

# A SPACE CALLED PUBLIC Hoffentlich Öffentlich

**PRESS INFORMATION**

**October 3, 2013**

**A SPACE CALLED PUBLIC / HOFFENTLICH ÖFFENTLICH**  
curated by Elmgreen & Dragset

**With works by**

**Iván Argote & Pauline Bastard, Han Chong, Funda, Stephen Hall & Li Li Ren,  
Robert Keil & Helin Alas, Martin Kippenberger, Ragnar Kjartansson,  
Alexander Laner, Namill, Henrik Olesen, Kirsten Pieroth, Ed Ruscha, David Shrigley,  
Sissel Tolaas, Tatiana Trouvé, Peter Weibel and Elmgreen & Dragset**

**January – September 2013**  
**Munich, Germany**

At the invitation of the City of Munich, the Scandinavian artist duo Elmgreen & Dragset curated a wide-ranging temporary art project in the centre of Munich. Between January and September 2013 *A Space Called Public / Hoffentlich Öffentlich* presented a series of diverse works by artists from different countries with the aim of generating a new conversation about the concept of public space today.

The project, an unusual one for Munich and one as yet unique in this form, was accompanied by a desire to initiate reflection and discussion of a topic which affects us all. Like many other major European cities, Munich is confronted with the need to readdress the question of the significance and value of public space as the significance of the public sphere undergoes a potentially fundamental shift. Under the impact of the Internet and social media, aspects which once distinguished the function of public space – its function as a place of assembly, a place for exchanging ideas and a forum for urban society – are now increasingly moving into the virtual realm. Taking this technological and, by extension, social shift as their starting-point, Elmgreen & Dragset made use of their project *A Space Called Public / Hoffentlich Öffentlich* to formulate questions concerning the redefinition of public space.

Will public spaces in major cities – particularly those in city centres – be reduced in the near future to intensively commercialised havens of consumption or mere points where tourists converge? How does Munich seek to define itself through its public spaces? What is the city's identity? And what will result from this profiling of Munich, in the context of other major cities that are its economic and cultural rivals?

Elmgreen & Dragset decided to develop the project in various phases in Munich's city centre. Its open structure was designed to take place over many months, creating space for curiosity, discovery and, as in its German title, "hoffentlich" ("hopefully") the establishment of a burgeoning dialogue with the public as the individual artistic strands evolve together.

*A Space Called Public / Hoffentlich Öffentlich* started on January 29, 2013, with Stephen Hall and Li Li Ren's invitation for international artists to submit works for *4th Plinth Munich*, a full-scale replica of London's Trafalgar Square Fourth Plinth located in Wittelsbacherplatz. The jury selected *Schöner Wohnen (Better Living)* by Alexander Laner: an ambitious makeover which turned the plinth into an apartment for rent.

Following projects included Elmgreen & Dragset's performance *It's Never Too Late To Say Sorry*, which began on March 12 at Odeonsplatz. Daily at 12 noon, a performer took a megaphone out of a fixed glass case and announces in German, "It's never too late to say sorry!". The performance, which was previously shown in Rotterdam and New York City, took on a different meaning again in Munich's historically significant setting.

Located across the street from the Hotel Bayerischer Hof on Promenadeplatz, David Shrigley's work *Bubblesplatz*, a monument to Bubbles, Michael Jackson's chimpanzee, was installed on April 16 and replicated the form of Munich's "shrine" for Michael Jackson. Shrigley's ironic commentary aimed to provoke discussion about the role of monuments today.

The lack of Asian traditions in Munich's cityscape was the focus of Han Chong's *Made in Dresden*, a giant tilted Buddha figure in a gilded colour tone, inaugurated on May 8. The sculpture was located at Viktualienmarkt – a place famous for its German food specialities. With engraved lettering at the bottom stating 'Made in Dresden', it commented on cultural identity, but also hints at the phenomenon of outsourcing in today's mass production of goods.

Two further projects for *A Space Called Public / Hoffentlich Öffentlich* were added at the end of May: the marble sculpture *Dream – A Monument* by Icelandic artist Ragnar Kjartansson at Gärtnerplatz, and the fountain sculpture *Waterfall* by French artist Tatiana Trouvé in front of St. Stephan's Church.

