

We are **Maggessi/Morusiewicz**, a duo of researching artists and curators, working with original and found-footage audio-visual material, digital/analogue printing techniques, and textile installations. We situate our practice within queer, critical-archive, and post-/anti-/decolonial discourses, as well as (peri-)academic theories, which we use to explore spaces of in-betweenness, ambiguity, and pleasure through collaging films, sounds, and images.

We currently work on two long-term projects: the research project “**Wri/gh/ting Archives through Artistic Research**” (FWF, PEEK), hosted by the Academy of Fine Arts Vienna (2022-2025), and the “**Wormholes**” series, presented in several art spaces (Kunstraum Lakeside, VBKö, wukperformingarts, SPEDITION Bremen, Belvedere21).

# W<sup>/</sup>ri<sup>/</sup>gh<sup>/</sup>ting Archives through Artistic Research

\*2022-2026

This project is supported by **FWF – Österreichischer Wissenschaftsfonds** and is hosted by the **Academy of Fine Arts Vienna**.

Institutional partners are: **queerANarchive** (Split, HR), **QWIEN – Zentrum für queeres Leben Wien** (Vienna, AT), and **Volkskundemuseum** (Vienna, AT).

This collaborative artistic-research project, dedicated to working in/with archives, recognizes imperial and colonial violence underlying conventional archival practices and reflects on the possibility of transforming this violence into something generative. It extends critical attention towards the relationship between conducting artistic research dedicated to archives and performing the work of archiving in artistic ways, both of which derive from queer studies, decolonial studies, applied human rights, and critical archival studies. It proposes a process-oriented approach that involves collaboratively practicing and theorizing on artistic-research methods with the aim of building a sustainable Vienna-based network of artists and institutions working with archives. A key element for the above is technology, employed as a tool that enhances the project's accessibility, as a format of artistic research, and as an alternative modality of collaboration.

The project's core operational strategy converges two motivations: to conceptualize archives as relational entities and to recognize the epistemological shift towards practicing research as art. Methodologically, this strategy is defined by two intersecting agendas, described by Eve Tuck and C. Ree in

their "A Glossary of Haunting": of "righting the wrongs," which expresses a call for ethics and justice in archive-based research, and of "writing the wrongs," which investigates possible modes of representation and narration for archival research. Along this proposal, the project practices and negotiates artistic-research methods of archival research by continuously updating its methodology on the basis of the knowledge generated through its methods, outcomes, and collaborations, and by fostering a network of artists and institutions that research, theorize on, and perform arts-based archival research.

Throughout the project, we employ a few formats, such as Co\_Labs, a three-part "laboratory" that hosts collaborative artistic-research practices by inviting researching artists and institutions to do critical work towards the project's projected outcomes (exhibition, book publication, workshop), as well as Net\_Works, a web-based residency program that invites specific positions in sound art, writing, and community-building work to critically engage with and contaminate the intended course of action.

↑ *boats* (2023), acetone transfer on paper by Tonči Kranjčević Batalić.



↗ Mika Maruyama during a workshop presentation.

← Group picture during workshop session at the Culture Hub Croatia, June 2023 (Split, HR).





