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Pressemappe

Titel: **wild thinX**

Untertitel: **non-conformist strategies in architecture, design and art**

Dauer des Festivals: **16.05 – 18.05.2025**

Dauer der Ausstellung: **17.05 – 25.07.2025**

Eröffnung: **Freitag, 16.05.2025, 17 Uhr**

Presseführung: **Mittwoch, 14.05.2025, 11 Uhr**

Wir ersuchen herzlich um Ihre Bestätigung.

Kontakt

Karolina Radenkovic

E: leitung@5020.info

T: +43 650 417 89 05

Pressemitteilung
Salzburg, 8. Mai 2025

wild thinX

non-conformist strategies in architecture, design and art

* internationales Forschungsfestival mit Symposium, Workshops, Performances, DJ-sets, Exkursion, und Ausstellungseröffnungen

Eine Initiative von Fünfzigzwanzig, Kunstverein Salzburg, Initiative Architektur, Kammer der Ziviltechniker:innen | Architekt:innen und Ingenieurkonsulent:innen für Oberösterreich und Salzburg, HOSI Salzburg und magazin53a.

Mit Beiträgen von Maria Thereza Alves, Clare Barlow, Andrea Bowers, Nicolas Cilins, Elio Choquette, Theo Deutinger, D'FRAC (Tanja Saban / Nir Eitan [aka DJ The Flowery State]), S.E. Eisterer, Tania Gheerbrant, Jack Halberstam, Mwangi Hutter, Göksu Kunak, Gordon Matta-Clark, Tati au Miel, Hiroharu Mori, Plalace of Un/Learning, Prenninger Kreis (Herbert Eichholzer, Axl Leskoschek, Anna-Lülja Praun), Behnji Ra, Wenke Schladitz, Draper Shreeve, Mikołaj Sobczak, Rebecca Ann Tess, Sergio Villanueva Preston, Christoph Wagner, Matthias Weiß, Damon Young.

Mit dem Forschungsfestival *wild thinX* kommen erstmals sechs verschiedene kulturelle Akteure der Stadt Salzburg zusammen, um in einem gemeinsamen interdisziplinären Festival sich drängenden Fragen unserer Zeit zu stellen. Dabei liegt der Fokus auf der Verbindung von Architektur, Design und Kunst, oder in anderen Worten: der Gestaltung von gesellschaftlichen Räumen jenseits von normkonformen (identitären) Zuschreibungen.

Das Festival eröffnet einen spekulativen Raum, um – vor dem Hintergrund aktueller Gewalt und politischer Exzesse – gebaute und natürliche Umwelt neu zu denken. Nonkonformität wird dabei als widerständige Praxis verstanden, als eine Haltung, die sich gegen den Zwang zur ständigen Erneuerung stellt und fluide, offene Raumstrategien fördert. Was gestern nonkonform war, ist heute schon form- oder norm-konform. Der Reiz, sich einem anderen Denken und Gestalten zuzuwenden, liegt in den potenziellen Horizonten politischer Imagination als symbolischer Form. Wie lassen sich Räume mithilfe nonkonformer Strategien gestalten – hin zu wandelbaren, gemeinschaftlichen und resilienten Orten?

80 Jahre nach der Befreiung: Während faschistische Muster des 20. Jahrhunderts noch historisch aufgearbeitet werden, kehren sie längst in neuer Form zurück. Die Rede von „Gender-Ideologie“ und die Ablehnung von Transpersonen verbreiten sich rasant – auch in völlig unterschiedlichen kulturellen und politischen Kontexten. Was früher der „Volkskörper“ war, ist heute der „bedrohte Körper“ in der Debatte um Geschlecht und Identität. So werden gesellschaftliche Ängste auf individuelle Körper projiziert, erneut wird das Persönliche politisch vereinnahmt: „Es ist zu ihrer [Neue Rechte] Form geworden, mit der sie den Körper als Projektionsfläche für eine internationalisierte Vision von Krise und Wiederherstellung nutzen – und ich denke, das ist etwas, worauf man reagieren sollte“, schreibt 2024 der italienische Philosoph Alberto Toscano.

Aktuelle Recherchen zu kulturellen Praktiken im antifaschistischen Widerstand Österreichs zeigen in der Ausstellung *wild thinx*, dass freie Lebens- und Arbeitsformen untrennbar mit einer Politik des Alltags verbunden sind. Aktuelle Videoarbeiten greifen Fragen nach dem Transitorischen, Fluiden, Non-Konformen und Gemeinschaftlichen auf – als Ausdruck urbaner Handlungen und gelebter Gestaltung, die irritiert, schützt und verwandelt.

