



EXCHANGE RADICAL MOMENTS!

Live Art Festival





EXCHANGE RADICAL MOMENTS!

A Europe-wide Live Art Festival on 11.11.11.

A Cooperation and Exchange Project.

Expanding over a timeframe of one and a half years, a variety of Live Art projects will be created and put into action in about 10 European countries, by more than 30 participating international artists.

The practice of Live Art is to be traced and located by way of its intersections and overlapping with Performance Art, Visual Art, Theater and everyday life. This last point is the main focus of Exchange Radical Moments! Live Art Festival, as it is precisely here that the very explosive, future-bound questions has to be located: How can we create a „daily grind“ that is more inspiring, more eventful and thus a more worthwhile existence? And isn't human culture exactly a compilation of „moments, where any involved humans share the creation, the design of life“? (B. Nieslony)

Exchange Radical Moments! Live Art Festival analyzes and portrays exactly this question, from now up until the date of its culmination on 11.11.11. On that day, all festival projects will take place simultaneously across the European continent. However, there won't only happen those ones. Under the umbrella initiative of the code-phrase „GO11“, other participants in places such as Berlin, London, Bitola, Prague, Riga and Linz will be called upon to share and exchange their personal radical moments.

What is being exchanged?

- ➔ Ideas and projects dedicated to the (re-)activation, the inventive (and resourceful) handling of public space.
- ➔ Experiences of sub-cultures, counter-cultures, of social outbound(-cast) districts, the margins of society.
- ➔ Questions, that characterize the urban utopia.
- ➔ „Radical moments“, that take place in and between encounters; moments, that have a certain magical impact on the persons involved.

Furthermore, we are searching for producers and curators, who are interested in a long-term, global, international exchange of the „Art of Encounter.“ Live Art is perceived and defined here less

as a proper art form, than as a new strategy for interdisciplinary interventions within the public space, which at times inevitably shades into the private realm.

We look forward to all ideas, concepts and project initiatives dedicated to social engagement, social processes of transformation, which are focused on a pluriversal notion of communication and exchange. We want to share with all involved parties and participants – who together help to manifest and call this festival into life – the very fascination of all „Realtime Experiences“ and the „Magic of Encountering.“

The project is initiated, organized and developed by DIE FABRIKANTEN (a Linz based bureau for communication culture, client and Community-based art work). Co-organizers are from Italy (aMAZElab), Czech Republic (TINA B.), Austria (KunstRaum Goethestrasse xtd / pro mente Upper Austria), Macedonia (Elementi) and Germany (Slubfurt). Associated Partners are from Moldova (ksa:k), Latvia (LCCA), Germany (ASA, Babusch, Performer Stammtisch) and England (TTT Tomorrow's Thoughts Today).

DIE FABRIKANTEN

Team: Gerald Harringer, Wolfgang Preisinger, Amel Andessner, Michael Leithinger, Birgitt Müller, Andrea Rammer, Viktoria Schlögl

Board: Manfred Berghammer, Astrid Hager, Florian Sedmak

➔ www.11moments.org

Supported by Stadt Linz, Land Oberoesterreich, Bmukk, EU Commission for Education and Culture – Culture Programme



THE HISTORY OF OTHERS: THE EUROPEANS

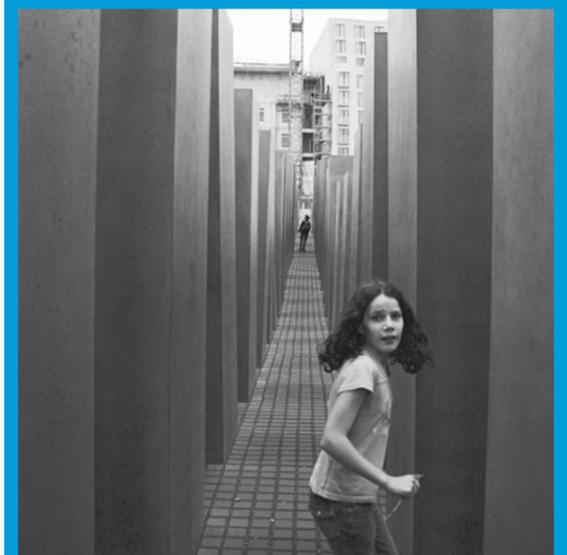
Damaso Reyes on his photo series for the Exchange Radical Moments! Magazine:

