

**SUSI ROGENHOFER**  
PORTFOLIO

[www.susi-rogenhofer.net](http://www.susi-rogenhofer.net)

# S U S I R O G E N H O F E R

Born on 27th of Nov. 1971 in Vienna, Austria

Artist, cultural worker, musician, DJ (aka DJ Sweet Susie), art and cultural mediator, member of the board of IG Kultur Wien

## Education

- art and communicative practice at University of Applied Arts, at Barbara Putz-Plecko
- Fine art, photography at the Academy of Fine Arts, at Eva Schlegel and Matthias Herrmann
- College for Multimedia, Höhere Grafische Lehranstalt Vienna
- Textile Design, HTL Spengergasse Vienna



## *Art Projects (selection)*

In my artistic works, which are mainly conceived for public spaces, I have been dealing with social and ecological issues for many years using various formats and artistic media, such as installations, stagings, performances, photographs, videos and sounds.

I provide insights into different living environments and realities, such as those of workers, and make them visible and audible. This should also be understood as an appeal for more equality and togetherness.

My earlier experiences as a club operator of the internationally renowned Dub Club and globally active DJ and electronic musician still influence my artistic practice today, in which social permeability and community are important.



## Kunst-Polit-Mobil: Lessons on political seduction (2024)

*Discursive installation, video installation, talk, workshop in public space*

A project as part of the artistic mediation format WIR MÜSSEN REDEN by **Public Art Vienna**

In view of the current political situation, in which right-wing parties are gaining strength, the topics of populism, conspiracy rhetoric and demagogic narratives were discussed in the form of talks and a video installation ahead of the 2024 National Council elections.

Staged as a kind of election campaign event, this artistic attempt at enlightenment, which took place in a square in one of Vienna's

in a working-class district of Vienna (Meidling), academics were invited to be invited to take part in a discussion with citizens.

On the one hand, the two-channel video installation showed anonymous crowds of people in various contexts. On the other hand, individual portraits of different people living in Austria are shown, which aims to deconstruct a political concept of the right - "the people". The question is: "Who are the people?"

Talk with Walter Ötsch, Andreas Pehmam, Betina Aumair, Sebastian Panny and citizens



*Videostill*



*Dokumentation der Installation*

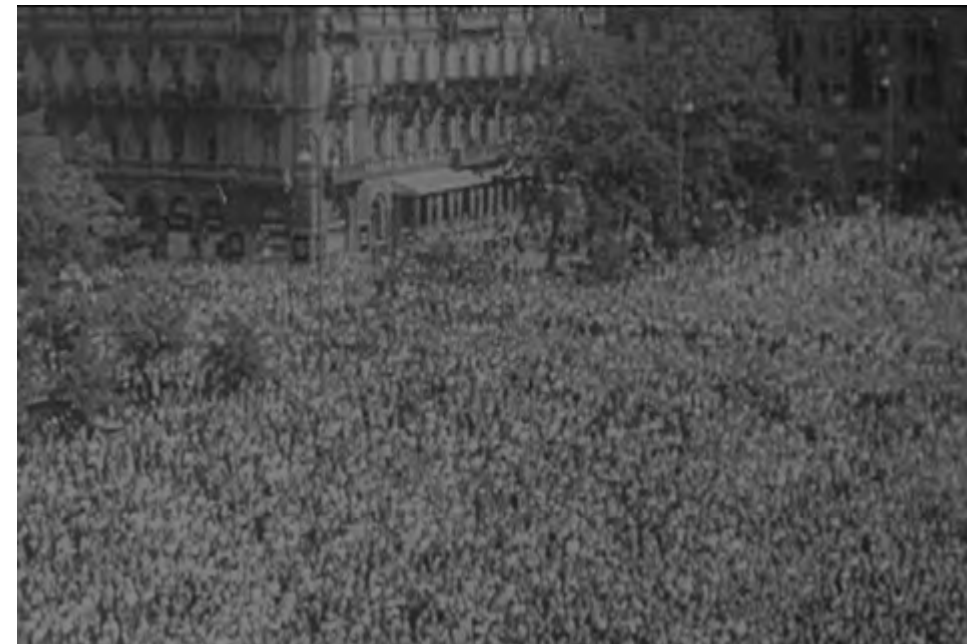


*Documentation of the video-installation*





Filmstills The video installation contains 55 individual portraits



## Die Arbeiter\*innen vom Praterstern (2023)

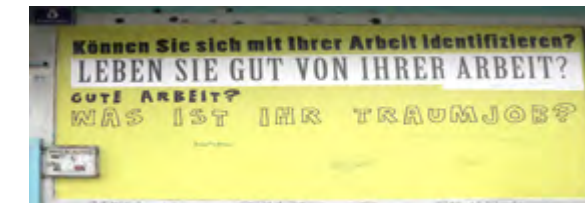
Billboard action, video installation in public space, talk

