

GENERAL CONCEPT
GREY ROOM STUDIO

The GREY ROOM STUDIO is a non profit space founded by Iris Julian open to experimental approaches.

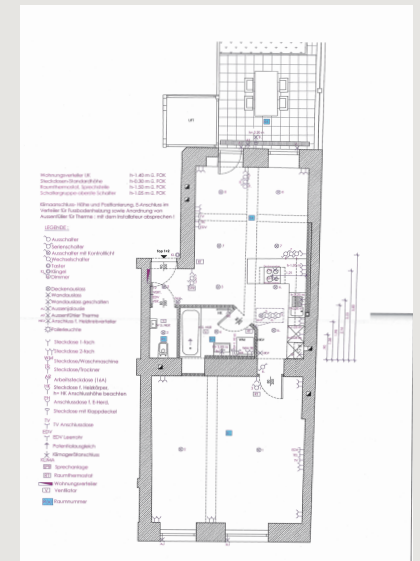
It is located in a Viennese apartement on the first floor, close to Kriemhildplatz, a lively neighborhood with cafés, restaurants, a book store, and several further artists' studios. The location of the GREY ROOM STUDIO seems almost like an invitation to explore the inside of the studio with the public space. Accordingly, the programme addresses an audience interested in art but also passers-by.



Street View

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GREY ROOM STUDIO

Sophia Hatwagner
+ Iris Julian
+ KT Zakravsky

VAN ART SPACE meets
GREY ROOM STUDIO +
KT ZAKRAVSKY
PASSIERT IV

Event: 06 May 2023



For this event, the VAN ART SPACE became the site of an acoustic transmission.

While the VAN ART SPACE cube was shown within the GREY ROOM STUDIO, the VAN was parked in front of the house. A micro radio station transmitted a lecture by KT Zakravsky, director of MORPHOPOLY at the University of Applied Arts in Vienna, through the car to address passers-by.

Sophia Hatwagner +
Iris Julian:

VAN art space
meets
GREY ROOM STUDIO

21 April - 06 May
2023

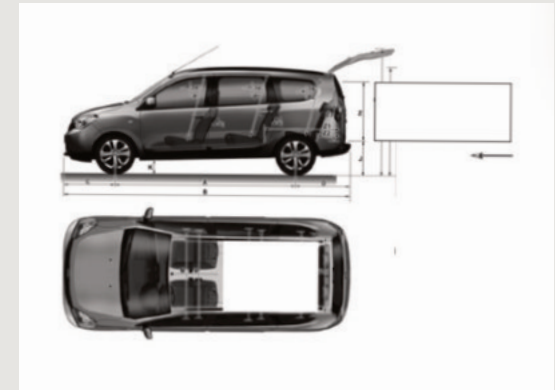


VAN ART SPACE
at night

To outline Sophia Hatwagner's intervention at the GREY ROOM STUDIO, one has to proceed from the VAN ART SPACE project that she introduced in Vienna. Several years ago, Hatwagner had the idea of setting up a scaled-down white cube in her family car as an allusion of an art gallery. She uses this installation to invite other artists to exhibit their work.

For the event we conceived, the VAN ART SPACE was deconstructed: While the car was parked in front of the GREY ROOM STUDIO, the white cube/box is placed in the room, transforming the status of the cube into a sculpture. Accordingly, the GREY ROOM STUDIO and the VAN ART SPACE mingled into one another, producing an in-between artistic position.

Bereaved of its function as a mobile gallery, the usual power supply of the van, the cable and the battery for the lights, as well as the unstained wooden exterior become visible, and therefore be perceivable under an aesthetic aspect.



VAN ART SPACE, design by
Sophia Hatwagner

Sophia Hatwagner +
Iris Julian:

