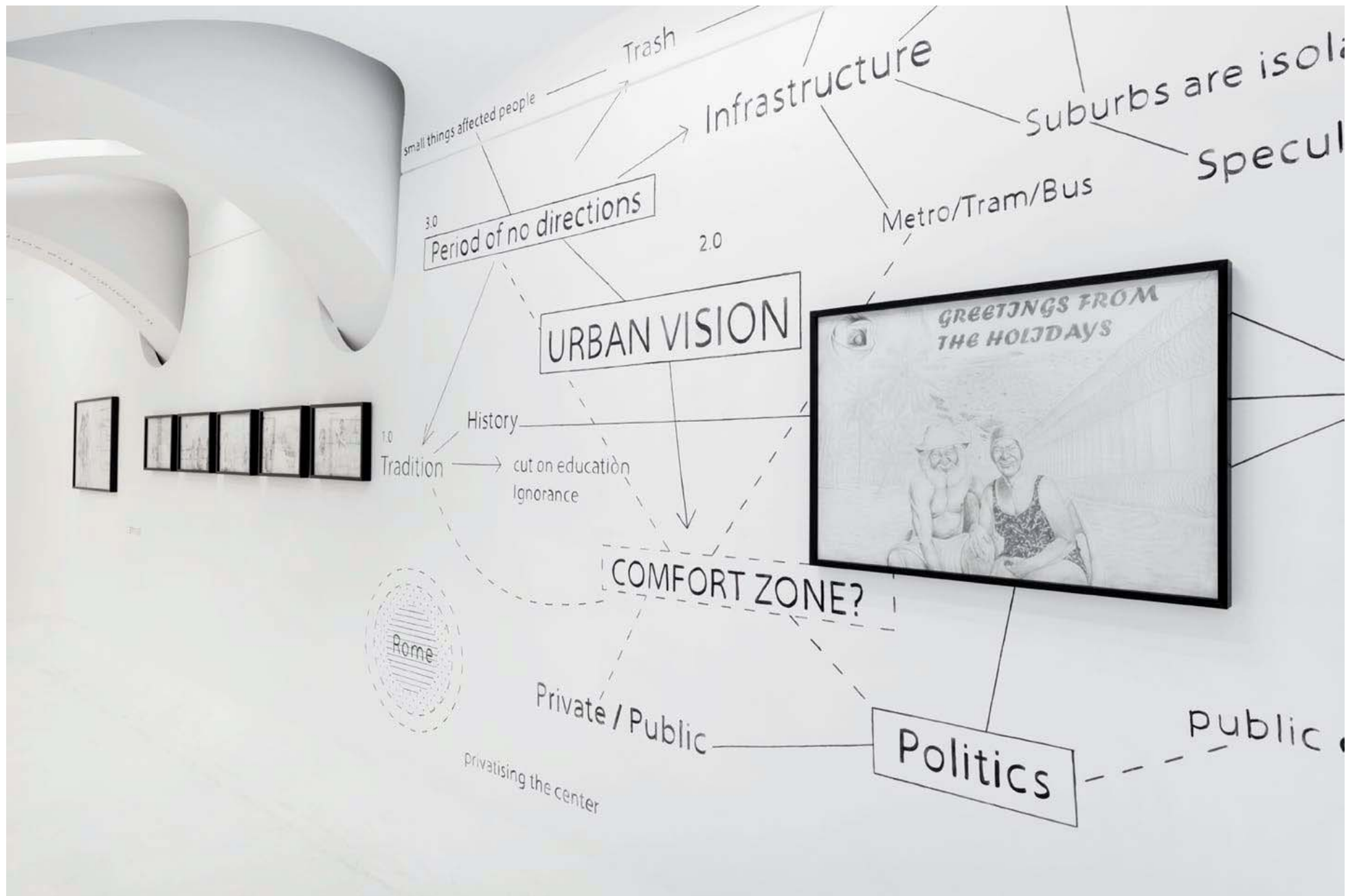
The context in which Urban Vision 2.0 develops is the not exactly reassuring space of Ex Elettrofonica in Rome, famous – in its almost ten years of activity – as a place of architectural challenge for the artists called to work there.