***programm festival (in englischer Sprache)**

Friday, 16 May 2025

Fünfzigzwanzig, Residenzplatz 10, 5020 Salzburg

5 pm — 8 pm

*opening of *wild thinX*, festival and exhibition

*welcome by **Karolina Radenkovic** (Director, Fünfzigzwanzig, Salzburg)

6 pm

*performance *Tangerine* by **Göksu Kunak** (artist, Berlin)

Salzburger Kunstverein, Hellbrunner Straße 3, 5020 Salzburg

8 pm — midnight

*opening of **Mikołaj Sobczak**: *Moon, Sun, Mercury* and **Tanja Gheerbrand**: *Social InSecurity*

*welcome by **Gerda Ridler** (Chairwomen, Salzburger Kunstverein), **Mirela Baciak** (Director, Salzburger Kunstverein), **Nico Weiß** (Chairman, Chamber of Architects Upper Austria and Salzburg)

9 pm

*performance *Anti-fascist Art Manifesto* by **Mikołaj Sobczak** (artist, Warsaw)

10 pm

*dancefloor session with **D'FRAC** (Tanja Saban and Eitan Nir, artists, Berlin)

*music-set by **DJ The Flowering State** (Berlin)

*admission is free.

*all events are in English language.

Saturday, 17 May 2025

Fünfzigzwanzig, Residenzplatz 10, 5020 Salzburg

10 am — 1 pm

atopia / utopia / dystopia / heterotopia

*workshop by **Jack Halberstam** (Prof of Gender Studies and English, Columbia University, New York) and **Damon R. Young** (Assoc Prof of French and Film and Media / Programme in Critical Theory, Women's Gender, and Sexuality Studies, University of California, Berkeley)

*preparatory readings will be provided upon registration.

Fünfzigzwanzig / Salon Rosa Beige, Residenzplatz 10, 5020 Salzburg

10 am — 1 pm

"Transing" Architecture: Gender, Disability and Undesigning Diversity

*workshop by **Elio Choquette** (architect, initiator of *Here We Will Be*, Tioh'tià:ke / Mooniyang [so-called Montreal])

*admission is free, limited seats.

*all workshops are in English language.

*registration is required until **Sunday, 11 May 2025**. please email organisation@5020.info.

Initiative Architektur, Sinnhubstraße 3, 5020 Salzburg

2 pm

*welcome by **Roman Höllbacher** (Director, Initiative Architektur, Salzburg)

2:15 pm

*panel on non-conformist practices in architecture

Artifacts of Resistance: From the Architectural Archives of Socialist Polyamory by **S.E. Eisterer** (Asst Prof of History and Theory of Architecture, Princeton University)

Villa Kenwin: Queer Domesticity at the Borderline by **Sergio Villanueva Preston** (Presidential Postdoctoral Research Fellow, Princeton University)

chaired by **Sophie Goltz** (curator, Vienna)

3:30 pm

*panel on non-conformist practices in design

Empathic Turn: a Laboratory for Architecture Otherwise by **Palace of Un/Learning** / **Bernadette Krejs** (architect and researcher, Technical University Vienna)

LOVO Berlin: How to build space for diversity and belonging by **Wenke Schladitz** (architect, movement researcher, Berlin) and **Christoph Wagner** (architect, Berlin),

followed by a discussion with **Elio Choquette** (architect, initiator of *Here We Will Be*, Tioh'tià:ke / Mooniyang [so-called Montreal])

chaired by **Theo Deutinger** (architect, curator, author, Saalfelden / Vienna)

4:45 pm

*panel on non-conformist practices in art

Seeing Queerly by **Clare Barlow** (Director of Peoples History Museum, Manchester)

followed by a discussion with **Göksu Kunak** (artist, Berlin) and **Mikołaj Sobczak** (artist, Warsaw)

chaired by **Matthias Weiß** (Prof of Art History, Paris Lodron University Salzburg)

6:00 pm

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Fünfzigzwanzig. Residenzplatz 10. 5020 Salzburg

7:30 pm

Anarchitecture and the Aesthetics of Nothing

*keynote by **Jack Halberstam** (Prof of Gender Studies and English, Columbia University, New York)

Negative Space and the Thought of Nothing

*response by **Damon R. Young** (Assoc Prof of French and Film and Media / Programme in Critical Theory, Women's Gender, and Sexuality Studies, University of California, Berkeley)

followed by a conversation and public discussion

chaired by **S.E. Eisterer** (Asst Prof of History and Theory of Architecture, Princeton University)

9:30 pm

The Last Demand

*performance by **Bhenji Ra** (artist, *Gadigal land, Eora Nation / Manila*) / **Tati au Miel**

10:30 pm

*music-set by **Tati au Miel** (artist, sound designer, DJ, producer)

*admission is free, limited seats.

