

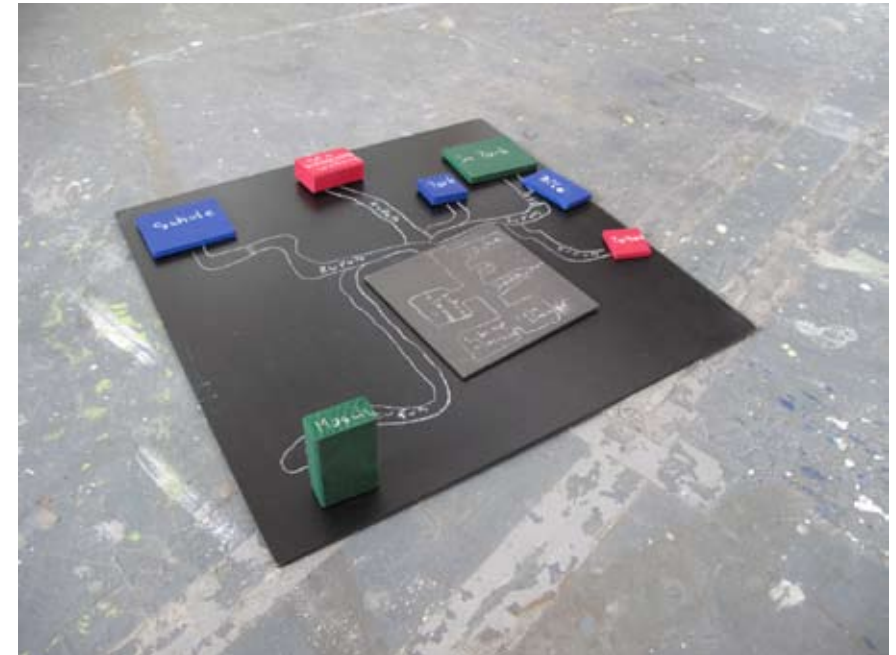
selected Works

Korinna Lindinger figuring social spaces.

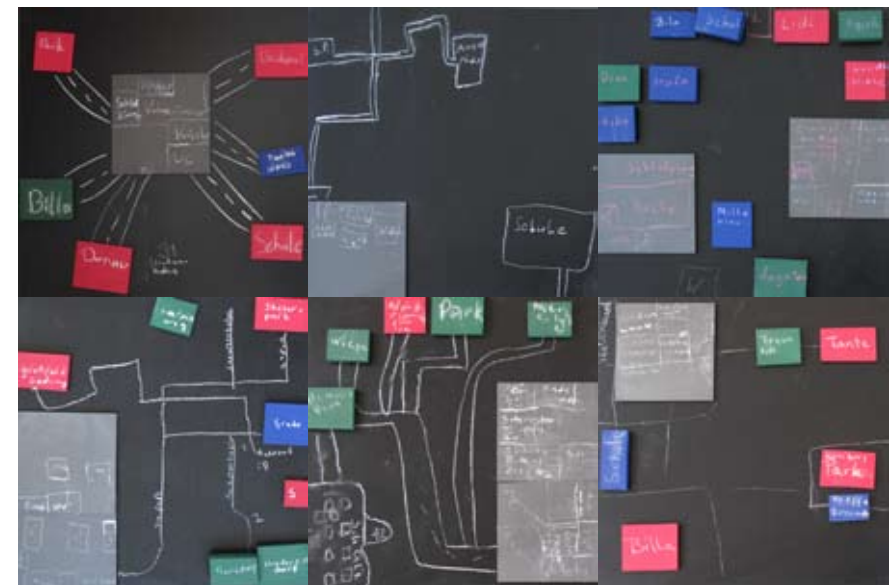
Urban Living Space from childrens' perspectives

2011 // KMS Staudingergasse, WMS Leipziger Platz and VS Greiseneckergasse
Wood, black board paint, chalk | in cooperation with Caterina Hannes