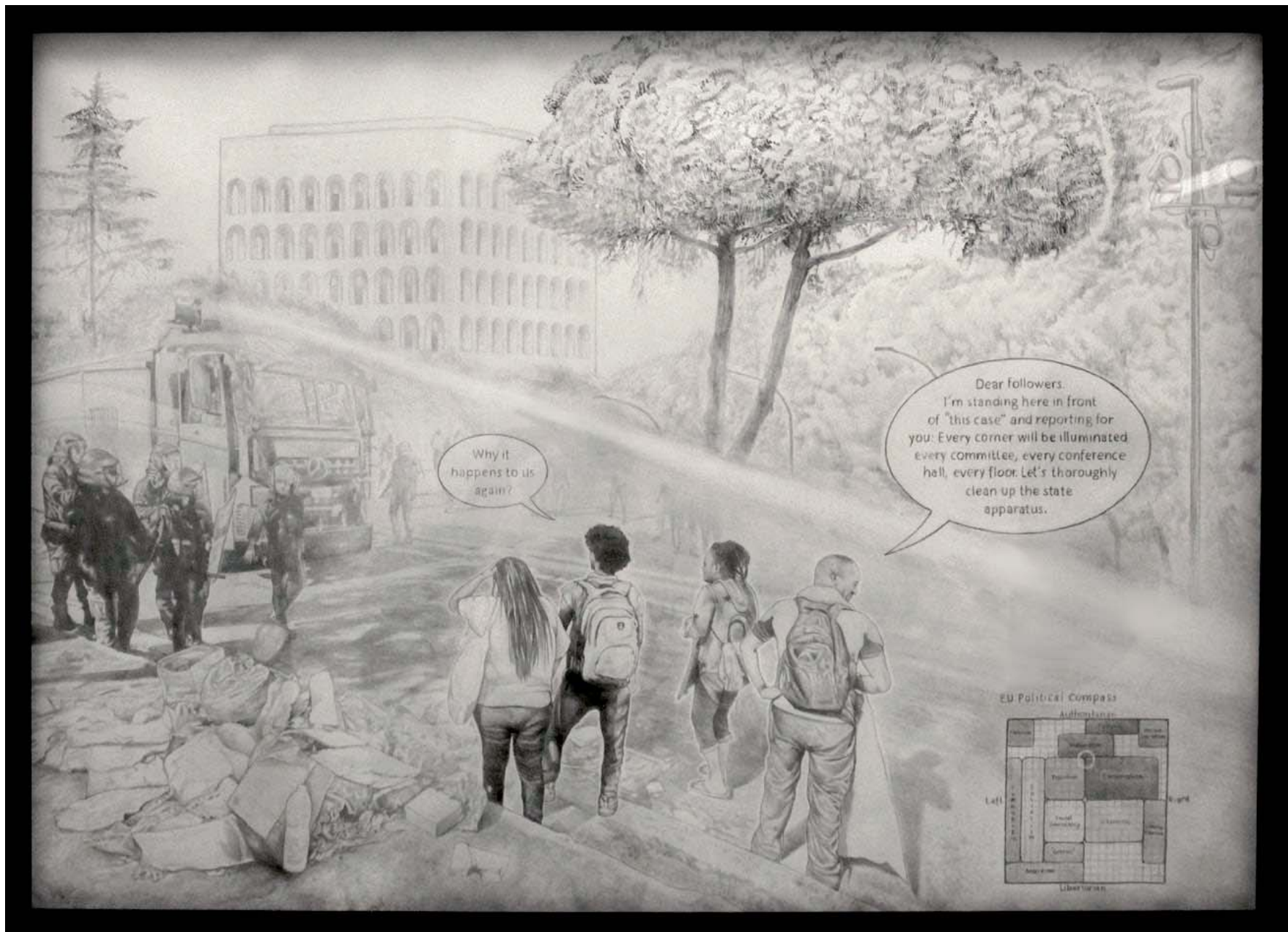
Photocredits: Andrea Veneri

Text and Curation by: Manuela Pacella

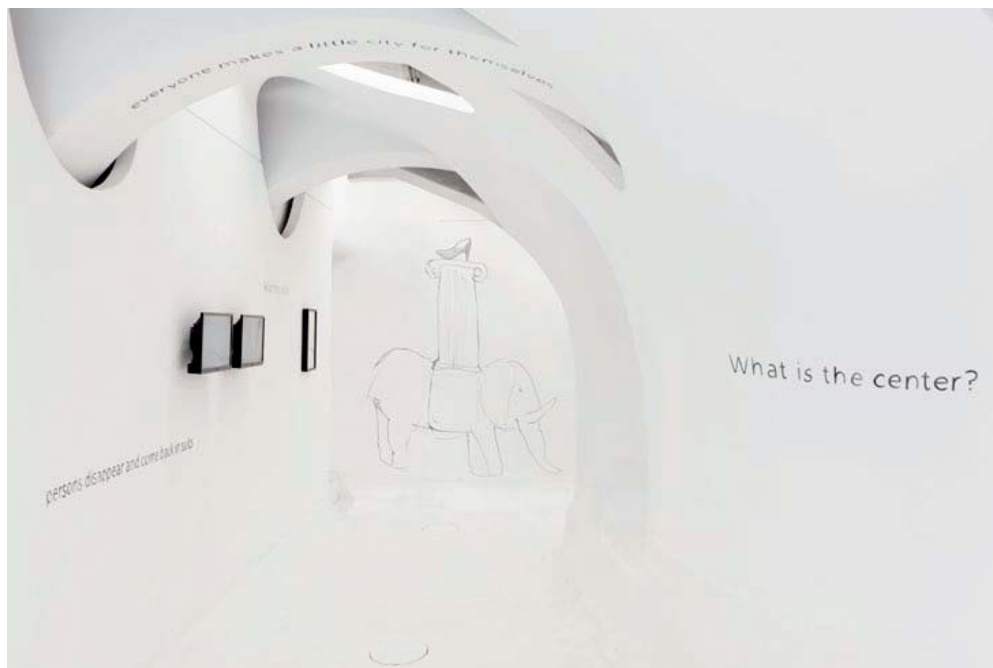








Again - Mixed Media on Paper, 2018, 59,1 x 81,4 cm



The ecstasy of st. teresa by gian
lorenzo bernini (1647-1652) //
lindsay lohan passed out after
night of partying (2007)



everyone makes a little city for themselves

persons disappear and come back in sub



The Drawing Obsession

BRUSEUM / Neue Galerie Graz (AT)

While a large retrospective is devoted to Günther Brus in Vienna in early 2018 to mark his upcoming 80th birthday, the BRUSEUM opens its rooms to a young generation of artists who have something in common with the 'landlord', Herr Brus: their obsession with drawing. On display are not only the wide variety of expressive forms offered by the medium of drawing, but also the process of drawing itself.

Young artists from Europe – including studio ASYNCHROME, Gabór Kóos and Marianne Lang – will each come for four weeks to Graz to create new works in front of the public in the BRUSEUM, and thus break up the conventional structure found in exhibitions. Therefore, on the opening day, no single work will be on show, given that the exhibition develops throughout its duration.