The exhibition consisted of performative, interactive and idea-based projects as well as other non-monumental statements. An overview of the seventeen individual projects that made up *A Space Called Public / Hoffentlich Öffentlich*, including examples by legends of the art world such as Martin Kippenberger, Ed Ruscha and Peter Weibel, is attached and can also be downloaded at [www.aspacecalledpublic.de](http://www.aspacecalledpublic.de).

#### SPECIAL EVENTS ON JUNE 6, 2013

A series of special events took place on June 6 to mark the occasion of all projects being on view: In the immediate vicinity of the Rathausgalerie, Iván Argote & Pauline Bastard launched their public campaign to collect messages for the *Munich Time Capsule 2013-2113*. Also on 6 June was Danish concept artist Henrik Olesen's *Sexual Categories 1-5*, in which the artist distributed 500 T-shirts to Munich residents in front of Hotel Deutsche Eiche (Reichenbachstrasse 13).

The City Hall Gallery opened at 7 pm with welcoming speeches by Councillor Dr. Ingrid Anker, representing the Lord Mayor of Munich, and Dr. Hans-Georg Küppers, Director of the

Department of Arts and Culture of the City of Munich, followed by an artists' discussion with Peter Weibel, Head of the Centre of Art and Media Technology (ZKM) in Karlsruhe, and Elmgreen & Dragset.

At 11 pm Munich artist Funda, winner of this year's Debut Award from the Munich Academy of Fine Arts, presented the outdoor performance *Get Lost While You Can* at Dachauer Strasse 110.

#### PROGRAMS AT CITY HALL GALLERY IN JUNE/JULY 2013

The Rathausgalerie Kunsthalle (City Hall Gallery), itself presenting exhibitions by the Namill Group, served as the central information point for the project series and the meeting-point for guided tours until 21 July, 2013.

An interdisciplinary programme of public lectures, debates and workshops was held at the City Hall Gallery on selected dates, offering the opportunity to examine the themes addressed in the projects from a variety of perspectives. For full information on the programme, guests and video documentation see: [www.aspacecalledpublic.de/ascp4.html#special\\_events\\_documentation](http://www.aspacecalledpublic.de/ascp4.html#special_events_documentation).

#### CLOSING EVENTS & CATALOGUE RELEASE ON OCTOBER 2, 2013

The closing events of *A Space Called Public / Hoffentlich Öffentlich* took place on October 2, 2013: In the afternoon the *Munich Time Capsule 2013-2113* was installed and sealed in the courtyard of Munich's Department of Arts and Culture. Iván Argote and Pauline Bastard handed over the keys for the safe inside their *Munich Time Capsule 2013-2113* to Dr. Hans-Georg Küppers, Head of the Department of Arts and Culture, and Dr. Michael Stephan, Director of the City Archive of Munich.

The sealed stone contains hundreds of letters with wishes, notes and small objects to the future sent in by people from Munich and from all over the world. The stone is on view in the courtyard of Munich's Department of Arts and Culture (Burgstraße 4, Munich) until the year 2113, when the City of Munich is asked to publicly display the testimonials within an exhibition.

The Finissage with resumés by Dr. Hans-Georg Küppers, Director of the Department of Arts and Culture of the City of Munich, and Michael Elmgreen and Ingar Dragset was held from 6 pm on Wittelsbacherplatz.

The closing event included the presentation of an extensive catalogue serving to document and localize current debate over public space and art in the public sphere:

„A Space Called Public/Hoffentlich Öffentlich“

Ed. Ingar Dragset, Michael Elmgreen, Nan Mellinger, Eva Kraus

Texts by Elmgreen & Dragset, Fulya Erdemci, Mika Hannula, Anna Klingmann, Roland Meyer, Markus Miessen, Armin Nassehi, Sabine Nielsen, Andrea Phillips, Heinz Schütz, Rochelle Steiner, Ellen E. Stone, Barbara Vinken, Matthieu Wellner, Michael Freund/Slavoj Žižek a.o.