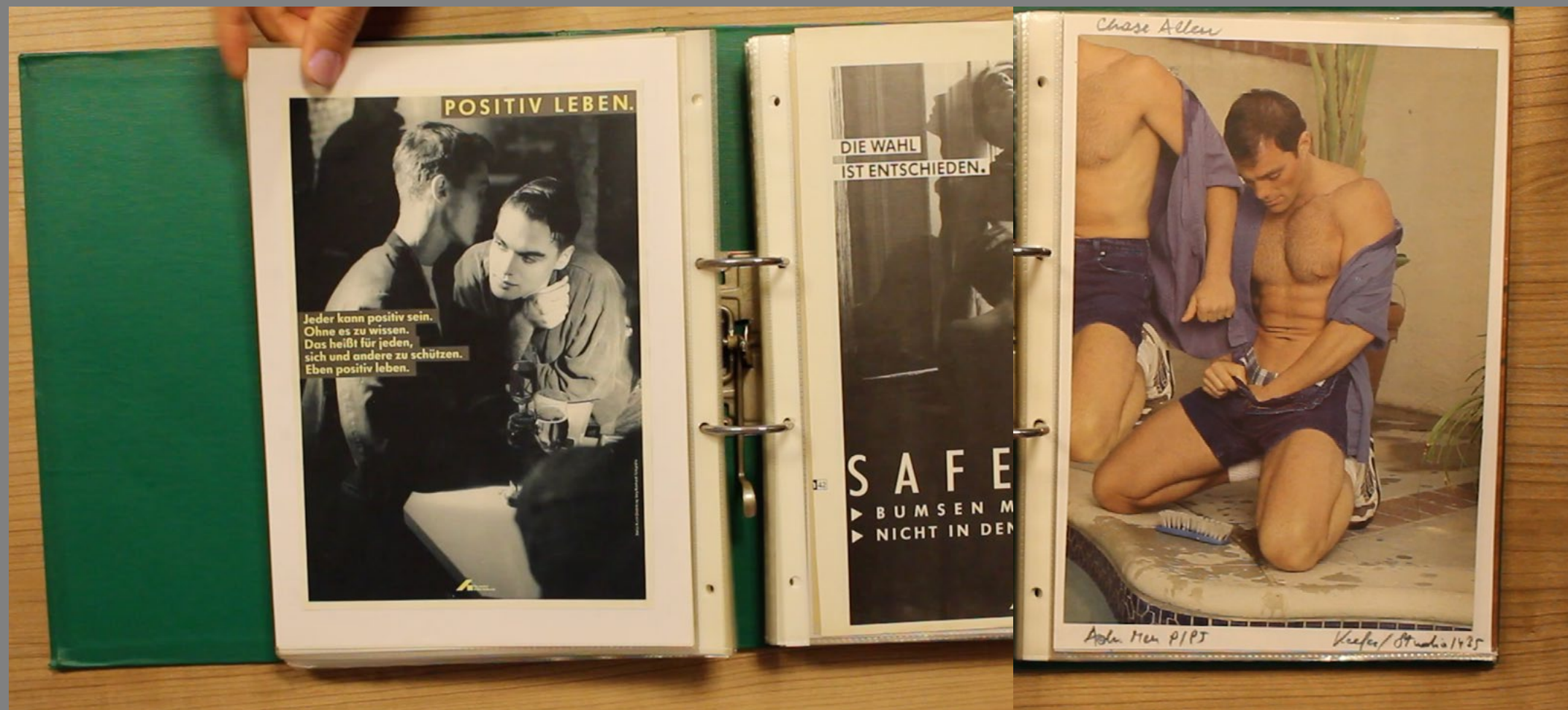
# Wolfgang

\*ongoing (work in process)

One of the collaborators within the framework of our FWF-funded research project “W/ri/gh/ting Archives through Artistic Research” is QWIEN, a Vienna-based grassroots institution that collects, preserves, and researches the queer history of Austria, with the focus on the city of Vienna. During our ongoing collaboration with QWIEN, we have encountered and, since then, focused on the holdings of Wolfgang Reder. A Vienna-based gay activist and public persona, Reder left behind a vast collection of objects, material and digital, including a set of almost seventy thick folders, filled with A4 magazine clips and stills of models and scenes from gay pornographic films and their promotional materials, mixed with fashion advertisements and HIV/AIDS awareness campaigns.

Each of the folders, arranged in the alphabetical order, is labelled with a three-letter code, referencing the name of the model whose usually naked and heavily eroticized body appears on the first page. Holding their clippings inside plastic sheets, the folders present a fascinating insight into Reder’s intensive and methodical collecting habits. This spurred our interest in building a filmwork that would start from these holdings and approximate Reder’s biography through both the objects he collected and the people that surrounded him during his lifetime.

We are currently in the process of conceptualizing this filmwork, while still researching, collecting materials, and conducting interviews.



← Still from the digitization process of Wolfgang Reder's image folders.



# an archive, a body, an album, and a story

\*Workshop and public program: 05.–29.09.2023.  
\*\*Exhibition: 03.–06.10.2023.



↑ *Threaded* (2023), stitched cushion  
by Ivana Šerić.

Throughout the month of September, a group of artists and researchers occupied the space of Exhibit Eschenbachgasse, every week in a different configuration, in the context of Rafał Morusiewicz and Guilherme Maggessi's research project **W/ri/gh/ting Archives through Artistic Research** (PEEK | AR716).

The title “An Archive, a Body, an Album, and a Story” points to the focus of each week: a Cruising Archive, a Fantasy Body, a Ghost Album, and a Glitch Story. Pointing to the project's first year's focus on “personal archives,” each week is informed by the participant's respective practices and will bring attention to a different set of topical issues, research strategies, and artistic practices through group readings, exercises, and discussions.

Our aim is to facilitate a dialogue between the group working in the space, the public, and colleagues based in Vienna interested in the methods and topics close to ours. For that reason, we convened, every Wednesdays with contributions by members of our research group, sharing sessions by invited guests, as well as screenings and listening sessions of works informing our project.

Throughout the month of our working process, Exhibit Eschenbachgasse had become an archive of its own, gleaning the remainders of these exchanges and encounters, shifting the space's logic from a project/working space into an exhibition.



↑ *Shaped like a bird and/or fish* (2023), installation and image  
research-collage by Petar  
Vranjković.

Project participants:  
Tonči Kranjčević Batalić,  
Vladislav Beronja,  
Josip Knežević,  
Guilherme Maggessi,  
Mika Maruyama,  
Rafał Morusiewicz,  
Ivana Šerić,  
Selina Shirin Stritzel,  
Petar Vranjković,  
and David Wilhelm.