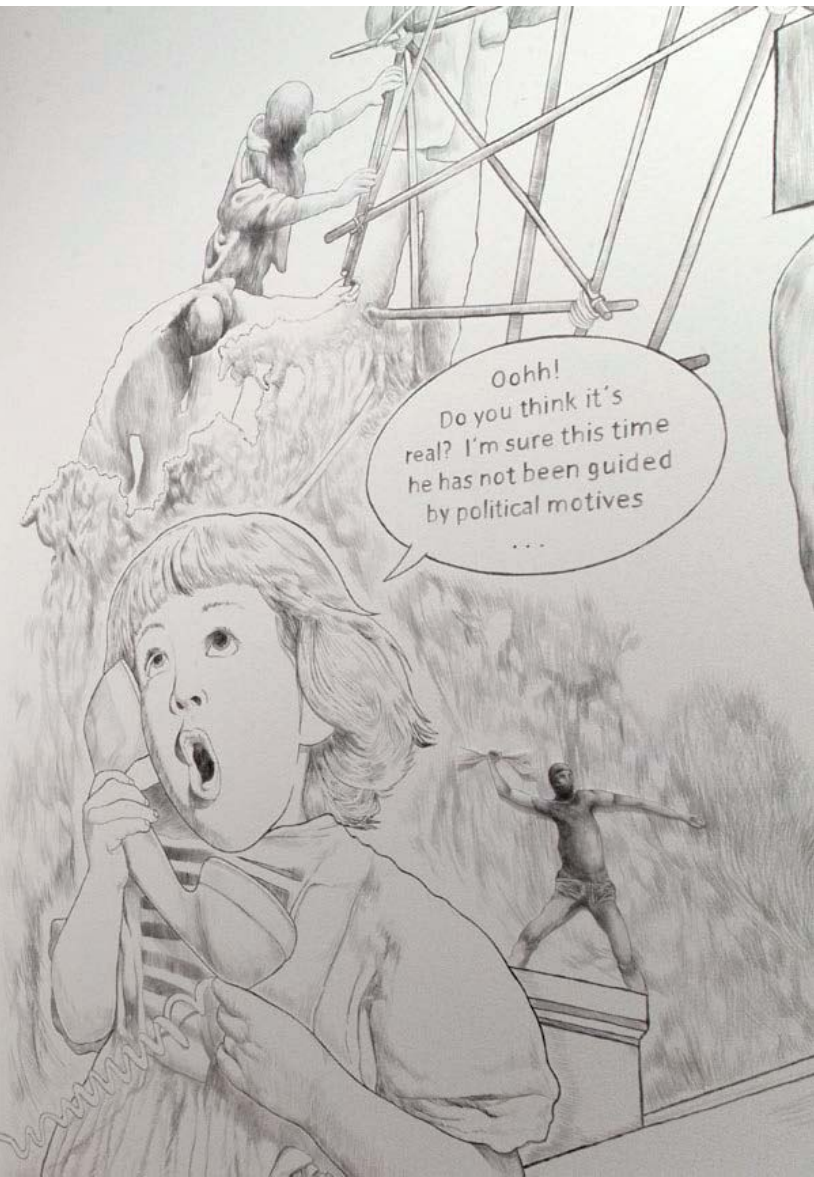
In the narrations developed for this room, the question about transparency in our present is in the foreground.

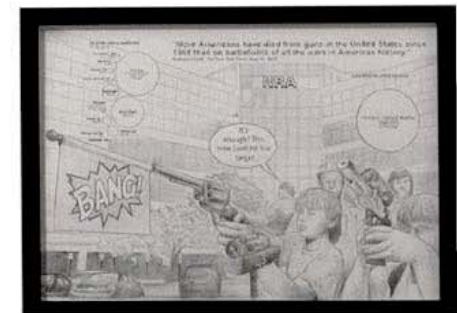
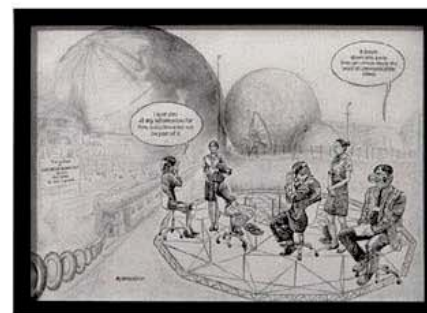
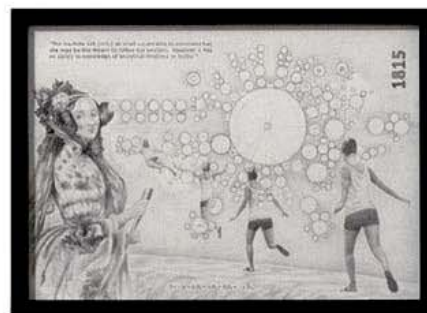
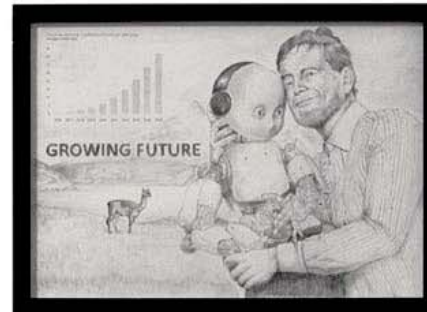