As part of qualitative and quantitative analysis about the housing and living circumstances of children in Austrian cities we developed an research tool, appropriate for guided interviews with 10 to 12 year olds. Referring to Imbke Behmken und Jürgen Zinneckers (2010) method of cognitive maps, we offered our interviewees blackboards as frames for "their cities" and coloured bricks, symbolizing their places of significance. The familiar materials chalk and bricks emphasized the appreciation and reduced frequent research problems due to authority and competence disparities. So it was possible to talk about daily spacial routines, family strategies dealing with serious housing problems and personal evaluations of deprivation.



Melek ()



Canan (11), Erol (11), Susanna (10), Raif (10), Petar (12), Gamze (11)

Schwellenobjekte

2011 // Living Rooms – The Art Mobilizing Belonging(s)
concrete, items I in cooperation with Anna Haber
1 Curtains | 250 x 80cm
2 Door mat | 60 x 3 x 43 cm
3 Plants | 40 x 45 x 40 cm, 8 x 17 x 8 cm, 8 x 13 x 8 cm

At the gateways between the private and the public sphere, social patterns, rules and behaviour changes. These bonds are designed for practical, aesthetical and emotional reasons. Often moveable objects of friendly and soft material are used to mark private territories. The concreted objects reflect this practiced symbolic.



unrund

- 2011 // Artbots, Gent (Belgium)
Analoge Ansichten, Vienna
- 2010 // piksel 10, Bergen (Norway)
Speculum Artium 10, Trbovlje (Slovenia)
- 2009 // das weiße Haus, Vienna
Ruprechtskirche: Reihe für neue Musik, Vienna
Freiraum im MQ, Vienna
Vordere Zollamtstraße, Vienna
Universität for Applied Arts, Vienna

Group of self-moving porcelain objects | ca. Ø 15cm, porcelain, engine, mechanical components

Porcelain robots roll through space. The mechanical swinging movements of the motor inside the robots and the irregular porcelain spheres produce patterns of movements and sound. These intentionally random movements make the objects seem as if they had a life of their own.



Digital Traces 2009



object and sketch of its individual movement pattern shaped by its deformations respectively its unique form



Funky Machines 2009

Schallzeichen

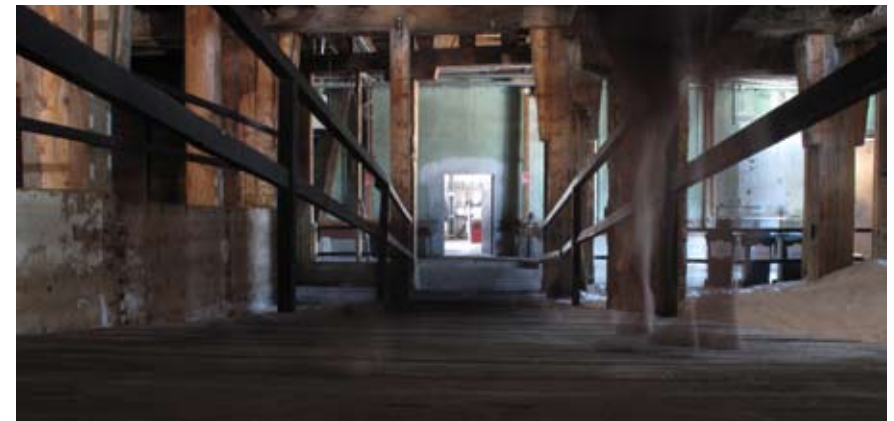
2010 // Schmiede10

2009 // Salzburger Landespreis für Medienkunst; Schmiede09

interactive soundonstallation | exciters, computer | in cooperation with Karla Spiluttini

Wood, concrete, salt - columns, open ceilings and walls - the salt depot of Hallein's old salt refinery is a remarkable space. The artwork SCHALLZEICHEN [sonic signs] fills the room with voices to relate and interact with the visitors.

