

## PORTFOLIO | Leonie Lehner



Artist statement	2
About the work groups	3,4
Of our kin	5
Twisting codes	6–8
Archiv Narrativ revisited: Don't come into my courtyard, I'm in training	9–12
Going for a swim: December's steam bath	13–16
Taking away the horses (from the government) singed: horse feeding minou rioteers	17–19
Me being Tourists – in erratic Tongues	20–22
200x70 600x500 605,8x243,8	23–25
200x70 600x500 605,8x243,8 (gestickt)	26
Beyond visible contents	27–29
Looking at places	30–32
Spaces in between Cruising area	33
The slide of a picture of an embroidered sheet of paper, 44°49' N, 20°28' E	34,35
Passages	36
Recent Exhibitions   Projects	37
Contact	38

Spaces in between, Other spaces, Non-sites  
Studies on spatial formations – Photography, Drawing, Object

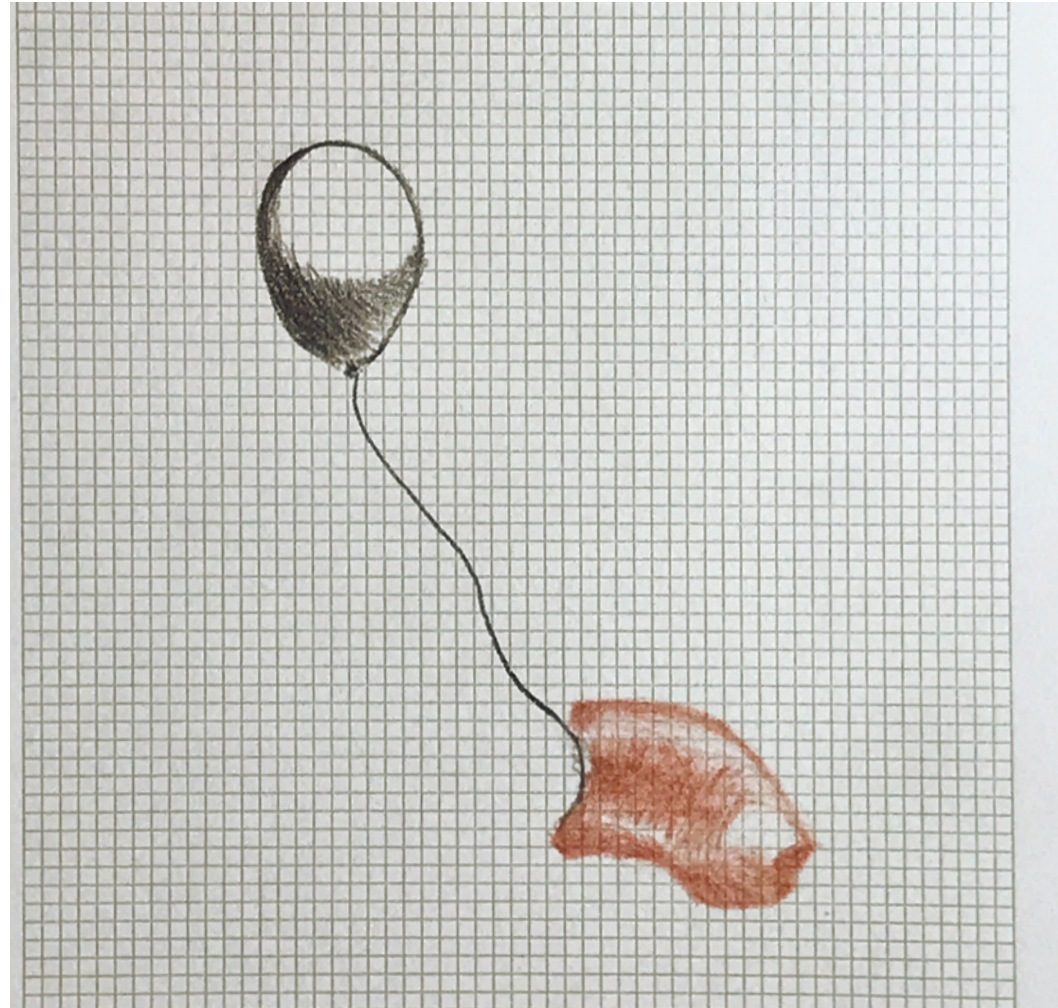
# Artist Statement

## Artist Statement

Interested in issues of interdependency, the readability and historicity of archives, queer theory, the transfer and diversity of knowledge. Theoretical questions and research form the starting point of the artistic works. Mediality follows the field of topics. Subjects often accompany over extended periods of time. Serial work, often used as method – regarding the questioning of the concept of work, too – does not only serve the replication but is also »trying« a compression of divers aspects of a subject area and an overlapping of temporalities.

Cover: *What a bout*, Collage,  
Gouache, Pencil, Gesso on  
Kapa, 20x20 cm, 2021

*Tongue, like a feather (Mimesis)*,  
Paper, Charcoal, Crayon (Drawing  
1 of 3), 21x14,8cm, 2020/21





## About the work groups in general

About the work groups in general

»Spaces in between, other spaces, non-sites» started with a hypothesis concerning gender and space: the idea of non-used spaces, not being subject to any kinds of daily practices, regarded as being similar to the performativity of gender. More precisely: since gender rests upon the practice and repetition of social norms and codes and the determination of how space is used and defined is linked to social regulations, both, gender and space, seem to be entities that are set up by iterated structures. As gender relies on the body to modifyingly perform each and every act taken that in turn constitutes gender itself and the way the body is perceived, space emerges out of performed practices and physical materiality. This leads to the theory of spaces changing their determination rapidly like bodies performing practices alter their actions; and vice versa: spatial fragmentations which are not subjected to a specific practice open up options for the body to try out its potential to undermine gender roles through uncommon practices, referring to norms.