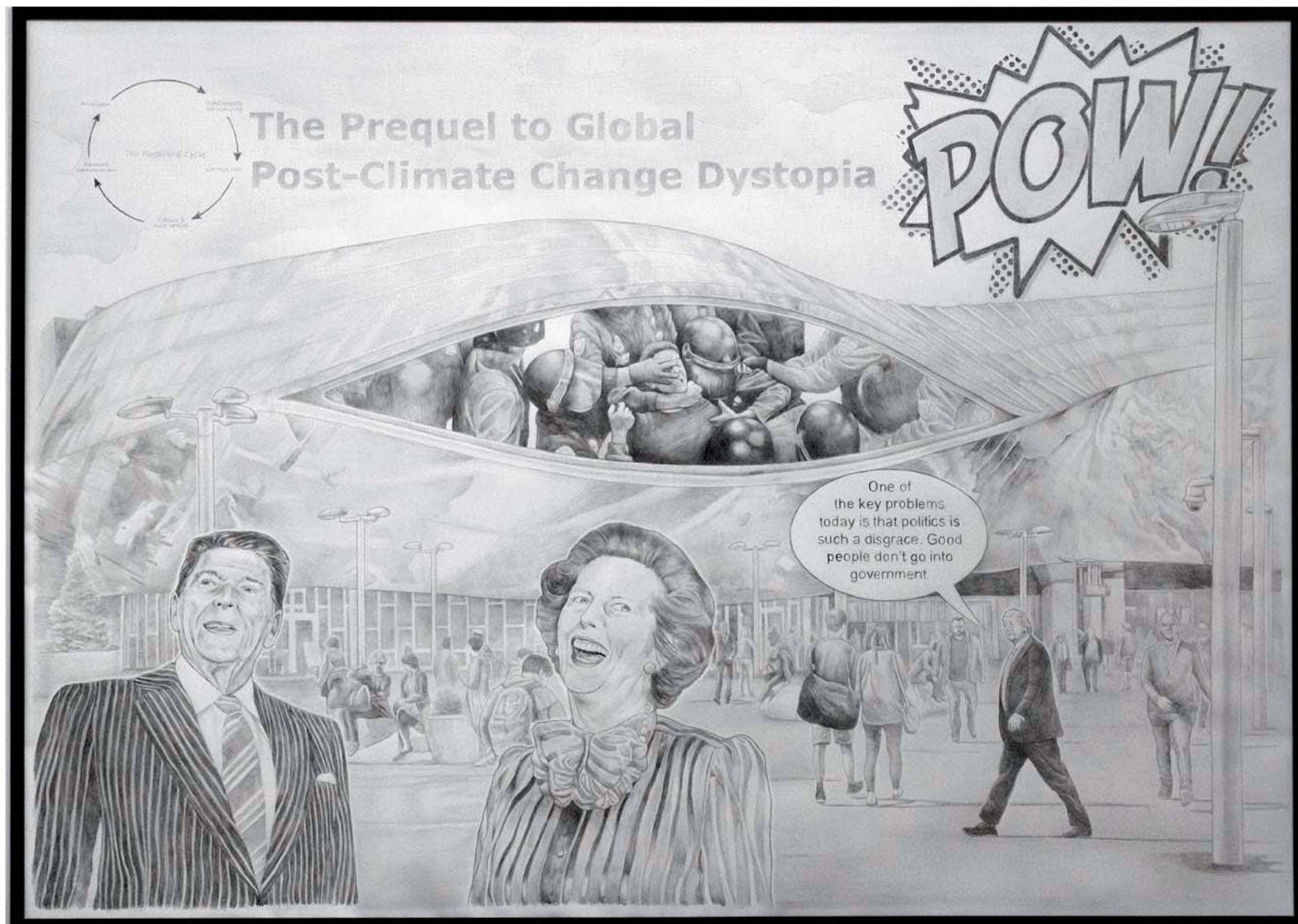


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Mixed Media on Paper, 2018, 29,7 x 42 cm



POW! - Mixed Media on Paper, 2018, 135 x 190 cm



From this perspective you can watch the spaces grow Graz Reininghaus (AT) Solo Exhibition

In the west of Graz, the largest, european, innercity urban development concept is currently being planned. In the area of 54ha, future living and working space is to be created for 15,000 people. As part of their residency, studio ASYNCHROME deals with the metaphysics of desires in and around the Reininghaus area. They developed in a graphic form a search for traces that approaches hidden, inconspicuous or (no longer) visible levels. Wishes, whether formulated in the past or settled in the present, play an important role in ensuring that they are not forgotten for future developments.

For this exhibition, a gallery space for temporary use was installed by them together with OPEN.LAB in a building that will be demolished in 2018. The public activation of this space happened with the opening of the exhibition of studio ASYNCHROME.

Public Space

From this perspective you can watch the spaces grow (text on the banner): In order to experimentally communicate the (further) development also along the future „Esplanade“, studio ASYNCHROME installed a lyrical work as a setting in public space. How do you behave when driving by, walking or simply strolling along a future axis?

Wish-Walk

Especially when asked about the wishes in the present the studio ASYNCHROME invited to a wish walk on the Reininghaus Areal. Here interested urban thinkers embarked on the search for a common curiosity, an exchange of the present, the future, the changes, a wish and at the same time „willingness“.





Fragments series - Mixed Media on Paper, 2018 - ongoing, 29,7 x 21 cm

AUS DIESER
PERSPEKTIVE KANN
MAN DEN
RÄUMEN BEIM
WACHSEN ZUSEHEN



CARE + REPAIR Vienna Biennale 2017 (AT)

A public workspace of the Architekturzentrum Wien (Architecture Center Vienna) as part of the Vienna Biennale 2017

Place: Nordbahn-Halle near Wasserturm, corner LeystraÙe / TaborstraÙe, Nordbahnhof Vienna, 1020 Vienna

How can we repair the future? And how can architecture and urbanism ensure this? Care and repair are concrete activities. They are effective at specific locations.

With its former water tower and the coexistence of lizards, toads, birds and recreation seekers, the Nordbahnhof with its old and new neighbors, with its impressive town break, which according to the townscape as a free center is to be enlarged, is an exemplary piece of city. To test Care + Repair for the urban future. At the invitation of the curators Angelika Fitz and Elke Krasny, six international architecture teams will develop prototypes.

The activities are accompanied and documented by studio ASYNCHROME (Marleen Leitner and Michael Schitnig).

The project Care + Repair knows that repairing and caring means long-term working for the future. Therefore the curators Angelika Fitz and Elke Krasny starting from 2017 over a period of three years put on new forms of exchange, cooperation and research with the goal, for the first time a contemporary Care+Repair perspective in architecture and urbanism.

