

Verena Tscherner  
PASSAGE<sup>2</sup>  
Curated by Wolfgang Fiel  
TONSPUR für einen öffentlichen raum 2024

The word passage inevitably makes me think of Walter Benjamin's engagement with the origins of the realities of capitalist life already becoming clearly visible in his time. In the role of the flâneur, to a certain extent he condensed his exploration into a dialectical text using the framework of the covered shopping arcades of Paris, linking the ordinary with the typical.

Passages as covered thoroughfares are also to be found in the MuseumsQuartier and, as is the case for the TONSPUR\_passage, the name also indicates the fact that passing through, strolling through, sets the dynamics of transformation in motion, which is also reflected in the realisation of Verena Tscherner's artwork.

Tscherner stages the aspect of transition with a two-part work that consists of an interactive 3D animation in the TONSPUR\_display, and a still taken from it and its sound in the TONSPUR\_passage, which can be heard dispersed around the space there analogue to the interaction and dynamics of the animation's images. The connection between the contents of the image and the dramatic composition of the sound triggered by passers-by is therefore only indirectly revealed in the space and remains abstract.

In the animation we see a horizontal oil drum open at the front, which rolls back and forth on an airport luggage conveyor belt and empties itself in the process according to the pattern of the passers-by's movements. The metaphor alludes to our lifestyle habits as well as their impact on people and the environment. The work is also an attempt to translate the mutually dependent phenomena into an artistic form that encourages reflection. The work achieves this without being didactic, moralising or pointing the finger. Instead, it radiates a brittle distance from the subject matter and invites interactive exploration. It is this mode of movement that closes the circle to the thematic starting point, namely the largely unreflected repetition of a familiar action. The means of artistic expression, previously described as brittle, almost inevitably refer to the modus operandi of Modernism, where routines and cherished habits prove to be extremely stable and promote nostalgia.

In this sense, art is also the sustained attempt at transgression. The passage is a very apt image for this. May the transformation be successful! – Wolfgang Fiel