

Body City

To settle a homestead, or to live in the world?
To acquire possessions, or to live free of encumbrances?
To create structure and order, or to live in a fluid state of fluxus?
(Andrea Zittel, *How to Live?*, Billboards, 2013)

‘These days there are two possibilities for artists to respond to our world. One way is a direct response and doing political art and activism. Equally powerful is to figure out what an alternative reality would be and to offer an antidote and really go back to more timeless concerns of existence on earth.’
(Meredith Monk, 2017)

Body City is an anti-documentation of the city. It is a recoded reality, a reconstructed fiction or a normality. Important were considerations regarding the relation of body and city, the behaviour of the physical body in public space and its ambivalent border between the internal and the external.

The interrelation of body and city is a kind of parallelism. Both are considered congruent counterparts influencing each other. Implied in such a relation is not only the dominance of the body over the city, if understood as human artifact, but also the resulting dichotomy and hierarchical structure between nature and culture.

The accompanying text work is a list/an index of collected terms and concepts called ‘*Fetzen*’.
‘*Begriffe sind wie Fahrradgriffe.*’

It is a continuation of *Found Feelings* (2017), a work in form of a list dealing with language and the categorization of sensations and which alphabetically assembles an extended vocabulary of feelings.

The bicycle is an object in human format, a time machine, a body tool, an attitude, a pose. Its usage shapes the perception of time and space, it shapes the body in its position on the bicycle (stiff, straight, lying, crooked) as well as the performance of muscle power from inner half.

Humans are city explorers intertwined with the device. An extension of the body and the senses.

‘So you have these extensions of the body. And what actually the drive to master nature produces at the same time – something more than the simple mastering of nature – it produces prostheses, a sort of ‘in between space’, a space which elongates your body, prolongs your body into the world. The eerie space between the inner and the outer is libidinally invested. And, to cut it short, this is also the area where culture comes in.’
(Mladen Dolar, 2010)

Worth mentioning are aspects of corporeality and the notion of embodiment. The figures of ladies’ and men’s bicycles, of racing cycles, of mountain or city bikes evoke status, color, gender, name.

Humans direct bicycles through the world like puppets of everyday life. They are the supporting act to the leading part that often has to walk linear through the film.

The so called ‘*Fahrradleichen*’ imply the embodiment of the bicycle also in language. Made unfunctional they become static objects of the street. A cyclical condition.

The question of property becomes unclear. Still private property or already waste of the city?

They are chained to installed bicycles racks of the city, the outdoor supports, as for instance the ‘*Wiener Bügel*’ which actually is an ‘*Anlehnbügel*’, a rack to lean on.

Bicycle situations. Some stand by themselves, others are already lying. Then again others prefer to stand together. Something drives. One needs support.

Material is like baggage. To have a lot means to carry a lot.

The problem of art is the problem of materials. Art has a lot to say about the world and the world in turn gives us a lot to talk about. But materials are also a fast reducing resource. The global problem also affects art. Maybe one can talk about a kind of *anti-material* here. The ecological and economical situations are set against a materialism of basic needs and everyday life.

Nothing is produced or added. The material is democratic, it is known by the eye. Simple things.

Because the things we live with and within are more than mere accessories of the self.

They are ‘*lange Objekte*’ (‘*long objects*’) or concepts (like time and language), which shape thought and body.

Systems and things that determine our everyday life get recoded and put into a new order. Or into disorder.

Normality gets interviewed. Exterior space is transferred into interior space.