

Opening hours: Fri 1 – 6 pm, Sat 12 am – 5 pm and by appointment:
welcome@partresidency.at

Curator's Tours:
20.03.2026, 5 pm
11.04.2026, 4 pm

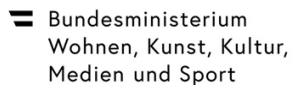
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THANKS TO

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THE HALL. PART International Art Residency Austria

STILL (A LITTLE LIFE)

07.03.2026 – 11.04.2026

The ceiling of the hall, far above, leaves space for a light in which there is permanence - a light evenly diffused, entering the space from above and settling softly across walls and objects. There is a grey linoleum floor, quite hostile, amplifying the feeling of not lingering too long. This is the room in which you are standing.

"The silence. The silence. But what happens during the silences?" Jonas Mekas writes.

Late in the afternoon, the sun was attempting to set, a moth flew in, circled the space, realized its error, and flew out through a hole in the skylight, where a thin beam of light makes countless dust particles dance.

I relate this small incident, because it seems to me to have something to do, with **NEVEN ALLGEIER**'s photographs. They, too, capture (like the moth) the light onto which faces and bodies warmly glow. Again, Jonas Mekas comes to mind: "I feel the sun, I feel the lightness, I see the landscape, the trees, the flowers".

Light in Neven's work give me pleasure. Some of his photographs resemble looking through cheap plastic children's sunglasses, softening the gaze on flowers, raindrops, colors, surfaces, and architecture. The air seems saturated with silence, stripped of daily noise. In one of his texts, Neven's friend, the writer Bebe Fischer, sits on the shore of a fishing lake. He watches the egrets, their elegance, recalling the peace of that moment, and recognizing that life is made up of such fleeting, blissful states.



All the works in this space scatter small fragments of time, glimpses of life, whether paused, suspended, captured in a single moment or simply being observed more closely.

A cinema film runs at 24 frames per second. When John Berger asks, “How many frames per second flicker past in our daily perception?” and speaks of those “brief moments, suddenly and disconcertingly, in which we see between two frames,” he invites us to look beyond narrative continuity and the moving image as it conventionally appears on the screen. Such moments suspend the flow of time and loosen the bond before and after.

JUDITH EISLER, in turn, pauses the cinematic image to uncover something never intended to be seen. By holding a single frame still, she paints what trembles within it: a nocturnal walk in falling snow that leaves open whether the figure approaches or recedes; Maria looking backward as the car moves forward beneath a canopy of trees; John making coffee in the kitchen, an intimate gesture fractured by distortions of light and pattern. In these images, figures hover between past and present, and the next frame exists only as a possibility. As the viewer moves closer, these staged realities dissolve into vibrating fragments of color.

There is one scene in one of my favorite films, *Blade Runner*, that almost haunts me: Roy Batty, the leader of the renegade replicants, finally confronts his creator, Dr. Eldon Tyrell, dressed in a white robe with a doctoral gravity, about his impending demise. When Tyrell asks what he wants, Roy responds, “I want more life, fucker,” a word that blends “fucker” and “father”, raw and desperate.



Pakui Hardware (*Neringa Černiauskaitė, 1984 Klaipėda, Lithuania; Ugnius Gelguda, 1977 Vilnius, Lithuania; live and work in Vilnius and Berlin*)

<https://www.pakuihardware.org/>

Pakui Hardware is an artist duo founded in 2014 by Neringa Černiauskaitė and Ugnius Gelguda. Through sculptural and spatial installations, their collaborative practice examines the relationship between materiality, the body, and technology. They have presented solo exhibitions at institutions including the Zachęta National Gallery of Art (Warsaw), the BALTIC Centre for Contemporary Art (Gateshead), and MUMOK (Vienna). In 2024, together with Marija Teresė Rožanskaitė (1933–2007), they represented Lithuania at the 60th Venice Biennale. Their work has also been featured in numerous international biennials, including the Performa Biennial, the Bukhara Biennial, the Istanbul Biennial, the 13th Baltic Triennial in Vilnius, and the Biennale Gherdëina (Italy).

The lithuanian artist duo Pakui Hardware will be in residence at PART from march to may 2026.