History is not simply the province of Prime Ministers and CEOs. History is the remnants of our experiences, the people we meet and the lives we touch. All too often people ignore how edicts and laws impact the lives of those who must live under them. Thus, I seek to document how Europe, and by extension its residents, are changing as the European Union expands and integrates. For generations the idea of a Europe without borders was just a dream; today it is a reality with implications far beyond what any of the E.U.'s architects could have imagined. How Europeans are coping with these changes during this inflective moment in history is not only of interest, it is worthy of documentation and preservation for future generations.



full text on <http://wp.me/PLqwt-5T>

Damaso Reyes (New York) worked as a photographer and writer for publications and institutions including The Associated Press, The United Nations, Time Asia, The Far Eastern Economic Review, The Source Foxnews.com and New York Magazine www.damaso.com



Cover Photo: Running. A young girl plays in the Holocaust Memorial in Berlin. Damaso Reyes, 2006. Blog posting on the shooting on <http://theuropeans.net/blog> (2006, October)

LIVE ART – AN APPROXIMATION

Boris Nieslony



Live Art originated in the mid-80s in Great Britain. The first and essential difference between the Live Art movement and the more traditional „Aktionskünsten“ (Action Arts) in the way that Live Art cannot be understood by nor manifest any particular stylistic categories or terminologies, but instead to serve as a strategic methodology. (Though some more traditional artists can be identified that nevertheless characterize their stylistic criteria to be Live Art.)

The term strategic here is to be understood as artistic activities that are executed throughout and across all pluriversal disciplines, drawing them together into a uniquely determined cultural praxis. An artistic work realized in the field of Live Art implies – apart from the necessary competence of the participants – the affirmation of the realisor concerning the aimed and envisioned work, and additionally, being a participator, its impact as it permeates other inter-social processes.

The identity of the author was also further defined anew and differentiated from prior conceptions. The author was not only the artist, but additionally was pacifistically trained for that very profession, experts grew into difference and simultaneously into appearance. This was undoubtedly a consequence of the newly arising network-minded thinking as it entered into wider fields of consciousness within the growing populations of interest.

This does not mean that classic media has become obsolete however, but rather that the room for maneuverability expands immensely, and that the freedom of action between persons is no longer hierarchical, but liquid, transparent, inter-fused and inter-correlated.

Live Art allows and encourages strategies, to show a variety of identities, to make them visible. Live Art presents phenomena on the fringe and phenomena „off the beaten tracks“ and catapults them into the light. Live Art can be defined to be the very strategy for all „Encountering of Difference“.

Live Art is genuine: „The Encounter“

Live Art integrates. Live Art is the megaphone for the proclamation of disparate activities, a megaphone for minorities, and as an endower of identities. In the USA and Canada the opportunity was offered and put into action to have indigenous minorities perform, traveling around these countries in doing so. In England the minorities from the former colonies manifested and established their very own forum and intercultural worlds expanded and pluralized under this shield as well. In this way, „Gender, Queer and Camp“ and their specific and characteristic pluriversal life forms became visible.

In the field of Live Art, participatory processes are integrated without misunderstanding, as interferences and interventions alike take shape within the „public space“ and thus within society. Live Art is understood to be an integral part of live processes, more than addressing simply humane and communicative characteristics.