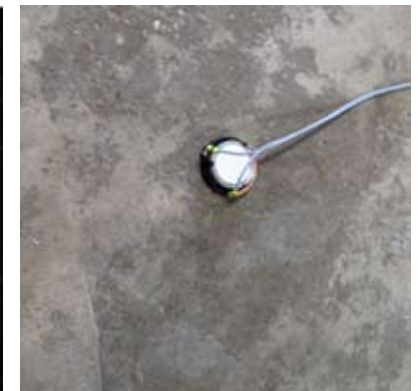
The site-specific work was designed for the space at the Old Saline in the context of the Media Art Festival Schmiede. Elements of the Room become sound carriers. Nonverbal voice objects act as agents for the sensual experience of the relation between visitor and space. Through these objekts the space can react to presence and movement of the spectators in the salt repository.



concept images



script visualisation



exciter

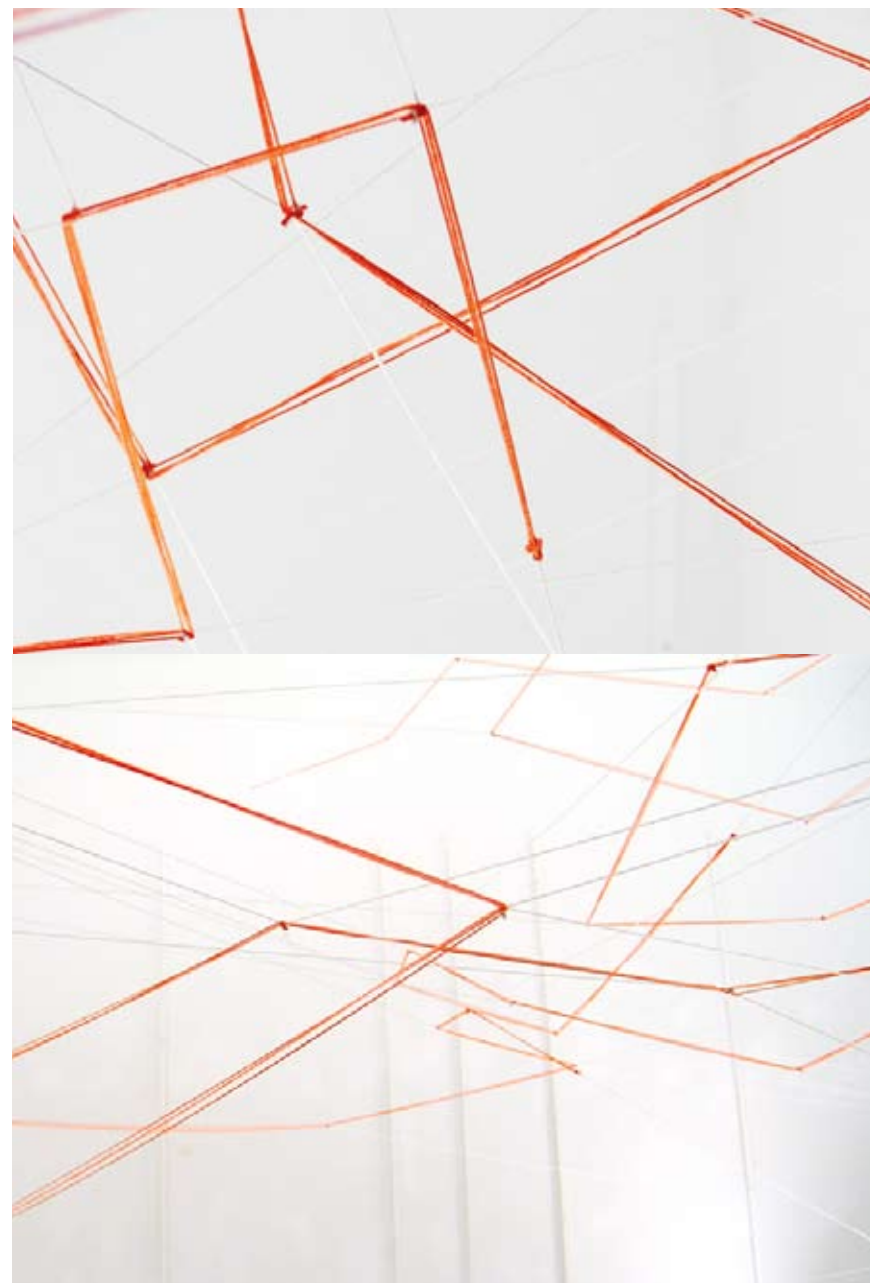
Der Strich 1:300

2009 // Ausstellungsstr.53
Installation | Whole | a work of maschen*

The routes of costumers of sex workers on their ways through the Viennese quarter Stuwerviertel were recorded over weeks. The installation *Der Strich 1:300* is based on these tracks and visualizes the spatial dimension of street based sex work by spanned and spread threads of wool in the exhibition room. The focus is on the cruising of customers of sex workers controlled by traffic regulating, urban planning, and constitutional measures.

www.maschen.at

* maschen is an artist collective - Anna Haber, Korinna Lindinger and Julia Rosenberger



Der Strich 1:300, Installation

Der Strich 1:1

2009 // Ausstellungsstr.53

Performance | Conversations in driving cars | a work of maschen*

with Betül Bretschneider (Architektur TU Wien), Hannes Guschelbauer (Gebietsbetreuung), Susy Hoffmann (Streetwork Wien), Barbara Huemer (Die Grünen) and Christian Knappik (www.sexworker.at)