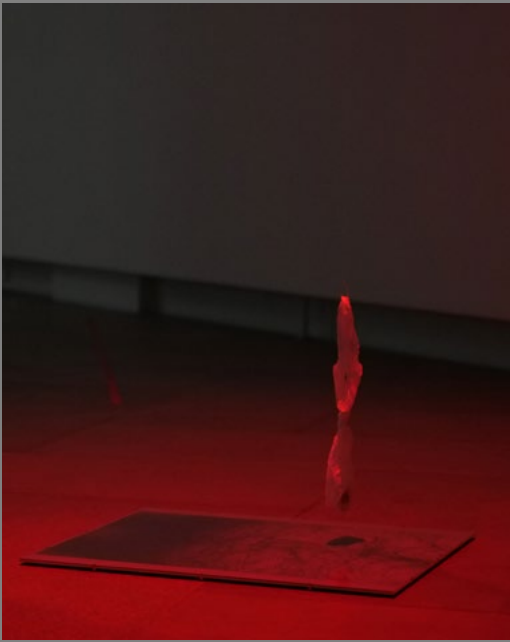
With contributions by:  
Rebecca Jane Arthur,  
Ari Ban,  
Mirelle Borra,  
Manuel Embalse,  
Georgia Holz,  
Herbert Justnik,  
and Nathália Oliveira.



← Public program  
presentation by Ari Ban.



↑ Work in process of a series  
of palimpsestic publications  
by Vlad Beronja.



↑ *No body, cut body* (2023), framed  
digital print, plastic bag, pubic hair,  
by David Wilhelm



# Wormholes<sup>\*2021-ongoing</sup>

This series of works has been presented in exhibitions at **VBKÖ** (Vienna, AT), **Belvedere 21** (Vienna, AT), **SPEDITION** (Bremen, DE), **MKC Gallery** (Split, HR).

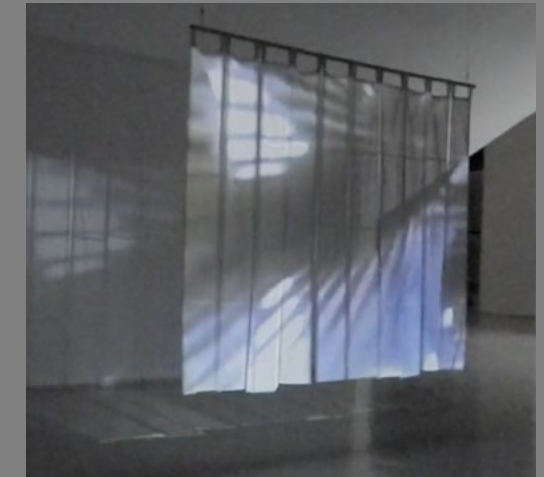
Throughout this series we have collaborated with and used music and sound works by Seth Weiner.

Performative works within this series have been presented at **Kunstraum Lakeside** (Klagenfurt, AT), **WUK** (Vienna, AT), and **image-tanz festival** (Handle with care, brut Wien, Vienna, AT).

Different stages of this series were developed with the support of **ACT OUT** (ig freies theater + BMEIA), **queerANarchive**, **Creative Hub Croatia**, **Bears in the Park**, and **BMKÖS**.

Gradually growing from one presentation context to another, the “Wormholes” project is a series of exhibitions, performances, and filmwork that we started developing simultaneously as an exhibition and a stage performance. Combining our interest in artistic research, expanded filmmaking, multi-medial performance art, and writing, the project’s each iteration derived from the keyword of a “wormhole,” conceptualized as a film-based storytelling trope and a strategy of turning film into a performative sound sculpture, an immersive room installation, a molecular audiovisual essay, and a critical reading method. The latter would always involve thinking of processuality, based on the imagining of wormholes as different things-in-becoming: from a literal hole in wood or fruit, in the process of being burrowed by worm-like creatures, to a figurative hole, such as a productive digression in a conversation, which is both a detour and a destination in-the-making, to the way of navigating digital space, of endlessly browsing internet pages by way of embedded hyperlinks. Inspired by this non-linear temporality, we generated wormhole-shaped and -temporal material objects, film installations, and trains of thought, turning the trope of outer-space time-travel into a film-making screening-installation strategy.

Heavily relying on found-footage film material, this project extended particular attention to the short-lived wave of pre-AIDS gay-porn artistic films, directed by Jack Deveau, Joe Gage, and Wakefield Poole (to name just a few), as well as sci-fi B-movies made in the 1950s–1970s in the US, Soviet-block states, and Japan. Both contexts demonstrate sprawling narrative tendencies and wormhole-like digressiveness. We use this aesthetic in the project’s filmwork, fragmented, loopy, and displayed on multiple screens, sometimes in orchestrated dialogue and at other times unsynchronized, with the aim of creating an immersive space installation that combines sound, video, and sculptural works.



↓ Documentation of our contribution in the group exhibition *On the New. Viennese Scenes and Beyond: Part 1* © Johannes Stoll.

↑ Documentation of video installation in the exhibition *when the pool is raining*, MKC Gallery, 10.-25.8.2023 (Split, HR).