Space vs. Place in the Live Art Context

Concerning the argumentation that the thoughts, ideas, and terms would „contain“ something, there is instead a desire to say „goodbye“ to any understanding of this „container-concept“ paradigm. The process of conjoining is at the same time the permutation of any socially perceivable

place, which is experienced as a social field and accordingly an atmosphere. This appeared at the project „Tischtransaktion“ (www.fabrikanten.at/tischtrans, Die Fabrikanten coop Boris Nieslony, 1997): 56 participating families set up their apartments to be temporary places for various encounters. The main task of the organizations was purely strategic.

The Live Art genre is the very place for such collective meetings, where humans, animals and social goods can be seen as a part of the whole field – the „field, where one finds oneself to be, the being within a place,“ or „transforming into that place“ – by a singular person, the „being permeable for the place“ and finding oneself lost „with/in“ everything, thereby defining and creating that specific place.

Interactions in the field of Live Art are seen to open up spaces and to be conducted in a single place. For example, this was manifested in the „Aktionärs-Hauptversammlung“ of the Daimler Benz AG in a project by Rimini-Protokoll, as well as the project „Schwarzmarkt für nützliches Wissen und Nicht-Wissen“ by Hannah Hurtzig, in 2005. In this case there were 100 experts on hand, seated in a spacious forum, and lined up to lead a discussion with the attending public over the course of the project.

The special focus of Live Art is primarily concentrated towards the communicative processes between human, object, structure, community, and the social event. The processes do use materialistic media, by all means, but stringently, as these processes are largely of an immaterial, time-based nature. (Time Based Art)

These temporary processes can expand to encompass years existence, just as ephemeral processes can flash into existence within the vanishing of a twinkling wink. (...)

[full text on www.11moments.org](http://www.11moments.org) (about)



Boris Nieslony, Artist, Partner, Mentor and Curator of Exchange Radical Moments! Live Art Festival

↑ A KFOR soldier approaches children in a field. ↗
Song of our Fathers / A Breton man sings the traditional music of Brittany at a local competition. Damaso Reyes 2008



IS THIS FESTIVAL RADICAL?

Steven L. Bridges



The notion of radicality has become a prominent buzzword as of late, with all sorts of claims being made as to the experimental and cutting-edge nature of contemporary art practices. As a result, the term has become rather ambiguous, encoded as it is with numerous cultural, social, and political implications. This overgeneralization of the term begs the question: is there any possibility for truly radical experiences today? What might these experiences be like? In what ways could one begin to describe such moments? Their particular nature, their lingering effects?

Today, there is a considerable amount of contemporary art production that has shifted away from notions of objecthood, wherein artists take the very nature of human relations as the source material for the undertaking of a project or research initiative, developing works that are very much defined by their processes of coming-into-being and points of reception. These dialogical and open-ended processes of production have thrown many art world preconceptions into question, and have provoked much discussion and debate as to the continual blurring of cultural identities (i.e. between the roles of artists, curators, critics, administrators, and so on). Thus it should be of little surprise that the current climate surrounding contemporary art production – including recent curatorial and exhibition practices – is especially marked by an ongoing expansion of the field across disciplinary boundaries and beyond the conventional spaces of display and reception.

Exchange Radical Moments!, itself a constellation of diverse events and site-specific interventions, intends to intertwine these multiple lines of inquiry by focusing on the notion of interdisciplinarity and the development of works of art in the

public sphere, thereby moving beyond the typical institutional structures and spaces that often serve to neutralize the potency of an artwork's socio-politico-economic mode of address. Hence, one of the primary goals of the festival is to develop a network of European art institutions and practitioners that are actively exploring and testing the boundaries of contemporary art production, a network that largely circumvents the overly determined art world circuits dominated by the cultural monoliths of traditional museum and gallery spaces, and the proliferation of biennial exhibitions and art fairs in recent years.

The intent of *Exchange Radical Moments!* is the creation of opportunities for exchange and communication, for the crossing of boundaries both literal and figural.

The festival *Exchange Radical Moments!* is a transnational collaboration that will unfold over a 17 month period, permeating the cultural landscape of various European countries – from Austria, Germany, Italy and Switzerland, to the Czech Republic, Macedonia, Latvia, Moldova and beyond.