The political and cultural terms and conditions under which sex work is executed are continually socially debated. Different actors – neighbours, politicians, sex workers, and their costumers, ...– are fighting for the acceptance of their needs and moral concepts as a social norm. The social compromise manifests itself in public space in the frequented places of street based sex work, called in German *der Strich*. In a driving car at *Der Strich 1:1* positions from the invited experts can become acquainted and be discussed. The route leads along the previously recorded ways of costumers of sex workers.

www.maschen.at

* maschen is an artist collective - Anna Haber, Korinna Lindinger and Julia Rosenberge



11*90°

2009 carto-/graphic investigation in urban space | C-Prints 14x9 cm | a work of maschen*

$90^\circ + 90^\circ - 90^\circ + 90^\circ + 90^\circ - 90^\circ + 90^\circ + 90^\circ - 90^\circ + 90^\circ + 90^\circ$

On paper this formula, interpreted as paths, produces an enclosed symmetric form. If you transfer it on a road network and/or read it as an instruction for action, it will be distorted and torn up. The grown formation and the regulating system of streets modify the mathematical ornament. In conjunction these series of graphical analyses open the view on diverse cross-linking of areas. Streets are built to houses, around houses, through mountains, across rivers, into, and out of cities.

This mode of inspection of space uncovers specifics of places. Ornamentation of areas based on this appropriation of space enables comparison of urbanisation processes on an aesthetic level.

www.maschen.at

* maschen is an artist collective - Anna Haber, Korinna Lindinger and Julia Rosenberger