*Of our kin*, Collage, Gouache,  
Pencil, Gesso on Kapa, 2022,  
Detail



# About

The studies on spatial formations refer to my preoccupation with »spaces in between, other spaces, non-sites« which focuses on the research on how spatial formations and their attributions are constituted. Based on various materials, artistic methods and partly with the help of walking through urban space the attempt of tracing spatial alternations is made.

As such unambiguity or even exoticizing are not central to but its resolution in ambiguity – a fluctuating change: on the one hand perceptions, remembrance and attributions are characterised as space-building; on the other hand – through their implicit linkage to power structure – the focus lies on configurations of buildings and landscapes.

About

*Of our kin*, Collage, Gouache, Pencil, Gesso on Kapa, 2022, Detail

Following page: *Of our kin*, Collage, Gouache, Pencil, Gesso on Kapa, 70x50cm, 2022, Installation view, Galerie Michael Bella





## Of our kin

»Of our kin« is part of a series of collages concerned with collectives: collectives that come together to actively work on contemporary problems, such as climate activism, queer-, disability-, and black activism, and also movements that campaign for trans-species alliances. These collectives are situational, and their action is based on feminist accomplishments, such as feminist practices of participation and empowerment. At the base of their action is an interdependent approach: various types of discrimination demand intervention by all, with different knowledge, backgrounds, and skills.

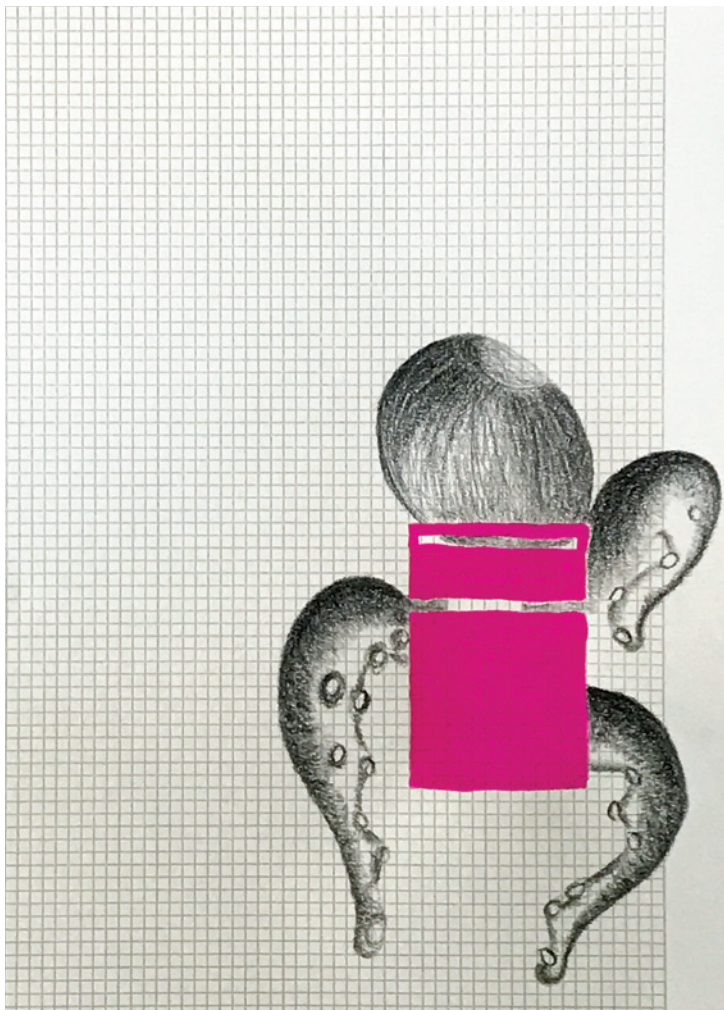
»Of our kin« describes a utopian squad that has the chance to exist as a real one: a squad that works for democratic living conditions and *kinship* between beings, offers solidarity-based support, and participates in efforts to create equal-opportunity development chances for diverse beings. The fictional meeting presents preparation and reinforcement for implementation »in reality.« The formation of a fictive squad can be understood as an action that claims space and readies the path for possible actions.

With its reference to emancipatory movements, »Of our kin« alludes to various women's movements, but also practices that include »minority« and queer behaviors. In this way, the attempt is made to establish a contemporary form of »feminisms«: feminist-inspired squads that support women and in doing so, are active for the democratic participation of the multitude.

»Of our kin« and »What a bout« are part of *thebandenseries*.



# Twisting codes





# Twisting codes

»Twisting Codes« orientates itself by the *string figures*, a concept by Donna Haraway<sup>1</sup>: indicating center points but de-centralising in certain areas, with transgressions, organic and inorganic patterns, »tentacular« connections, creating junctions and web works, sometimes branching out, sometimes petering off.

In the midst of the varying depiction are letters of the finger spelling alphabet. The individual letters form words, attributions: markings adopted by the designated beings and modified to live respectively survive.

The experiment to create simultaneity of different communication systems which pollinate each other, respectively together form an organism, is the basis of »Twisting Codes«: also for the fact of not being immediately decipherable. Productive co-existence, co-education and temporary mergers to learn from one another.

Previous page: *Twisting codes*, Paper, Gouache, Charcoal, Pencil, Digital Print, Dimensions variable, 2019/21, Details, Installation view

Right, following page: *Twisting codes*, Dimensions variable, 2019/21, Detail, Installation view



1 Haraway, Donna J.: Unruhig bleiben, Die Verwandtschaft der Arten im Chthuluzän, Campus Verlag (Frankfurt/Main), 2018, p 20.