Care + Repair is neither a new architectural style nor a new way of planning. Rather, in spite of the powerful shadows of modernism, which built on the promise of a better and technically feasible future, it is about developing an attitude for a future that will always need to be repaired





Care + Repair

Sunset Drawing

by studio ASYNCHROME



Furthermore the studio workshop designed by studio ASYNCHROME devoted itself to the search for pictures and ideas of Care + Repair.

Repairing and caring are acts of everyday life, unspectacular, repetitive, time consuming, exhausting. Only rarely do they receive the necessary recognition. How can care wear look like? How can we imagine repairing the future? Marleen Leitner and Michael Schitnig use artistic methods such as photography, painting, animation or drawing for their architectural investigations. The common drawing opens up ways to grasp the ideas of another future with the crayon..



Hide & Seek

Space X8 Graz (AT)

studio ASYNCHROME are the selected artists of the Neue Galerie Graz for the showcase art project at the Joanneumring Graz.



What is spaceX8: eight art institutions in Graz have come together to transform the display cases integrated into the appearance at the Joanneum Ring into spaces for art under the name spaceX8. spaceX8 – eight times room for artists, but also eight times space in his time and in dealing with time (space times eight). Eight small rooms at the Joanneumring, which become showcases for contemporary art. The expectations of passers-by are being undermined. Instead of fashion trends and trendy shoes or bags they are confronted with contemporary art. It is the unexpected slump of contemporary aesthetics and

virulent issues in everyday life. The temptations of capitalism give way to seduction by art.

Low threshold and practically in passing interest in the Graz art scene is awakened and new audiences are won. Of course, every show room nollens volens naturally reflects the program of the respective institution – the displays become the outer layers of the art institutions. spaceX8 are eight outposts for contemporary art, eight satellite galleries in the center of the city, eight feature rooms, eight incubators for young art, eight well-deserved art institutions that make a difference together.



In their fragile overlaying drawings on folded plexiglass studio ASYNCHROME narrates on the question and the decisions of the developments concerning the city as „City of Human Rights“. In wich directions are we going after the anniversaries of 1938 and 1948, where are we now in the year 2018?



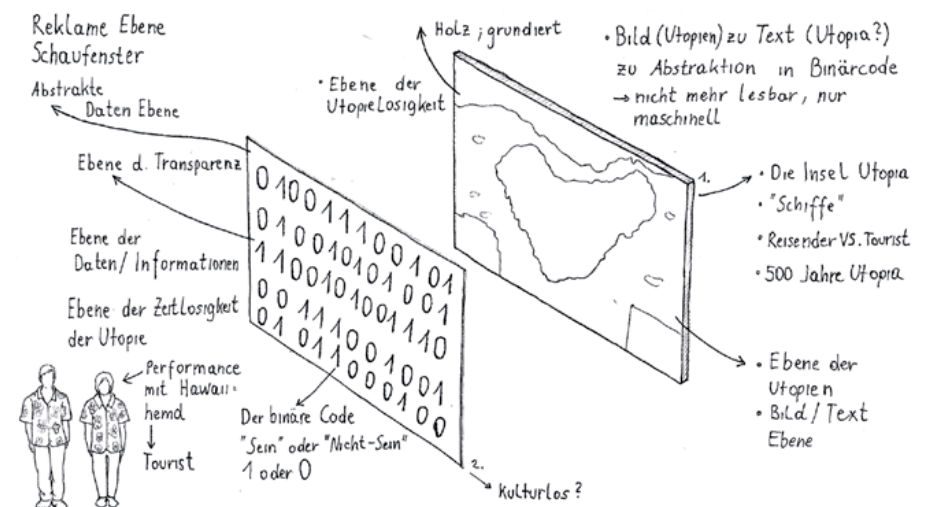
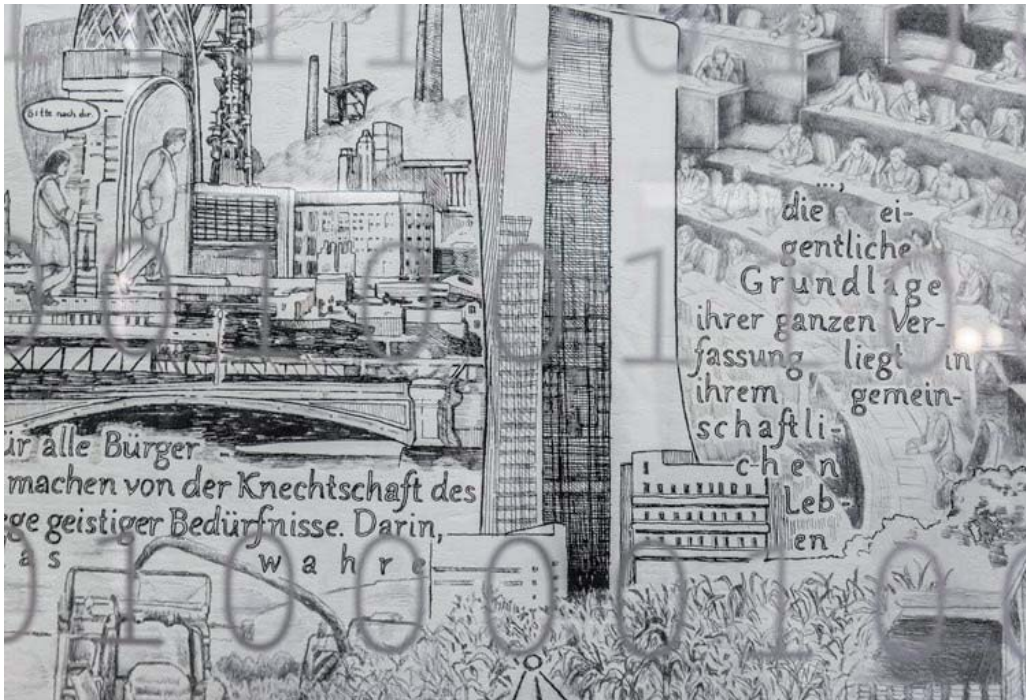


„The Seismography of the Indefinite“

Smallest Gallery, Graz (AT)

Thomas More's "Utopia" turns 500 – studio ASYNCHROME sets out to celebrate the great narration in the smallest gallery

The utopia is opportunity and tool for Marleen Leitner and Michael Schitnig. On the occasion of the 500th anniversary of the Styrian Herbst / the smallest gallery, they dedicated themselves to the philosophical writing „Utopia“ by the British Thomas More, which appeared in 1516 and shaped the image of positive ideal societies in the near and distant future. Based on this, studio ASYNCHROME juxtaposes utopian thinking with texts from the past to present potential and encourages reflection on a future of this present. What is going to happen next? And how to trace this path seismographically, as indeterminate as it may be?