The festival has been conceived and organized by Die Fabrikanten, an artist collective based in Linz, Austria, whose various projects often engage what one could describe as the aesthetics of communication and radical urban art practices. It is in such a vein of activity that the various situations that make up the festival program of *Exchange Radical Moments!* should be understood as points of culmination; these ephemeral and largely performative moments of artistic expression and communication are the result of months of preparation, research, friction and the working-through of



Foreign / Souvenir shirts for sale at a kiosk in Quierbron, France. Damaso Reyes, 2008

various problem sets. They are processes that do not offer some final product for consumption and waste. They are experiential in nature; their significance and meaning are directly related to the input and participation of multiple constituencies. For herein lies their incalculable value: through the development of contingent situations, which are deeply attuned to their contextual siting (both intellectually and physically), the festival present radical alternatives for social life and societal relations.

What is radical about this festival is precisely its unwavering dedication to the exploration of these alternatives, to the belief that it is possible to imagine things in another way. Thus, *Exchange Radical Moments!* is a gift of sorts, a donation to the ongoing discussions and debates as to the present state of artistic production and circulation; of social democracy; of accessibility and the publicness of social space; and to considerations of how to proceed from here.



Post your comments on
www.11moments.org (about)

Steven L. Bridges earned Master's degrees in both Arts Administration & Policy and Modern Art History, Theory & Criticism at the School of the Art Institute of Chicago. Focusing on socially-engaged contemporary art and curatorial practices at an international level has worked most recently as part of the curatorial team at the Shanghai Zendai Museum of Modern Art, for their year-long public arts program *Intrude: Art & Life 366*.

PARTNERS



Claudia Zanfi, Director of aMAZElab Milano (IT)



MAST Museo d'Arte
Società e Territoriale



Biljana Isjanin, Director of ELEMENTI Bitola (MK)



Beate Rathmayr and Susanne Blaimschein, KunstRaum Goethestrasse xtd Linz (AT)

KUNSTRAUM
pro mente | oö

THE CO-ORGANIZERS

aMAZElab

Milan, Italy

aMAZElab is a non-profit cultural lab working for the diffusion and cultivating knowledge of and about contemporary cultures. Founded on the 1st of July 2001 by Claudia Zanfi and Gianmaria Conti, its members and representatives include artists, sociologists, students and a variety of researchers. aMAZElab represents and stands for a network of creative productions, reflections and cultural exchanges, mainly committed to projects thematizing a pluriety of (scientific) territories, interlocking artist communities and geo-politics, establishing itself in an interdisciplinary discourse.

aMAZElab's project „ARCIPELAGO. Art, Geopolitics and Creativity in the Balkan area“ is to investigate the so-called Balkan Area as an „arcipelago“, a terrain marked by geopolitical, socio-territorial changes and a phenomenon of rapid transformation in the perception of spaces. The project will start in Skopje, initiating a journey and a research in situ, covering and researching a variety of places such as Tirana, Beograd, Sarajevo; it will be trans-rendered into a publication, the NEW BALKAN TRAVEL GUIDE written by local and international artists, theoreticians, geographers.

ELEMENTI Center for Contemporary Public Arts

Bitola, Macedonia

ELEMENTI Center for Contemporary Public Arts is a non-profit contemporary art platform creating a range of programs and events in Macedonia and abroad. Founded in 1992 as an art ensemble it became an association which organizes international exhibitions of contemporary art inside the country and abroad since 2002. One of the main programs is the annual Attitude Festival for video art and experimental film taking place since 2004.

ELEMENTI will realize the multidisciplinary and Europe-wide project AUTONOMY ZONES, designed in three parts: First part – Attitude (What is an artist?), Second part – Supremus 3 (What is space?) and Third part – The Goose (What is culture?)

