

appendage

IRIS TOULIATOU

25/06 – 27/08/2022

Attentive to the ways object, gesture, and affect are mutually implicated, *appendage* quivers between the remnants of fractured existence and the unbridled desire and pleasure to hold things—together and anew. Harnessing both situated and dislocated supplies, *appendage* unfolds as a series of fixtures, both material and situational, that are in turn connected or plugged into the architectural and social infrastructure of the Grazer Kunstverein.

doorways, door frames, bar handles, manual mechanisms, outdoor connectors, door eyes, cabin hooks, hinges, stoppers, 3M double-sided adhesive, self-adhesive, window tint removal kit, PVC shock absorber & screws, holes, original column, modern copy of original column, partition walls, galvanized steel, plasterboard, white paint, Olympia black corded phone, wall text, wall mount system, wall absorbers, phone memory, ring tone, handsets, large buttons, cell dead zones, audio assist feature, remote access, cable, splitter, missed calls, call history, membership fee, membership benefits, dispatches, open letter, agreement template, computer floor, calcium sulphate, high strength polypropylene, vinyl, linoleum, laminate, rubber, panels lowered and reversed, removed carpet, base, head, pedestal assembly, stringer, previous institutional identity, stationery, bumpers, nipple shields, sugar substitute, stretch film, food processor, standard blade, drinking water fountains, fittings, rings, stainless steel pipes, elbow, reducer, tee type, cross type, coupling, unions, adaptors, olet, fixtures, flanges, valves, drains, rub handling, outlets, distribution boards, equipment support, Humanscale NeatLink cable management, defender mini, channel rubber, defender cable

crossover defender compact, line wiring, today's standard, wall jack, 30 meter telephone extension cable, 300 bathing suit sets, 300 shirts, motors, chilled water pump, water booster, transducer, cable, charger, network, alarm, security key box, password, extender pro, repeater pro, long range access point, Waveshare screens, black glass, cartons, organic eggs, safety lights, lights on loan, lights for an exhibition, 3 racks, 6 squares, fluorescent bulbs, electrodes, shunted sockets, screw-type base, thermal paper, adding machines, coating, zero ink system, heat, sun, friction, arm fetish, hand fetish, transport van, CB0209PH, books on events according to your date of birth, old astrology guides, prefaces, wires, metal fences and cages retired from circulation, brushed nickel 6-pack stainless steel, gold threads, interior doors, separators, hand rests, windbreakers, wine glasses, magnetic panties, happiness pills, unseizable property, turquoise shades, exterior emulsion, buckets, ice machine loan, oxygen concentrator, PVC belts, plastic wrap, two identical melamine boxes with locks, Christmas trees, the last 230 objects from a store (sold), various for birds, some big black leather couches, we women complete series, free admission,... aggregate and detach.

appendage emerges in the structural dissection of the institution as a public body. Currents of access, data, phone calls, water supply, temperature, electricity, architecture, geography, legal bond, membership, and support structures are scored anew as they are redistributed, diverted, or disrupted. In such an instance of structural glitch, *appendage* lifts institutional functions from their normative behaviors and replenishes them with transient affiliations and elective affinities.

appendage exposes how objects and their functions continue drifting inseparably from personal and collective attachments and gives body to the enmeshment between infrastructure and affective economies. It lays the transactional conditions that constitute the collective dimensions of intimacy bare and inflamed.

1. *appendage*, 2022
Relocation of the main entrance of the institution, silver vinyl window lettering

appendage is both the title of the exhibition, as well as the relocation of the Grazer Kunstverein's main entrance to the glass door of the Palais Trauttmansdorff passage. *appendage* entails the displacement of the vinyl lettering—containing the exhibition's name, the artist's name, and the exhibition's duration—from its usual location at the former entrance door to an appendage of the Grazer Kunstverein.

2. *untitled (lungs)*, 2022
Multiple entrances, permanently open doors

untitled (lungs) operates as a score for the six doors of the Grazer Kunstverein. During opening hours, all doors are unlocked, thus permitting a free and unguarded flow of visitors to enter whenever and in whichever sequence they desire to. The score reroutes the traditional scheme of visiting an exhibition, i.e., one enters and exits through the entrance door, into a permeable sense of visitorship. In its activation, the rooms of the Grazer Kunstverein are opened up to the outside, and its partitions and some of its window films removed, allowing for meandering in and out of the institution. *untitled (lungs)* blurs the distinction between what is held by and within the institution, and the public and private elements it is surrounded by or attached to. In addition, *untitled (lungs)* suspends the entrance fee to the Grazer Kunstverein for the duration of the exhibition.