# Twisting codes





# Archiv Narrativ revisited: Don't come into my courtyard, I'm in training

Naming expresses an individual, at the same time collective process: the production of meaning that at best will continually be over-written so as to receive actualisation. Likewise, the process describes a space area of action which requires training – practise.

The project »Archiv Narrativ Revisited: Don't come into my courtyard, I'm training« deals with characterisation – in the sense of labelling: terms for queers. By means of appropriation the description has transformed into the positive during the course of social/civic development.

*Archiv Narrativ Revisited: Don't come into my courtyard, I'm in training, Fine Art Print, 59x40 cm, 2019/21, Detail Fluff*

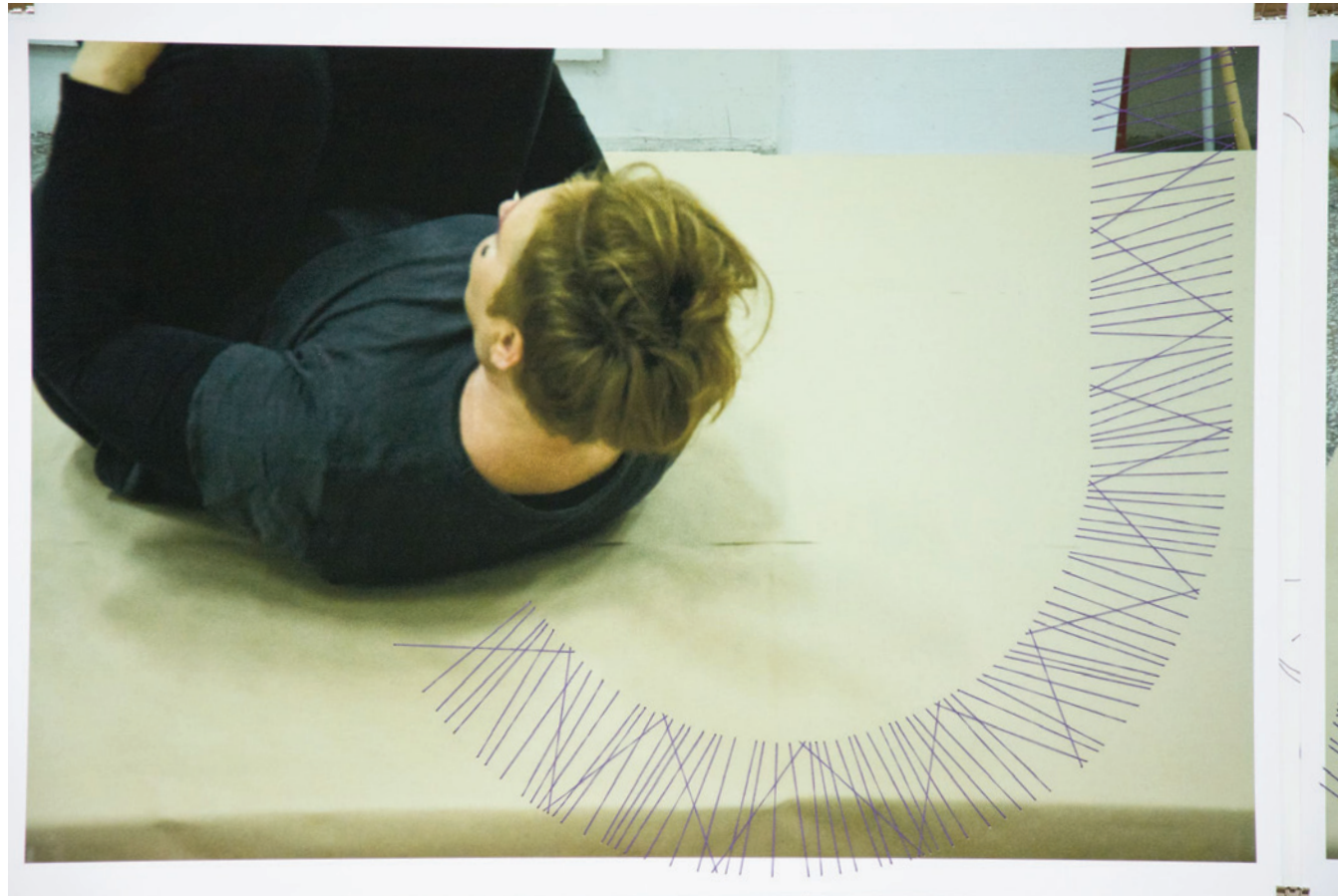


## Archiv Narrativ revisited: Don't come into my courtyard, I'm in training

Appropriation here comes from physical routine, a transformation from the abstract to the material, physical and back: since characterisation also means the enrolment of bodies in a canon this work of the body becomes visible that makes up a considerable part in social processes.

The body in »Archiv Narrativ Revisited: Don't come to my courtyard ...« moves from one position to another, that is from one letter to the next. This is captured photographically though this process is performative, varying. Herein, the body explores options to move out of the namings.

*Archiv Narrativ Revisited: Don't come into my courtyard, I'm in training, Fine Art Print, 59x40 cm, 2019/21, Detail Fluff*





# Archiv Narrativ revisited: Don't come into my courtyard, I'm in training

With the flow of the physical poses a process of appropriation develops from which a mechanism of change evolves: a movement through naming.

At the same time, the work describes a traverse of diverse medial aspects: from staging process, photographing and embroidering all the way to the trace – in terms of a relict which testifies to an ephemeral event.

