Negotiating Display
by Christian Teckert, Muthesius Kunsthochschule, Kiel

Christian Teckert (Born in 1967) graduated architecture from the Academy of Fine Arts in Vienna. His fields of work are architecture, urbanism and visual culture. He established the BÜRO FÜR KOGNITIVEN URBANISMUS (Office for Cognitive Urbanism) together with Andreas Spiegl in 1999 and AS-IF ARCHITECTS - BERLIN/VIENNA together with Paul Grundei and Stephanie Kaindl in 2001.

In 2004. he defended his thesis at the Academy of Fine Arts in Vienna. He is a visiting lecturer at the Institut für Gebäudelehre, Technical University, Faculty for Architecture, Graz; visiting lecturer at the ETH Zürich; lecturer at the Institute for Art and Architecture at the Academy of Fine Arts Vienna; member of the Board of the OEGFA (Austrian Society for Architecture) and the Board of the Viennese SECESSION and Muthesius Professor for Space/Concept at the Muthesius Academy of Arts in Kiel.

Among his latest realized designs are: conception and realization of a spatial elements for the theater performance "The Persians" by "theatercombinat" in Vienna (2006) and design and realization of an exhibition building for a Museum of Contemporary Art in Leipzig (2004). His latest exhibition projects are "LAST MINUTE - ON THE COMMODIFICATION OF BORDERLINES" at the Galerie für zeitgenössische Kunst Leipzig (2006); "SCREENCLIMBING - PREMODERN BODIES IN POSTMODERN CITIES" at the Kunstverein Hamburg (2000); "STUDIOCITY - THE MOBILIZED GAZE" at the Kunstverein Wolfsburg (1999) and "STUDIOCITY - THE TELEVISED CITY" at the IPZ Vienna (1999). He published "LAST MINUTE - ON THE COMMODIFICATION OF BORDERLINES" the "Büro für kognitiven Urbanismus" (by Christian Teckert, Andreas Spiegl and Karoline Streeruwitz, published by Verlag Walther König, Cologne, 2003); "PROSPEKT" - a book of the "Büro für kognitiven Urbanismus"(by Christian Teckert and Andreas Spiegl, published by Verlag Walther König, Cologne, 2003) projects, "REBOUND" (published by Christian Teckert, Martin Osterider and Almut Rink, 2001), "17:48" (published by Schlegel/Teckert, texts by Stefan Hesper and Reinhard Braun, 1995) and "HAUS WITTGENSTEIN" (by Schlegel/Teckert, texts by Friedrich Achleitner and Andreas Spiegl).

www.muthesius-kunsthochschule.de www.akbild.ac.at www.as-if.info

This text is based on a lecture held in Beograd on December 12th in 2008, which tried to trace a line through works and projects which were developed in different contexts, in different collaborations I work in, nevertheless following reoccuring questions. The works and projects all deal with the question of display, the politics of display; or to be more precise: with with the *canvas* or the *screen* as an interface of the look with a cultural gaze.

But before I try to elaborate on this question in more detail, I would like to say a few words about my position of working on a specific interface and within several collaborations. My works and projects are all dealing with questions of the politics of vision and display, subjectivity and the perception of space. Evolving from an architectural background, my work shifts back and forth between theory and practice as well as between art, architecture and urbanism. In these fields take on different roles in respect to the specific modes of working in a curatorial mode, an architectural mode or an artistic mode. Frequently boundaries are crossed, diffussed and questioned in this process. I understand this to be a necessity when deciding to work on a interface between certain discourses and fields of practice. Some of the works and projects I will address here were developed overlapped with a parallel approach I was attached to in another collaboration for example. At other times transdisciplinary modes of working were implemented within a project. However complex the setting, the main argument in these works and projects is the framing of the screen as an interface, which is politically, socially and culturally loaded and which forms and transforms space in much more determinate ways than projecting mere images into it.

