

# hands have no tears reports from / without architecture to flow...

Press Conference, August 27, 3pm  
Austrian Pavilion, Giardini della Biennale

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**Statement Claudia Schmied,  
Federal Minister for Education, the Arts and Culture**

With his choice of Wolfgang Tschapeller, Rens Veltman and Martin Perktold, Commissioner Arno Ritter has put together a team with an interdisciplinary mode of thought and action from the fields of architecture and art.

This year's Austrian contribution under the title "Hands have no tears to flow. Reports from / without Architecture" invites visitors to comprehend architecture as a social and cultural phenomenon and to experience different perspectives and surprising views.

The Austrian team takes up the nation-linking general theme "Common Ground". "Common Ground" is an invitation to join in the discourse and shifts the special sociopolitical function of architecture into the center of attention. The exhibition concept of the Austrian contribution combines scientific achievements concerning the human body with an architectural design of the future and communicates its findings in the form of a "Report from / without Architecture". The Austrian contribution takes a fictitious look at the individual, moving the human body into the center of projection and thereby broadening the discussion on architecture. The Austrian Pavilion becomes a place for reflection and for a creative look ahead – Architecture as the motor and mirror of society.

The interplay between various disciplines shows that architecture is far more than just building. Ideally, architecture is always about an engagement with people. It is precisely that engagement with people, which is the central theme of "Hands have no tears to flow. Reports from / without architecture".

Austria presents itself as a cultural nation with an open mind and a commitment to discourse. The discourse is about spaces, people, orientation, future, changes, and about what is not yet enclosed. Austria's contribution, with its interdisciplinary approach, opens up new perspectives in the border area between architecture, science and art.

Austria is represented not only by the national pavilion but also by the works of other architects. Director David Chipperfield has invited Ortner & Ortner, Hermann Czech and Elke Krasny to present their positions in the exhibition curated by him at the Padiglione Centrale. Ernst Giselsbrecht + Partner were selected to take part in the exhibition "Traces of Centuries & Future Steps" at the Palazzo Bembo.

Since 1991, Austria has been a regular participant in Venice with a national contribution of her own, thus contributing its share to the contemporary architectural discourse.



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I congratulate the team of the Austrian Pavilion on realizing this cross-border concept and I invite all visitors to come and see for themselves: "Hands have no tears to flow. Reports from / without Architecture" enables us to take a courageous and creative look into a conceivable future and to grasp the importance of architecture for shaping the human environment.

In 2012, the Federal Ministry for Education, Arts and Culture provides funding for the Austrian contribution in the amount of 400,000 Euro for the concept and realization of the Austrian exhibition in the Pavilion.



**Opening of exhibition "Hands have no tears to flow. Reports from / without Architecture" at the Austrian Pavilion on the occasion of the 13th International Architecture Exhibition la Biennale di Venezia 2012**

The Austrian Federal Minister of Education, Arts and Culture Claudia Schmied, Commissioner Arno Ritter and architect Wolfgang Tschapeller presented Austria's participation in the 13th International Architecture Exhibition la Biennale di Venezia to the international media on August 27, 2012 at the Austrian Pavilion. The exhibition, entitled "Hands have no tears to flow. Reports from / without Architecture" has been developed by Wolfgang Tschapeller and realized by Rens Veltman and Martin Perktold.

The installation shifts the perception of buildings and concentrates on those who live in them. No buildings are to be seen, but rather figures, digital figures or digitally animated body surfaces. Taken as the starting point of the project was the accelerated technological development in the past decades and the associated scientific insights, especially in the "processing" and "forming" of the human body by medicine and in the natural sciences. As the "object" of research, the body and the so-called mind indeed entailed that scientific progress shaping our everyday lives which is, in reality, uncircumventable from a knowledge theory perspective, but leaves fundamental questions about the future of humanness open. The exhibition raises issues of the possible impacts of these developments on architectonic thinking and the production of space.

The projection shows an interplay of animated, digital figures and thus a social physics. If we continue writing the current technological and scientific developments in the context of the body as we have until now, the questions arises as to which role architecture will play under these preconditions. Will architecture and the handling of our bodies change to such an extent that both areas enter into symbiotic relationships and thus abandon or swap their traditional roles? Must one think of architecture in a more corporeal manner, like a "living" organism, or will our bodies be increasingly treated architectonically and technically so that spatial production will acquire a different meaning? Since the body is increasingly becoming a phenomenon of territorial and technological thinking, the human an eerie being, familiar and yet so foreign.