Realized within the framework of Flucc Commons (art track of Flucc)  
**Flucc Vienna**

The topic of work and the resulting different life realities, as well as the associated discourses and existing doctrines are doctrines, are negotiated in posters or projections. The focus is on the working people around the Praterstern district, whose work is often invisible and usually receives little social and monetary recognition.



Statements and questions such as “Performance must be worthwhile again” are taken up in the billboards and are intended to raise a critical awareness of capitalist promises and beliefs.



What unites the majority of people is exploitation by capitalism, in the form of poor pay and precarious working conditions. working conditions.





Die Arbeiter\*innen vom Praterstern  
*Two-channel video installation*

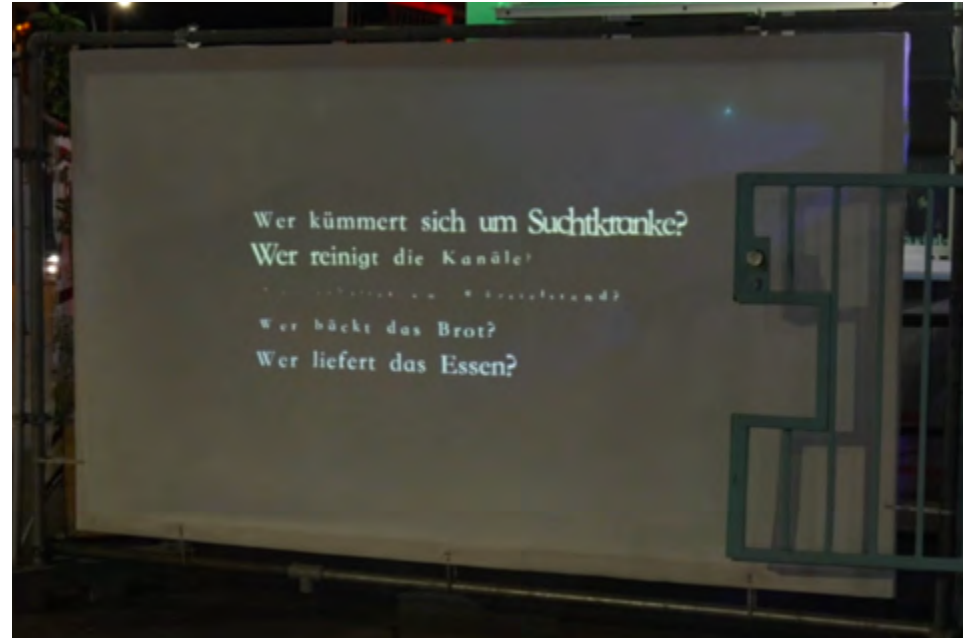


*Videostills*  
These show recordings of Wien Kanal, waste collection and addiction support, among others



© Aleksandra Cwen





© Aleksandra Cwen

*Documentation of the video installation and the talk*

The talk was attended by the workers portrayed, Georg Spitaler from the Association for the History of the Workers' Movement, Stefan Niederwieser (Ö1) were invited to the podium



**United Workers** (2021, 2023, 2024)

*Audiovisuelle Staging*

**Projections on the façade of Technical University Vienna, Karlstag /esc medien kunst labor , Graz /Tangente Festival, St. Pölten**

The long-term project presents workers from different places around the world. Stations outside of Austria have so far been Mexico and Namibia.

In the capitalist system, the working subject is primarily seen as a cost factor that must be kept to a minimum and used efficiently. From a capitalist perspective, the worker exists primarily as a number, but not as a human being with all their needs, feelings and rights. In "United Workers international", workers\* are brought out of their marginalized position by making them visible and their work audible. Images and sounds of work and workers become part of audiovisual productions that also offer insights into different worlds of work and production.

The subject of workers is rehabilitated in view of the often exploitative conditions in the current world of work, and the idea of 21st century workers' music is also taken up on an acoustic level. Sounds such as machine and craft noises are transformed into an electro-acoustic composition and provide the basis for improvisations.