Wer eine Stadt kennt,
kennt sie alle:

UTOPIAE

An Fürstentümern ist kein
Platz für die Philosophie

Wächst aber
einmal die Kopfzahl
einer ganzen Stadt über Gebühr
an, so gleicht man den Menschen-
mangel anderer Städte des
Reiches damit aus.

Sie haben
alle
dieselbe
Anlage und, soweit
das die lokalen
Verhältnisse gestatten,
dasselbe Aussehen.

verbinden sie sich zu
gleicher Lebensweise und
gleichen Sitten und verschmelzen
dann leicht mit ihnen, und das
dient zu beider Völker
Bestem...

Für alle Bürger
möglichst viel Zeit frei zu machen von der Knechtschaft des
Lebens für die freie Pflege geistiger Bedürfnisse. Darin,
glauben sie, liegt das wahre
Glück.

Das ist die
gentile
Grundlage
ihrer ganzen Ver-
fassung, liegt in
ihrem geistli-
chen Leben.

Obwohl
sie es ermittelt haben,
sehen sie doch viel mehr aus,
ziehen auch mehr Vieh auf
als für ihren Eigenbedarf ge-
nügen würde, um den Über-
schuß an ihre Nachbarn abzugeben. Deren
sie halten es nicht für billig, an
deren Leuten etwas
verzunehmen.

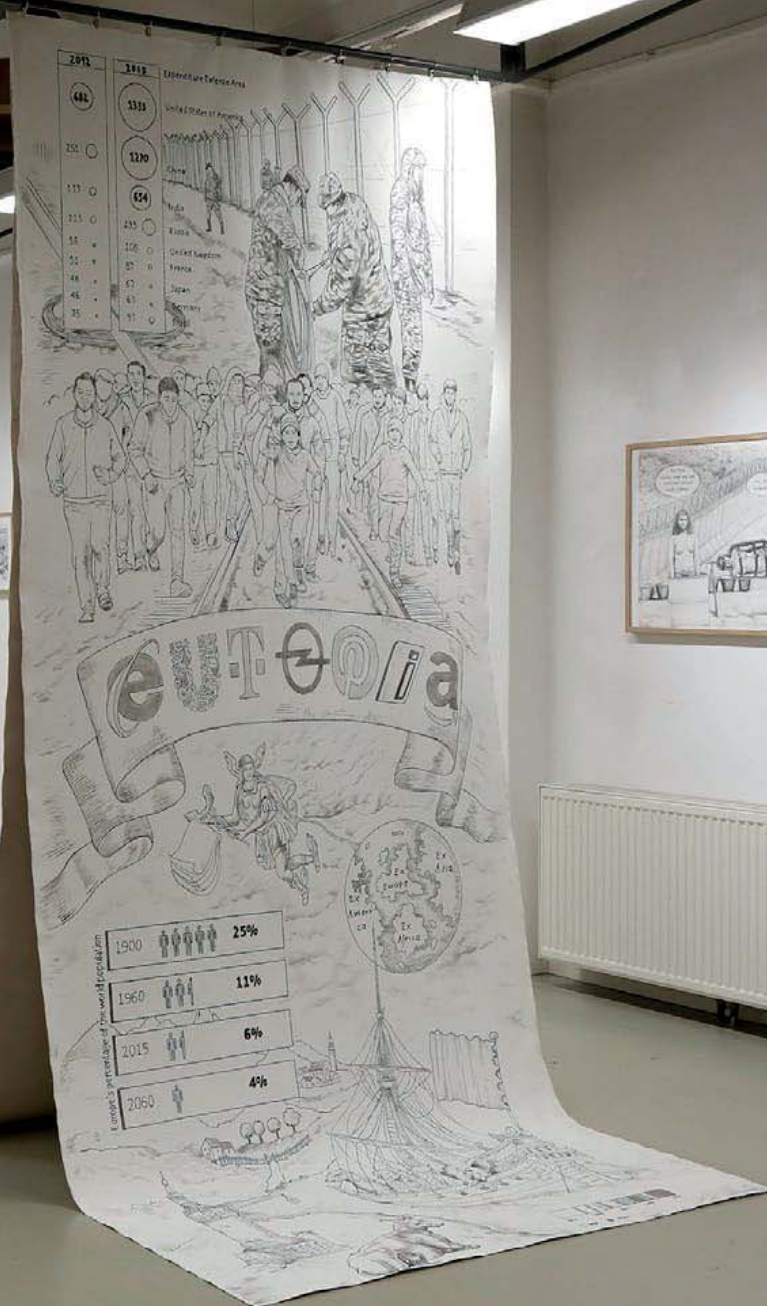
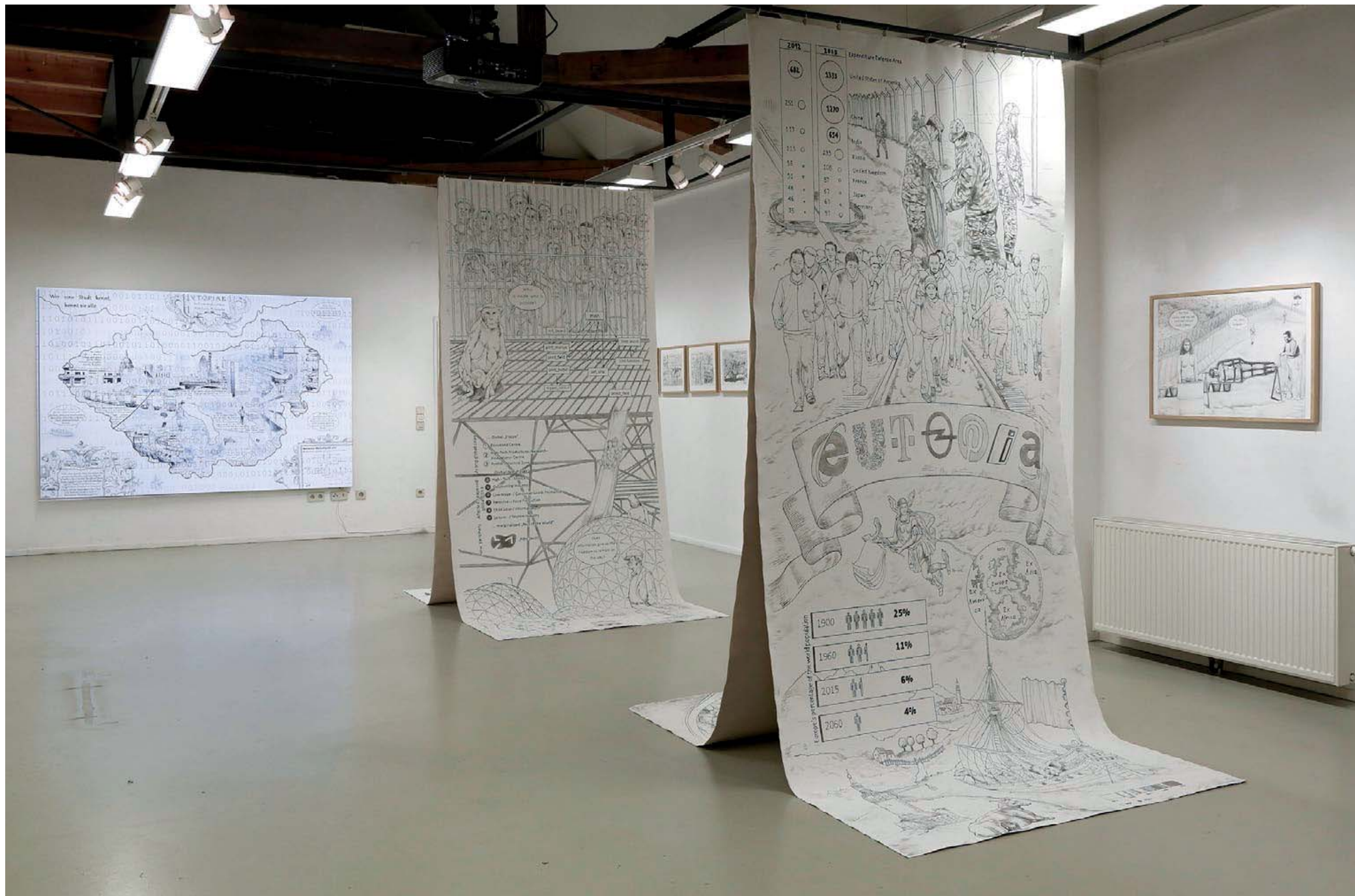
Den Krieg
verabscheuen die Utopier
aufs höchste als etwas ganz
Bestialisches, womit sich jedoch
keine Art wilder Bestien so
beständig beschäftigt wie der
Mensch.