Preface: The Screen in Between Look and Gaze

In many of the approaches in poststructuralist theory, the conception of vision is based on a twofold argument: I can look, but I can also be seen, I can observe, but I can also be watched. This is an argument which is based upon a conception of a split between the look and the gaze. In her re-reading of Jacques Lacan, the film theorist Kaja Silverman explains how the look emanating from the seeing subject can only be understood in relation to the gaze, which is identified with "the presence of the others as such". The focus here is on the constitutive role of a cultural "screen", in between the look and the gaze, onto which the idea of subjectivity is mapped and negotiated." The gaze is the apprehensible agency through which we are socially ratified or negated as spectacle." Or, as Lacan put it: "What determines me, at the most profound level, in the visible, is the gaze that is outside. It is through the gaze that I enter light and it is from the gaze that I receive its effects."

But it is on the conceptual plane of the screen where the two visually structured vectors overlap to form subjectivity. The screen is a projection surface which regulates the relation of the subject to reality and to him/ herself. Therefore, reality appears not as directly perceived, but as mediated, as an image or projection in need of interpretation. The screen functions as a reflective surface for the subject, which tries to recognise him/herself in it or to reconcile him/herself with the image in the surface*.*

In the Context of the Gallery or the Museum the relation between the screen/canvas and the observer/visitor was of big concern in the last centuries. But, as Tony Bennett has showed in his book *The Birth of the Museum: History, Theory, Politics* from 2005., methods relying on an enhanced visibilty of the observer/visitor were already applied in nineteenth-century museum architecture. After the opening of museum collections to the general public in the nineteenth century, it seemed necessary to install mechanisms of control and surveillance in order to regulate the behaviour of the visitors: creating long vistas, placing display formations in corridor-like settings, applying watch-points with overviews, creating large spaces unobstructed by columns.
Through the extensive use of reflective glass in the showcases, a heightened awareness of the visitors' visibility was created, establishing a politics of visibility in which the visitor is at the same time subject and object of a controlling gaze - a visitor is permanently "on display". Only at the beginning of the twentieth century did the focus in museum architecture shift towards a notion of contemplation in which the attention was primarily structured around the individual identification of the onlooker with the artwork. "The emphasis on identification with the artist and their intentions meant that the physical presence of the onlooker was required to bring the artworks 'back to life' Julia Noordegraaf remarked in her book *Strategies of Display* from 2004. In other words, the visitor had become an essential link between the artist's intentions as expressed in the artworks and their display in the museum gallery: the re-enactment of the artist's emotions had to take place in the mind of the observing subject."

With this shift from overview and surveillance to contemplation, the principle of the "White Cube" as a supposedly neutral container for individual - concentrated reception of individual artworks was established. I want to argue that the panoptic mechanism of visual control was to be absorbed and internalised by an idealised onlooker who was framed and invisibly controlled by a gaze in Lacan's sense, emanating from the white walls of the gallery space.

In the 1960's Brian O'Doherty's *Inside the White Cube* was a crucial text in analysing the power mechanisms inscribed in the "aura" of these meanwhile standardised typical spaces of art display. The supposedly neutral container with white walls has become naturalised beyond recognition. It's ideological framework has melted into the architecture of the white walls and escapes visibility just like in Michel Foucault's famous description of the "Panopticon" prison, where the asymmetry of seeing-without-being-seen is the very essence of power. There can be no "neutrality" when it comes to spaces of display, and if this argument is put forward, it frequently coincides with what Mary Anne Staniszewski called the "staging of institutional invisibility". Today we can observe that the emergence of the White Cube and it's specific regimes of vision in museum architecture might have just been a precursor to a much more general shift towards a society, in which the "performance" of the "creative subject", a subject that permanently stages itself, puts itself on display has become an imperative. Maybe the controlling gaze has dissolved into a state of self-control and self-consciousness, perhaps exemplified by what Ulrich Bröckling termed a "democratised Panopticon", which is exemplified by mechanisms such as 360-degree feedbacks, which have become popular techniques in corporate business environments. Here workers are exposed to anonymous evaluations at undeterminable times. The most effective mechanism of control nevertheless operates via the knowledge of the possibility to be observed and evaluated at any point of time. Contrary to the classical Panopticon that Foucault described, there is no hierarchical order in the relations of visibility anymore, but rather an a-hierarchical model of reciprocal visibility: everyone observes anyone.