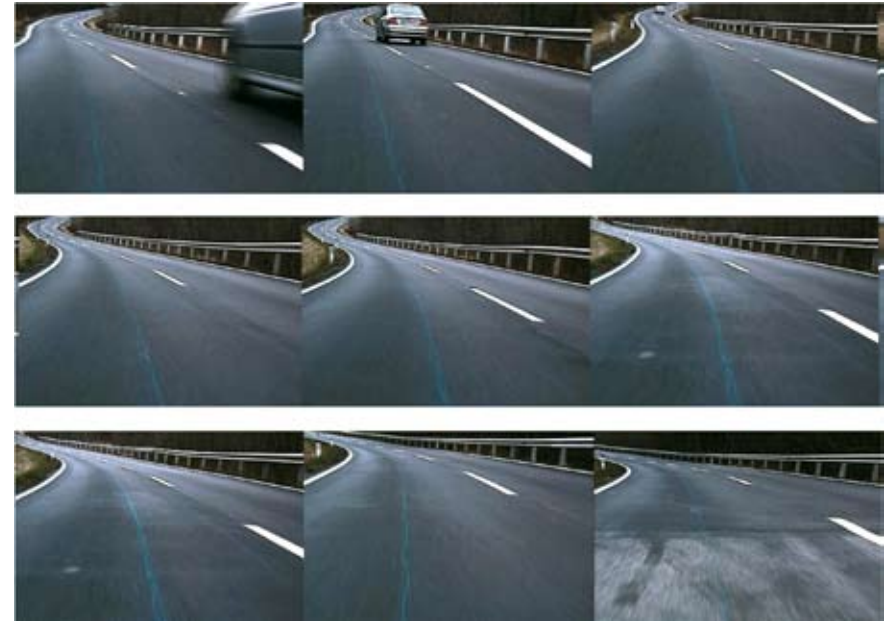
11*90° Gudrunstraße (top), 11*90° Leopoldstadt (center), 11*90° Gerasdorf

hat.to _ line [engl.] hat [türk.]

2006-2008 // Dr. Alois Mock Förderpreis

performative drawing | Pigments with water, car and different different mechanical components | a work of maschen*

In hat.to movement is translated into colour. A vehicle is used as a pen, which draws on the asphalt. The drawing tool is mounted at the back of the car and is supplied by a tank of water and/or coloured paint in the boot. When the car is set in motion the pump device starts to draw. Corresponding to the cars motion a 6mm wide line is created. The streets are used as a stage and the passing over becomes a performative act.



sketches



construction



detail

www.maschen.at

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kendini anlatma

2007 // Universität for applied Arts Vienna
Photographs | 10x13 cm, Glas, Folie

kendini anlatma is an emphatic comprehension exercise on body language, appearance and dress codes of Turkish women in my surrounding during my one year stay in Istanbul. The title refers to the Turkish expression for self-portrait, directly translated it means "narration about oneself".



top: Öğretmenim [eng. my teacher]
middle: Arkadasimin ablası [eng. my friends' sister]

Nadja's Life

2005 // Palestinian Women Center, Beddawi Camp (Libanon); Soho in Ottakring, Wien
Tracing Paper, crayons, camera equipment | Workshops | in cooperation with Stefanie Wuschitz

Nadja's Life was a participative comic project in the Bedawwi Palestinian Camp near Tripoli (Lebanon). Girls, between 9 to 13 years of age, pictured their environment and used these photographs as sceneries for their superheroine stories.



„The day Salam lost money“ Maria Kartum (10 years)