»Fluff« is a series of this project.

*Archiv Narrativ Revisited: Don't come into my courtyard, I'm in training, Fine Art Print, 59x40 cm, 2019/21, Detail Fluff*

Following page: *Archiv Narrativ Revisited: Don't come into my courtyard, I'm in training, 2019/21, Installation view Fluff*



Archiv Narrativ revisited:  
Don't come into my courtyard, I'm in training





## Going for a swim: December's steam bath

»Going for a swim: December's steam bath« takes up the idea of »Other spaces« (»andere Räume«) of previous works: to sketch places respectively areas by serial methods to point to the varied absences of bodies and their production of space.

»Other spaces« depict the attempt of approaching the change of spaces, the structures of spacial formations and their relation to power.



*Going for a swim: December's steam bath*, Fine Art Print (on Kapa, Print 1 of 8), 79x53 cm, 2019/20



## Going for a swim: December's steam bath

The series along the Vlatava catches signs of amusement along the banks of the river: abandoned objects in the rough along the riverside – ladders, trampolines, chairs, etc... – illustrate the lack of life at present. At once, the absence discloses a »Poetic of the (Im)possible« - along the lines with the title of the work.



*Going for a swim: December's steam bath*, Fine Art Print (on Kapa, Print 2 of 8), 79x53 cm, 2019/20



## Going for a swim: December's steam bath



*Going for a swim: December's steam bath*, Fine Art Print (on Kapa, Print 3 of 8), 79x53 cm, 2019/20

Following page: *Going for a swim: December's steam bath*, Fine Art Print (on Kapa, Print 4 of 8), 79x53 cm, 2019/20



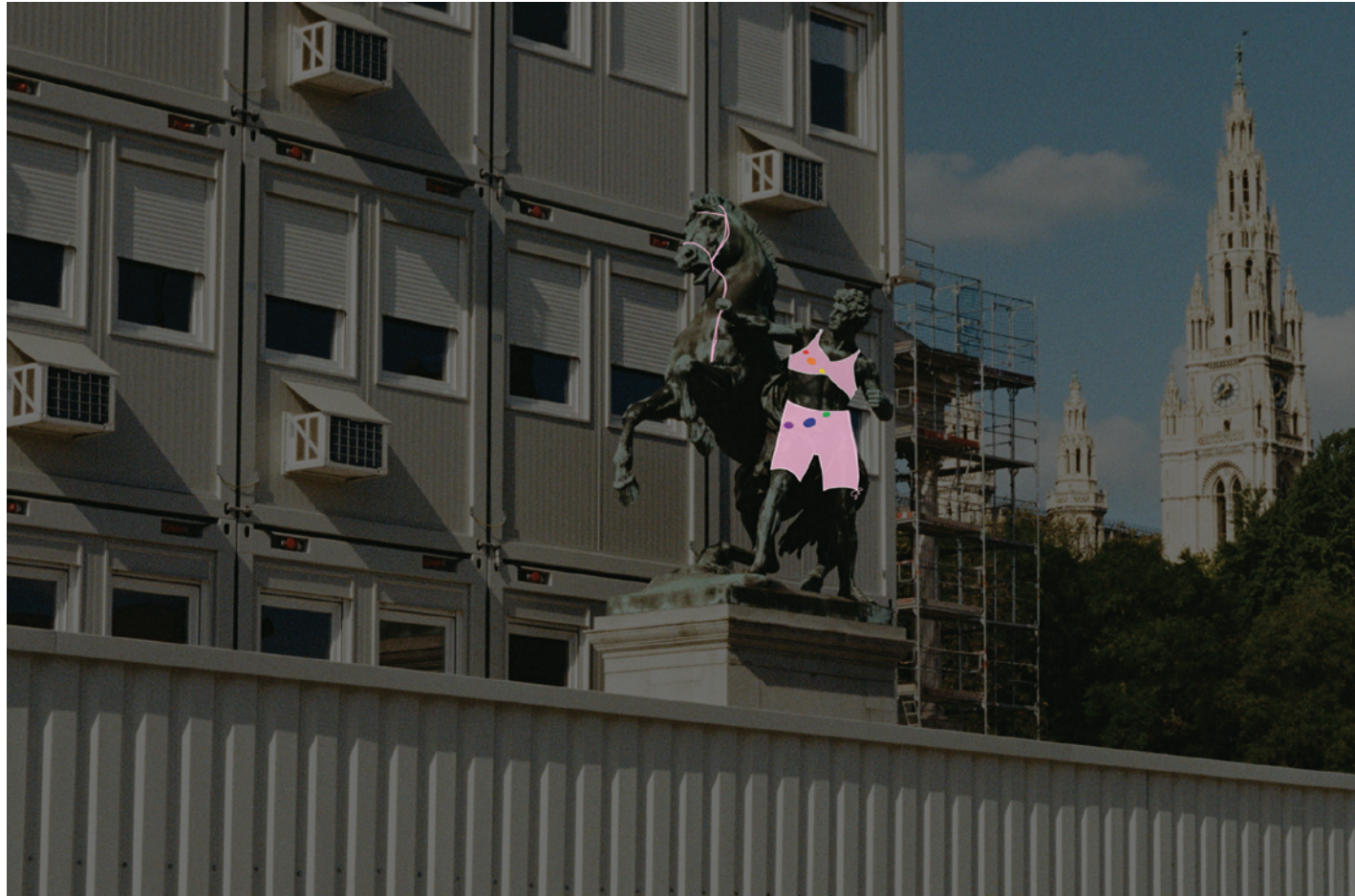
Going for a swim: December's steam bath





# Taking away the horses (from the government) signed: HORSE FEEDING MINOU RIOTEERS

»Why then would it be politically interesting to contemplate sexuality and sexual dissidence in spacial terms?<sup>2</sup>« asked Matthias Haase<sup>3</sup> in his introduction to »The Places That We Love Best«. He does not pursue the necessity to display precarious or sub-cultural structures, tough. Rather, he describes the proceedings of »liberal democracies« to sexualise space, at the same time relegate sexuality to the privat sphere and compromise the »liberal invention of the private« with the bio-political regulation of the bodies. Provided it is linked to an enabling space constellation – contrary to