*Videostills*  
Recordings at JMB Fashion, Steiermark



“United Workers” is also a statement against the ever weakening solidarity-based associations. The artistic work aims to unite people around the world in a loud, strong common cause – against neoliberal atomization, depersonalization and rationalization.

United Workers is performed with different musicians and formations.

### United Workers - Austrians meet Mexicans

*Live performance at esc medien kunst labor*

An artistic collaboration with musicians from Mexico and Austria, with Juan Pablo Trad Hasbun, Guillermo Villegas Alemán, Susi Rogenhofer, Manni Montana



*Video stills taken in Mexico in a weaving mill, porcelain factory, restaurant, etc.*

### United Workers - Austrians

*Documentation of the performance in Vienna, large screen projection on the facade of the Technical University.*

Music from working noises arranged by Klangforum Wien, FM Einheit (ex Einstürzende Neubauten), Gischt, Chra, Susi Rogenhofer were arranged. Realization of the projections: 4yourEye.

Documentation: <https://vimeo.com/647264877>



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Video stills: Shooting in Austria, e.g. in a large bakery, call center, locksmith's shop



## BOKU-SCOPE (2023)

Art in architecture competition, installation

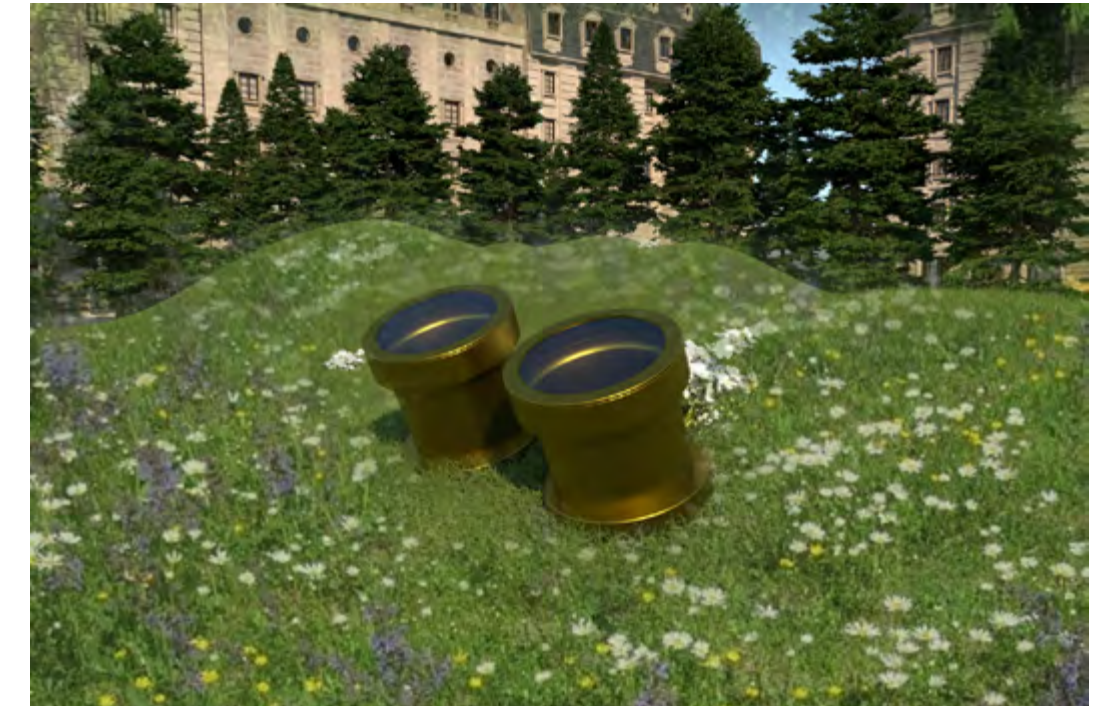
Competition entry for the **University of Natural Resources and Life Sciences Vienna**

**BIG ART** Vienna - (not realized)

The task was to visualize the diverse activities and research fields of the university in a work of art. visualize.

The BOKU-Scope is a visual device that makes it possible to gain insights into the wide range of research areas and topics at BOKU, but also to interact with the outside world. The hidden, the inaccessible, the microscopically small, but also the abstract, such as connections and thoughts, are made visible and available to the public.

