

## VORWORT

Die Ausstellung FACELESS widmet sich den Strategien, die wir MedienbenutzerInnen entwickeln, um in der (virtuellen) Welt „gesichtslos“ zu werden. Sie behandelt dieses relativ neue Phänomen medialer Alltagskultur und zeigt, wie es in bildender Kunst, Mode, Fotografie, Werbung und Tanz aufgegriffen wird. Dieser interdisziplinäre Zugang des Künstlers und Kurators Bogomir Doring in Zusammenarbeit mit Brigitte Felderer ist wie zugeschnitten auf das MuseumsQuartier Wien, in dem die unterschiedlichen Kunstsparten der Hoch- und Subkultur jeden Tag aufs Neue in den Dialog treten.

Dialogisch ist auch FACELESS aufgebaut, ist die Schau doch in zwei Teile geteilt, die eng miteinander verknüpft sind: FACELESS part I (4.7. bis 1.9.) zeigt auf, wo und wie wir von der Gesichtslosigkeit umgeben sind, und spiegelt die Tendenz wider, sich diesem Phänomen künstlerisch zu nähern. FACELESS part II (28.9. bis Ende November) wagt einen Blick in die mediale Zukunft und fragt: Was kommt danach?

Kuratorenführungen, Artists Talks, ein Kinderworkshop und eine Performance sowie ein Filmscreening beim frame[o]ut festival im MQ Hof bieten dem/der BesucherIn die Gelegenheit, sich aktiv in diesen Dialog einzubringen. Mit dabei sind auch zahlreiche KünstlerInnen, die als Artists-in-Residence des quartier21/MQ nach Wien eingeladen werden.

Mit den StudentInnen der Abteilung für Bühnen- und Kostümgestaltung sowie Film- und Ausstellungsarchitektur der Universität Mozarteum Salzburg arbeiten wir schon zum zweiten Mal zusammen. Unter der Leitung von Professor Henrik Ahr haben sie erneut für eine spezifische Ausstellungsarchitektur gesorgt, die mit unserem barocken Ausstellungsraum dialogisiert.

Wir freuen uns auf Ihren Besuch!

**Christian Strasser**  
Direktor MuseumsQuartier Wien

**Herzlichen Dank an** alle beteiligten Künstlerinnen und Künstler Brigitte Felderer und Bogomir Doring Botschafter Martin Eichtinger, Bundesministerium für europäische und internationale Angelegenheiten Botschaftsrat Roelof Buffinga und Suzanne De Bekker, Botschaft des Königreichs der Niederlande Daniel Gerer, Bund Europäischer Jugend/Junge Europäische Föderalisten (BEJ/JEF) Henrik Ahr, Thilo Ullrich und Martin Hickmann, Universität Mozarteum Salzburg Gerhard Roithner, Roswel Spedition GmbH Junsuke Yamasaki Matthias Tarasiewicz, Artistic Bokeh Martina Theiningner, frame[o]ut alle Partner und Sponsoren

das quartier21/MQ Team Elisabeth Hajek, Ulrike Fallmann und Margit Mössmer

## FACELESS

Die Ausstellung FACELESS geht von der grundsätzlichen Bedeutung aus, die Gesichter in unserer mediendefinierten Kultur einnehmen. Viele Gesichter sind vertraut und bekannt, wir erkennen sie wieder, verbinden mit ihnen Biographien, Skandale und Geschichten. Obwohl wir es bloß mit medialen Oberflächen zu tun haben, meinen wir doch, Einblick in eine Persönlichkeit zu gewinnen, ein ganzes Leben mitzuverfolgen. Von Gesichtszügen schließen wir auf charakterliche Eigenschaften, auf unverwechselbare Identitäten. Doch letztendlich spiegeln die dargebotenen Physiognomien nur unsere eigenen persönlichen Vorstellungen von Glück, Anerkennung, Aufmerksamkeit oder Erfolg wider.