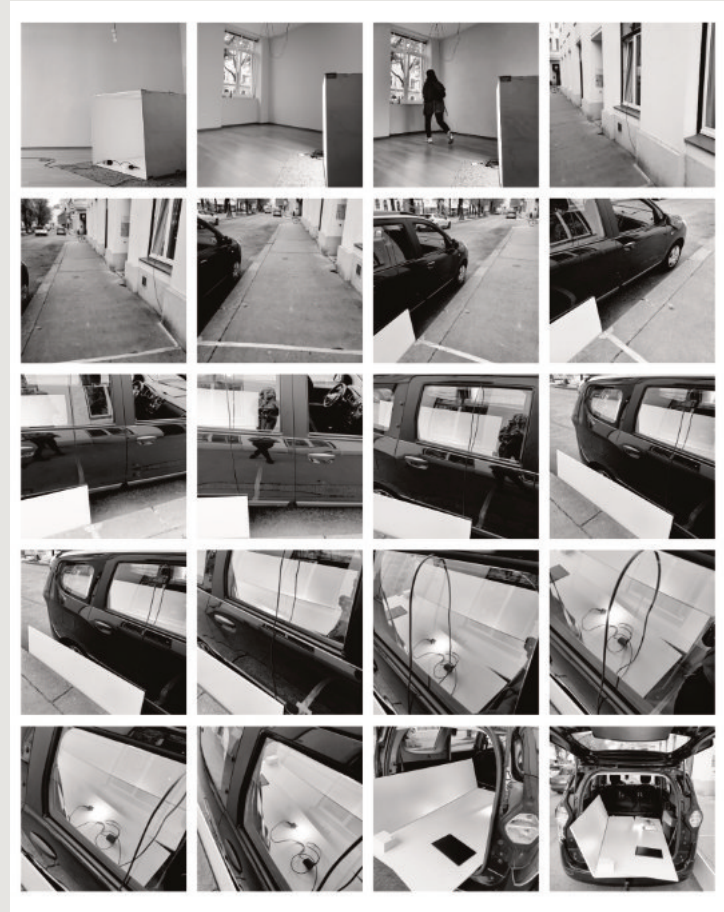
VAN art space
meets
GREY ROOM STUDIO

21 April - 06 May
2023

The GREY ROOM STUDIO and the VAN ART SPACE mingled into one another, producing an in-between artistic position that was expressed by a series of photographs.

The photographs were taken while Iris Julian was walking from inside of the gallery to the pavement, that is, along the electric power supply of the gallery that was prolonged to reach (and illuminate) the interior of the car during the event.

Bereaved of its function as a mobile gallery, the usual power supply of the van, the cable and the battery for the lights, as well as the unstained wooden exterior become visible, and therefore be perceivable under an aesthetic aspect.

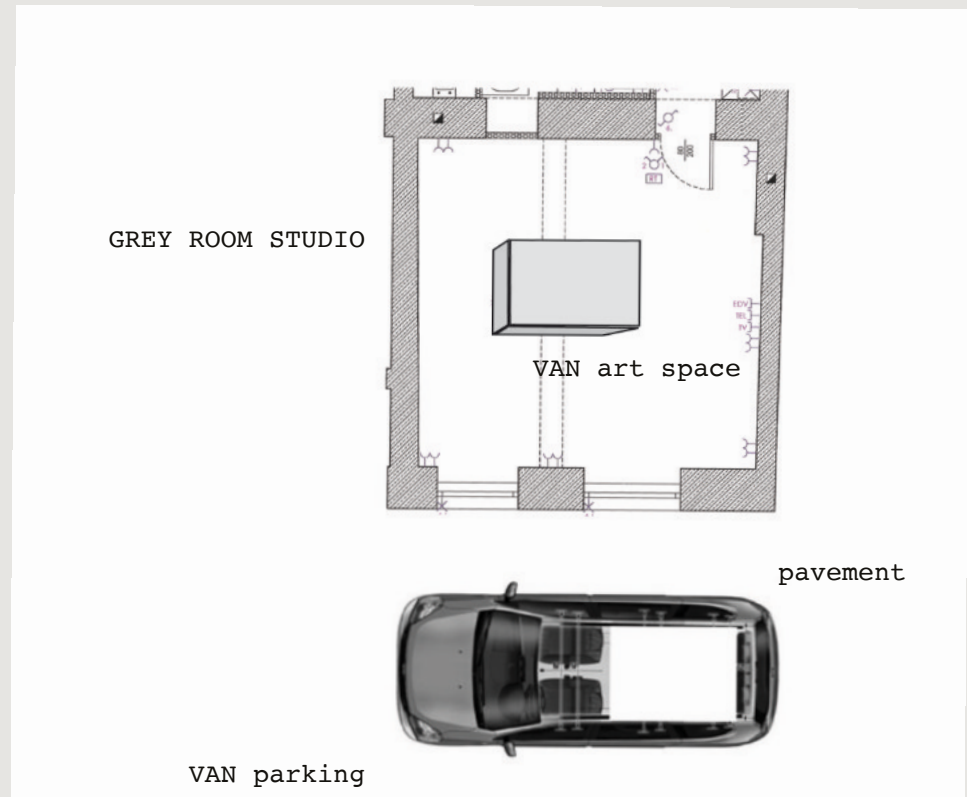


the GREY ROOM STUDIO and the VAN ART SPACE mingled into one another,
design: Iris Julian