Practice: A selection of works and projects

Fleeting intrusions
A video installation in the garages of the Mackey Apartments in Los Angeles
Christian Teckert and Christof Schlegel, 1997 [1]

On the image of video projection shadows on a white wall can be detected, which slowly start to move. Then the image shows a camera movement away from the white wall, which turns out to be the back wall of a garage. The image moves further backwards onto a street in Los Angeles, reverses it's direction and finally moves forward on the street. After some minutes ride the camera (=car) approaches a huge freeway tunnel and at the moment it is about to dissolve into the dark of the tunnel, the first cut in the video appears and one can see the car from outside, music sets in, actors can be seen in

the car. Robert de Niro talks to a woman sitting next to him in the car. Gazes
are exchanged, they talk about if there might still be time... When leaving the
tunnel the video cuts back to the camera (=car) driving on into the night.

The scene described is one of three "camera-drives", which intrude into the
filmic images of Los Angeles, images of places already known and present
in the collective memories through an endless number of Hollywood movies.
The work tries to readdress these places (locations) of films memorized,
which contain the possibility of creating subtle time-gaps between the
contemporary video-image and the aesthetics of the movie-sequence by
choosing mainly 80's movies.
The episodes either start or end at the garage of the Mackey-house in Los
Angeles,at the garage's back-wall, onto which the pieces were originally
projected as part of the exhibition L.A.NDING.
This wall operates as a screen, onto which the video was projected, but as
well as a screen, onto which the city's filmic topology is mapped.
The movement of the camera implies a (non-seen) fictional character, that
intrudes almost seamlessly into filmsequences, thereby altering the contents
and the time-spatial logic of the movie in retrospective. The chosen films
were of specific personal importance in the way they created images of a
city that cannot be represented in terms of a coherent spatial and temporal
experience (like its counterpart New York, for example), but more in terms of
movements through a series of "states of mind". The filmsequences address
the question of time directly (in the dialogues of "American Gigolo" and
"Heat") and by showing places of passage, transitional spaces (a tunnel, a
bridge, a driveway, a ramp, an elevator). The work is an attempt to intervene
in the time-spatial diagram of a city that itself has become a "screen", a
potential background for filmic representation.

STUDIOCITY - the tele-visionised city
An exhibition project at the IPZ Building, Vienna, 1999
Büro für kognitiven Urbanismus / Office for cognitive Urbanism [2]

The project focussed on the topic of televisionary structures within the
urban condition. The 9th storey of the IPZ building in Vienna-Heiligenstadt
was converted approximately for the duration of 4 weeks into an discursive
setting around questions of urban image production and its representational
politics. In addition a "Studio" for rounds of talks was inserted and an area
for the temporary "office" of the office for cognitive urbanism was installed.
10 invited artists developed site-specific works in and around the building.
The first project of the "office for cognitive urbanism", STUDIOCITY,

concerned itself with the influences of the television and its politics of vision on the urban image politics. In the center thereby the thesis of a reciprocal effect between the program structure of the television and the programming (and/or "Televisionierung") of individual city quarters was located. Urban structures are more and more conceived towards a television-suited perception, the production of quarter identities work as temporally configured image and festival programmings. In this reciprocal dynamics television represents a substantial interface for the hegemony in the urban representation politics. Apart from the critical investigation of televisionary structures from artistic side, a central aim of STUDIOCITY was to open possibilities for the intervention in the urban image politics.

For STUDIOCITY the 9. Floor of an office-tower with view over the city was conceived as a Setting for a "program landscape" including a Studio, in which several discussion rounds, performances, as well as works developed by others invited artists dealt with the politics of vision and the relations between television and city perception. In four "program evenings" the 9th Floor of the IPZ Vienna became the setting of a specifically selected program of performances, presentations and discussuions. The office for cognitive urbanism furnished itself in the spaces of the IPZ temporarily, in order to develop specific installations and videos for the weekly "program evenings". As a Paraphrase on specific forms of the television discussion setting the "Studio" of STUDIOCITY was conceived as a combination of a bourgeous salon-like Setting as in the former "Club 2" of Austrian State Television and contemporary talk-shows like for example "Talk im Turm" of Sat1.
The spaces were conceived as a sucession of program channels the visitors could manouver (zap) through. Simultaneous perspectives on the city were laid out next to each other. It's spatiality was a televisionary double: a space as interface between television (Fernsicht) and TV (Fernsehen). The canvas of the work was a 360 degree structural glass facade surrounding the spaces with a panoramatic wallpaper of the cityscape.