*all events are in English language.

Sunday, 18 May 2025

Ettal, Bavaria (Germany)

*excursion to **Schloss Linderhof** with the newly reopened **Venusgrotte**

*with a screening of Luchino Visconti's *Ludwig* (1973, directors cut, 360 min) on the journey

8:15 am

*registration and payment at Busterminal Paris-Lodron-Straße, 5020 Salzburg

8:30 am

*departure to Ettal (Bavaria)

12:05 pm

*guided tour Schloss Linderhof with fontaine

01:30 pm

*guided tour Venusgrotte (inspired by original stage design of Richard Wagner's Tannhäuser)

*further attractions: Moroccan House, Moorish Kiosk (both from world exhibition in Paris, 1878 and 1867), Hunting Hut (inspired by original stage design of Richard Wagner's Walküre), Gurnemanz Hermitage (inspired by original stage design of Richard Wagner's Parsifal), Royal Cottage (Hunting Lodge)

6 pm

*estimated arrival in Salzburg at Busterminal

*fee including travel, entrance, snack: **45 Euro / 35 Euro** (reduced for students, low income).

*registration is required until **Sunday, 11 May 2025**, please email organisation@5020.info.

*please bring ID or passport.

*guides tours in English language.

* performances (in englischer Sprache)

Tangerine by **Göksu Kunak** (artist, Berlin)

The performative installation *tangerine* deals with the so-called Susurluk car crash of 1996, which had a lasting impact on society and politics in Turkey as it revealed the existence of a triangular network of organized crime, politics, and state. By combining elements of fluxus, storytelling, concert, stand-up comedy, tableau vivant, and dance, Göksu Kunak and their performers Bilgesu Akyürek and Felix Beer repeatedly rehearse the phenomenon of the crash and its resulting elements of concealment and erasure, revelation and exposure. The repeated demonstration of the functionality of overtrained bodies intensifies this physical tension to moments of anxiety and illustrates the crash as both a trigger for revelation and a moment of decay. While passing through various stations in the room, Kunak revisits the imagery that this event has generated, ranging from newspaper reports to a soap opera or film. These intermingle with abstract notions of the idea of innocence in relation to loss, grief, heartbreak and psychosis.

Göksu Kunak (Ankara, 1985) is an artist, researcher and writer based in Berlin. Göksu's interest lies in especially chronopolitics and hybrid texts that deal with the performative lingo(s) of contemporary lifestyles as well as non-Western/unorthodox dramaturgies. As a non-native English writer, their texts play with multilingualism and syntax. Influenced by Arabesk culture and late modernities, Göksu imagines new situations out of real encounters that point out the problematics of hetero-patriarchal structures. Orientalism, self-Orientalization (the perception of the 'Eastern', and how the Eastern sees themselves through this construction), as well as camouflage, self-censorship and science fiction are other interests of Göksu. Recently Göksu has been working on score-based performances and installations that focus on simulacrum and muscle as an object, body-as-sculpture. In 2025, Göksu received the Akademie der Künste Kunstpreis (The Berlin Prize for Art) for Performing Arts and was previously nominated for the Dieter-Ruckhaberle-Förderpreis.

Anti-fascist Art Manifesto, **Mikołaj Sobczak**

“Anti-Fascist Art Manifesto” is a performative reading against the visual codes of contemporary forms of fascism appearing in late capitalism between class struggles and growing militarization. Intimate experiences intertwined with critical theory are juxtaposed together to reclaim fluidity, excess, and queer resistance. The performance unfolds as a speech in the costume of “a modernist pioneer” rejecting bourgeois morals in favor of multiplicity and rupture.

***Mikołaj Sobczak** (*1989, Poznań) lives and works between Warsaw and Düsseldorf. Working primarily in painting and video, Sobczak incorporates performative elements, creating surreal, collaged narratives that reimagine history with queer activists as central figures. A graduate of the Academy of Fine Arts in Warsaw, he also studied at Kunstakademie Münster and is an alumnus of the Rijksakademie in Amsterdam. His exhibitions include Ludwig Forum Aachen, HKW Berlin, Bozar Brussels, Kunsthalle Münster, MoMA Warsaw, and Whitechapel Gallery, London.*

D'FRAC (Tanja Saban and Eitan Nir, artists, Berlin)
& **DJ The Flowering State** (Berlin)

D'FRAC creates dancefloors, evolving a creative and inventive ecosystem located in the liminal space between the clubbing sphere and artistic dance practice.