Sophia Hatwagner +
Iris Julian

VAN art space
meets
GREY ROOM STUDIO

21 April - 06 May
2023



VAN ART SPACE, parked in front of the GREY ROOM STUDIO,
sketch: Iris Julian

Sophia Hatwagner +
Iris Julian

VAN art space
meets
GREY ROOM STUDIO

21 Apr. - 06 May
2023

CV SOPHIA HATWAGNER:

Education:

2010 - 2021: Art and Education at the Academy
of Fine Arts, Austria (Mag.)

Since 2009: Academy of Fine Arts: Digital
Media Art, Class: Constanze Ruhm

Exhibitions:

2021: The Happiness of Pursuit: Drive-In /
Drive-Thru, Vienna

I Know I Care - On Self Care and Resistance:
VBKÖ, Vienna

2020: Van Art Space: Ein künstlerisch -
kuratorisches Projekt als Versuch in prekären
Zeiten selbstbestimmt tätig zu bleiben:
Academy of Fine Arts, Diploma Exhibition,
Vienna

2019: A Situation at a Group Exhibition, Art
Fair, Parallel Vienna

2017: Funny Games 12 Star Gallery, in
Cooperation with Austrian Cultural Forum,
London

2016: To The Windows To the Walls, in
collaboration with Maria Kiesenhofer, Month
of Photography, Art Space Argentinierstraße,
Vienna

2011: Landschaft als Dispositiv 01: Gallery
sur la Montagne, Berlin

CV IRIS JULIAN:

Education and University Employment:

2015 - 2021: PhD Academy of Fine Arts, Vienna:
Institute for Art Theory and Cultural Studies

2019 - 2021: Co-researcher at Mediale
Teilhabe: University of Konstanz, Germany

2011: Tanzquartier Wien: Stückwerk: Coaching
for Performance Artists and Choreographers

2005: Graduation University of Vienna: Art
History

Performances and Installations:

2018: Warum Wir Räume betreten: with Esther
Stocker: OK Zentrum für Gegenwartskunst, Wien

2017 Unconscious Archives Festival: Austrian
Cultural Forum, London, UK

2015: Das Schwarze Quadrat: Unlike Very
Performance Conditions, Brussels, Belgium

2014: NO MAN: Volksroom, Brussels, Belgium

2013: 20 Seconds For Art, KÖR Wien

2013: Die Unsichtbare Performance: Kubus
VALIE EXPORT, Vienna

2012: De/Valuationsmaschinerie: Tanzquartier
Wien, Austria

2010: Ausgeschieden: MUMOK: Museum of Modern
Art, Vienna: Performance in a Sculpture of
Atelier Van Lieshout

Litto/
artificialmuseum.com

augmented reality
installation

01 Feb. - 20 Apr.
2023

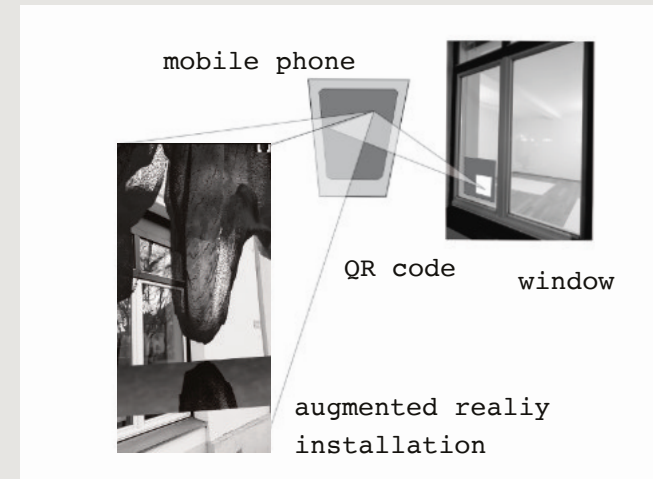
In Litto's virtual world, rules are undefined, rites are reversed and perception is twisted, places participate as players, identities become blurred, and time slips away.

A sticker on one a window of the GREY ROOM STUDIO contained a QR code programmed by Ms Litto, SystemKollektiv and Jascha Ehrenreich.

Passers-by were encouraged to scan the code. Whether standing outside, at the Kriemhildplatz, or in the gallery, spectators entered a world of immersive experience.