3. *frame fetish (column reduction)*, 2022
Drywall panels, steel frames, plaster, screws, white paint, copy of the original, 0,32 reduction

frame fetish (column reduction) is a downscaled reproduction of an architectural section of the Grazer Kunstverein. The original element is doubled, displaced, and made fit to the scale of its new destination. The upper sides of *frame fetish (column reduction)* are opened up, as they indicate the way in which its original counterpart attaches itself to the architectural superstructure of the Grazer Kunstverein. Revealing its construction, *frame fetish (column reduction)* envelops pre-existing infrastructural elements, such as fluorescent lights and a smoke detector, present in the room. As such, it simultaneously undoes the rigidity of the original firm, upright support for a superstructure, and in turn, transforms it into a hosting site for *untitled (diversion)*.

4. *untitled (diversion)*, 2022
Black Olympia phone, missed call diversion, incoming call memory, ringtone, cable splitter, cable channel, signed member participation agreement, glass

untitled (diversion) is a score involving the members of the Grazer Kunstverein, who are invited to redirect their missed phone calls to the landline of the Grazer Kunstverein at +43 316 83 41 41. The diversion is installed on the members' phones for a duration of their liking throughout the exhibition period. Every time a member misses an incoming call, it is forwarded to a newly installed phone on *frame fetish (column reduction)*, 2022. As such, personal phone calls to members start blending with the administrative and institutional usage of the landline. The participation of the member is confirmed by way of a contract drawn up between the organization and the participant, which stipulates the terms and conditions of the forwarding of their phone calls.

5. *untitled (sweet and low)*, 2022
Ground stationery, former CI

Scattered over the floors of the building, *untitled (sweet and low)* is the result of having transformed the old, left-over stationery of the Grazer Kunstverein—half white / half red—into a pink pulp. By shredding the stationery with a blender, a pink fluff emerges from the transactional paper that in a former life used to transmit official communication, invoices, announcements, etc. Its particles linger around, are moved by the visitor's movement or a soft summer breeze, and as such keep migrating over time, like transactions overdue.

6. *untitled (oral)*, 2022
Public drinking fountains, drinking water, stainless steel pipes, reducers, cross types, couplings, unions, adaptors

untitled (oral) is an installation containing eleven drinking fountains, destined for communal use in schools, libraries, hospitals, a.o., which are connected to the Grazer Kunstverein's water supply. A network of stainless steel pipes, slightly elevated from the floor, connects the water fountains to each other, with the water supply of the Kunstverein in turn attached to the general supply of Palais Trauttmansdorff. Handled by the visitors, the fountains squirt water to be ingested as refreshment or used to cool off in the summer heat, while the drains, slightly opened, allow for minor leakage. As the cooling elements of the fountains switch on and off as they strive for a balanced temperature, the fountains start humming, each with their own voice.

7. *untitled (still not over you)*, 2022
Ceiling light fixtures acquired from
defunct offices in Athens, fluorescents,
circuit, cable, outlets

Since 2017, *untitled (still not over you)* unfolds as a series of ceiling light fixtures that are displaced from their original contexts, most often defunct offices or abandoned businesses. After dedicated processes of acquisition, cleaning, maintaining, caring, and attentiveness, the fixtures are exposed again in their fragile, unrepaired state. In their installment at the Grazer Kunstverein, *untitled (still not over you)* appears as a pair of round, plastic light fixtures, slightly touching one another. Having weakened over time, and continuing to do so, the lights flicker and flare up, hovering between a state of exhaustion, lingering between doubt and hope. They fall in and out of dawn and dusk, and over time, only the sections of the lights that touch fabricate a delicate glow. Doing so, they enmesh economic and material states of deprivation and systemic collapse with the emotional landscapes that those failed and renewed attachments propel.

8. *happiness, 2018 to 2022, (to Laurie)*, 2022
Unread email inbox, subscriptions, alerts,
software, counters, verses, LCD, carton,
magnets, eggs

Various subtitled and recently retitled *happiness, 2018 to 2022, (to Laurie)*, the work is composed of an arrangement of counters, and captions without images derived from a compilation of written communication by Touliatou. The pace of the appearance and fading of the phrases on-screen is altered by custom-made software surveying the incoming notifications from an entirely unread Gmail inbox. The account connected to the inbox is subscribed to job alerts, climate and weather newsletters, travel opportunities, news notifications, astrological predictions, and spam, all of which steadily pile up over time. The work is dedicated to the American artist Laurie Parsons, who this account is trying to impersonate. Containing several volumes, here, Volume I and Volume II of *happiness, 2018 to 2022, (to Laurie)* are on display. The volumes contain the following chapters:

Volume I: i. on several visual descriptions of this background; ii. on sex and young death; iii. on rented property; iv. on democracy and my mother; v. on unrequited help and advice; vi. on hair and eggs

Volume II: vii. on current, remembered and predicted life satisfaction; viii. on furnished and unfurnished interiors; ix. on urban risks and pastoral hope; x. on being in service and on vacation; xi. on positive solitude; xii. on the measurement of happiness and of its inequality