We leverage the relationship of architecture and the layered complexity of spaces to the perception of our bodies in movement, shifting perspectives on dancing and music. The movement guidance leads the dancers into states of expanded body awareness where a sense of spaciousness and freedom meets the energy and intensity of the clubbing experience. The physical imagination that is weaved into the space opens layers of perception and adds points of reference to the framework in which the collective body connects.

Traversing traditional approaches of dancefloor creation found in the clubbing scene, we challenge definitions of “Dance Music” within the group, connecting the participants’ individual and collective ideas

in the moment and allowing the fluid, intersubjective exchange between dancers, dj, and movement guide to grow rich.

We create an environment that invites heightened sensitivity and aesthetic pleasure, a field where everyone tuned in to its presence takes part in emerging compositional/performative moments. The dancing body fosters connection and communicates beyond the conceptual frameworks of language that define identities, consequently the dancefloor can be a relational space where all identities are experienced as a fluid truth.

Moments arise in which a hidden self presents itself through the act of dancing, unleashing the variety of grooves and identities we each encapsulate.

***Tanja Saban**, is a dancer, choreographer Gaga teacher and somatic movement coach. She is co-foundress of D'FRAC, a platform for immersive dance experiences oscillating between clubculture, performance and somatics. The heart of her artistic solo practice, *g e s c h o e p f*, is an ongoing research of the body in motion - a space of dreaming awake and radical imagination in the unfolding of sensory intelligence. Evolving around nature and mythology, the practice develops works at the intersection of dance, digital art/technologies and spatial sound.*

***The Flowering State**, D'FRAC co-founder and resident Dj has spent more than a decade creating dancefloors as a party promoter and club owner. For someone that has always been active in the intersection of music and dance, shifting his focus to improvisational experiences and movement research was a natural next step. This shift gave birth to D'FRAC, a format designed to capture the best of both his passions (club and studio) and offer a new way of coming together in dance.*

The Last Demand, Bhenji Ra (artist, Gadigal land, Eora Nation / Manila) / **Tati au Miel**

***Bhenji Ra** (Warrang, 1990) is a transdisciplinary artist currently based on Gadigal land, Eora Nation. Her practice combines dance, video, illustration and community activation. Her work dissects cultural theory and identity, centralising her own personal histories as a tool to reframe performance. She is the mother of Western Sydney based collective and ballroom house SLÉ. For the 22nd Biennale of Sydney, Filipina Australian artist Bhenji Ra engages Tausug Elder and Pangalay master Sitti Obeso from southern Philippines in performative conversation.*

***Tati au Miel** is the artistic pseudonym of Tania Daniel, a Montreal-born and raised interdisciplinary artist of Haitian descent. Rooted in a practice that encompasses sound, performance, sculpture, textile, and extended reality (XR), Tati creates deeply personal and immersive works that evoke rich sensory experiences. Their artistic approach is defined by a dedication to experimentation, abstraction, and storytelling, interwoven with ritualistic practices that offer a lens for exploring themes of freedom, spirituality, surrealism, and narrative. Through this multifaceted practice, they bridge the physical, virtual, and spiritual realms, crafting evocative encounters that challenge and redefine conventional modes of artistic engagement.*

***symposium (in englischer Sprache)**

***keynotes**

Anarchitecture and the Aesthetics of Nothing by **Jack Halberstam**

"No. Thing works." So wrote anarchitect Gordon Matta-Clark in 1974 as he brought houses and buildings, offices and warehouses to the point of collapse. "Nothing really matters...to me," so sang the very queer Freddie Mercury one year later and a decade before he was stricken with AIDS on a global stage of rock stardom. "You have nothing. You possess nothing. You own nothing. You are free," so wrote Ursula LeGuin in *The Dispossessed*, her anarchist speculative fiction novel written also in 1974. This book accepts the anarchitectural invitation as it emerged in the 1970's to think about queer nothings, about owning nothing, about empty handedness, about nothings that have a way of becoming somethings but mostly about how to learn nothing, know nothing, do nothing and have nothing. When nothing works, nothing happens, nothing matters, and these un-happenings open onto the vast expanse of the un-world where nobody occupies space and no space is for rent or sale, and what Matta Clark called the "fake estates" undermine the speculative value of the real. The activity that Matta Clark dubbed "anarchitecture," names a realm of creativity in which artists unmake structures, buildings, worlds.