*20 x 25 cm, Linen, 384 pages, German/English, 120 bw and 125 coloured images, Verlag der Buchhandlung Walther König, Köln, 2013*

*ISBN 978-3-86335-439-8*

*48 Euro*

**FOR FURTHER INFORMATION PLEASE EMAIL TO**  
contact@aspacecalledpublic.de

**www.aspacecalledpublic.de**

„A Space Called Public / Hoffentlich Öffentlich“,  
curated by Elmgreen & Dragset, is funded by



City of Munich  
**Department of  
Arts and Culture**

**A SPACE CALLED PUBLIC / HOFFENTLICH ÖFFENTLICH**  
curated by Elmgreen & Dragset

January – September 2013  
Munich, Germany

**ARTISTS AND PROJECTS**

**Iván Argote & Pauline Bastard**

**Munich Time Capsule 2013 - 2113**

**City Hall Gallery, Marienplatz 8, 80331 Munich**

**Action days in June on Weinstraße (across from Nr. 11), 80333 Munich**

**June 14-16 along the Isar (between Reichenbachbrücke and Brudermühlbrücke)**

**June 20 on Dülferstraße / Blodigstraße, 80933 Munich**

**June 27 on Willy-Brandt-Platz, 81829 Munich**

Testimonials from the here and now; notes on personal city experiences, documents or wishes for Munich in 100 years: All of these can be put into the "Munich Time Capsule 2013–2113". The container for these is a hollowed out rock. The project by Iván Argote and Pauline Bastard raises questions of civic participation as well as of Munich's present and future. This action is accompanied by a request to the city to stage another exhibition in 2113 exhibiting the contents of the Time Capsule.

Further information at: [www.munichtimecapsule.de](http://www.munichtimecapsule.de)

Drop-off points for your message to the future:

Until July 21: City Hall Gallery, Munich

Until September 19 by mail to:

A Space Called Public / Friends Factory

Briennerstr. 11

80333 Munich

***Iván Argote and Pauline Bastard** regularly collaborate on exhibitions.*

***Iván Argote** (born in 1983 in Bogota, Colombia) studied at the National University of Colombia in Bogota and at the École Nationale Supérieure des Beaux-Arts in Paris. The young Colombian works in the fields of multimedia, video performance, photography, sculpture and painting.*

***Pauline Bastard** (born in 1982 in Rouen, France) lives and works in Paris and New York. She also studied at the Beaux Arts in Paris and the Sorbonne in Paris. In her works, Bastard connects fiction and reality and translates these narrative processes into video and sculpture.*

**Han Chong**

**Made in Dresden, 2013**

**Viktualienmarkt, north of the Schrammehalle between “Der Pschorr” beer garden and the “Café Nymphenburg Sekt” stand, 80331 Munich**

Simple in design with an artificially gold finish, the overturned Buddha statue is an exact oversized replica of a souvenir figure. Presenting his project at Viktualienmarkt, Munich's centrally located market and a meeting-point for people and products from all over the world, Malaysian-born artist Han Chong examines the question of authenticity and aims to highlight the lack of Asian traditions in the Munich cityscape. With engraved lettering on the base stating 'Made in Dresden', the work clearly comments on cultural identity while subtly referencing the phenomenon of outsourcing in today's mass production of goods. The work title is a reference to the fact that most of the mass-produced Asiatica for the European

market is produced in Europe – not Asia. The fact that people from over 180 nations live and work in Munich is likewise virtually unknown. Many of the world's major cities are home to vibrant and visible Asian communities; here, it is Asian tourists that add an international touch to the city.

**Han Chong** (born in 1979 in Malaysia) lives and works in London. He studied at the Central Saint Martins College of Art and Design in London and has worked since then at the interface of fashion, design and art.

### **Elmgreen & Dragset**

**It's Never Too Late To Say Sorry, 2011 / 2013**

**Odeonsplatz, 80333 Munich**

**Performance daily at 12 pm**

After appearances in Rotterdam and New York, Elmgreen & Dragset present their performance at Munich's Odeonsplatz: Every day at 12 noon, a man removes a megaphone from a permanently installed glass box and calls out in German "It's never too late to say sorry". At first the sentence seems to personally address passersby, touching them in a private dimension. It may also reflect the present day or the collective past. How the performance should be, or *is* understood, changes depending on its location and thus reflects the respective culture, history and geographical situation of where the work is presented.

**Michael Elmgreen** (born in 1961 in Copenhagen, Denmark) and **Ingar Dragset** (born in 1969 in Trondheim, Norway) live in London and Berlin and have worked together as a duo since 1995. Social-political issues, institutional critique and the function of the public space are recurring themes of their sculptural and installation works.