9. *untitled (placeholder)*, 2022
Raised floor system, lowered and reversed

untitled (placeholder) is a sculptural intervention composed of MDF boards from a raised floor system formerly used in a defunct office space in Athens. Undone from their pedestal assemblies and positioned on their backs, the silver boards bear the marks of the system that formerly held these tiles up—serving as a walkable floor, while keeping space for infrastructural cablings, such as telecommunication, electricity, internet, and server access, to run underfoot. The usually invisible side of a support structure is flipped over and turned into a placeholder. In the attachment of two floors—one structural, one relocated—the boards are literally turned into a holder of place rather than of people, while occupying a corridor where the usual circulation of visitors would take place.

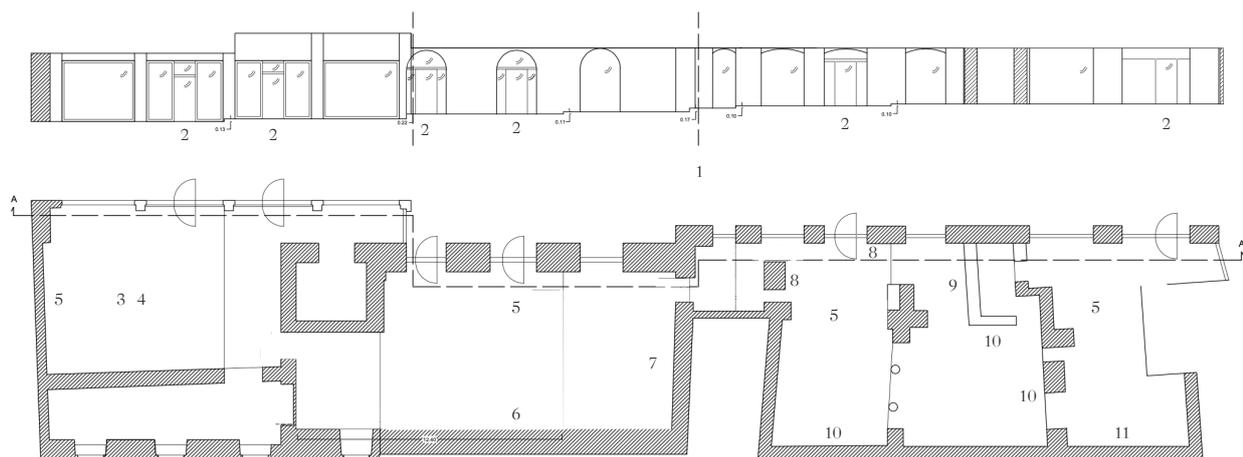
10. *untitled (adults)*, 2022
Thermal paper, temperature transfers,
various holders, various forces, various
times, various locations, various dimensions

untitled (adults) is a series of large-scale temperature transfers onto thermal paper, a material formulated to change color when exposed to heat. Usually purposed for cash registers, bank terminals, or fax machines, *untitled (adults)* shows the imprints and rubbings of the many hands and objects that have touched the papers since its transfer from its place of origin—the paper company with which Touliatou made an agreement to receive nearly used up rolls of paper on a weekly basis—up until the moment of their framing. As such, *untitled (adults)* bears the many traces of handling, transporting, dragging, pushing, and falling that such a body of paper might be subjected to. While being exposed to light, the marks will change color and gradually fade away over time.

11. *In Tongues*

A sound program with contributions by Alison Knowles, Eduardo Costa, Eleni Poulou, Hannah Weiner, and Lutz Bacher.

IRIS TOULIATOU (b. 1981, Athens) lives and works in Athens. Recent solo exhibitions include *Organs*, EXILE, Vienna (2020); and *Overnight*, Radio Athènes, Athens (2019). Touliatou has been part of the group exhibitions 2021 Triennial: *Soft Water Hard Stone*, New Museum, New York (2021–22); *Work and Leisure*, Milan (2022); *When I state I am an anarchist, PLATO*, Ostrava (2022); *Anabasis*, Rodeo Gallery, Athens (2022); *Eclipse*, the 7th Athens Biennale (2021); *Lives of an Object*, Andreas Melas and ARCH, Athens (2021); *The Way In*, Haus N Athen, Athens (2021); *Anti Structure*, DESTE Foundation, Athens (2021); *Interval*, Goethe-Institut Athen (2021); *The Same River Twice*, Benaki Museum, Athens (2019); and Manifesta 12, *5x5x5: Selected Projects*, Palermo (2018), among others. In 2022 Touliatou will participate in *SIREN (some poetics)* at Amant Foundation, New York. *appendage* is her first institutional presentation in Austria.



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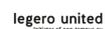
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