KunstRaum Goethestrasse xtd / pro mente Upper Austria

Linz, Austria

KunstRaum Goethestrasse xtd

- ➔ is a place in Linz that enables contemporary art and culture production in the fields of intersection between art and the psycho-social. And it is an offer from the association pro mente Upper Austria.
- ➔ is an exhibition / discussion / production space in an interdisciplinary and expanded field of contemporary art production.
- ➔ focuses here on issues of mental and social health, locating these in a matrix of current social issues, whether in a regional context or in conjunction with transnational sensibilities. In this way, it is possible for us to be there, where reality emerges.
- ➔ we work with and for a vision of a city of respect.

KunstRaum Goethestrasse xtd is realizing the project „de-othering machine for synchronous lives“ by the artist Stefanie Wuschitz (grenzartikel.com). The artist's site-specific work invites users to experiment and play, encouraging the generation of unique social and collaborative spaces.



Michael Kurzwelly, Artist, Initiator of SLUBFURT (DE)



Monika Burian Jourdan, Director of TINA B. (CZ)



co-organizers

aMAZElab / MAST
[Museo Arte Sociale e Territoriale]
Milan, Italy
www.amaze.it

ELEMENTI
Center for Contemporary Public Arts
Bitola, Macedonia
ccpaelementi.blogspot.com
attitudefestival.blogspot.com

KunstRaum Goethestrasse xtd /
pro mente Upper Austria
Linz, Austria
www.kunstraum.at

SLUBFURT
Frankfurt (Oder), Germany &
Ślubice, Poland
www.slubfurt.net

TINA B.
The Prague Contemporary Art Festival
Prague, Czech Republic
www.tina-b.eu

SLUBFURT

Frankfurt (Oder), Germany & Ślubice, Poland

Before 1945, Germany's Frankfurt (Oder) and Poland's Ślubice, which are separated by the river Oder, used to be perceived as a single town. In 1999 SLUBFURT launched a series of projects focused on virtual municipal areas that include both towns. Ślubfurt is a virtual town which combines the names and populations of two towns on opposite banks of the river Oder. Using typical methods of public relation and media this new city grows in people's minds, thus creating a new reality, directly anchored in urban space.

On 11. 11. 11 SLUBFURT offers a conducted and „all inclusive“ tour through the city. More about in the next edition of this magazine.

TINA B – The Prague Contemporary Art Festival

Prague, Czech Republic

TINA B. Festival is an unique annual art event in Prague organized by Vernon Gallery. The festival shows contemporary art from all over the world. It strives to combine the creative energy of the cultural scene in Central and Eastern Europe with emerging talents and trends from around the world. TINA B. is an acronym for 'This Is Not Another Biennial'. However, the name also evokes the idea of a sensual figure – the festival's female patron, a mysterious woman with a continuously changing appearance.

TINA B. 2010 will be host and partner of the project „The Difference between Now and Then (Darkest Hour Redux)“ by the artists Owen Mundy & Joelle Dietrick. This project enlightens the social movements of Czechs and Americans in a very specific and poetic way; it blurs the lines between vernacular forms of representation, contemporary art, and public spaces in order to construct new ways to interpret and perceive the world around us. In 2011 TINA B. will show a special programme on the topic „Exchange Radical Moments!“.



THE ASSOCIATED PARTNERS

ASA Art Service Association

Cologne, Germany

ASA Art Service Association founded 1986 by Boris Nieslony, features and represents a variety of performative and interdisciplinary projects, national and international; focusing on art, culture, a variety of scientific branches and society. Boris Nieslony is the Exchange Radical Moments! Mentor.

Babusch

Berlin, Germany

Located in a flat in Berlin-Prenzlauer Berg, Babusch - Project Space for Art from and about Elsewhere wants to provide space for art and discussion functioning as personal window to the world, that opens new perspectives for everyone who comes over and stays for a beer or two.

[KSA:K] Center for Contemporary Art

Chisinau, Moldova

KSA:K Center is a non-governmental, independent art institution registered in the year 2000.