### **Funda**

**Get Lost While You Can, 2013**

**Dachauer Straße 110, between Jutier- and Tonnenhalle, 80636 Munich**

**Performance June 6, 11 pm**

**Screenings June 7–9, July 4, August 1 and September 5 beginning at 9 pm, as well as on request**

The Munich artist Funda is known for her provocative video installations and live performances. She performs in a decentralized location in the city. Her project focuses on dwelling in an inconspicuous place, a "non-place" in times "of [having to be] everywhere at the same time, times when one has to be seen in order to exist".

**Funda Gül Özcan** (born in 1984 in Garmisch-Partenkirchen) lives in Munich. Media performance, video and video installation are the main focus of her artistic work. She received her diploma in 2013 from the Academy of Fine Arts in Munich, winning the Debutant prize.

### **Stephen Hall & Li Li Ren**

**4th Plinth Munich, 2013**

**Wittelsbacherplatz, 80333 Munich**

Stephen Hall and Li Li Ren transferred a replica of the Fourth Plinth – the fourth, empty pedestal on London's Trafalgar Square – to Munich's centrally located, historic Wittelsbacherplatz at the end of January. The pedestal initially remained empty. As part of the project, analogous to the famous original in England, a juried competition was held in which international artists were invited to submit proposals for a new sculpture. By a great majority, the jury chose the proposal "Better Living" by Alexander Laner.

**Stephen Hall & Li Li Ren** joined forces in 2012 as an art, design and curator duo. **Stephen Hall** (born in 1968 in Dublin, Ireland) and **Li Li Ren** (born in 1986 in Shandong Province, China) live and work in London.

**Alexander Laner**

**Better Living, 2013**

**Wittelsbacherplatz, 80333 Munich**

The project by Munich artist Alexander Laner does not use the "4th Plinth Munich" by Stephen Hall and Li Li Ren in its function as a monumental pedestal, but transforms the hollow body into an exclusive piece of real estate – similar to architectural conversions that develop high-rise bunkers into owner-occupied flats or power plants into luxury dwellings. The base, with an area of four square meters, was converted into a small living room with roof terrace and garden. The seeming privatization of public space is taken to extremes through the advertisement of the object as a "luxuriously renovated listed building in a top location with a roof terrace" on various real estate platforms. The rebuilt pedestal will be offered to interested parties as a temporary stage or platform, bringing the social component of the sculpture to life. Viewing appointments: June 15 / July 27 / September 1.

**Alexander Laner** (born in 1974 in Munich) lives and works in his native city. Parallel to his training as a stonemason, he studied at the Academy of Fine Arts in Munich. "Better Living" is his third public-space art project for the city of Munich.

**Helin Alas & Robert Keil**

**Four Times Left, Then Up, Down, Further Down, Immediately To The Right, 2012 / 2013**

**Bus tours on: June 7 / 21 / 22 / 28 / 29, 8 pm**

**Meeting point: City Hall Gallery, rear entrance Marienhof**

Bus tours off the beaten track by Helin Alas & Robert Keil: On selected dates in June, evening excursions lasting several hours go to exceptional, eccentric places in the city that are redefined, transformed and reflected on through artistic interventions.

**Helin Alas** (born in 1987 in Munich) and **Robert Keil** (born in 1987 in Penzberg) study at the Academy of Fine Arts in Munich. This year, the City of Munich sponsored another one of their joint projects for art in public spaces.

**Martin Kippenberger**

**METRO-Net Transportable Subway Entrance, 1997**

**Marienhof, 80331 Munich**

METRO-Net is one of the "psychobuildings" produced by Martin Kippenberger during the last four years of his life before his death in 1997. In Munich, the legendary installation is set up at Marienhof, linking the global transport and communication networks of the artist's imagination to local debate about the second commuter train main line in Munich.

**Martin Kippenberger** (born in 1953 in Dortmund; died in 1997 in Vienna) studied at the Academy of Fine Arts, Hamburg and lived in Cologne, Madrid, Los Angeles, Frankfurt and Berlin, among other places. His wide-ranging oeuvre includes dance, theatre, painting, sound experiments and fictional writing, which is the basis of the artist's international fame.