Jack Halberstam is Professor of Gender Studies and English at Columbia University. Halberstam is the author of seven books including: *Skin Shows: Gothic Horror and the Technology of Monsters* (Duke UP, 1995), *Female Masculinity* (Duke UP, 1998), *In A Queer Time and Place* (NYU Press, 2005), *The Queer Art of Failure* (Duke UP, 2011), *Gaga Feminism: Sex, Gender, and the End of Normal* (Beacon Press, 2012) and, a short book titled *Trans*: A Quick and Quirky Account of Gender Variance* (University of California Press). Halberstam's latest book, out in 2020, from Duke UP is titled *Wild Things: The Disorder of Desire*. *Places Journal* awarded Halberstam its Arcus/Places Prize in 2018 for innovative public scholarship on the relationship between gender, sexuality and the built environment. Halberstam is now finishing a second volume on wildness titled: *The Wild Beyond: Music, Architecture and Anarchy*.

Negative Space and the Thought of Nothing, response by **Damon R. Young**

What does it mean to affirm negation? In queer theory, negation names the undoing of form inherent to any project of formalization, which means every architecture contains an anarchitecture. In this brief talk, I examine a queer cinematic tradition of representing space in its process of collapse or self-erasure. In Todd Haynes's *Safe* (1995), the architectural spaces of the American dream reveal their literally toxic foundation; in Gus Van Sant's *Gerry* (2002), the desert becomes a metaphor for the erasure of the world. Cinema as a spatial medium reveals its queer affinity for imagining the suicidal reduction or expansion of space. Is such collapse the condition of possibility for the construction of the new, or its own form of capitulation?

Damon Ross Young is associate professor of French and Film & Media at the University of California, Berkeley, where he teaches in the Program in Critical Theory. He is author of *Making Sex Public and Other Cinematic Fantasies* (Duke, 2018, shortlisted for the Association for the Study of the Arts of the Present Book Prize), as well as numerous essays on film theory, psychoanalysis, queer theory, pornography and digital media. He is co-editor, most recently of *Meme Aesthetics*, a special issue of *Representations*, and his current book project, *Century of the Selfie*, is forthcoming with Harvard University Press.

followed by a conversation and public discussion, chaired by **S.E. Eisterer**

***panel on non-conformist practices in architecture**

Artifacts of Resistance: From the Architectural Archives of Socialist Polyamory, presentation by **S.E. Eisterer**

Despite its historical distance, among the many pictures, that photo of five people in front of a natural pool in Prenning, Styria had always felt familiar. It shows five people sitting-lying-lounging in sunchairs on the lawn in front of an industrial building. The waters of the large natural pool are dark and reflective, the lawn dotted with white hydrangea bushes. If you hold your breath and sit completely still, you can almost hear the subdued voices of the people across the water. You may even be able to feel them — lying stretched out flat in the grass on a towel, eyes closed, warm skins next to each other. Yet, at the edges of the picture or in the waters you might also sense quiet unease. Changing times in the early 1930s. The paper, “Artifacts of Resistance: From the Architectural Archives of Socialist Polyamory” investigates the people historians have retroactively labeled the “Prenniger Kreis” or Prenning Circle and revisits the ways in which they mounted resistance against Austro-Fascism and the Nazi regime in between 1933 to 1945. Alongside histories of socialist solidarity, it asks what is knowable about other forms of love, kinship, and desire in the group—whether traces of them can be found in architectural archives—and what evidence of socialist polyamory may have to impart about the ongoing erasures of design historiography.

S.E. Eisterer is an Assistant Professor of History and Theory of Architecture at Princeton University, where is also a Co-Director of the Program in Media and Modernity (with Beatriz Colomina and Devin Fore) and a Co-Director of Research in the Princeton-Mellon Initiative. In the academic year 2024-2025, S.E. is also a Visiting Fellow at the Center for Research in Feminist, Queer, and Transgender Studies at the University of Pennsylvania. S.E.'s research focuses on spatial histories of dissidence, feminist, queer, and trans theory in architecture, as well as the labor of social and ecological movements. Her edited volume *In the Daylight of Our Existence: Architectural History and the Promise of Queer Theory* will be out in 2025 with gta. She is also currently finishing the interdisciplinary history and translation project *Memories of the Resistance: Margarete Schütte-Lihotzky and the Architecture of Collective Dissidence, 1918–1989*. S.E.'s writing has appeared in academic journals, books, and translations, among them *Architectural Histories*, *Architecture Beyond Europe*, *Ediciones ARQ*, *Platform*, and *Log*. S.E. has been a Fellow with the Radcliffe Institute for Advanced Study (2017-2018), the Princeton-Mellon Initiative (2020-2021), the United States Holocaust Memorial and Museum (2021-2022), and the Humboldt Foundation (2021-2024). She loves cats, trees, and trashy TV.*

