

Opening hours: June 12, 13, 19 and 20, 3 – 6 pm

Curated by Aaron McLaughlin, curator in residence at PART

THANKS TO

Daniel Fonatti, Simon Lindenthaler, Maximilian Prag, Nick Shandra,
Tania Theodorou.

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THE HALL. PART International Art Residency Austria

STILL MAKING ART EIGHT

06.06.2026 – 26.06.2026

Still Making Art Eight brings together performance, sculpture and installation within an exhibition format that unfolds gradually across time.

Concerned with the performativity of the exhibition itself, the project approaches the exhibition not as a fixed composition, but as something staged, activated and continuously rehearsed through use, repetition and encounter. Live works emerge, disappear and return in altered forms, while static elements remain suspended between use and inactivity. Attention is given not only to moments of heightened visibility, such as performances and public gatherings, but also to the quieter temporalities that exist between them.

Across the exhibition, sculpture and performance are approached as interconnected disciplines. Objects act as supports, props, instruments or traces of action, while performances leave behind material and spatial residues that continue to inhabit the exhibition after the event itself has ended. The exhibition space becomes a shifting scenography in which objects, actions and their residual traces continuously reorganise the conditions of display.

Several works within the exhibition engage directly with duration and reinterpretation. **Zhana Ivanova's** *Borrowed Splendour* is a performance that has been continually reconfigured since 2007, with each iteration shaped by the performers, instructions and social conditions of its presentation. **Stina Fors** presents two performances that extend structures and motifs recurring throughout her practice: her consistently active one-woman punk band and a newly configured performance assembling fragments from her broader oeuvre.

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Sculptural contributions by **Jonas Morgenthaler** and **Julian Siffert** approach the exhibition as a site of ongoing intervention. Morgenthaler's works displace objects from stable systems of meaning, perception and affiliation, producing configurations that resist resolution or rationalisation. Siffert's practice focuses on the residual and peripheral conditions of exhibition making, intervening within moments of dead space, leftover structure and temporal suspension through a durational work unfolding across the exhibition cycle.

In keeping with *Still Making Art's* ongoing interest in duration, process and alternative exhibition structures, edition eight stays intentionally open-ended. Rather than resolving into a singular form, the exhibition remains responsive to its collaborators, public and shifting contexts.

Stina Fors (SE) is a choreographer, performer, drummer, and vocalist based in Vienna. She studied choreography and performance at SNDO (School for New Dance Development) in Amsterdam, where she developed her passion for sound and voice. Her one-woman punk band, STINA FORCE, exists only in live performance, no recordings exist, and no two shows are ever the same. Her work abounds in humour, visceral force, ventriloquy, and high notes, toying between control and surrender, between the grotesque and the acutely physical.

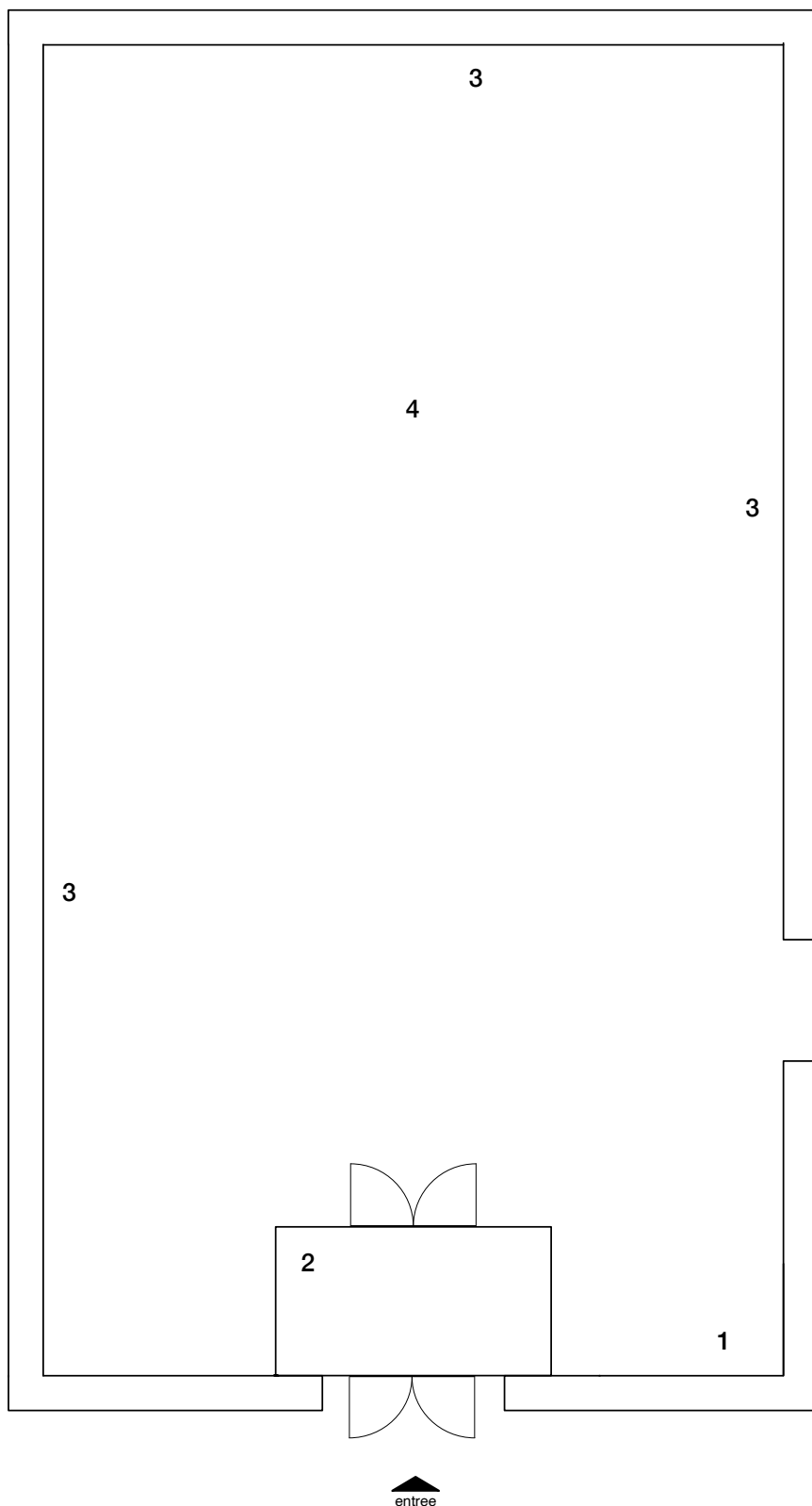
Zhana Ivanova (BG) is a cross-disciplinary artist working with performance, installation, video, sound, and text. She studied at Queen Mary University College, London, and DasArts, Amsterdam; she was a resident at Rijksakademie van Beeldende Kunsten, Amsterdam. Her script based practice uses language to probe power structures, staging rule-governed live situations that surface relational tension while exposing the instability of their own systems. Her work has been presented at Stedelijk Museum Amsterdam; Kunsthalle Basel; Astrup Fearnley Museet, Oslo; Fondation d'Entreprise Ricard, Paris; Rozenstraat Amsterdam; STUK / M Leuven; De Appel, Amsterdam; Centre Pompidou, Paris. Ivanova lives and works in Amsterdam.