2 Translation citation: Katharina Berkshire

3 Haase, Matthias: The Places That We Love Best. In: Haase, Matthias/ Siegel, Marc/Wünsch, Martina (Ed): Outside, Die Politik Queerer Räume, Berlin (b\_books), 2005.

# Taking away the horses (from the government) signed: HORSE FEEDING MINOU RIOTEERS

this rendering of increasingly intensifying control mechanisms, queer nocturnal activities can formulate itself as a productive place where being defined slips away and pursue questions: what, in which context can enable what for whom? Who profits from a process/an action and how?<sup>4</sup>

*Let's go outside ... Give me the night*

Dawn, darkness and twilight are areas which, so far, follow hegemonic regulatory discourses conditionally. *Horse feeding minou rioteers* take over the authority during dawn and capture the horses of political stages. Go for it, *horse feeding minou rioteers!*

Page 17, 18: *Taking away the horses (f.t.g.)* signed: *Horsefeedingminourioteers*, Fine Art Prints, 59x42 cm, 2018/19

Following page: *Taking away the horses ...*, 2020, Installation view with pool knitted text

4 See *ibid*, pp 7, 12.





Taking away the horses (from the government)  
signed: HORSE FEEDING MINOU RIOTEERS



Taking away the horses  
from the government

# Me being Tourists – in erratic Tongues (Sketch)

»Me being Tourists – in erratic Tongues (Sketch)« deals with moving within a tourist group, not speaking their language; to live in the setting of a visited site and its "places of interest," questioning historical circumstances through a shift in social framing. The contour of the *me*, inscribed in the travel group, illustrates the immersion into heterogenous group: as a tourist among tourists who is attributed to locality but allocated to those who come to visit.



*Me being tourists – in erratic tongues*  
(Sketch), Fine Art Print (on wooden  
box – Print 1 of 4), 30x20cm, 2017/18



## Me being Tourists – in erratic Tongues (Sketch)

By means of skipping from one cultural setting to an unknown configuration, located amidst regular urban structures, the opportunity emerges, to screen and analyze existing references.

Failing in the act of speaking and acting, the parapraxis and misconceptions based on different *tongues* spoken by the individuals of the tour groups as well as the diverse cultural socialization leave gaps within the narrations. This opening or omission provides the opportunity to debate<sup>5</sup>.

*Me being tourists – in erratic tongues (Sketch)*, Fine Art Print (on wooden box – Print 2 of 4), 30x20cm, 2017/18

<sup>5</sup> See also Löw, Martina: *Raumsoziologie, Frankfurt/Main (suhrkamp)*, 2001.





## Me being Tourists – in erratic Tongues (Sketch)

The juxtapositions, being possible, in a physical as well as linguistic negotiation, deal with reproduction of historic discourses, politics concerning gender, class, "ethnic affiliation", imperial proceedings of colonisation [...] eg within contemporary touristic landscapes<sup>6</sup>.

»Instead of considering places as defined areas we should rather imagine them as elements within networks of social relations and compromise [...],« according to Doreen Massey,<sup>7</sup> geographer and social scientist. This definition of places introduced by Massey comprises negotiations on categories mentioned above; as well as putting a certain place in relation to so called »other places.«<sup>8</sup>

Crucial aspects of »Me being Tourists« are to establish already existing places in enhanced form through debate and the attempt to recognize changes through difficulties in communication and of failure as constituting evolving processes.

*Me being tourists – in erratic tongues  
(Sketch), 2018, Installation view,  
galerie drei, Dresden*