Special thanks to Walter A. Bechtler Stiftung / Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne

**Ragnar Kjartansson**  
**Dream – A Monument, 2013**  
**Gärtnerplatz, 80469 Munich**

The white marble sculpture by Icelandic artist Ragnar Kjartansson is reminiscent of a representative, neoclassical base and seems at first glance to be a classical monument. But any associations with such sentimentality are dashed when one looks more closely at the inscription chiselled on the stone base: "Everything that he wanted to do was to masturbate and eat truffles" – which cites the content of one of the artist's dreams. The work questions the traditional role of monuments in public spaces because the sentence reminds us neither of a prominent personality nor of any important historical or political moments. It is much more a *memento mori* using Kjartansson's typical mixture of melancholy and humour – a monument that concentrates on the private and expresses hidden, taboo human wishes and feelings.

***Ragnar Kjartansson** (born in 1976 in Reykjavík, Iceland) lives and works in Reykjavík. The performance artist experiments with elements of visual art, music and theatre.*

**Namill**  
**Inverted Perspective, 2013**  
**City Hall Gallery, Marienplatz 8, 80331 Munich**

Observed exclusively from above, "Inverted Perspective" is a cross between the white cube and the plinth. Visitors to the Rathausgalerie will find a section of its interior blocked off by temporary wooden construction walls covered in four large printed signs. These signs detail the plans for a new contemporary art space connected to the building via an inaccessible underground tunnel along with a "live feed" of its construction. The renderings depict a different kind of exhibition space, 10 meters square and 6 meters high, but located underground with a glass ceiling. The space seeks to offer an alternative to the typical presentation of public art, which is often merely sculptural and installed with the intention of being long-term or permanent. Turning this convention on its head, "Inverted perspective" takes a contemporary art space and places it underground, yet still firmly situated in the public sphere.

*The artists' group Namill was founded in 2003 by Nils Grarup and Mads Thomsen.*

***Nils Grarup** (born in 1980 in Brande, Denmark) lives and works in Berlin. He studied at the Danish Art Academy in Odense and the Lodz Academy of Fine Arts in Poland and works in the fields of media art, sound collages, watercolours and sculpture.*

***Mads Thomsen** (born in 1979 in Rødovre, Denmark) lives and works in Copenhagen. He studied at the Danish Art Academy in Odense and at the Royal Danish Academy of Fine Arts in Copenhagen. His installations include video, animation, and sculpture.*

**Henrik Olesen**  
**Sexual Categories 1-5, 2013**  
**Hotel Deutsche Eiche, Reichenbachstraße 13, 80469 Munich, and City Hall Gallery, Marienplatz 8, 80331 Munich**  
**Action day on June 6, from 4 pm**

According to a study by the EU Fundamental Rights Agency (FRA, May 2013), 46 percent of lesbians, gay men, bi- and transsexuals in Germany feel discriminated against at work and in the public space because of their sexual identity and orientation. To raise awareness about this, Henrik Olesen will distribute five hundred printed t-shirts to five hundred Munich residents, who, by wearing the t-shirts, will invade the public space of Munich. The fragmented and referential illustrations on the t-shirts undermine normative ideas of (hetero-)sexuality and enable the embodiment of various sexual identities that can be personally experienced as a result of public visibility.

**Henrik Olesen** (born in 1967 in Esbjerg, Denmark) lives and works in Berlin. The central content of his conceptual installations, sculptures and collages is the critical analysis of representation, identity and hetero-normativity.

**Kirsten Pieroth**

**Berlin Puddle, 2013**

**Isartorplatz / Thomas-Wimmer-Ring, near the advertising pillar in the park**

**Installation until June 15**

The project by Kirsten Pieroth seems to be merely a natural interaction of local rain water and cement. But the sculpture consists of water collected from a puddle in Berlin that is used in an installation in Munich. The question of the interchangeability of urban identity thus becomes a comment on the daily, sometimes absurd replacement of countless products in our globalized food and commodities chain.

**Kirsten Pieroth** (born in 1970 in Offenbach am Main) lives and works in Berlin. The conceptual artist works mainly in the area of sculpture and installation.

**Ed Ruscha**

**Pay Nothing Until April, 2003 / 2013**

**Lenbachplatz, traffic island, 80333 Munich**

**Installation until September 9**

The large-format billboard displays an impressive mountain-collage by Ed Ruscha: On the visually expressive panorama of a snow-covered mountain range, we read the inscription: "Pay nothing until April". Presented in the public space, the work with its combination of text and image is reminiscent of advertising posters in the city. By taking the stance of the neutral observer, Ed Ruscha is fond of using his lettered images to reflect the banality of metropolitan reality and the mass media. The motif for Munich is derived from an extensive series of paintings with which the artist does not wish to define any semantic fields or convey any logical messages. Instead, he provides space for inexplicable association and reflection in order to lend a poetic note to Munich – as well as some confusion.