"Right from the beginning it was our intention to extend the Austrian contribution right to the limits of architectural discussion and to explore the topic of architectural exhibition," said Commissioner Arno Ritter.



**Book****Hands have no tears to flow\***  
**Reports from / without Architecture**

The book "Hands have no tears to flow" provides insight into a subjective search of texts and images that look upon the human body in a variety of ways. A heterogeneous collection of documents from medicine, science, art and architecture has been assembled on 148 pages, ranging from early recordings of brain waves, to the first artificial hearts, up to current research findings on nano implants in the brain. Works by Charles and Ray Eames, Andy Warhol or Tony Conrad are cited in parallel. What emerges is an associative montage of text and image documents from the field of architecture, historical medical inventions, artistic and cinematic positions, as well as current scientific applications concerning the body. In addition to the 92 illustrations, various text excerpts, interviews and inputs from selected authors are published, enabling a non-linear reading.

"Hands have no tears to flow" appears as an independent thought and show book accompanying the exhibition in the Austrian Pavilion at the 13th Architecture Biennale in Venice.

"Identities glide like heat in a heat exchanger from one subject onto another. Can the same apply to architecture? Can the rulebook of the architecture of buildings be "swapped" for residents? Can these absorb the functions of buildings? And is the construction site no longer the building, but the resident himself/herself? And how will our building component warehouse then develop? (Wolfgang Tschapeller)

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\* "Hands have no tears to flow," taken from COUNTERBLAST (1954) by Marshall McLuhan, adapted from the Dylan Thomas poem "The Hand That Signed the Paper."











## Austrian Pavilion Josef Hoffmann

The Austrian Pavilion at the Venice Biennale was built in 1934 to a design by Josef Hoffmann (1870-1956), one of the founding members of the Vienna Secession and the Wiener Werkstätte. Of clear, symmetric lines, the building was originally conceived as a kind of "white cube" for painting and graphic art. The pavilion became Joseph Hoffman's last building to gain international recognition.

As early as 1910, Josef Hoffmann was responsible for exhibition architecture design at the Biennale. In the absence of an Austrian pavilion – in 1909, Hungarian, Bohemian, and Moravian provinces of the Habsburg Monarchy had already erected individual national pavilions – an Italian panel had invited Gustav Klimt for a retrospective at the international pavilion. At the time, Gustav Klimt's exhibition in the design by Josef Hoffmann attracted considerable international attention.

After the "Anschluss", Austria's annexation by the Third Reich in 1938, and during subsequent Biennale years 1940 and 1942, the Austrian pavilion remained unused. Austrian artists recognised by the NS-regime were exhibited at the German pavilion instead. After the war (from 1948 to 1956), Josef Hoffmann acted as commissioner for the Austrian contributions to the Venice Biennale, which from 1948 onward, once again took place at the Austrian pavilion.

In the course of its history, the pavilion was altered several times. In 1984, on the occasion of the 50th anniversary of its erection, it underwent a comprehensive restoration by Hans Hollein, which restored the rooms' original dimensions and the previous situation of the entrance.









**Friends  
Society of Friends of the Venice Biennale**

Society of Friends of the Venice Biennale

The society's goal is the promotion of research into contemporary art and architecture in connection with the Venice Biennale, in particular with relation to the Austrian Pavilion. The society is working on a digital archive of the exhibitions at the Austrian Pavilion and is intended to serve as an information platform for anybody doing research on the Venice Biennale and related subjects.

As a member, you support the society's activities and help to promote the presentation of contemporary art and architecture in Venice.

For further information, please send an email to:  
[friends@labiennale.at](mailto:friends@labiennale.at)



## Dates

### 13th International Architecture Exhibition la Biennale di Venezia

Preview: 27 and 28 August 2012

Duration: 29 August – 25 November 2012

Opening Hours: 10:00 a.m.– 6:00 p.m. (closed Mondays)

Exhibition Venues: Giardini della Biennale, Arsenale

19 – 20 October 2012:

"international symposium on architectural and design education for young people"

get involved – discover and create common ground

Further information:

[www.baukulturvermittlung.at/en/up-to-date/get-involved](http://www.baukulturvermittlung.at/en/up-to-date/get-involved)

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la Biennale di Venezia 2012

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13th International Architecture Exhibition la Biennale di Venezia

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