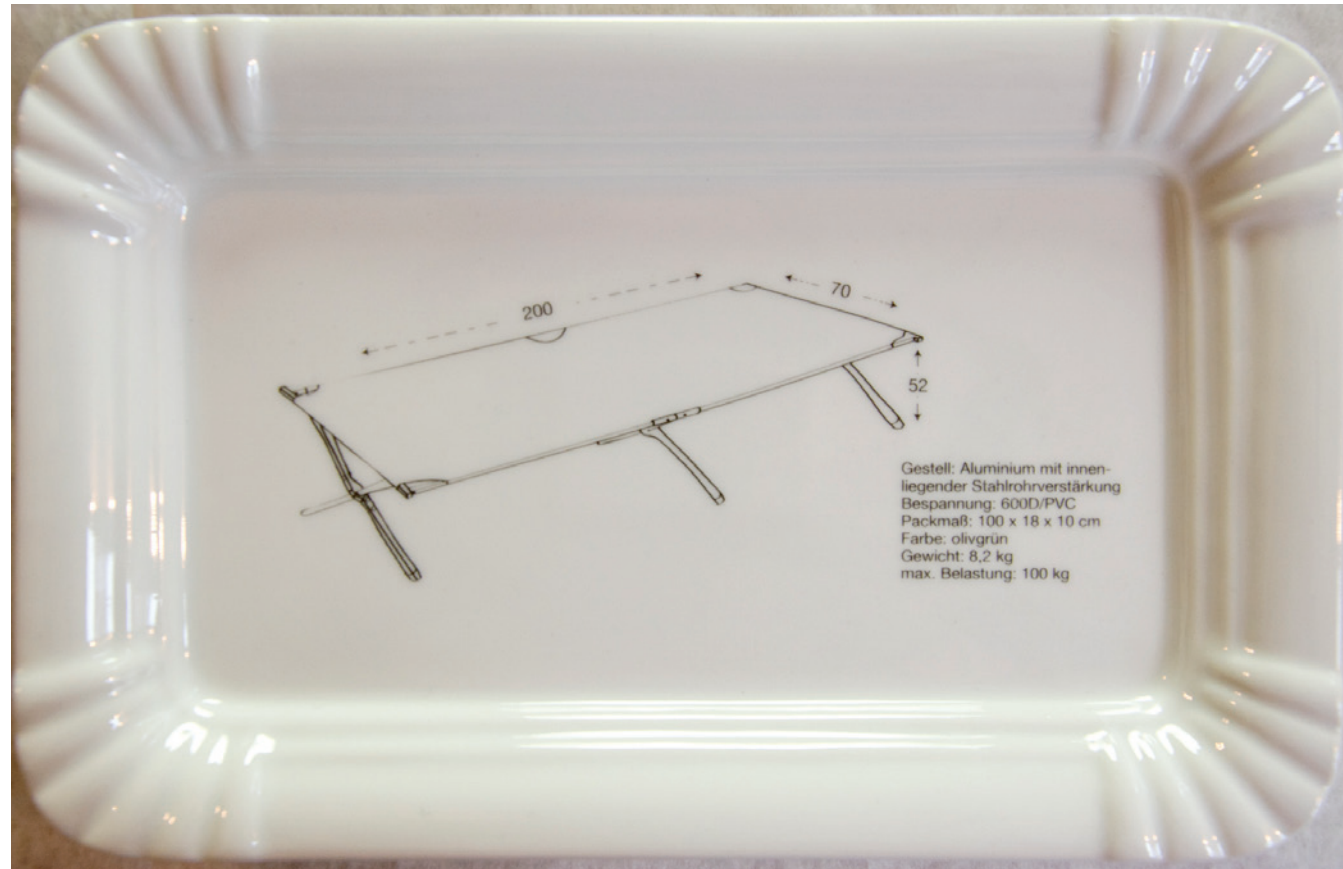
In her publication »Raumsoziologie« Martina Löw describes the term »spacing« in the sense of the positioning and an inclusion of persons, tangible goods and symbolic marking – which can also be attributed to a temporary process of action – as space creating elements. At the same time a re-arrangement of space and power structures are being formed during the »placement« of, for example, the artist or the tourists.

- 6 See Jaworski, Adam/Thurlow, Crispin: Introducing Semiotic Landscapes. In: Jaworski, Adam/Thurlow, Crispin (Ed): Semiotic Landscapes, New York (Bloomsbury Publishing), 2010, p 3.
- 7 Massey, Doreen: Ein globales Ortsbewusstsein in eds Hauser, Susanne/Kamleithner, Christa/Meyer, Roland: Architekturwissen. Grundlagentexte aus den Kulturwissenschaften, Bielefeld (transcript), 2013, p 93.
- 8 See ibid, p 95.



200x70 | 600x500 | 605,8x243,8

Despite already long emerging social changes, political leaders in Austria were shocked at the so-called multitudes that either crossed through the country or wanted to stay during the most recent highly publicized migration movements occurring within Europe beginning in 2015. One of the heavily frequented routes led via the Hegyeshalom/Nickelsdorf border crossing to Ferry Dusika Stadium (providing overnight accommodation) and the Westbahnhof train station (offering the opportunity to travel onward). At the time, all who wanted to traverse and travel this route could do so, regardless of »origin,« social »status,« or »papers.«



200x70|600x500|605,8x243,8,  
Graphic on Porcelain (Object 1 of  
6), 22,3x13,9 cm, 2017



200x70 | 600x500 | 605,8x243,8

Available for the diaspora communities during this period, among other things, were certain normed spaces: the space created by the field bed to rest and sleep, the space created by the tent that was shared with others and offered a roof over one's head, as well as the space provided by the sanitary container for bodily needs and necessities – which was also a shared space..

200x70|600x500|605,8x243,8,  
Photography on Porcelain (Object 2  
of 6), 22,3x13,9 cm, 2017

Following page: 200x70|600x500|  
605,8x243,8, 2017, Installation  
view, Raumteiler