STUDIOCITY - the mobilized gaze
An exhibition project at the Kunstverein Wolfsburg, 1999
Büro für kognitiven Urbanismus / Office for cognitive Urbanism
Exhibition architecture for the Kunstverein Wolfsburg, 1999-2004
Schlegel/Teckert

Studiocity in the Kunstverein Wolfsburg focussed on the meaning of the car for the city-perception. In Wolfsburg, the headquarters of the Volkswagen works, the car is not only a omni-present motive, but also a dominant

economic-political and identity-structuring vehicle. Here the parallels between the city perception from the car and at the television screen were focused, in order to show, how the city is merely conceived as an outside and as a picture. Thus, by means of a distance-medium like the windshield the city becomes the potential television itself, in which one can switch as desired between this or that quarter, with the car as remote-control and the own soundtrack from the car-stereo.

The concept for the exhibition project is based on the reciprocal effects, which result from a view of the city in motion and its perceptibility under these conditions. Constitutive for the mobilized view is not the speed or the attraction quantity of the perception one, but the apparative mediatedness of this movement. Thereby two dominant factors appear in the mode of perception : the car and the television. Paradigmatic in these two apparatusses appears less their potential for creating various and medium-specific own impressions, but their intervention into the relationship of seeing and visibility. By intervention the introduction of an intermediate area is to be understood here. Car and television push themselves between the eye and the city. This gap functions however not only as a filter - according to for instance the different approaches of the screen theory, but as distance-creating medium. Thus the meaning of the Apparatus shifts - in watching television as well as with the car: The discussion is not, where one and how fast and wherever you can perceive something, but the spatial relationship between the eye and the visibility.

An exhibition architecture was developed by Christof Schlegel and Christian Teckert for the Kunstverein in Wolfsburg, which adressed the precarious conditions of inside and outside. The architectural intervention is based on the structure of a "inverted" White Cube Box, with it's floor on the outside and the walls pointedly transformed. With parts of the floor raised one step from the ground, the architecture tried to create a stage-set for the exhibition visitors as well as offering it as a potential topic to artistic intervention. The space displayed some classical features of the White Cube, but in a rather twisted way - also the color was not white, but had different colours mixed into it. The areas of the exhibition-space are deliberately held ambivalent, so that a clear allocation is not possible a priori. The new ground floor flows around the area on the outside, while inside the original Travertin-floor, a classical outside-space material appears. We tried to create a structure whose spacialities and meanings can be redefined again and again, without making the material architecture itself flexible. And this scope of action requires a permanent positioning and renegotiation both the institutional,

curatorial side as well as the respective artistic intervention. The project "Studiocity" was shown as the first exhibition project in the converted space.

SCREENCLIMBING - premodern bodies in postmodern spaces
An exhibition project at the Kunstverein in Hamburg, 2000
Büro für kognitiven Urbanismus/Office for cognitive Urbanism

The project Screenclimbing addressed the influence of mediated and virtual city-constructions on identity-and body-conceptions. The trend towards bodybuilding, fitness and sports can be read as indicator for the fact that the urban realm is used increasingly as quasi-nature. The effects reach from everyday life phenomena such as Mountainbikes, jeep, Sneakers etc. up to facade-climbing, base-jumping or golf playing in the city. The screen as cultural dispositive thereby serves as interface on which the specific historical, ideological and political differences appear and on which the specific body-terms and identity constructions are rendered visible.
For the duration of 8 weeks an exhibition architecture was developed, which spatialized the relationship to the screen as a foil of social and cultural phenomena in a narrative, linear line of argumentation.