Villa Kenwin: Queer Domesticity at the Borderline, presentation by **Sergio Villanueva Preston**

The Pool Group was an international trio of artists that included the English writer Bryher, the American poet H.D., and the Scottish artist Kenneth Macpherson. In addition to their artistic collaboration, the three were also romantically and domestically entwined, living in a home called Villa Kenwin built on the shores of Lake Geneva. Titled “Villa Kenwin: Queer Domesticity at the Borderline,” this presentation is an architectural history of this unconventional family and their home. Combining architectural analysis with methods from queer and feminist theory, it highlights how design facilitated their lives as a polyamorous trio, and how the building facilitated both resistance and reconciliation to the heteronormative cultural context of Switzerland in the 1930s. Despite only about 33% of the world’s population living in such arrangements, the myth of the ‘nuclear family’ remains central to conceptualizations of domestic architecture. Villa Kenwin offers a timely example of architecture that is designed for families as they are or as they might be, rather than as they are compelled to be.

Dr. Sergio Villanueva Preston is a Presidential Postdoctoral Research Fellow at Princeton University. He holds a PhD in the History of Architecture and Urban Development from Cornell University, with a minor focus on Feminist, Gender & Sexuality Studies. With a methodological approach that synthesizes feminist, trans, queer, and decolonial theories, Sergio's current research considers the domestic lives of queer families during the interwar period in Europe and the United States, examining the relationship between unconventional family arrangements and modern architecture.*

***panel on non-conformist practices in design**

Empathic Turn: a Laboratory for Architecture Otherwise, presentation by **Palace of Un/Learning / Bernadette Krejs**

We are at a turning point. Society and the climate are in a deep crisis, it is time to radically rethink architecture in order to find new, multi-perspective paths, approaches and possibilities. Un/Learning is the beginning of an empathic turn, a joyful reinvention, a care-taking transformation, a multiplicity of approaches and possibilities for a shared diverse, queer-feminist future. Palace of Un/Learning is a call for action - for radical solidarity, collectivity, circularity and generosity in the field of architecture!

Bernadette Krejs (PHD) is an architect and researcher based at Vienna University of Technology. Her work is situated in a transdisciplinary research field between architecture, housing and visual culture. She is editor and author of numerous books (*Instagram-Wohnen* (2024), *Lorde for Architecture Students* (2023), *Vienna: The End of Housing (as a Typology)* (2021)). She is part of the queer-feminist collective *Claiming*Spaces* and co-founded the activist research practice *Palace of Un/Learning* where she collaborated with various institutions, including *Fundació Mies van der Rohe Barcelona*, *Oslo Architecture Triennale*, *Irish Architecture Foundation Dublin*, *Design Academy Eindhoven* and *DAZ Deutsches Architektur Zentrum – Berlin*.

LOVO Berlin: How to build space for diversity and belonging, presentation by **Wenke Schladitz and Christoph Wagner**

Christoph Wagner and **Wenke Schladitz** worked and researched in Berlin and Paris. Since 2009, they have been designing houses and spaces in their Berlin studio that explore new ways of living together and building community. Over the last years they have mainly focused on designing spaces that are accessible and accommodating for vulnerable groups like LGBTQIA+ people, some of whom face intersectional challenges. In addition to several new buildings, they have realized conversion and reuse projects. For future projects, they want to change their practice to focus more on adaptive reuse strategies than on new construction.

followed by a discussion with **Elio Choquette**
chaired by **Theo Deutinger**

Elio Choquette is a bilingual queer and trans disabled person from Tioh'tià:ke/Mooniyang (so called Montreal, Canada). They are a licensed architect primarily working in Canada, who's particularly passionate about inclusive design, disability justice, and 2SLGBTQIA+ advocacy. Elio's multidisciplinary practice mixes architecture, photography and creative writing. They received a Canada Council for the Arts grant for their project called *Here We Will Be*, a visual and written archive of queer and trans joy, that they've been curating since 2023. Their research work on using queer liberation as a new framework for architecture has been published in several journals, and most recently, in the *Wandering Concepts* anthology by the KunstHalle Bratislava, alongside works by Judith Butler and Jack Halberstam, to name a few. They have been a guest speaker, panelist and presenter at various universities and conferences.