The new strategy of the Center is the development of cultural forms and art practices, which would reflect the dynamic of social, political and economic transformations of the society. Center supports advocacy activities in promoting cultural policies suitable for the defining and the consolidation of artists' positions and contemporary art practices in the society.

Latvian Centre for Contemporary Art (LCCA)

Riga, Latvia

The Latvian Centre for Contemporary Art (LCCA) is a non-governmental organization, which serves as platform for art, that reflects its own time. Main tasks of the LCCA are to contextualize contemporary art in wider nowadays processes, promote Latvian contemporary art internationally, to collect, update and disseminate information about Latvian contemporary art, as well as to develop an open-minded critically thinking environment, thus stimulating interchange between art and society.

Performer Stammtisch

Berlin, Germany

Performer Stammtisch is an open network for practitioners of Performance Art and Live Art. It holds monthly meetings to show and discuss performance works by local and international artists, and it runs a website that is a bulletin board for announcements relevant to the Performance Art community. Performer Stammtisch also promotes discussions on archiving and documenting performances and on art practices as tools for teaching and learning in non-hierarchical environments. For Exchange Radical Moments! Performer Stammtisch will collaborate closely with Flutgraben e.V.

TTT Tomorrow's Thoughts Today

London, England

TTT is a London-based think tank, founded by Darryl Chen and Liam Young. TTT believes that our urban environments are best understood as spatial settings for social and political economies.



ASA

Babusch Berlin
PROJECT SPACE
FOR ART FROM AND ABOUT ELSEWHERE

[ksa:k]

centrul pentru arta contemporana, chisinau



LATVIAN CENTRE FOR CONTEMPORARY ART



PERFORMER
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TOMORROW'S
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TODAY

associated partners

ASA

Art Service Association
Cologne, Germany
www.asa.de

BABUSCH

Berlin, Germany
www.babusch.org

[KSA:K]

Center for Contemporary Art
Chisinau, Moldova
www.art.md

LCCA

Latvian Centre for Contemporary Art
Riga, Latvia
www.lcca.lv

PERFORMER STAMMTISCH

Berlin, Germany
www.performerstammtisch.de

TTT

Tomorrow's Thoughts Today
London, England
www.tomorrowsthoughtstoday.com

INTERVIEW

with Wolfgang Preisinger and Gerald Harringer, Die FABRIKANTEN



DIE FABRIKANTEN Team: Michael Leithinger, Birgitt Müller, Gerald Harringer, Andrea Rammer, Viktoria Schlögl, Wolfgang Preisinger

Exchange Radical Moments! is unlike many other festivals in the present cultural landscape, as it is more ephemeral, discrete and of an alternative nature. As the festival creators and organizers, what defines the special enchantment and attraction you have towards this project, towards the specific goals and challenges of this new festival – for you, for the participating artists, and the different audiences?

Wolfgang Preisinger: I would define it as substrate and derivate from all the former projects originated by DIE FABRIKANTEN – sharing similar requirements and approaches, as to be found and manifested in things like *Tischtransaktion*, *LiquidCom* or *Nowon*. I am very excited to research and investigate the topic of 'Live Art', as it has been one of my personal interests for a long time now. It's fantastic that the members of DIE FABRIKANTEN are now able to represent and apply their very specific Performance Art-related sensibilities that they have cultivated and expanded over the last 20 years.

Gerald Harringer: For me personally, the charm is to be located within a plurality of 'in-betweens' – between us, the artists and the audience; between us and the European partners; between the participating attendees; between the real festival and the media representations. What is happening within these 'in-betweens' – where the new and the unknown originate and manifest themselves into specific forms – this is utterly exciting for me. We expect the audience and various visitors not only to consume passively these events,

but to view themselves as parts of the whole. This should not be too much to ask; the new Web 2.0-trend will help us here to also transmit this new festival format.

Wolfgang Preisinger: I am imagining the audience to be less of a whole within this new festival format, and more singularly defined by the individual projects. And I am looking forward to great experiences and feedbacks, that we have received from the projects quoted before. And last but not least, DIE FABRIKANTEN appreciates this opportunity to nurse its own hunger for tribute and authentication.