Als übermächtige Ideale, als makellose Modelle geben die geschönten Vor-Bilder Maßstäbe vor, die unerreichbar bleiben und dennoch herausfordern. Die Vorgaben erscheinen übermächtig und uneinholbar. Der Vergleich macht uns unsicher, er bestimmt den Umgang mit uns selbst und nicht zuletzt unser Konsumverhalten, unsere Wünsche und Ängste.

Die medialen Fratzen relativieren nicht allein die Selbstwahrnehmung, konfrontieren uns nicht nur mit unvergleichlichen Spiegelbildern, verführen zu übersteigter Selbstkontrolle. Längst sind sie zu Spuren geraten, die im großen Netz unauslöschlich geworden sind. Verewigt im Buch der Gesichter bleibt man auffindbar, identifiziert und wird letztendlich nicht nur an Projektionen und Wunschvorstellungen aller Art sondern in aller Konsequenz an erlaubte wie heimliche Kontrollinstanzen preisgegeben. Man taucht auf und nie mehr ab.

Und so zeigt diese Ausstellung die unterschiedlichen Strategien und Projekte der Auflehnung und Selbstermächtigung gegenüber diesen übermächtigen uneinholbaren Vorgaben. Sie zeigt, daß nicht allein Grenzgänger, sprich kritische Künstlerinnen und Künstler ihre höchstpersönlichen subversiven Methoden entwickeln, um sich zu entziehen. Selbst die Populärkultur reagiert längst auf die Flut der Gesichter, darauf, daß wir ewig wiedererkennbar sein sollen.

Gesichter verschwinden nicht, doch verbergen sie sich hinter Maskierungen, werden bis zur Unkenntlichkeit manipuliert, ja mitunter entstellt. Daher läßt sich diese Ausstellung, lassen sich die gesichtslosen Gesichter, auch lesen als eine ironische, zornige und vor allem berechnete Kritik an dieser unserer Medienwirklichkeit.

**Brigitte Felderer**  
Universität für angewandte Kunst Wien

## FOREWORD

The exhibition FACELESS is dedicated to the strategies that we develop as media users to become “faceless” in the (virtual) world. It explores this fairly recent phenomenon of everyday media culture and shows how it manifests in visual art, fashion, photography, advertising, and dance. The interdisciplinary approach taken by artist and curator Bogomir Doring in collaboration with Brigitte Felderer is a perfect fit for the MuseumsQuartier Wien, where the various genres of high and subculture enter into dialogue with each other in fresh new ways every day.

FACELESS is dialogically structured as well, in that it is divided into two closely related parts: FACELESS part I (July 4 to September 1) demonstrates where and how we are surrounded by facelessness and reflects the tendency to approach the theme through art. FACELESS part II (September 28 to the end of November) ventures a look at the media future and asks what will come next.

Curator tours, artist talks, a children’s workshop, a performance, and a film screening at the frame[o]ut festival in the Main MQ Courtyard offer visitors an opportunity to actively take part in this dialogue. Participants include numerous artists invited to Vienna as quartier21/MQ Artists-in-Residence.

Plus, for the second time we are collaborating with students from the Department for Stage and Costume Design, Film, and Exhibition Architecture at Mozarteum University in Salzburg. Under the guidance of Professor Henrik Ahr, the students have once again developed an exhibition-specific architecture to create an effective dialogue between our Baroque exhibition space and the theme of the show.

We look forward to your visit!

**Christian Strasser**  
Director, MuseumsQuartier Wien

**Thanks to** all the participating artists Brigitte Felderer and Bogomir Doring Ambassador Martin Eichtinger, Federal Ministry for European and International Affairs Ambassador Roelof Buffinga and Suzanne De Bekker, Royal Netherlands Embassy Daniel Gerer, Union of European Youth/Young European Federalists Henrik Ahr, Thilo Ullrich, and Martin Hickmann, Mozarteum University in Salzburg Gerhard Roithner, Roswel Spedition GmbH Junsuke Yamasaki Matthias Tarasiewicz, Artistic Bokeh Martina Theiningner, frame[o]ut all our partners and sponsors

the quartier21/MQ team Elisabeth Hajek, Ulrike Fallmann, and Margit Mössmer

## FACELESS

FACELESS is an exhibition exploring the basic role that faces play in our media-defined culture. Many faces are familiar and known to us; we recognize them, associate biographies, scandals, and stories with them. Even though we are only confronted with media surfaces, we think we are gaining an insight into a personality and are able to witness an entire life. We deduce character traits from facial features, infer unmistakable identities. But in the end, the physiognomies we encounter only reflect our own personal concept of happiness, recognition, attention, and success.