QR code
sticker for the window



sketch, QR code on window

Litto/
artificialmuseum.com

augmented reality
installation

01. Feb. - 20. Apr.
2023



effects, QR code on window

Litto/
artificialmuseum.com

C

augmented reality
installation

01 Feb. - 20 Apr.
2023

CV LITTO:

Education:

2021 - 2023: Experimental Game Cultures,
University of Applied Arts, Austria

2016 - 2022: Digital Art, University of
Applied Arts, Vienna, Austria

2009: Graduation Business Administration at
Business University (Mag), Vienna

Individual Participation:

2022: Parallel Vienna

2021: RealMirror: Medienwerkstatt Vienna

2019: HACKIDC Digital Art Exhibition:

Herzliya: Tel Aviv: Israel

2018: Vienna Design Week

Co-Organised Exhibitions:

2022: Electro-Esoteric Avatare Séance: CIVA
Festial, Belvedere 21

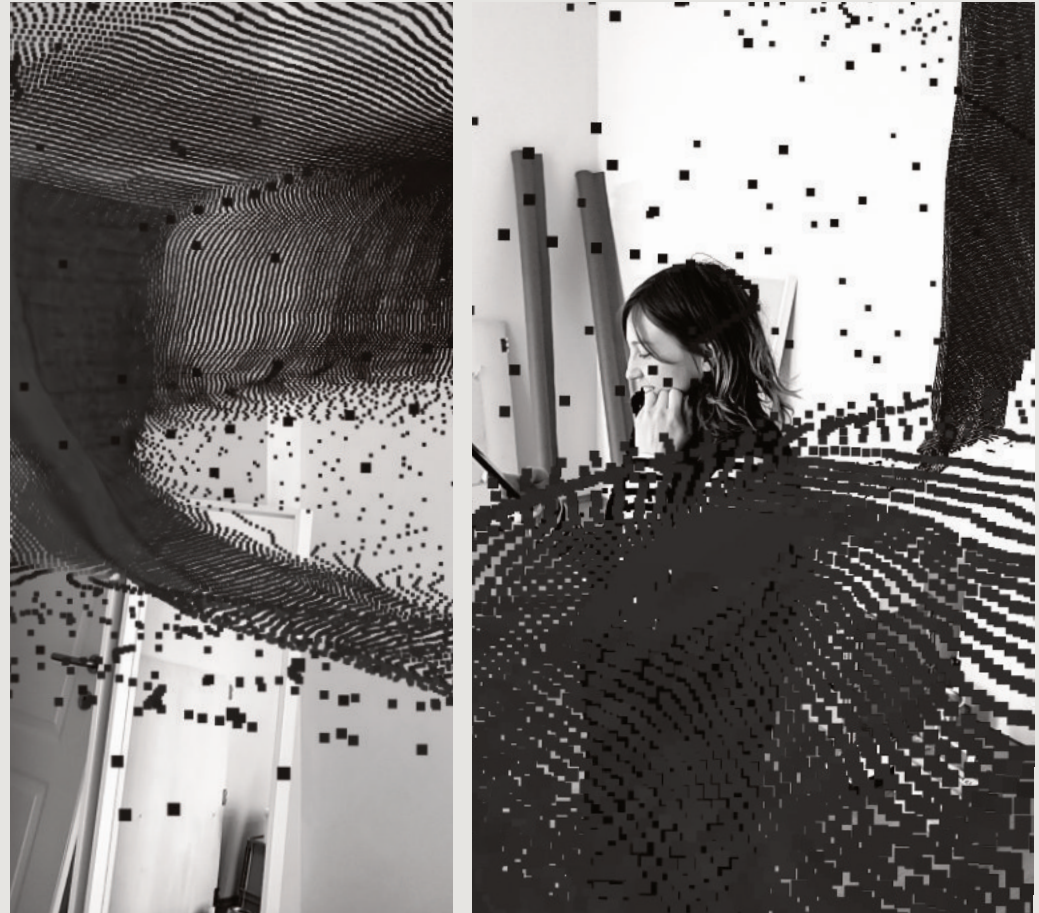
2021: Movement: Artificial Museum: PiX Film
Galery, Toronto, Canada

time without title
#02 in between

Litto:
augmented reality
installation

Hatwagner + Julian:
VAN art space
Meets
GREY ROOM STUDIO

14 Apr. - 20 Apr.
2023



Constructing VAN art space within the virtual sculpture

projects realised in
2022

IRIS JULIAN:
Plants Dance

18 Oct. 2022
- 08. Jan 2023



view from outside

Inspired by theories as outlined by post-humanist thinkers, among which Isabelle Stengers, Jean-Luc Nancy, Marie-Eve Morin, the project aims to foreground the growth of plants.