We developed the considerations, arguments and perspectives in connection with the exhibition topic along a specific dramaturgy. Substantial thereby was the conception of an exhibition architecture, which was to obtain this dramaturgy along a pre-defined way through the exhibition and offer at the same time the possibility of being able to perceive the different artistic articulations next to each other and in their relationships to each other. The use of a semitransparent, textilen material served the development of a further argument: The continuous conversion of an element, which can be read as "screen" or canvas, into architectural material and in the long run into an encroachable stage as theatrical Environment.

The way through the exhibition leads from a classical exhibition situation of a White Cube and its discussion to a quasi cinematic situation with one vis a vis from screen and viewer into a quasi-theatrical situation, which envelops the bodies of the visitors as it were. In order to transport the observations and arguments of the exhibition the office for cognitive urbanism developed specific situations on the way through the exhibition, which marked the different perspectives. These situations were based on a radio play-like dialogue, which showed ambivalences of approaches to a problem and which also showed specifically collected and edited videos, pictorial material from urban space as well as from films and television.

DIS - SITES for **Site - seeing**
A contribution to a group exhibition curated by Soenke Gau and Katharina
Schlieben at Künstlerhaus Wien, 2002
Büro für kognitiven Urbanismus/Office for cognitive Urbanism

Having been invited for the design of the lecture space within the exhibition the Office for cognitive Urbanism chose to select specific spaces for the respective topics of the lectures in the cityscape. These places or "DISsites" reflect the images and the politics of perception within the exhibition topic of "disneyfication" and it's regimes of vision. Regimes of vision regulate how urban spaces appear and become visible. We identified five specific regimes of vision in order to let the spaces be displayed, displaced, distributed, distanced oder dislocated. Thereby the city itself becomes a place of discourse-production, an urban lecture space. The original exhibition space in the Künstlerhaus was left empty except a series of diagrams on the walls indicating the geographical directions to the specific lecture spaces in relation to their regimes of vision.

The specific locations in the city were casted like spots for a filmset. Each scene had a different plot, which was connected to a specific regime of vision, which would form the background for the lectures. The lecture-evening "displayed" was set in a glass pavillion resembling the mode of a "Vitrine" with a distanced view of the original venue of the exhibition, - Künstlerhaus Wien. The lecture-evening "displaced" was set in the conference room of Austria's state broadcasting station ORF, overlooking the whole city in the background, punctuated by series of TV screens, which resembled the mediatic regime of vision. The lecture-evening "distributed" was set in the theatricalised spaces of a high-end Shopping Mall on Wienerberg, next to a Cineplexx, resembling the kaleidoscopic regime of commerce and quantity. The lecture-evening "distanced" was located in a huge glass box on the rooftop of a building next to 19th century Gasometer in Vienna, resembling the notion of a inverted Panopticon, crossed with the Panorama as a device for spectacular landscape views for an immobilised observer. Finally the lecture-evening "dislocated" was set in the virtualised interiority of the Planetarium Vienna, which displayed the galaxy on the huge dome inside the space, representing the non-materiality of the screen as an interface between look and gaze.

GFZK2

An exhibition building for the Galerie für Zeitgenössiche Kunst Leipzig, 2001-2005 as-if [3]

The start for the Project was the invitation of *as-if* to develop strategies for new forms of presentation and display for the GFZK Leipzig and finally to design a new exhibition building. The GFZK is located at the fringes of the old city center of Leipzig, next to a huge park and on the boundary line of a series of villas, which form the borderline of the Musikerviertel, a part of the city from the 19th century. The institution and its exhibitions spaces until 2004 were housed in a Villa, into which the GFZK moved in 1998, set in a peculiar 45 degree angle, on one corner of a site, covered by a huge lawn, which almost resembles a square, with open access to the public from all sides. The question was how to develop a spatial setting, which would also allow the visitor to enter a setting, that he/she was an integral part of and also becoming aware of these modes of perception within institutional frameworks. The implied Theatricality and Performativity involved in the act of visiting exhibition spaces were topics we worked on, relating to strategies developed in conceptual art practices, which address the viewer as an active agent into the politics of display.