The sugarcoated appearance of flawless models defines overbearing ideals that remain unattainable and yet constantly challenge us. The standards seem more powerful than we are and impossible to live up to. The comparison makes us insecure, defines how we deal with ourselves, and influences our consumer behavior, our desires, and our fears.

The grotesque faces the media bombards us with not only affect our sense of self, not only confront us with unequal reflections, but also ensnare us in excessive self-control. They have long since left marks that are indelibly engraved in the almighty web. Eternalized in the book of faces, we become findable, identifiable. Ultimately, all our projections and desires are revealed, and worse yet are divulged to entities of control both legal and secret. We emerge and can never disappear from view again.

This exhibition explores the various strategies and projects of revolt and self-empowerment in the face of these overpowering standards that we can never satisfy. It shows that not only outsiders and critical artists are developing their very own subversive methods to escape: even popular culture long ago started to respond to the glut of faces, to the notion that we should forever be recognizable.

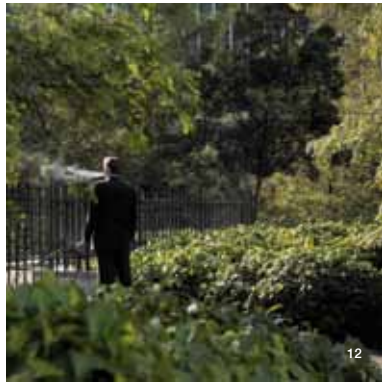
Faces do not disappear: they hide themselves behind masks, are manipulated beyond recognition, sometimes disfigured. This exhibition on faceless faces, then, can also be read as an ironic, angry, and above all justified criticism of our media reality.

**Brigitte Felderer**  
University of Applied Arts Vienna





## FACELESS part I



### INTRODUCTION

The premise of this exhibition is to explore the common occurrence of images of hidden faces in the creative arts. I first became acquainted with the notion of hidden faces a decade ago, while still in the fashion industry. Through my collections I experimented with covering models' faces in masks or hair, thus attempting to make a statement on the constant "overdose of beauty" and artificiality permeating contemporary society through the media. This suggested a possible return to masks as a solution for covering destabilized identities.

Throughout my art studies and practice, I have been striving to bind together fashion and art – inspired by sociopolitical investigations. After noticing the like-minded interest in the subject matter, I began to collect a variety of faceless works to try and understand why they exist and what they are trying to communicate.

September 11 and its consequences came about in an important phase of my creative development and have had an impact on my interest on facelessness ever since. It would be fair to say that this event was one of the triggers that provoked this tendency in my work. The fear of terrorist attacks led to a change in security concepts and the installment of surveillance systems in public spaces – presented to us as if for our own safety. As a result, we feel that our faces are becoming "compressed" and exposed. The only way for us to regain this lost privacy is through subversive media strategies or by reinventing privacy.

Following the events of 9/11, images of masked faces of terrorists became dominant in the media; repeated as a ghostly, unknown presence that reminds us of the unsafe time we live in. At the same time, throughout Europe people began to pursue a ban on burqas. Events like the murders of Pim Fortuyn and Theo van Gogh in the Netherlands led to public discussions on the impact of Muslim culture – through Muslim minorities – on so-called "western values." I explored this metaphorically in my graduate work "Deranged," where the artwork and the viewer are simultaneously deranged by each other's presence.

In addition to the loss of privacy, the rules of modern technology demand that we are constantly visible. Social networks, initially developed as platforms for communication, came to define standards of everyday activity and lifestyle. They approach us with the promise of serving as tools for self-promotion, then increasingly invade our privacy with our express consent.