What can the audience look forward to, what might it come to fear, and what do they need to be primed for? Being a participant, confronted with this wide geographic divide, I can see how I will likely be forced to miss out on many of the propositions.

Gerald Harringer: As mentioned before, a process of simple consumption in this case is not enough. One is invited to enter into exchange, perhaps even has to, and is challenged to, as referred to and implied by the festival title Exchange Radical Moments!, that is to enter into a process of exchange. Thus they will not only participate, but they will have to give something as well. As a visitor, one can only be thrilled, anticipating this very intense exchange.

Wolfgang Preisinger: The „audience“ can also look forward to very direct encounters, which, for me,

are some of the most valuable resources and enrichments in life, and therefore are connected to and loaded with deep emotions, emphatics and desires. There is surely nothing to fear, except to completely miss out on everything.

Where does your passion for Live Art practices derive from, as a genre that still needs to be further understood, located on the 'outskirts' of the art-market and transcultural bustle. Or is this a misguided impression?

Gerald Harringer: Basically, the quest for adventure within or in spite of the common day reality and daily grind was one of the main points of attraction that lead us towards Live Art, which is basically not a traditional art form, but more of a network of strategies to handle the so-called 'real' or 'reality'.

Wolfgang Preisinger: Our focus has always been on projects, that are very difficult to classify. The interest in the 'contemplator', the 'recipient', and the desire to enter into a direct exchange with them, has existed from the time of our early years of studies. When we came across the term 'Live Art' we were utterly happy to see, that many other people share the same or similar interests with us.

But does the very 'un-conventionality' of Live Art actually transform itself again into a shibboleth, thus into an established tradition?

Wolfgang Preisinger: Sure. When one under-

stands convention to not only be an agreement among people, then one can also find its very significance as a kind of convent, as a 'meeting', a 'congregation', and this precisely matches with our entitlements.

Can any 'leitmotif' be found within the conceptual or idealistic themes that connect and inter-ent or inter-weave the specific actions and performances? Which criteria were the most crucial ones for your decisions, like which proposals/ideas to include in the festival program and which to rather not?

Gerald Harringer: A direct and transcendent encounter has to take place in the project, as different from any stereotypes surrounding common experience(s); it must be one, that originates and enables new experiences. This aspect of exchange is the most important, as well as the repatriation of the staged back into the real.

Wolfgang Preisinger: During the process of making first choices, a shortlist, our primary focus was on establishing a broad range of approaches, known to be related to or deriving from theatre and the tradition of Performance Art, along the traditional visual arts, and so forth. We will probably have to build this up to the very day G011

„The term 'radical' derives etymologically from the Latin 'radix', which means 'roots'. In the field of chemistry, one defines 'free radicals' to be atoms, that are highly escharotic. We understand 'radical' in the sense of its exhaustiveness, its complete exhaustion, to go to the extremes, beyond borders, and thus the creation of moments that are more or less lost ...“

– as we like to call the day of 11.11.2011. As a definite way to narrow our selection, we did not accept projects that did not sufficiently leave behind certain traditional artistic conventions.

'Radical' nearly disappeared from the contemporary linguistic landscape and usage generally; nowadays the technical term is 'extreme'. What is or can be understood nowadays still to be – or again – radical? Which kind of radicality do you refer to?

Gerald Harringer: The term radical derives etymologically from the Latin 'radix', which means 'roots'. In the field of chemistry one defines 'free radicals' to be atoms that are highly escharotic. We understand 'radical' in the sense of its exhaustiveness, its complete exhaustion, to go to the extremes, beyond borders, and thus the creation of moments, that are more or less lost, blended all into the daily grind of everyday life; a place

where we find, that most of the time we are trying to adapt to the circumstances around us, and often leading us to draw back onto safe terrain.

In German we use the word 'moment' too, when something is happening too fast, when we want to back-pedal, pause or stop. Is this another intention to understand and portray the 'moment' as a 'trice'? And what is the function of time within the project Exchange Radical Moments!?