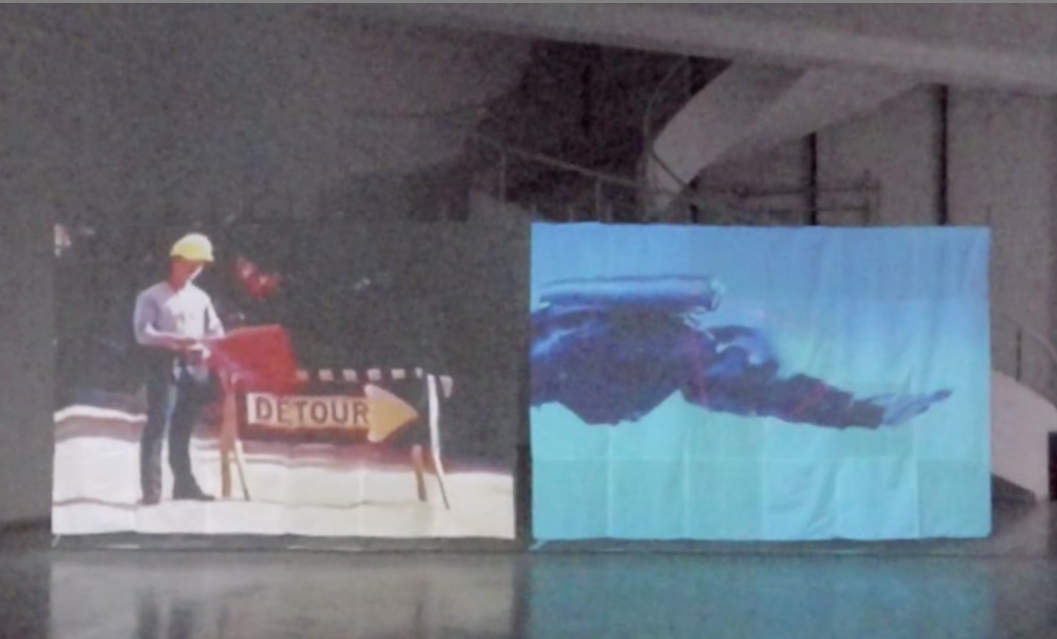
↓ *Cut To* (2023), experimental publication produced in the context of our Residency at Culture Hub Croatia organized by queerANarchive in July 2022 (Split, HR).



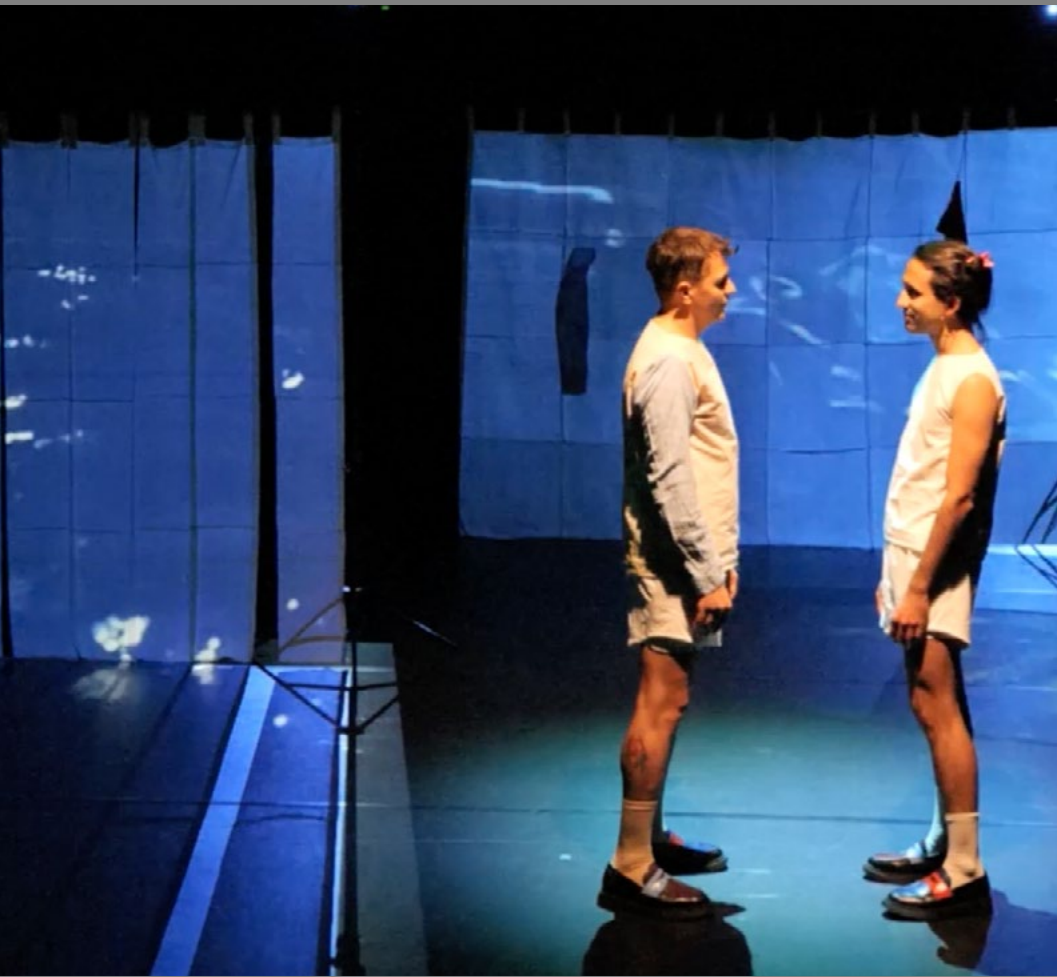
↑ Window intervention in the exhibition *In the Meantime of a Wormhole*, VBKÖ, 21.04-21.05.2022 (Wien, AT).