Beddawi Palestinian Camp and Workshop

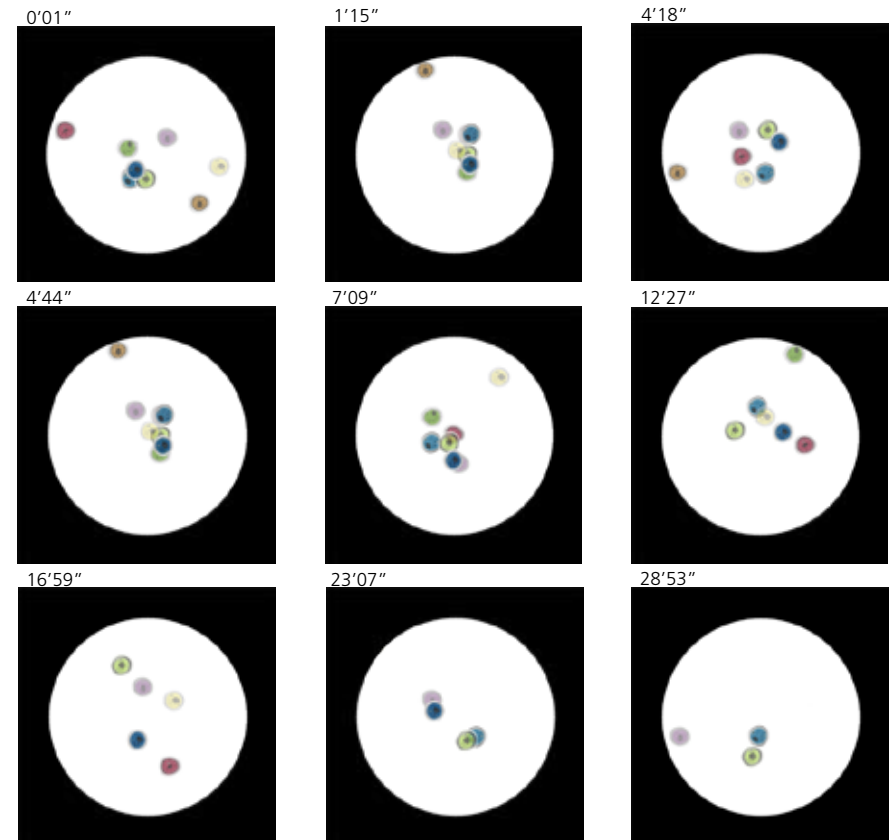
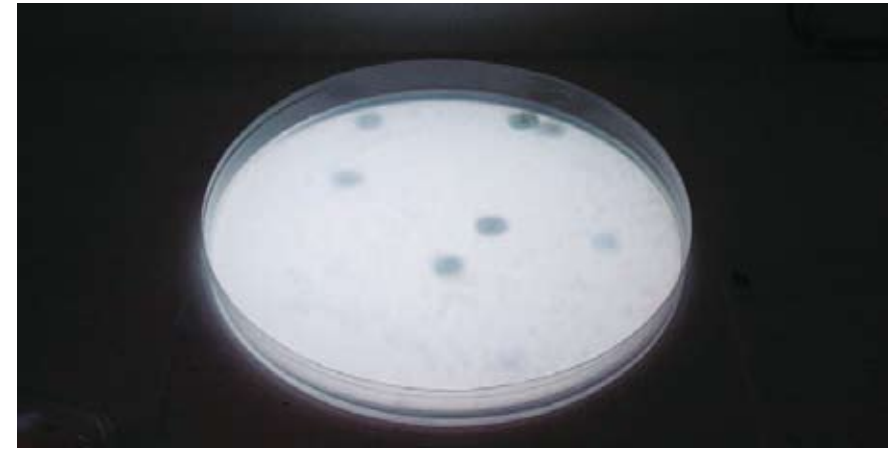
big I

2004 // Kunstraum Innsbruck; Project Space Kunsthalle Wien

interactive Installation | Polystyrol, Projector, Glue, PC | in cooperation with Julia Rosenberger

big I is Big Brother in a test tube. In reality TV individuals are primarily casted and put together by their characteristics. big I features instead of humans cells in the system of preprogrammed conflicts. The cells move, transform and position themselves according to their mood. This is highly regulated by the social climate in the test tube.

The social interactions follow algorithms and reveal in simple visual and spatial modifications: convivial cells linger in the middle of the test tube, happy cells show more colour, unconfident cells tend to transparency, active cells move faster, friends stay together, and some cells are more influenceable than others.



screenshots

box(ed)

2004 // Ars Electronica Center

interactive Installation | cameras, projectors, computers | in cooperation with Philipp Brunner

box(ed) was an interactive game, designed for the former media facade of the Ars Electronica Center in Linz. The actor would walk along the surface of the three sided facade and react to people passing by.

The work deals with borders of realities and perception and renders the real life motion footage into digitally sequenced sprites.



box(ed) live at AEC