Sollte aber etwa die Menschenmasse des
ganzen Reiches mehr als billig an-
schwellen, dann werden Bürger aus jeder
Stadt aufgeboden, die auf dem nicht ge-
legenen Festland überall da, wo die
Eingeborenen Überfluß an Ackerland
haben und die Bodenkultur brachliegt,
eine Kolonie gründen, die ihren
heimischen Gesetzen entspricht.

Weltweiter Waffenhandel 2016

① Zehn größte Exporteure ② Zehn größte Abnehmerländer





„The Arrival City is (not) a Machine“

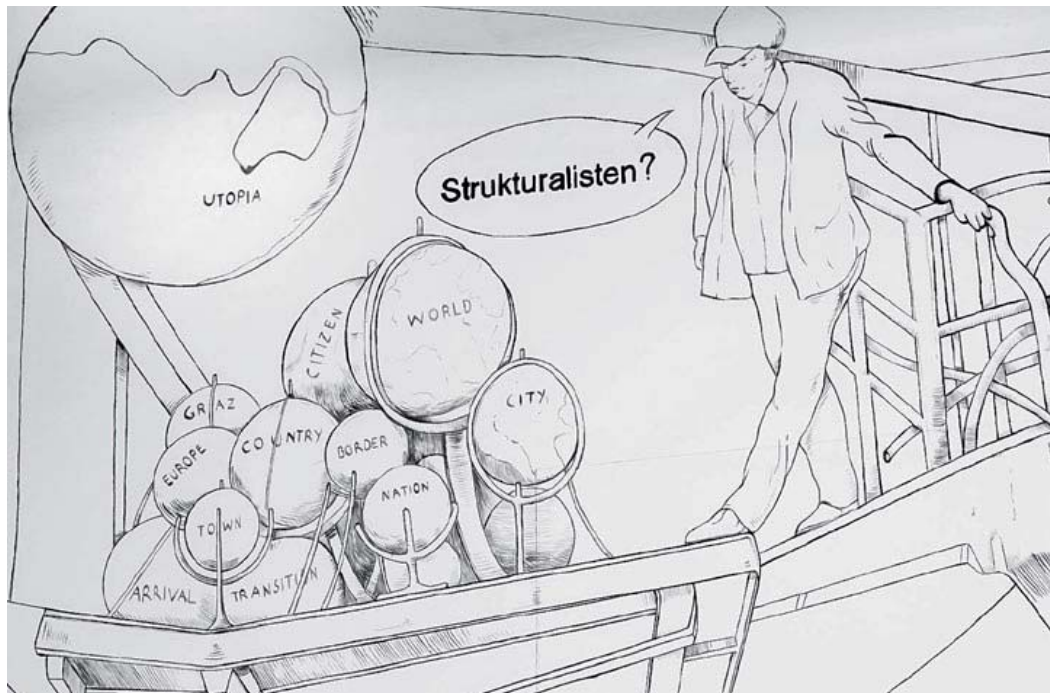
New Graz Part 1 & 2 <rotor> center for contemporary art.