↓ *Time Flies & Temporalities Crumble* (2023), 2-channel video, 12:37 & 5:55, color, English subtitles.  
Documentation of video installation in the exhibition *when the pool is raining*, MKC Gallery, 10.-25.8.2023 (Split, HR).



↑ Documentation of artist statement *Duration Trouble (In the Meantime of a Wormhole #1)*, Kunstraum Lakeside (Klagenfurt, AT), 19.11.2021 © Johannes Puch.



↔ ↓ Performance *Wormhole Stories* (2022), presented on 27.-28.10.2022 at WUK (Vienna, AT). Still from video documentation © Ipek Hamzaoğlu.



↑↑ *Wormholes* (2021-23), 8-channel video installation, spacialized sound, color filters on glass.  
Documentation of exhibition *there is room to sprawl, time freezes in a sense*, SPEDITION, 22.4–19.5.2023 (Bremen, DE) © Ana Rodríguez Heinlein .

↔ *A Poem-Long T-Shirt* (2021), different hand-sewn textiles, dimensions variable.  
Documentation of group exhibition *On the New. Viennese Scenes and Beyond: Part 1* © Johannes Stoll / Belvedere, Vienna.





← *Time Flies* (2023), 2-channel video, 12:37, color, English subtitles.  
✱ Cinema version in production.

↪ [Link to preview](#)



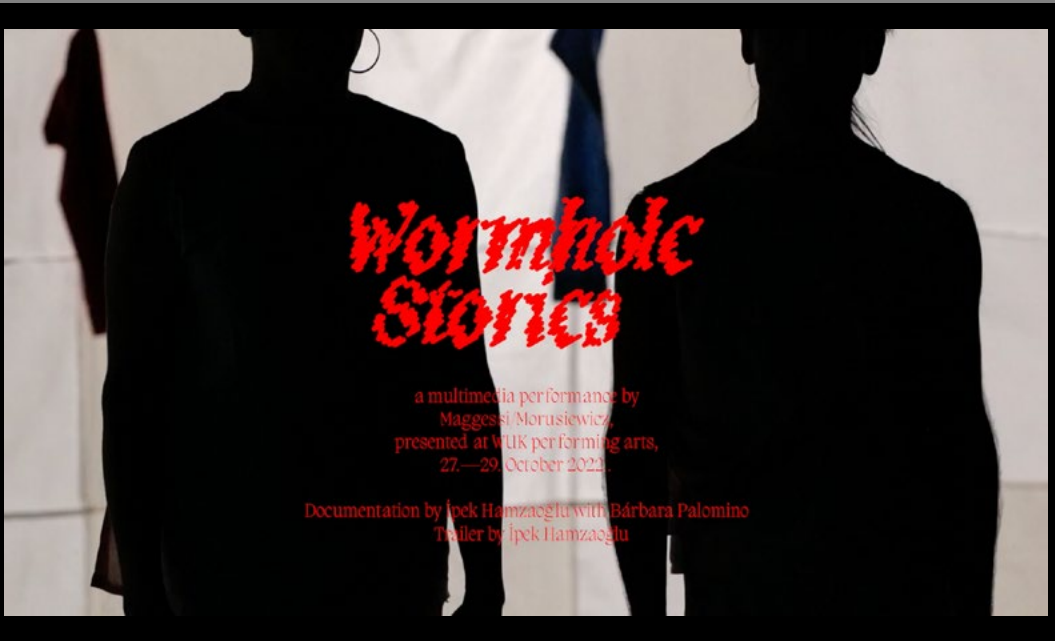
← *Temporalities Crumble* (2023), 2-channel video, 05:55, color, English subtitles.  
✱ Cinema version in production.

↪ [Link to preview](#)



← *She's Very* (2023), video, 10:00, color, English subtitles.

↪ [Link to preview](#)



← *Wormhole Stories [Performance Trailer]* (2022), video, 01:17, color.

↪ [Link to trailer](#)



ich sehe ja nichts

\*2023Interactive website,  
postcard giveaways (60 motives),  
5 soudscapes.

The work was created for the exhibition **HIDEAWAYS/GIVEAWAYS, Festival der Regionen** (Lungitz-Gusen, Upper-Austria), 23.06.–2.07.2023.