Theo Deutinger is an architect, urbanist, and curator. He is founder and head of *The Department (TD)*, a practice that combines architecture and urban design with analytic research. With his office, he works at all levels from global planning to architecture to graphic design and curatorial works. Deutinger is known for his theoretical writings on the transformation of European urban culture and his publications such as the '*Handbook of Tyranny*' and '*Joy and Fear*'. His work has been shown at the *Stedelijk Museum* in Amsterdam (Netherlands, 2017), *Storefront for Architecture* in New York (USA, 2019), and the *Swiss Architecture Museum* in Basel (Switzerland 2020) among others. Theo Deutinger lives and works in Austria.

***panel on non-conformist practices in art**

Seeing Queerly, lecture by **Clare Barlow**

Queerness is all around us. Our streets, our buildings – even the hallowed halls of our museums: everywhere we look, there are things that can bear witness to a queer past or speak to queer possibilities in our present and future. But what does it take to bring this potential into focus? How might it change our relationship to objects, buildings, places - and ourselves? What does it mean to “see queerly”, what meanings might a queer approach unlock and how might it help us? Taking as its starting point Tate’s 2017 exhibition *Queer British Art*, this paper explores the entangled relationship between queerness and visual culture, what is gained through “seeing queerly” and what might be lost if we try to put culture back into the closet.

Dr. Clare Barlow is Director of the People’s History Museum, Manchester, the national museum of democracy and home of ideas worth fighting for. Through over 60,000 objects, temporary exhibitions and displays, it explores themes of protest, collective action and the battle for civil rights in Britain. In 2017, Clare curated Tate Britain’s acclaimed “Queer British Art, 1861-1965” the first major exhibition to explore queer British art of this period. Her other major projects include “Being Human” a new permanent gallery for Wellcome Collection, which embraced the social model of disability and took as its starting point three ideas: that we are all different, we are all valuable and we all, for better and worse, have an impact. Her research focuses on queer culture, curatorial activism and how museums can better engage with themes of justice and identity.

followed by a discussion with **Göksu Kunak** and **Mikołaj Sobczak**
chaired by **Matthias Weiß**

Matthias Weiß is a university professor of art history with a focus on modernism at the University of Salzburg. He studied architecture in Munich, as well as art history and theatre studies in Berlin. He received his doctorate with a thesis on citation processes in Madonna’s music videos. His habilitation thesis on the inventory of the former Joseph Beuys Media Archive at Hamburger Bahnhof Berlin was awarded with the Joseph Beuys Prize for Research 2019. His cross-epochal projects in the field of Entangled Art Histories were based at the Max Planck Institutes in Florence (Kunsthistorisches Institut) and Rome (Bibliotheca Hertziana).

*** workshops (in englischer Sprache)**

Atopia/ utopia/ dystopia/ heterotopia with **Jack Halberstam and Damon R. Young**

This workshop explores queer, trans, Black and radical traditions of theorizing space and its reappropriation. As the institutions that held up the neoliberal world order shake in their foundations, we ask how queer and other radical thinkers have imagined space in terms of utopia, dystopia, atopia, and heterotopia. Sexuality, as Paul Preciado has written, has an architecture: it is a formal system. Queer theory has proliferated figures of architectural and spatial re- and misappropriation, from cruising to occupation, from protests as the attempt to reclaim public space, to encampments. The workshop invites artists, architects, scholars, and creative writers to engage in a conversation structured around an engagement with theoretical writings on u/dys/a/ and hetero-topia, as well literary and cinematic texts. As well as in-depth discussion of these shared texts, we will do a series of exercises designed to generate thinking in different formats: quick responses, creative brainstorming, and/or the production of a collective manifesto.

“Transing” Architecture: Gender, Disability and Undesigning Diversity with **Elio Choquette**

Through notions of queer space, inclusive design and the intersection between trans and disability justice, this workshop will reflect on how our identities inform how we move through space, by shifting how we think of accessibility and inclusion: as lenses through which we design instead of afterthoughts. Elio will discuss how we can use architecture as a framework for reinvention, a reclamation of how transness and disability exist and are coded in the built environment. As an artist, a writer, and an architect with 12 years of experience in private, community and institutional settings, they will show their more recent work as well as previous research on envisioning architecture from a queer and “queered” perspective.

The presentation’s main goal is first, an interactive lecture by Elio that offers opportunities for reflection and speculation — on how to shift how we think about accessibility and inclusion from something that comes once the design phase is completed instead of before or during, as is almost always the case in current architectural practices; and second, a workshop with active participation from the audience, on how we can learn to design and “undesign” space differently, on how a sustainable architecture is also an inclusive one.