Migration is no phenomenon of the present. There has always been migration to Graz, from Austria and from abroad. And the following applies: Without influx from outside, a city can hardly come into being.

The Annenviertel district – where the city’s new residents, migrants and asylum seekers find a host of networks that help them find their way around and settle in Graz. Numerous shops, run by migrants, political and cultural associations, sports clubs, religious gathering places as well as educational and social facilities, allow them to keep up their native cultural and language traditions. The expansive drawing by studio ASYNCHROME interlinks

different layers of aspects of the city, urban development, and arriving in the city. Visual elements from the urban environment, from the actual neighbourhood, are interwoven with textual elements which have been taken from conversations with residents and their personal reflections on the city, and/or from texts about urban phenomena. This results in a fabric of images and texts which can be interpreted in different directions and thus reveals new contexts.

In collaboration with “House of Open Gates”, Austrian and international artists set out to investigate the conditions that characterise Graz as a city of immigration.



Detail from the Walldrawing

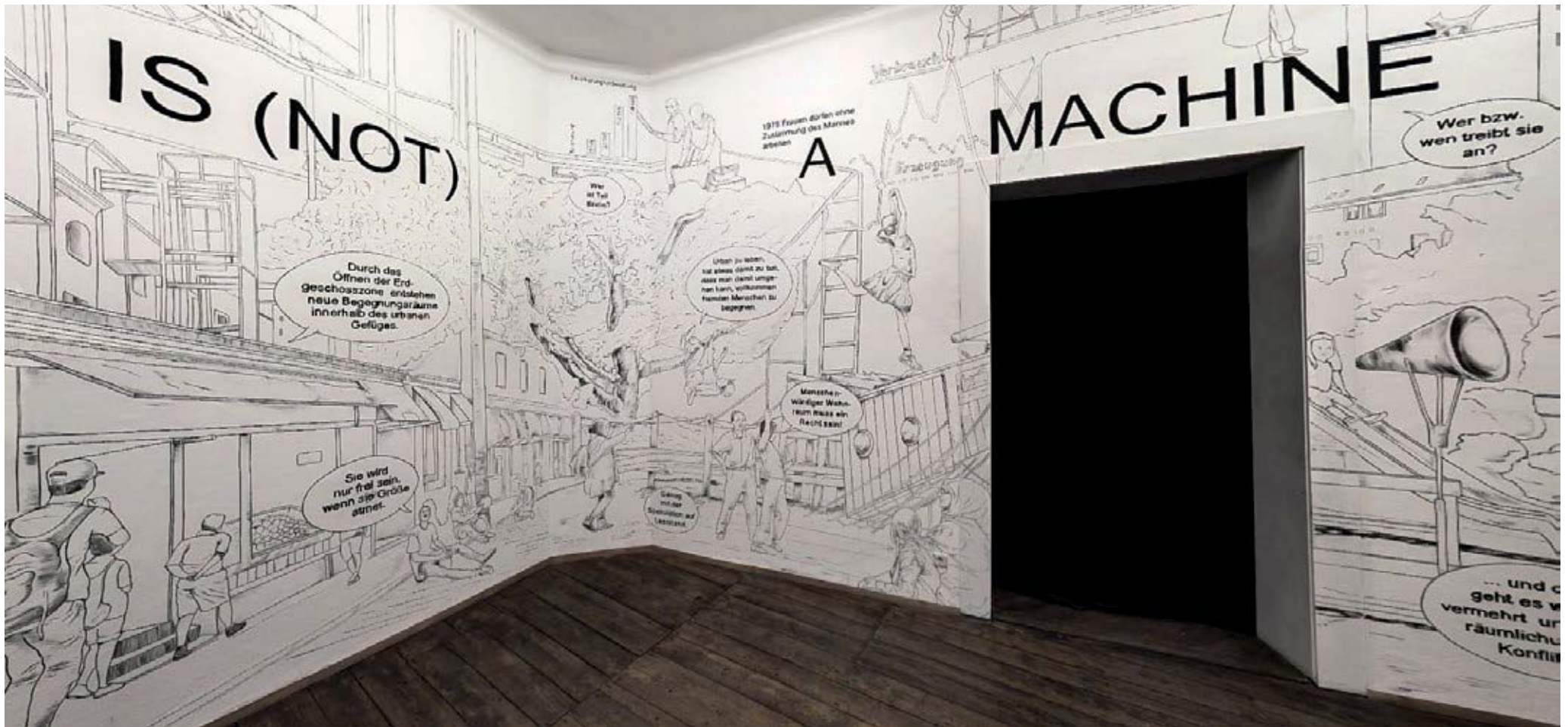




Subsequently, the wall drawing for the digital space was prepared.

Using VR (Virtual Reality) glasses it is still possible in an altered physical form to approach the narrative processed demands and wishes and thus to put them up for discussion.

Have a look at the 360° Panorama on our homepage!



studio ASYNCHROME

transdisciplinary Experiment

Michael Schitnig & Marleen Leitner

more informations:

www.asynchrome.com

www.facebook.com/asynchrome