It consists of several large, differently sized "eyepieces", which are installed on a slightly hilly outdoor green area on the BOKU campus. Passers-by - both those entering BOKU and those passing by on the street - have the opportunity to look into the "interior" of the university. Images, such as of bacteria and cells or underwater worlds, which can only be seen through microscopes or other technical equipment and are usually reserved for scientists and students, are now enlarged and displayed outside and made accessible to everyone.





## **Chestnut Music** (2019)

*Installation, Soundinstallation*

**Public Art Lower Austria, Krems**

Natural processes, such as the loosening of ripe chestnuts from the tree, were artistically thematized. The chestnuts fell onto chromatically tuned

chromatically tuned orchestral bowls hanging from the tree. Due to the numerous partial tones that resonate with a single blow, a wide variety of tones at different pitches could be produced. Thanks to the long reverberation of the sound bodies, the tones overlapped and a multitude of musical variations could be formed, the result of which was unpredictable. Random compositions were created in peculiar rhythms that were determined solely by nature.

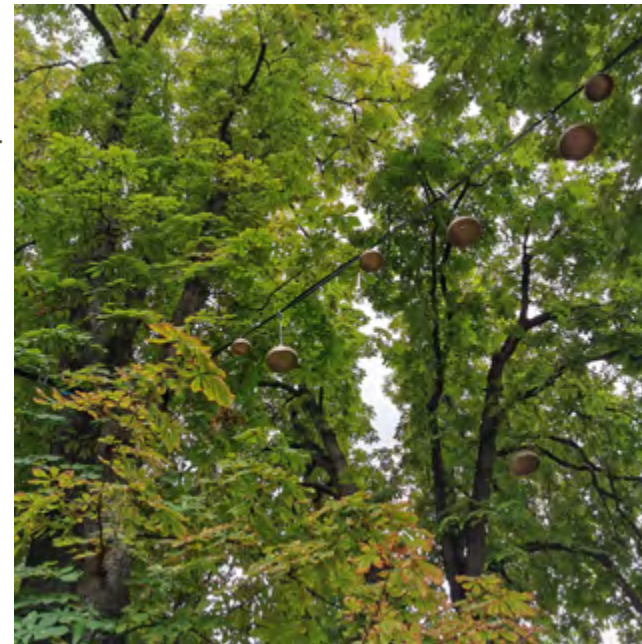
The designs of nature enter into a symbiosis with the creativity of man. Processes of nature, such as the falling of ripe fruit, were transferred into sound art and made tangible to the senses. The intention of the installation was to make the processes of nature recognizable, audible and communicable. It is intended to sensitize visitors to the phenomena of nature and nature in general and to criticize the ongoing destruction of nature.

The orchestral bowls were developed in the Grassmayr bell foundry in Innsbruck, which has been in existence for over 400 years, and are very similar to the sound of bells.

In cultural history, bells are said to have the ability to connect the heavens or the cosmos with the earth, and in a Christian context they also structure the day and the year in a Christian context or ring out on various occasions, as in the past, for example, when a storm was threatening. Here, the changing of the seasons is the occasion for the chimes to sound. The bell-like sound lends this event a spiritual dimension. The work was intended to call for inner restraint in the age of climate change and offer a temporary escape from the mechanized, rationalized world, which is becoming increasingly distanced from nature, and to sharpen and intensify this awareness by listening to and observing the falling of the chestnuts.en.

*Förderer: Kulturstadt Krems, kremskultur und Land Niederösterreich (public art)*

*Sponsor: Firma Grassmayr*



## **Flower & Power** (2019)

*Room- and Soundinstallation,*

**Public Art Vienna, Vienna**

One of the ways city dwellers can satisfy their longing for nature and paradisiacal surroundings is to visit a flower shop. flower store. Beautiful, colorful plants bloom and thrive here all year round, even on gray winter days.

For a fee, people can take a piece of the Garden of Eden home with them or give it as a gift to a loved one.

In the often artfully arranged urban natural oases, we tend to forget that the flowers and plants are only a semblance of nature, in the form of industrial products.

In a Viennese florist's store, sound, projections and lights were used to artistically enhance the familiar and pleasantly perceived and perceived as pleasant were artistically enhanced. This installation was also intended to allude to human longings for supposed and untouched nature be alluded to in the installation. However, visitors were repeatedly brought back to reality.

The sounds of nature are permeated by artificial sounds. It is not entirely clear whether the sound is natural or artificial.