Two different plants, devil's ivy and grape ivy were chosen as "performers". As the plants "played" the main role in the "play", the personal pronoun "she" seemed more adequate to describe the situation than the "it" commonly used for the thingworld level.

As it turned out, the development of the plants had not been predictable. While devil's ivy continued her uncontrollable growth, grape ivy began to prepare for winter which means that she stopped expanding in space, her leaves turned red finally falling to the floor.

Interestingly, the framework of this project provided a specific readability, a narrative of farewell reminiscent of the genre of drama. While the plants were constantly but imperceptibly changing their shapes, I did my daily work sitting at my desk for my task was simply to continue my work as a theorist and writer.

From outside, I was immobile like the plants. However, my activities took place inside especially in moments when I questioned, as I

am used to do and which brings me to the limits from time to time.

Passers-by, probably attracted by the sticker on the window, sometimes even stopped to watch the plants and me at work. Sometimes the situation resulted in dialogues, for example when my neighbor came to me to learn more about the project.

IRIS JULIAN:
time without title #01

10 - 18 Oct.
2022



view from outside

How to perceive time spans "between" two art installations shown at the GREY ROOM STUDIO?

Discourses in visual art usually do not acknowledge an ontological status to these phases of transition, which are characterised by construction and deconstruction of things and situations. The lack of status of these times between the actual exhibition becomes most evident in the absence of a title.

Accordingly, an installation in the making, "under construction", is perceived as determined by everyday actions of workers and curators interacting with the material and immaterial aspects of the selected artworks. The exhibition, on the other hand, is regarded as a time span in which things and artworks are arranged in a stable way, as it were, frozen in their positions.

However, both during construction and during exhibition/installation, subjects and things stand may stand still and move. In the 20th century, the observation that there is no such thing as standstill became the subject of exhibitions. One of the first artist to work with movements of visitors in an exhibition space was sculptor Robert Morris. In 1964, at the Green Gallery (New York), he installed huge plywood objects that he perceived as

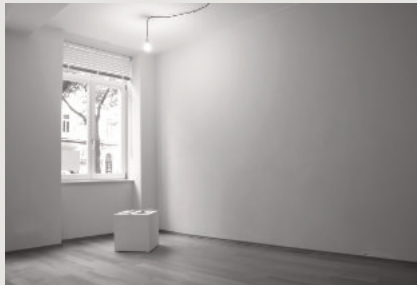
means to direct, in other words, to choreograph the paths of the visitors.

What type of situation may arise if the period before the next installation at the GREY ROOM STUDIO is understood as "something" rather than "nothing"? What may emerge at the margins of installation?

In *Time Without Title #01*, I perceived the white plywood panels as providing the gallery with a pre-structure, which I opened for experiments by repeatedly changing the position of the panels.

BOOK ON A PEDESTAL
a curatorial gesture
by Iris Julian

22 Aug. – 10 Oct.
2022



view from inside

The starting point of this project is a book: *How the images feel. Non-representational photography* by Viennese artist Lilo Nein.

Perceiving the object through its materiality, a book is lying on a pedestal in front of a window that opens onto the pavement so that passers-by are invited to take a look inside. A sticker on the window repeats the square shape of the pedestal and reproduces the cover of the book:

Lilo Nein. Wie sich die Bilder anfühlen. Nicht-repräsentationale Fotografie. hg. von Synne Genzmer, Fotohof.

The situation is the result of a curatorial gesture of displacement. The first time Iris Julian saw the book was during an exhibition opening at Gallery Michaela Stock in Vienna, the book lying there on a pedestal.

When taking it in her hands, standing there and reading, Iris Julian felt like entering another space. What triggered her attention was Lilo Nein's approach of "the felt concept": gestures, light, shadows, movements produced images that Lilo Nein would later call non-representational photography.

The impression the book had made, inspired to extract the situation and to show it in the

GREY ROOM STUDIO which should be completely empty. Being present at the GREY ROOM STUDIO, the book constantly influences its surroundings. Every time a passer-by stops in front of the window, the book fosters an exchange between inside and outside. Due to the absence of other objects or furniture in the studio, the situation in the interior unfolded its lasting effect even more clearly as one could begin to ask oneself about habits in its vicinity.