Neven Allgeier (*1986 Wiesbaden, Germany; lives in Vienna)

<https://www.ruine.biz/>

Neven Allgeier's third publication, *A Hole in the Sky*, was released by Distanz Verlag in November 2025. His earlier book *Porträts* (2021) portrays a new generation of artists, while *Fading Temples* (2022) brings together his landscape photography with portrait images of young cultural practitioners. The latter publication served as the basis for his solo exhibitions *Two Heavens as One* at Kunsthau Göttingen (2024) and *Drown in Dreams* at Nassauischer Kunstverein Wiesbaden (2024). Allgeier's work regularly appears in publications such as *ZEIT Magazin* and *SPIKE Art Quarterly* and has been included in group exhibitions at institutions including the Museum Angewandte Kunst in Frankfurt am Main, the Pera Museum in Istanbul, and the Bonner Kunstverein. In 2024, he received a residency grant from the Hessische Kulturstiftung for Istanbul.

Judith Eisler (*1962 Newark, USA; lives in Vienna and Warren, USA)

<https://www.juditheisler.com/>

Judith Eisler is an American artist. She received her Bachelor of Fine Arts from Cornell University in 1984 and was awarded a Guggenheim Fellowship in 2002. Since 2009, she has been a professor at the University of Applied Arts Vienna; previously, she taught at the University of Tennessee in Knoxville, Yale University in New Haven, and the School of Visual Arts in New York City. Judith Eisler has had solo exhibitions in New York City, Vienna, Berlin, Munich, and Los Angeles, and has participated in major group exhibitions including *The Painting of Modern Life* (2007) at the Hayward Gallery in London and *I Love John Giorno* (2015) at the Palais de Tokyo in Paris.



Operating tables, mechanical arms and glass lenses in **PAKUI HARDWARE**'s *The Host* echo Tyrell's godlike role: absolute, yet distant. Life is possible, but only through hierarchical, remote control. The host body does not own itself. It becomes a vessel, an optimized surface for labor, measurement, and experiment. Telemedicine, robotic surgery, hands that never touch flesh yet exert authority, create a "cold intimacy": extreme closeness without compassion, a post-organic form of care.

Assembled from glass, textiles, resin, latex, metal, and plastic, these bodies function as composite systems, where organic and synthetic elements are inseparable.

Time moves on. Life goes on. And in the stillness, this little life persists.

Curated by Barbara Horvath

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LIST OF WORKS

- 1-5 Neven Allgeier, *Environment*, 2022, *Environment*, 2023, *Iraz*, 2023, *Environment*, 2025, *Melih*, 2023, all: Inkjet Print laminated on 3mm Alu Dibond, 100 x 73,5 cm
- 6 Neven Allgeier, *Environment*, 2023, Inkjet Print laminated on 3mm Alu Dibond, 100 x 73,5 cm
- 7 Judith Eisler, *Maria (standing) 2*, 2026, Oil on Canvas, 60 x 90 cm
- 8 Judith Eisler, *John in the Kitchen*, 2024, Oil on Canvas, 30 x 50 cm
- 9 Judith Eisler, *Night Walk*, 2020, Oil on Canvas, 70 x 100 cm
- All works: Courtesy the artist & Charim Galerie, Vienna and Casey Kaplan, New York
- 10 Pakui Hardware, *The Host 2*, 2021, Stainless steel, fabric, resin, glass, 122 x 119 x 62 cm
- 11 Pakui Hardware, *The Host 3*, 2021, Stainless steel, fabric, resin, glass, 150x 120 x 64 cm
- 12 Pakui Hardware, *The Host 4*, 2021, Stainless steel, glass, latex rubber, steel wire, 280 x 65 x 10cm
- 13 Pakui Hardware, *The Host 5*, 2021, Stainless steel, glass, latex rubber, steel wire, 280 x 65 x 10cm
- 14 Pakui Hardware, *The Host 6*, 2021, Giclée print, mounted on aluminum, museum glass, 100 x 75 cm
- 15 Pakui Hardware, *The Host 8*, 2025, Stainless steel, fabric, resin, glass, 150 x 120 x 64 cm
- All works: Courtesy the artist & carlier I gebauer, Berlin / Madrid