Elio aims to propose new ways of thinking and a space for discussion, on how our identities constantly alter and challenge the way we exist and move through the built environment, by showing examples of “queered” architecture and of inclusive vs exclusionary design, by differentiating accessibility, equity and inclusion, by speaking on the evolution of disability justice and its intersection with trans issues, and by generating ideas and hopeful manifests anchored in those conversations. They will provide opportunities to deepen the conversation and encourage attendance participation, as a way to advocate for and create a dialogue between people of various backgrounds, lived experiences and expertise.

***exhibitions (in deutscher Sprache)**

wild thinX

non-conformist strategies in architecture, design and art

17. Mai – 25. Juli 2025

Fünfzigzwanzig, Residenzplatz 10, 5020 Salzburg

Gruppenausstellung mit **Maria Thereza Alves, Andrea Bowers, Nicolas Cilins, Gordon Matta-Clark, Mwangi Hutter, Hiroharu Mori, Prenninger Kreis** (Herbert Eichholzer, Axl Leskoschek, Anna Lülja-Praun), **Draper Shreeve, Rebecca Ann Tess** sowie Forschungsbeiträge aller Festivalteilnehmer:innen.

Öffnungszeiten: Dienstag – Samstag, 13 – 18 Uhr; an Sonn- und Feiertagen geschlossen.

Eintritt frei.

17 May — 13 July 2025

Salzburger Kunstverein, Hellbrunner Straße 3, 5020 Salzburg

*assoziierte Einzelausstellungen von **Mikołaj Sobczak**: *Moon, Sun, Mercury* und **Tania Gheerbrant**: *Social InSecurity*

***exhibition programme (in deutscher Sprache)**

Stadtspaziergänge

Samstag, 24. Mai 2025, 11:00 – 13:00 Uhr

Seeing Salzburg Queerly I

Non-konformistische Strategien in den Künsten: von der Barockzeit bis heute

Stadtspaziergang mit Roman Forisch

Treffpunkt: HOSI Salzburg, Franz-Josef-Straße 22, 5020 Salzburg

Samstag, 07. Juni 2025, 11:00 – 13:00 Uhr

Seeing Salzburg Queerly II

Non-konformistische Strategien in Architektur und Geschichte

Stadtspaziergang mit Roman Forisch

Treffpunkt: HOSI Salzburg, Franz-Josef-Straße 22, 5020 Salzburg

Sonntag, 22. Juni 2025, 11:00 – 13:00 Uhr

Seeing Salzburg Queerly III: Schloss Leopoldskron

Rundgang

Treffpunkt: Schloss Leopoldskron, Eingang, Leopoldskronstraße 56–58, 5020 Salzburg

Im Rahmen des Salzburg Global Open House Day

Samstag, 05. Juli 2025, 11:00 – 13:00 Uhr

Seeing Salzburg Queerly IV

Non-konformistische Strategien im Social Design

Stadtspaziergang mit Conny Felice

Treffpunkt: HOSI Salzburg, Franz-Josef-Straße 22, 5020 Salzburg

*In Zusammenarbeit mit HOSI Salzburg.

*Der Eintritt ist frei; die Plätze sind begrenzt.

*Alle Führungen finden in deutscher Sprache statt.

*Eine Anmeldung ist erwünscht – bitte per E-Mail an organisation@5020.info.

Ausstellungsgespräch

Dienstag, 24. Juni 2025, 19:00 Uhr

Prenning revisited: Widerstand als kulturelle Praxis

mit Helene Baur (Leiterin, basis wien. Archiv und Dokumentationszentrum für zeitgenössische Kunst, Wien) und Karolina Radenkovic (Kuratorin, Salzburg)

Ausstellungsführungen

jeden Donnerstag um 16:00 Uhr

*impressum

Eine Initiative der Arbeitsgruppe **Queer Spaces** mit **Eleonora Cardella Goroll** (Architektin, Salzburg), **S.E. Eisterer** (Architekturhistoriker:in, Pennsylvania), **Sophie Goltz** (Kuratorin, Wien), **Roman Höllbacher** (Kunsthistoriker, Salzburg), **Niklas Koschel** (Kurator, Salzburg), **Karolina Radenkovic** (Kuratorin, Salzburg), **Nico Weiss** (Architekt, Salzburg)

Veranstaltet von **Fünfzigzwanzig**, **Kunstverein Salzburg**, **Initiative Architektur**, **Kammer der Ziviltechniker:innen** | **Architekt:innen und Ingenieurkonsulent:innen für Oberösterreich und Salzburg**, **HOSI Salzburg** und **Magazin 53a**.