200x70 | 600x500 | 605,8x243,8



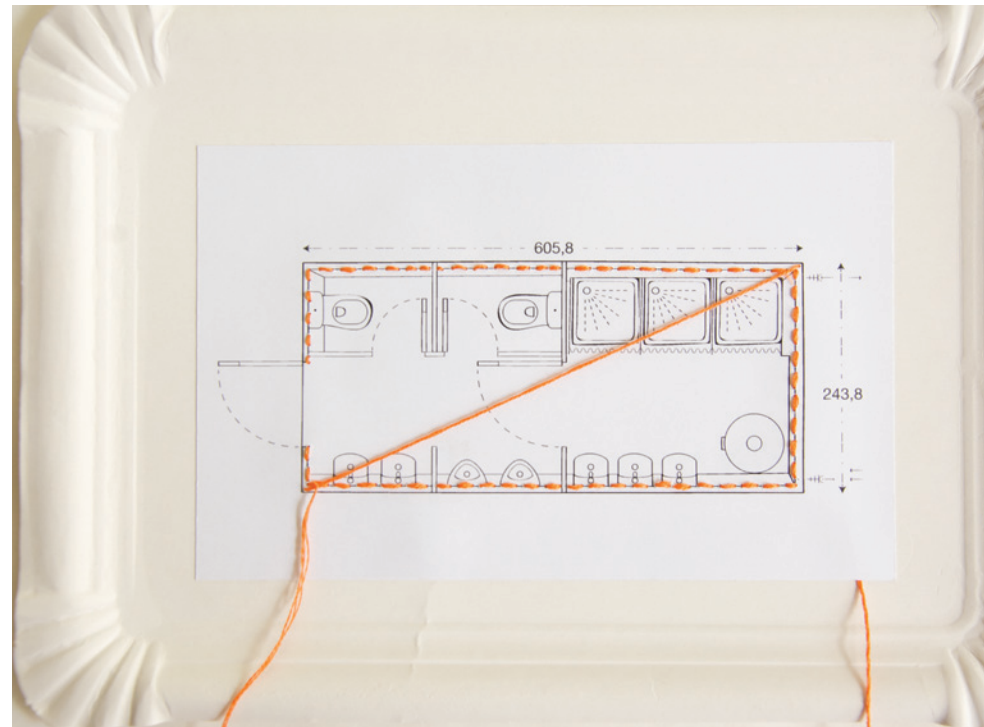
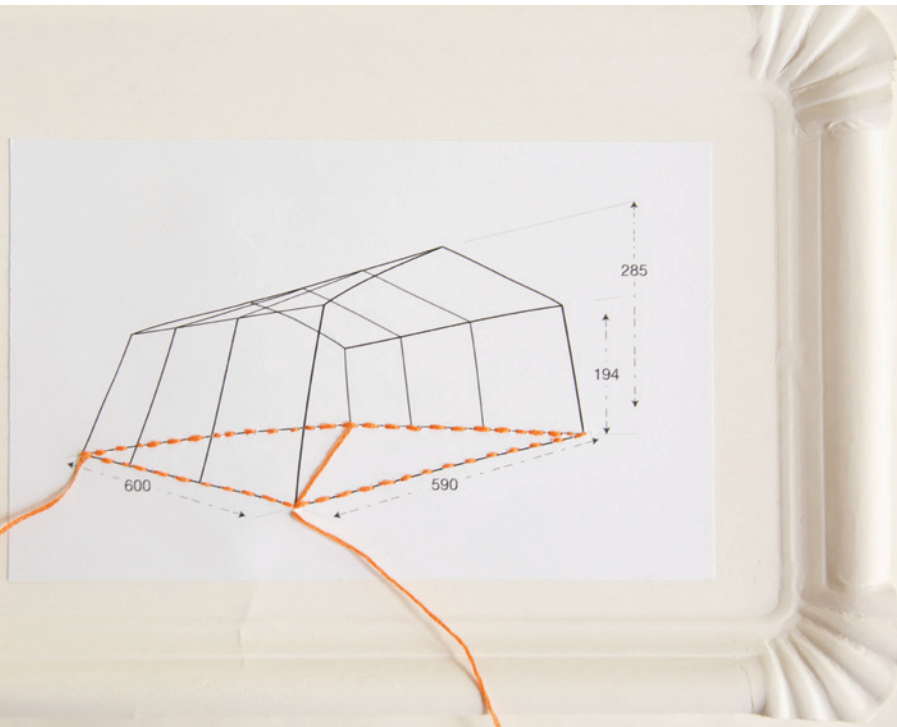


## 200x70 | 600x500 | 605,8x243,8 (embroidered)

Social spaces are shaped by material premises, as well as sequences of actions: both spaces and actions exercise a »mutually structuring effect« on one another. Embroidery describes an action through the technique of production and occupies space during the production process and afterward.

The hand embroidered lines in »200x70 | 600x500 | 605.8x243.8 (embroidered)« demarcate the footprint of the field bed, tent, and

sanitary container; and threads connect the depicted elements that occupy and form space. They emphasize the criteria that determine the surface area and thereby the size relationships. Cardboard and paper, the image-bearing levels, shed their nature as industrial commodities through their treatment with needle and thread. Similarly, the depicted objects are divested of their systems of meaning.



200x70|600x500|605,8x243,8 (embroidered), Thread & Graphic on Board (Objects 1&2 of 3), 23,5x16,5 cm, 2016

## Beyond visible contents





# Beyond visible contents

»Beyond visible contents« (Über die sichtbaren Inhalte hinaus) and »ooking at places« (Orte betrachten) are based on two photographs by Yiannis Stylianou taken in Thessaloniki's urban space. Stylianou's pictures show a sequence of a gathering and are part of the Thessaloniki's Museum of Photography digital archive.

In front of the Expo-Area, where the Thessaloniki International Fair takes place every year – accompanied by demonstrations –,

Stylianou's photographs are re-staged and -performed by artists and theorists. By means of documenting their re-performance's references and its formation through to the acts of the performing which is recorded on note blocks, the series »Beyond visible contents« also functions as an archive itself.



Both series, »Beyond visible contents« and »Observing (Perceiving) places«, try to visualise differences and difficulties by referring to earlier events

and transferring them into contemporary social relations. Likewise the series are having a look on how interaction within certain structures is possible and how these structures are negotiable as well as modifiable. By the gesture of a contemporary intervention historical moments linked to a certain space are recalled: this leads, as goes the theory, to the opportunity of establishing a space of possibilities wherein historical and current issues may be discussed.