Wolfgang Preisinger: Moment for us is a condensing of time. An intensive perception, a stopping of time, this is being/living in the moment; the Zen-like quality of the very moment when one does not think of any yesterday or tomorrow. Moments can hardly be of a truly artistic quality, thus they are artificially created... One can only try to create a framework of conditions and parameters that enable or welcome these moments, and that can even evoke them.

Gerald Harringer: It is the non-representative that lies in every nano-moment of any actual spatio-temporal continuum, or process. It is always the utter 'here and now' that defines the quality of any Live Art project.

Do you imagine attempting to document the fe-

stival? And what might this look like? How could it be correlated to or embedded into a festival format like this, if at all?

Gerald Harringer: Clearly we will use the medium video, because that medium can document and represent actions and processes in the most authentic and direct way. For example, YouTube provides a cheap, fast and widely circulating international option to broadcast nearly simultaneously, and more or less immediately.

Can you say something about the key-visual of Exchange Radical Moments and the photographs in this magazine?

Wolfgang Preisinger: In this and the next two upcoming issues of the Exchange Radical Moments-magazine, photographic works by Damaso Reyes, who currently lives in New York, will be presented. For his long-term project 'The Europeans',

he is slowly developing an image of 'Europe' by collecting pictures of a 'Europe', that correlates with the theme of the festival, and thus transmits some ephemeral aspect, in spite of the historical connotations of 'profound' ambience in which they were shot.

The title photo of the magazine has been shot in the 'Holocaust Memorial Berlin', that was originally named 'Denkmal für die ermordeten Juden Europas' (Monument for the Murdered Jews of Europe), he created this photographic image that is not really transmitting, but commenting on the context again, immediately, but anew. And this is something that can only be achieved if one's view is from the outside – in this case – from outside of Europe.

What are the actual challenges of a festival like this? Exchange Radical Moments! is surely a very extensive project that is not that easy to pull 'out of the magician's hat', and to realise for any middle-sized 'agency for communicational culture' of which you are and who you represent?

Gerald Harringer: Well, sometimes you have to use some magic tricks!

Wolfgang Preisinger: We have to provide and guarantee the financing, the budget, and then furthermore to locate and choose the appropriate artists, to assist them to develop their ideas and concepts further, to coordinate the international partners and to communicate information accordingly, in order to make sure that all interested parties are continuously updated. And last but not least, to provide the means for and to largely take control of the handling of the festival documentation. Then, also to continue the process to fit up this festival with the development of future options and perspectives. This we already have to begin today, considering such things as who could be our future partners and financiers. Interested parties and their proposals/ideas are more than welcome to participate!

The interview was conducted by Florian Sedmak.



[more on Die Fabrikanten: fabrikanten.at](http://fabrikanten.at)

Gerald Harringer and Wolfgang Preisinger, DIE FABRIKANTEN, are the initiators of the Exchange Radical Moments! Live Art Festival. Photos: Reinhard Winkler



Mirko recommends: www.11moments.org (news and postings on the festival, projects, events or artists, videos, get in touch with Mirko or other members of the Facebook group, order the festival newsletter, ...)

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Stay informed!

This is the first issue of the EXCHANGE RADICAL MOMENTS! Magazine. Order your next issues at moments@fabrikanten.at or by phone +43 732 795 684 0.

The 1st edition of the EXCHANGE RADICAL MOMENTS! Magazine is to inform you about the ideas of the Europe-wide Live Art Festival and who is behind this. In the 2nd edition you will find out how the projects are developing, in the 3rd edition you will get a detailed festival program of 11. 11. 2011 with information on the festival locations all over Europe. It will give you a compact overview about what will happen simultaneously in various European places on that special day.

Festival Magazines:

- 1 **Prolog** (Autumn 2010)
- 2 **Progress** (Spring 2011)
- 3 **Program** (Summer 2011)

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