The group exhibition was curated by **Seth Weiner & Antoine Turillon** and featured works by **Brishty Alam, Abdul Sharif Oluwafemi Baruwa, Flo Karl Berger, Marc Alexandre Dumoulin, Baptiste El Baz, Julia S. Goodman, Edgar Lessig, Maggessi/Morusiewicz, Stephanie Misa, Johanna Tinzl, Antoine Turillon, Rosabel Rosalind, Anna Weberberger, Seth Weiner.**

🔗 [Link to interactive website](#)

“Ich sehe ja nichts,” says Fredl Karner, a character in *Hasenjagd — Vor lauter Feigheit gibt es kein Erbarmen* (dir. Andreas Gruber, 1994), a film that is this project’s primary audiovisual reference. With these words, the character responds to the order of joining the *Jagd* (a hunt) for the political prisoners of the Mauthausen concentration camp, on the night of February 2, 1945. Involved in the chase and executions issued by the SS, the character undergoes a change: while initially he pretends not to see the prisoners in hiding, he eventually helps them hide. The film plays with this duality of choosing “to see” and “not to see”: in a recurring motif, children have their eyes covered by the adults who don’t want them to see the acts of violence that they are forced to witness. Choosing “to see” and “not to see” presents different overlaps between what can be read as an act of solidarity and a sign of complicity. This is the tension with which we engage through a set of five sound-image-scapes that employ 60 film stills, fragments of Peter Androsch’s film score, our field recordings, and other found sound. While the project’s online edition proposes a randomized attribution of sound and images, the on-site visitors are invited to interact with several stacks of images and, by removing and taking one still with them, further interrupt the scrap-based storyline.



📍↑ Documentation of the installation in Bahnhof Lungitz-Gusen (OÖ) © Antoine Turillon.



🖥️ Screenshot of interactive website.

↓ Picture of a site-visit © Brishty Alam.





# Turning, Turns<sup>\*2023</sup>

Curated screening series,  
supported by  
**the Ursula Blickle Archiv**  
and hosted by  
**Blickle Kino**,  
Belvedere 21, (Vienna).

“Turning, Turns” is a film-screening cycle that focalizes filmworks by re-searching visual artists, based in and outside Vienna, with the agenda of generating an ongoing and collaborative discussion about the medium of film as it is employed as a reorientation technology. The title of the series draws from Sara Ahmed’s *Queer Phenomenology* (2006), a work which critically revisits phenomenology as an academic discipline by paying close attention to its “orientation devices” (p. 3). The writer proposes a queer gesture of “turning the tables,” a reorienting of academic disciplines toward “other tables,” as Ahmed puts it — not only the writing one. Adopting the understanding of “turning” as an act that is “crucial to subject formation,” the curators of this screening cycle invite the audience to engage with different infrastructures for the reception of moving images. Every “turn” will effect a vitalistic stimulus, an opening of not only themes, political agendas, and affects, but also disciplines and media. The cycle’s each episode, scheduled at four-month intervals (three episodes per year), will propose a different “turn” through which to thinking “of,” “on,” and “with” about the selected film practices.

↓ Still from mediation played between the films containing snippets  
of a roundtable discussion with the invited filmmakers.

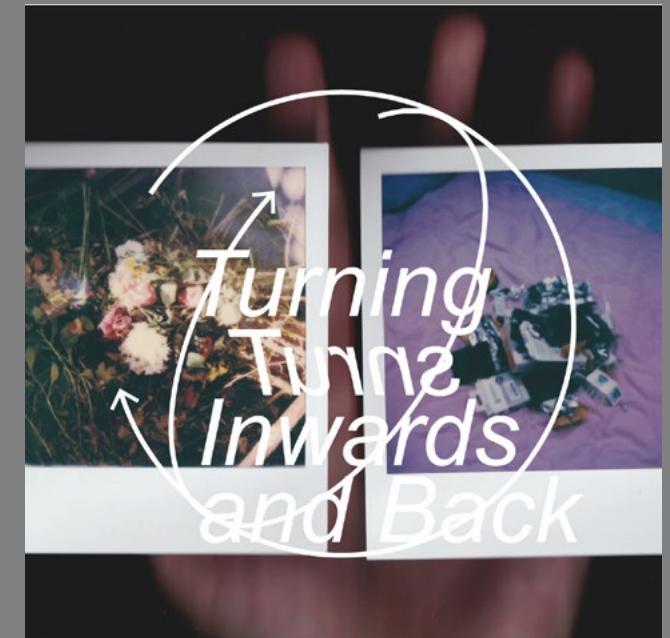
"Hey, can I use this thing? I have this of you."

Episodes:

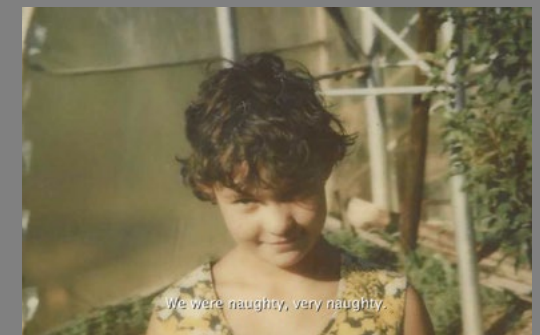
#1 **Turning Inward and Back** (02.03.2023, 18:30)  
with **Aykan Safoğlu**, **Huda Takriti**, **Mega-Leigh Heilig**,  
and **Felix Klee**.

#2 **Tables, Turning** (15.06.2023, 20:00)  
with **Hogan Alexander Seidel**, **Marie Luise Lehner**,  
**Pol Merchan**, and **Jacques Simha**.