## Das Reden der Ungehörten - Plattform für Streitreden (2019)

*Performance and Lecture*

### Public Art Vienna and Technical University, Vienna

What effects does feminism have outside the academic bubble? To investigate questions like these, women\* from the working-class milieu, aged between 80 and 55, were interviewed on feminist issues and in relation to their social background.

A performative radio play was created from the speeches of women\* who usually do not get a chance to speak or who do not have the self-confidence or the ability to articulate their concerns. While the radio play was playing, readings from feminist works were given on the platform for disputes in order to draw attention to the discrepancy between theory and life practice.

The artistic work is an examination of the fates of women\* from social groups who feel increasingly powerless and abandoned. feel increasingly powerless and left alone. It is a call for feminism not to ignore the issue of class.

*Curated by Christine Hohenbüchler und Barbara Holub*



## Gemeindebautöne 2016

*Performance, Staging*

### Public space and in municipal buildings, Vienna

To mark Labor Day, the August Fürst Hof in the 12th district was transformed into a stage. On the balconies, residents of the community building, together with the Arbeiter Sängerbund Favoriten and other artists and bands such as Skero, Playbackdolls, sang well-known songs that articulate the desire for social justice and more material prosperity.

The performance is a reaction to the current distribution of wealth. It has been a long time since it was as unjust as it has been in the last two decades of neoliberal economic policy. This development is particularly evident in council housing. More and more people from different backgrounds are living here who feel socially disadvantaged, neglected and marginalized.

Residents with a lower level of education often blame other people with a migration or refugee background for a social situation that is usually perceived as unsatisfactory. This assumption, which is propagated by right-wing parties, repeatedly leads to exclusion and tensions between the “long-established” residents and tenants with a migrant background in municipal buildings and also to divisions in society. One political intention of the collaborative project was to raise awareness among residents and the public in the form of banners displayed on the balconies and to counteract this trend, which is often based on a certain powerlessness. False reports from inflammatory boulevard media were also analyzed in the form of discussion rounds with the residents, for example, and attempts were made to convey the background and effects of neoliberal policies. mediate.

The real cause of existential worries and social dissatisfaction is the global neoliberal economic policy that has also been in place in Austria since the end of the 1990s. Alongside war, climate change and regional and geopolitical power games, this is also one of the reasons for flight. The losers of this global system come together in municipal housing. Instead of protesting against this, the migrant neighbor is blamed for a living situation that is increasingly perceived as unsafe.

The performance was developed in several meetings with the residents. Initially, the main focus was on the living situation of the residents: How satisfied are they in terms of their work situation and pay? What are their fears and worries? The answers were collected and presented as satirical quotes between the songs.

Many people - a total of around 800 people were sitting in the audience at the Meidlingpllatzl on the day of the performance - recognized themselves in the comments, which were also acoustically altered.



However, the theatrical production was not only an artistic protest against neoliberalism and for more social justice, but also for more togetherness. The joint discussions, rehearsals and then the performance with the migrant neighbor were intended to build bridges and reduce prejudices. Due to the open and low-threshold format, not only people from the art and culture scene or from political activism could be won over as an audience, but also people who would otherwise rarely attend this type of cultural event. It was therefore very pleasing that people who feel culturally marginalized and socially disadvantaged were also present as audience members.

Documentation

[https://www.youtube.com/watch?v=m1\\_1hBaXzVM](https://www.youtube.com/watch?v=m1_1hBaXzVM)

Finanziert von 





## Gemeindebautöne 2019

*Staging, Performance,*

In 2019, projections were used to examine the various life situations of different people in the age of neoliberalism. Images and texts on the topic, fragments from interviews with the residents were projected onto the municipal building and performed by the actress Alice Schneider in the square close to the audience. The production was musically complemented by Tini Trampler & Playbackdolls, who performed on the balconies, and compositions by Susi Rogenhofer.



© Phillip Chievers



## Rhythms of a house - Leben in der Wand (2016)

*Soundinstallation*

**21er Haus Vienna**

The experimental living installation, which was set up by TU Wien in the pavilion of the 21er Haus, addresses various questions of living. Susi Rogenhofer positioned loudspeakers at various points in the building, from which different musical fragments of various musical styles can be heard. The sounds and rhythms represent the inhabitants of this imagined living space. Sometimes the rhythms run synchronously, similar to the rhythms of life, sometimes they diverge. The installation is to be understood as an acoustic metaphor for the coexistence of different individuals.

*Curated by Christine Hohenbüchler*