**Ed Ruscha** (born in 1937 in Omaha/Nebraska, USA) is an internationally recognized artist who works both as a painter and graphic artist as well as a photographer, filmmaker and book artist. In Munich, the exhibition "Ed Ruscha: Fifty years of Painting" was presented in 2010 in Munich's Haus der Kunst. Currently Museum Brandhorst shows an exhibition of the artist's works that runs until September 22.

**David Shrigley**

**Bubblesplatz, 2013**

**Promenadeplatz, 80333 Munich**

The British artist David Shrigley has created a monument for Bubbles, Michael Jackson's favourite chimpanzee. "Bubblesplatz" is located directly next to the monument to Orlando di Lasso on Promenadeplatz, which Michael Jackson fans have rededicated into a memorial for the pop star. The Bubbles monument also has no direct connection to the statue of Max II Emanuel, which it adorns. This reflection is part of Shrigley's artistic strategy as well as a comment on current debates on the significance and function of a monument: Who determines and influences memory in the public space? How do commemorative and memorial sites change? Who has the privilege to interpret events and what kinds of memorials are appropriate?

**David Shrigley** (born in 1968 in Macclesfield, England) lives and works in Glasgow. The artist, who has been shortlisted for the Turner Prize, is known for his drawings and piquant cartoons, animated films and sculptures.

**Sissel Tolaas**

**SMELL(land)Mark Munich, 2013**

**Passage in the Sparkassenstraße / Falkenturmstraße, side entrance of "Alte Münze", 80331 Munich**

As both an artist and chemist, Norwegian-born Sissel Tolaas explores the world of odours in an interdisciplinary manner. She created three typical scents for Munich, investigating how memory and the identity of cities connect to result in a distinctive note. *SmellMarks*, invisible 'smelling stations', bring the sensual perception of urban space to the fore. This is also the topic of her lecture and a series of workshops (see program for dates).

*Sissel Tolaas (born in 1961 in Stavanger, Norway) studied mathematics, chemistry, linguistics and visual art at the Universities of Oslo, Warsaw, Moscow, St. Petersburg and Oxford. Since 1990, Tolaas' work focuses on smell and communications in the interdisciplinary field of the visual arts, design and science.*

**Tatiana Trouvé**

**Waterfall, 2013**

**Stephanstr. 3, in front of St. Stephan, 80337 Munich**

Tatiana Trouvé takes up the classic idea of the outdoor fountain often found in urban environments, here combining an everyday object – an old mattress – created in high-quality cast bronze with concrete, a basic and humble construction material. The cast of the mattress reveals depressions, pores and indentations; the object weeps, sweats, drips with tears. It is a poetic work created for a tranquil place of contemplation, continuing the artist's exploration of the themes of balance and equivalence which pervade her work.

*Tatiana Trouvé (born in 1968 in Consenza, Italy) lives and works in Paris. Sculpture, drawing, installation as well as the architectural interventions play the major role in her artistic output.*

**Peter Weibel**

**Every Place Is Heterotopic, 2013**

**Maffeistr. 3 / Schäfflerhof, 80333 Munich**

The monitors are controlled by sensors activated by streetcars, cars or pedestrians. A specially written computer program constantly selects new, dramatic images from the Internet and shows them for a short period on the monitors. This media work reflects on the public space as the sum of parallel spaces. "Not only spaces count where real experiences take place. People also live simultaneously in a multimedia space. Anyone who moves through a topos, a place, a city is simultaneously moving through other and multiple locations simultaneously. Every place today is heterotopic," explains Peter Weibel.

*Peter Weibel (born in 1944 in Odessa, Ukraine) lives and works in Karlsruhe and Vienna. Peter Weibel has been the chairman of the ZKM | Center for Art and Media (ZKM) in Karlsruhe since 1999. He became known through his work in the area of performance, conceptual art, experimental film as well as media and computer art. Weibel considers his theoretical and curatorial work to be part of his artistic practice.*