#3 **Turning Image, Imaginaries** (13.12.2023, 18:30)  
with **Manuel Embalse**, **Maxime-Jean Baptiste**, **Mirelle Borra**,  
and **Nathália Oliveira**.



↑ Visual for promotion of the screening  
with a still from Aykan Safoğlu’s film  
*ziyaret, visit* (2019).



↗ Still, *Engulfed*,  
2021 © Megan-Leigh Heilig.  
↗ Still, *Homesick Lungs*,  
2021 © Felix Klee.



# I Am And Tell Me What<sup>\*2022</sup>

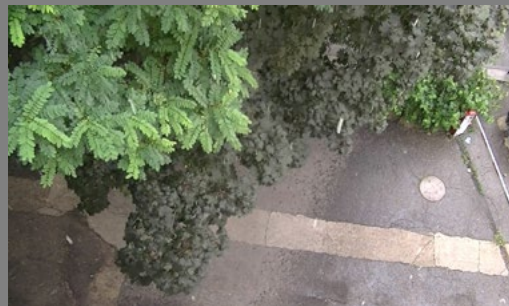
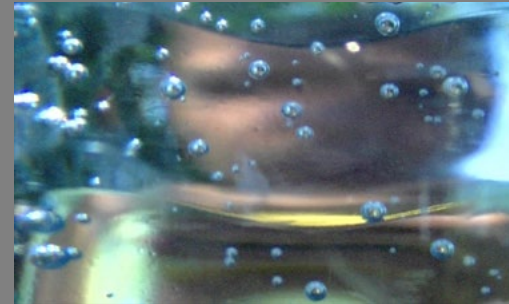
Film,  
18:22, color, English subtitles.

The film was screened in different stages and versions of editing at **Blickle Kino | Belvedere 21** (Vienna, AT), **hungry eyes festival** (Gießen, DE), **Kunstraum Lakeside** (Klagenfurt, AT), **qFEST | Culture Hub Croatia** (Split, HR), **THE NEW NORMAL | Volkstheater** (Vienna, AT).

“I Am and Tell Me What” is a film in-process and a film about a process. It is a non-chronological and fragmented record of a research investigation that we initiated in 2021, while working towards curating a Vienna-based exhibition “The Poiesis of Composting,” as well as their performance “Wormhole Stories.” The film is built out of snippets from a seven-day bicycle trip that we took around Carinthia’s lakes, interrupted and fuelled by references to texts, films, and music. The latter function as a transmedial bibliography to our collaborative artistic research practice.

Exploring their multi-faceted relationship while digressing about academic essays, blockbuster horror movies, and arthouse videos, we, filmmakers-turned-protagonists point our cameras on their immediate surroundings and on each other for the purpose of fabulating stories about convivial queer futures. All this unravels in a stream of loose associations and at a languid pace of a scorching hot summer, scored by the ongoing hum of always-present cicadas.

↪ [Link to preview](#)





# Sediments of a Space

\*2022

Window intervention,  
different foils on window glass;  
Video, 05:00, english text.

The intervention was commissioned by the **Academy of Fine Arts Vienna** for the windows of the **Exhibit Eschenbachgasse**.

The work was installed from May 2022 until June 2023.

Along with the intervention on the windows, the project includes a video documentation.

↗ [Link to video documentation](#)

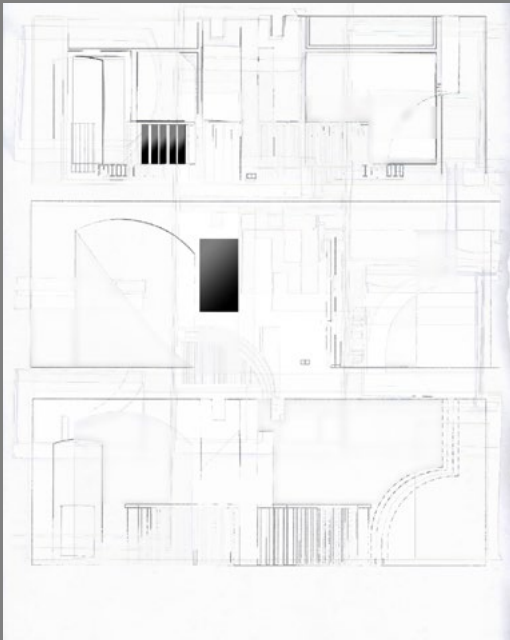
Since the spring of 2022, Exhibit Eschenbachgasse turned from being an official exhibition space of the Academy of Fine Arts Vienna into a project space, whose usability and infrastructure became more flexible, thus facilitating the presentation of short- to mid-term projects by professors and students.

We were invited by the Exhibition Team of the Academy of Fine Arts to create an intervention on the space's façade that could work as an artwork and a frame for the projects taking place at Exhibit Eschenbachgasse.

Along with the artistic intervention, we created a documentation that communicates our intention with this intervention. Inspired by the exhibition we curated in the same space ("The Poiesis of Composting," 10.10.2021-12.02.2022), we created drawings based on the architectural plans used during the exhibition's conceptualization and production. On the basis of these drawings, we abstracted forms that could visualize our affective memory of the space visually and materially.