By wall elements that can be slid open or by foldable elements the same spaces should have the potential to be transformed in order to allow for new relationships that might be addressed. We were interested in developing models for spaces of specific programmatic under-determinations and spatial ambiguity. The elements of the collection should be able to redefine and alter the exhibitions spaces, but also the configuration of the paths through a building. In order to create a spatial situation, where the perception of the artworks is always closely connected to the perception of its architectural premises we decided not to create any totally closed off spaces. We introduced horizontal openings, partly under the ceilings, but also partly above the floors, so that a connection to adjacent spaces, either inside or outside was maintained.

There also was a strong interest in creating situations of doublings and ambivalences between inside and outside, upside and downside. The building should form a continuous horizontal flow of movements and relations of views and gazes. The simultaneity of perceiving the building as a succession of self - similar spaces, lied out on a horizontal plane was important. The design was developed from inside out. The outside appearance of the building was thought of as a succession of the principles inside the building.

An additional layer in the building was developed in close connection to the sliding walls, which should operate in the building: A thin surface layer of displays was folded into the spaces in order to define primary, stage-like zones for exhibiting and thereby creating boundaries within the building which are to be negotiated. Thereby a stage floor is established, in which on the one hand the curatorial as well as the artistic statements can be negotiated again and again and on the other hand the visitors are drawn into an activated relation towards the space. Gaps, openings and unexpected views throughout the building draw attention to the poltics of visibilty. Opposed to the the idea of the classical notion of the "White Cube" which at the same time neutralises the social implications as well as it produces auratic objects, a principle of permanent engagement and dialogue with the institutional parameters and its architectural representation is enhanced. Since it's opening in 2004 the GFZK2 has been transformed into numerous different spatial configurations and respectively created different "parcours" through the building again and again by negotiating it's basic elements of configuration: screens and displays.

***Last Minute** – on the commodifaction of borders*
An exhibition project at the Galerie für Zeitgenössische Kunst Leipzig, 2006
Büro für kognitiven Urbanismus/Office for cognitive Urbanism

When people in the German-speaking world talk about Last minute they usually do so in connection with a form of travelling in which the destination is less important than the longing to be somewhere, above all somewhere else, as quickly as possible. The last-minute perspective leaves the destination open. How the future will look "where the journey will end" remains unclear. The only thing that is clear is the notion of a present that demands to be left. In this sense Last minute stands for an economy of escaping of fleeing escape. The only important thing about a last-minute destination is that it marks a distance from the here and now. Its location depends on the moment in front of the sales counter. This vague boundary between here and there even sheds a new light on the border. It becomes variable; not only its temporal appearance is unclear, so too are its spatial coordinates. This exhibition is concerned with escape and the desperate urge to "be away" as a phenomenon of our contemporary everyday life. The Office of Cognitive Urbanism has used the screens and display elements in the GFZK2 as the pages in a book, folded out into the architectural space. Thin drawings of everyday scenes evoked the spaciality of a society in the state of a "Last Minute" culture as well as adressing the micro-architectures of this culture: mobile phones, GPS mapping advices, CCTV cameras, WiFi

access points... devices that increasingly work on bringing together the territorial space and the representation, the map of the space. The distance between the screen and the subject is being minimized by the minute.

Endnote: Cutting through

The topics addressed in this context were "read" in the form of a transversal cut through a heterogenous set of works and projects, which evolved in the course of about ten years in specific collaborations. Reading them alongside the trajectory of their relations towards the status of the screen and their specific formulations of the canvas, the wall, the display of course means to exclude other possible stories to be told about this specific set of articulations. Nevertheless a cut through these articulations might allow some of the interwoven elements to surface, which Michel Foucault subsumised under the term "dispositif". The politics at work in the complex of exhibiting, spatialising and displaying artworks, whose dispositif, whose interfaces between space and image and between look and gaze have to be negotiated again and again, if the ideologies imlpied shall not be rendered invisible and contribute to an institutional amnesia.