Pages 27, 28: *Beyond visible contents*, C-Prints (on wooden boxes, Prints 1-3 of 6), 40x30 cm, 2014/17

Following page: *Beyond visible contents*, 2017, Installation view, Museum of Byzantine Culture Thessaloniki





## Beyond visible contents





# Looking at places



*Looking at places*, Fine Art Prints, Detail  
(Prints 1&2 of 4), 54x30 cm, 2017/18



# Looking at places

The re-staging »Looking at places« took place at the »Helden-« respectively at the »Deutschmeisterplatz« in Vienna. Stylianou's photographs function as a catalyst: reflecting history, current events as well as microcosmic dynamics. In the "Viennese" embedding Stylianou's picture works as a blueprint for the re-performance within the local urban surrounds, screening the local incidents.

*Looking at places*, Fine Art Prints  
(Prints 2–4), 54x30 cm, 2017/18

Following page: *Looking at places*,  
2017, Installation view, IntAkt-  
Studio





# Looking at places



Spaces in between  
Cruising area<sup>9</sup>  
Linz, Vienna, Belgrade



*Spaces in between  
Cruising area  
Linz Vienna Belgrade,  
C-Prints, 22x14 cm, 2013*

9 »Cruising Area« relating to »cruising area« by Willi Landl on »deinhaaristeinwohnung«, Extraplatte, 2007.



## The slide of a picture of an embroidered sheet of paper, 44°49' N, 20°28' E

With reference to Michel de Certeau,<sup>10</sup> walking signifies »not-being-in« a place; the process of walking implies, so to speak, a type of moving forward located in a non-place. At the same time, the process of walking can also be used as a tool for rearranging the cartography of a city/landscape. Movement can thereby be interpreted as the fluctuation between meaning production or recognition of places and the awareness of non-places, and the possibility of rewriting codes. On the one hand are so-called non-places, which appear to be without use, are lacking an assignment or narrative, or seem to be wasteland, and on the other hand are those non-places that arise from movement.

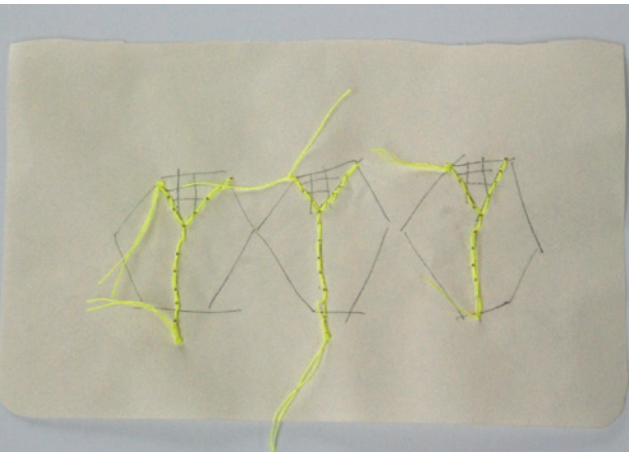
»The slide of a picture ...« and »Passages« were created in Belgrade and Bratislava and show places that tell of both presence and absence, that are shaped by the presence and absence of bodies: that are not defined by continuous use, attention, or presence. Spaces that are occupied by different people or their actions, that arise or lose their unambiguousness through them.

<sup>10</sup> See Michel de Certeau as quoted by Däumer, Matthias/ Gerok-Reiter, Annette/Kreuder, Friedemann, "Das Konzept des Unorts," in eds. Däumer, Matthias/Gerok-Reiter, Annette/ Kreuder, Friedemann: Unorte, Spielarten einer verlorenen Verortung, Bielefeld (transcript), 2010, pp 11–12.





# The slide of a picture of an embroidered sheet of paper, 44°49' N, 20°28' E



»The Slide of a Picture of an Embroidered Sheet of Paper, 44°49'N, 20°28'E« comprises a succession of fourteen slides, depictions of urban space with a series of digitized embroi-



44°51' N, 20°47' E

deries inserted into them. The embroidered non-places are marked through the information about the intersection of latitude and longitude where they are found.

The slide of a picture of embroidered sheet of paper, 44°49'N, 20°28'E, Slides (Slides of Embroidery 1&2 of 4), 2011/12



Previous page & above: The slide of a picture of embroidered sheet of paper, 44°49'N, 20°28'E, Slides (Slides 1-4 of 6), 2011/12





# Passages



»Passages« is a series of five photographs which »pursue« Non-Sites/ Other Spaces in the urban space of Bratislava.

*Passages*, C-Prints (Prints 1-3 of 5), 28x18 cm, 2010

## Recent Exhibitions | Projects

*plissé spatial*, 2017, Installation  
view, Raumteiler

Recent Exhibitions | Projects

*Held\*in*, Parallel Vienna

*theRED Archive [expanded]*, GalleryGnaegy

*Spuren der Stadt*, dieKunstsammlung/Studiogalerie

*Sister\*hood*, Parallel Vienna

*Sister\*hood*, Galerie Michael Bella

*What mattered*, Galerie grenzart

*Freischwimmen*, Parallel Vienna

*Culture of remembrance in St. Georgen/Gusen*, Tour





*benannt unbenannt*, 2011,  
Installation view, Grüne  
Galerie

## Contact

Email [leonie.lehner@comeround.at](mailto:leonie.lehner@comeround.at)  
Web [comeround.at/leonielehner/](http://comeround.at/leonielehner/)

## Translation

Pages  
7, 9-11, 13, 14, 17, 18  
K. Berkshire  
5, 23/24, 26, 34/35  
L. Rosenblatt, Dream Coordination Office

## Credits, Photos

Pages  
3-5: Th. Wey  
29: M. Michlmayr  
32: H. Schwingenschlögl  
38: A. Urban