↑ Still from video documentation.



↑ Drawings and collages done during the working process.



↓ Still from video documentation.



# The Poiesis of Composting

\*2021-2022

Invited artists:  
**Gleb Amankulov**  
**Valerie Ludwig**  
**Tabea Marschall**  
& **Jonas Maria Droste**  
**Mzamo Nondlwana**  
**Abiona Esther Ojo**  
**Danielle Pamp**  
**Laura Sperl**  
**Miriam Stoney**  
& **Simon Nagy**  
**Selina Shirin Stritzel.**

The exhibition took place at  
**Exhibit Eschenbachgasse** (Vienna),  
09.10.2021–12.02.2022

The exhibition was accompanied by  
a curated program featuring  
artist talks with the invited artists,  
a performative reading  
by **Kollektiv Sprachwechsel**,  
a screening with films by  
**Anna Spanlang**, **Lydia Nsiah**,  
**Masha Godovanaya**,  
and **Rebecca Jane Arthur**,  
and a roundtable discussion with  
**Denise Palmieri**, **Ekaterina Shapiro-**  
**Obermair**, and **Justina Spirokaite**.

This exhibition is a process that we hope to extend beyond the vernissage, and thereby change what could otherwise be a paradoxical moment when an exhibition actually closes at the moment that it simultaneously opens to the audience. It is our intention to introduce this exhibition's works and its event program as an ongoing process, informed not only by the singular artists' positions but also by the relational and spatial situatedness in which these works originated and have been brought together.

The title of this exhibition-in-process derives from "metaphoric composting," a topical orientation in ecocritical (peri-)academic writing. Understood in material-biological terms, composting denotes an essential process of

biodegradation, which occurs through the decomposition of nutrient-rich organic materials, which enhances the properties of soil. When applied to human life, to intellectual inquiry, or to artistic-research production, composting offers a fascinating temporal lens, one that Serpil Oppermann describes as reflecting "a continual storying of the world," where the past impresses upon the future "through the vanishing traces of the present." In this way, composting serves as a vessel that facilitates staying with the process and recognizing how its temporal layers overlap, digest each other, and merge into a time-based and time-blurry artistic digestate. This is the perspective embraced by this exhibition's invited positions, situated in and outside Exhibit Eschenbachgasse.



- ← Tabea Marschall  
& Jonas Maria Droste,  
*Thx for working your magic*, 2021  
© Manuel Carreon Lopez.
- ← Selina Shirin Stritzel,  
*The things we do for love*, 2020-21  
© Manuel Carreon Lopez.

- ↓ Gleb Amankulov,  
*Untitled (Inforboard)*, 2021  
© Manuel Carreon Lopez.



- ← Laura Sperl,  
*Shadow Exposures*, 2018-2020  
© ESEL.at.



# dot, pause, dot, dot

The performance was part of the program curated by **Matthias Seier** and was realised with the support of **Bears in the Park**.

In her essay “Compost” (2017), Serpil Oppermann describes “composting” in both literal and figurative ways. As the former, it stands for a biological process of biodegradation that occurs within soil through the decomposition of nutrient-rich organic materials. By making the soil porous and aerated, composting turns it into a living canvas, composed out of traces of residues of the organisms that inhabit it. As a metaphor, composting serves as the operating unit within the grammar of “veer ecology,” a counter-anthropocentric proposal of a possible-yet-fictional ecosystem that is premised upon rhizomatic and non-hierarchical relations between its human and non-human entities. In both cases, composting relies on a whimsical yet generative form of ambivalence, one that functions as its underlying gesture and organizing principle. In the case of literal composting, this ambivalence lies in the umbilical relationship between fertility and decay. Without the latter, without the vibrant presence of the rotting, putrefying, and dis-/re-integrating matter, soil would not be provided with rich nutrients that guarantee its maintenance. Likewise, the poiesis of metaphorical composting is founded upon liveliness and demise, both of which converge in processual artistic expressions that have as their agenda evolving away from the default imperative of finitude. In that sense, acts of making are simultaneously those of unmaking and remaking. Composting as a metaphor focalizes the very process of artistic creation.

It captures the gesture of artmaking through ongoing recycling, composed out of intersecting moments of contemplation, overwriting, and versioning. It is the process that we aim to closely navigate by pausing at the glitchiness of its becomings, by embracing its anti-climactic yet raptured unfoldings, by kneading the languid syncopation of its commas, apostrophes, and ellipses.

“Dot, Pause, Dot, Dot” is a lecture performance, a meditative and glitchy multi-media poem that presents, remixes, and digresses upon the themes of the exhibition “The Poiesis of Composting.” As an artistic-research practice, the lecture references and engages with multiple cultural texts, from cinema and video films by Agnès Varda, Jagoda Szalc, Claire Denis, Apichatpong Weerasethakul, and Gregg Bordowitz, to academic and peri-academic texts by Jane Bennett, Alexandra Juhasz, José Esteban Muñoz, Jed Rasula, and Erica Balsom.

↓ Still from video documentation.



← Still from video documentation.