The unstable identity of the present begs for the return of power of the mask from ancient times, when it was used as a form of protection, disguise, performance, or just plain entertainment.

FACELESS is a two-part exhibition exploring a phenomenon present all around us: the fashion of "facelessness" that appeared in the creative arts at the beginning of this century and has remained popular since then. The exhibition reminds us of the impact that media-generated images can have on the creative arts and the ways in which they respond to public images, pop culture, and the mainstream in general.

**Bogomir Doring**  
Artist/Curator

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### DATES

All events are free of charge

### Exhibition Opening

July 3, 19:00  
Participatory performance "Anonymity" by Artists-in-Residence Addie Wagenknecht (USA) & Stefan Hechenberger (AUT) in cooperation with Artistic Bokeh, part of the Artistic Technology Research project of the University of Applied Arts Vienna

Live dance music performance by FERAL is KINKY (GBR) supported with fashion in masks by Artist-in-Residence REBEL YUTHS (NGR/ITA)

### Duration

July 4 to September 1  
Opening times: Tuesday to Sunday  
13:00–19:00  
Free admission

### Last day of exhibition

September 1

### SURVEILLANCE DOCUMENTATION

"Anonymity" by Artists-in-Residence Addie Wagenknecht (USA) & Stefan Hechenberger (AUT)  
July 4 to September 1  
Daily, 10:00 to 22:00  
Location: Artistic Bokeh, Electric Avenue, quartier21/MQ

The surveillance room displays footage captured from a camera sculpture mounted in the entrance of the FACELESS exhibition. In addition, further monitors include footage of the participatory performance "Anonymity", which takes place on the opening night.

### GUIDED TOURS

with the artist/curator Bogomir Doring  
Information and registration: [ehajek@mqw.at](mailto:ehajek@mqw.at)  
Language: English

### ARTIST TALK

with Artist-in-Residence Dora Budor (CRO/USA)  
July 27, 17:30  
Location: freiraum quartier21 INTERNATIONAL  
Language: English

First Austrian presentation of the reality show "NEW LAVORO" after its premiere at the 55th Venice Biennale 2013

### SCREENINGS

July 27 and August 17  
21:00 Introduction  
21:30 Screening  
Location: MQ Courtyard 8, next to the Boules Courts  
In collaboration with frame|out Digital Film Festival  
Language: English

Selection of video works and films from participating artists in the exhibition FACELESS part I and part II, followed by introduction and Q&A with artist/curator Bogomir Doring.

### CHILDREN'S WORKSHOP

August 24  
11:00–17:00  
Children's workshop "Digital Mask" with artist Bernd Oppl (AUT)  
Location: Foyer Arena21, quartier21/MQ  
Information and registration: [ehajek@mqw.at](mailto:ehajek@mqw.at)

In cooperation with the European Youth Forum/Young European Federalists Austria (BEJ/JEF)

### FASHION SHOW

with Artist-in-Residence Damier Johnson aka REBEL YUTHS (NGR/ITA)  
Date and time to be announced  
In collaboration with MQ VIENNA FASHION WEEK.13

### ORGANIZER

quartier21/MuseumsQuartier Wien

### Artistic Director

freiraum quartier21 INTERNATIONAL  
Elisabeth Hajek

### Curator

Artist Bogomir Doring  
in collaboration with Brigitte Felderer (University of Applied Arts Vienna)

### Curatorial Assistant

Minnie and Aleksandra Sascha Pejovic

### Exhibition Design

Students Thilo Ullrich and Martin Hickmann of the Mozarteum Academy in Salzburg, Department of Stage Design, class of Henrik Ahr

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### Links

[www.quartier21.at](http://www.quartier21.at)

[www.mqw.at](http://www.mqw.at)

### [www.facelessexhibition.com](http://www.facelessexhibition.com)

The freiraum quartier21 INTERNATIONAL/ MQ series is organized in cooperation with the Austrian Federal Ministry for European and International Affairs and other partners from Austria and abroad.

### CREDITS

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