Christian Teckert, Wien 2009

1. Schlegel/Teckert
1. From 1992 to 2000 projects in the fields of site-specific installations and video works were developed in this collaboration. Particularly questions of temporality as a space-defining element and the discussion of the notion of public space in relation to institutional space were the focus of the work. Publications by Schlegel/Teckert: "Haus Wittgenstein"; "17:48"

2. Büro für kognitiven Urbanismus/Office for cognitive Urbanism

Since 1999 the Büro für kognitiven Urbanismus (Andreas Spiegl and Christian Teckert; Christof Schlegel was a member until 2000.) analyses the relationship of (city)space, subjectivity and media in the form of site-specific exhibition projects. Besides developing and curating exhibition projects, the Office for Cognitive Urbanism also produced different contributions to group exhibitions. In 2004. the book "PROSPEKT" was and in 2006. the book "LAST MINUTE" was published by Büro für kognitiven Urbanismus in the publishing house Walther König, Cologne.

3. as-if

In the field of architecture as-if (Paul Grundei, Stephanie Kaindl, Christian Teckert) collaborate since 2001. Besides creating numerous architecture projects since then, a exhibition building designed and planned by as-if for the GFZK (Gallery for Contemporary Art) in Leipzig was opened in 2004., which was awarded with numerous prices. At the moment as-if is working on a publication about the GFZK2 together with Barbara Steiner, which will be published with Jovis in 2009.

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01 *Schlegel/Teckert: "fleeting intrusions 1"*, 1997, Kadrovi iz videa © *Schlegel/Teckert* / Schlegel/Teckert: "fleeting intrusions 1", 1997, Videostills © Schlegel/Teckert **02** Biro za kognitivni urbanizam: "Studiocity - televizijski grad", zgrada IPZ Beč, 1999; Izgled postavke © *Wolfgang Thaler* / Office for Cognitive Urbanism: "Studiocity - the televisionised city", IPZ Vienna, 1999; Exhibition View © Wolfgang Thaler
03-04 Biro za kognitivni urbanizam: "Studiocity - pokrenuto viđenje", *Kunstverein Wolfsburg,* 1999; Izgled postavke; Arhitektura: *Schlegel/Teckert*, 1999 © *Wolfgang Thaler* / Office for Cognitive Urbanism: "Studiocity the mobilized gaze", Kunstverein Wolfsburg, 1999; Exhibition View; Architecture: Schlegel/Teckert, 1999 © Wolfgang Thaler

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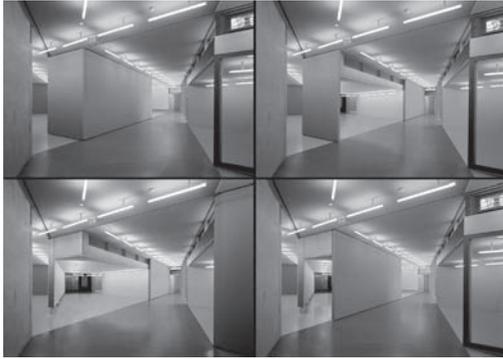
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05 Biro za kognitivni urbanizam: *"Screenclimbing - pre-modern bodies in postmodern spaces"*, *Kunstverein*, Hamburg, 2000; Izgled postavke © *Wolfgang Thaler* / Office for Cognitive Urbanism: "Screenclimbing - pre-modern bodies in postmodern spaces", Kunstverein in Hamburg, 2000; Exhibition View © Wolfgang Thaler **06** Biro za kognitivni urbanizam: *"Dis-Sites 1-5"*, *Künstlerhaus,* Beč, 2002; Izgled postavke *"Dis-Site2"* (ORF Zentrum) © Biro za kognitivni urbanizam / Office for Cognitive Urbanism: "Dis-Sites 1-5", Künstlerhaus Wien, 2002; View of "Dis-Site2" (ORF Zentrum) © Office for Cognitive Urbanism **07-08** Studio *as-if* (Berlin - Beč): *"GFZK2",* Izložbeni objekat za *Galerie für Zeitgenössiche Kunst,* Lajpcig, 2001-2005; Izgled izložbenog prostora sa različitim pozicijama kliznih zidova / izgled objekta © *Wolfgang Thaler /*
as-if berlin-wien: "GFZK2", An Exhibition Building for the Galerie für Zeitgenössiche Kunst Leipzig, 2001-2005;
View of an exhibition space with different positions of the sliding walls/outside view © Wolfgang Thaler