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Jonas Morgenthaler (CH) lives and works in Vienna. His practice stems from the realm of sculpture and assemblage: using found items and modified everyday objects, he creates works that trigger associative chains in the viewer's mind. Objects are set in relationship to each other, sometimes communicating, sometimes in contradiction, and embedded in existing spatial contexts. Often small in scale, his sculptures nestle into their surroundings yet remain foreign bodies, employing what he calls "xenobjects" to investigate the impacts exhibited objects have on narrative systems.

Julian Siffert (AT) is an artist based in Vienna working across installation, sound, and performance. His practice approaches borders, structures, and spatial conditions as performative constructions, scores to be performed on, investigated through duration and material intervention. His work has been presented at venues across Europe including Kunstverein Gartenhaus Vienna, MINK Frankfurt, Systema at Palais Carli, Marseille, Collegium Artisticum Sarajevo or Sharp Projects Copenhagen, as well as in collaborative performance and sound contexts at festivals and art spaces internationally.

Aaron McLaughlin (IE) is an artist and curator based between Amsterdam and Brussels. Working with those marginalised by institutional processes and appropriating common forms, his practice joins objects, procedures and communities to reframe accessibility and question how art contexts control flows of people, ideas and aesthetics. Since 2018, he has run the curatorial platform *Still Making Art*, an ongoing initiative developing shared support structures for artists, and has curated projects at the Doosan Art Centre in Seoul, Tenjinyama Art Studio in Sapporo, Klaipėda Culture Communication Centre in Lithuania and Arti et Amicitiae in Amsterdam. In 2023, he founded Gallery Ellipsis (...), a 200-square-metre autonomous art space in central Amsterdam dedicated to unestablished artists.



1. Light Laundry II
(2025) Found curtain rails and rings, clipper, steel whistle, key chain, found earring, hair band, found bangle, thread, found chains and strings, spray paint, clear varnish
60 x 190 x 18 cm
Jonas Morgenthaler

2. Cross Collar Sadness
(2025) Oxford cotton, interfacing, polyester yarn, nacre button, stainless steel music stand, various nuts & washers, threaded rod
Dimensions variable
Jonas Morgenthaler

3. The Happy Long Hour
(2026) various bells, paper clips, loudspeakers
sound 01:06:00 (looped)
Dimensions variable
Julian Siffert

4. Borrowed Splendour
(2007/2026) Performance
Three unrehearsed participants enact a pre-scripted situation, guided by precise instruction.
Duration 25 minutes
Dimensions variable
Courtesy Zhana Ivanova;
Collection Fonds de dotation Famille Moulin, Paris; Ellen de Bruijne Projects, Amsterdam
Zhana Ivanova

5. Stina Force
(ongoing/2026)
Drum performance
Stina Fors