

# A GUIDEBOOK TO LIFE ELSEWHERE



# C.A.T. CONTENT

A GUIDEBOOK TO LIFE ELSEWHERE

## ABOUT THE BOOK

9

## INTRODUCTIONS

|                |     |                                                |    |
|----------------|-----|------------------------------------------------|----|
| Bernd Kräftner | I   | SPECULATIVE - RISK - BEAUTY                    | 11 |
| Rosie Benn     | II  | MAYBE I AM A C.A.T. - CLOCKWORK - ANTHROPOCENE | 17 |
| Margit Busch   | III | C.A.T. - UMWELT - INTERSECTION                 | 21 |
| Brishty Alam   | IV  | TOOLSHED - LANDING - TEMPORAL ATTRACTORS       | 25 |

## LANDSCAPES

|                         |    |                                         |     |
|-------------------------|----|-----------------------------------------|-----|
| Margit Busch            | 01 | SNIPPETS - MACHINE - PLANETARY CONCERT  | 31  |
| Matilde Igual Capdevila | 02 | AIRPLANES - DOING NOTHING - WALNUT TREE | 47  |
| Valerie Deifel          | 03 | WALNUT TREE - GRANDMA - DEGROWTH        | 73  |
| Frédérique Neuts        | 04 | ORNAMENT - DRAWING PROCESS - INK        | 85  |
| Rafael Lippuner         | 05 | WOOD BYE - ZOOM ZOOM - C.A.T. ZONES     | 105 |
| Bernd Kräftner          | 06 | CORRIDOR - FABLE - ATTACHING            | 113 |
| Maximilian Gallo        | 07 | I AM A C.A.T. - INVESTIGATION - SHELTER | 123 |
| Guadalupe Aldrete       | 08 | ALWAYS - PLEASE - TIMETABLE             | 131 |
| Marko Marković          | 09 | A T.A.Z. FOR C.A.T.S - UTOPIA - MAKHNO  | 137 |
| Athanasios Gramosis     | 10 | SHEPHERDS - COFFEE - FOOTWEAR           | 155 |
| Rosie Benn              | 11 | WATER - ENERGY - LOCALISM               | 183 |
| Golnaz Bashiri          | 12 | LOADING - TIME - PROPAGATING MOSS       | 191 |
| Rosie Benn              | 13 | MOSS - HAMMOCK - SHIT SITUATION         | 205 |
| Marina Rebhandl         | 14 | 35 MM - CULTURAL CENTRE - ALIENS        | 211 |
| Johanna Folkmann        | 15 | HOLDING ONTO - FLOWERS - RUSHNYK        | 219 |
| Brishty Alam            | 16 | COMMON GOOD - BUREAUCRACY - ECONOMY     | 235 |

## ACKNOWLEDGEMENTS

246



**AIRPLANES**

**DOING NOTHING**

**WALNUT TREE**

**02**

Matilde Igual Capdevila



I brought a compass that I'd just bought in a Boy Scout shop near the Central Market in Valencia. I like the store because it's called 'Uniformity Shop'. I guess this is because they sell uniforms. It was the first time I had used a compass. I once built a compass, though. Which of course was a useless compass but looked like one & even had an LED red light that I managed to connect to a tiny red button after a few visits to an electronics store. I was very proud of it. But that was a while ago.

When I went to Nizhnyje I was at the end of a big project that I had been working on for a year together with a friend. Only a year, but such an intense one, it felt like a lot more. We had just decided we wanted to take the project further. In four words the project was about: walking, line, remoteness, landscape. I spent many hours that year explaining the project to people.

We had walked a straight line looking for remote landscapes in Liechtenstein. We wanted now to extend the line beyond the country's borders. Walk a circle around the earth.

I was obsessed & could not think of anything else. Sadly the line did not cross Nyzhnje. At least, I thought, "Ah! Ukraine! What a remote place! Full of remote landscapes, for sure!"

On the plane from Valencia to Zürich I ripped off the pages of the airline's inflight magazine with the map where one can have a look at all the destinations that the said company (and other partner companies belonging to the same consortium) flies to. I traced on it the original line, using Venice and the center of Liechtenstein as reference points, both places clearly indicated on the map. I needed to add Nyzhnje in there. I knew more or less where

It was (I have a decent memory when it comes to geography) and I united that dot to the dot of Valencia. It looked neat in combination with the other line because both crossed near Venice. The two lines intersect probably (no, for sure, but geometry confuses me) on the other side of the globe. In the famous Anti poles. Probably somewhere in the Pacific Ocean.

Everything was great. I now had two lines & a compass, and was on my way to a remote place. And I had two functioning legs, which is not a given. I had broken my left ankle almost a year before that flight and could not walk for two months. That's how I learnt that it is not a given.

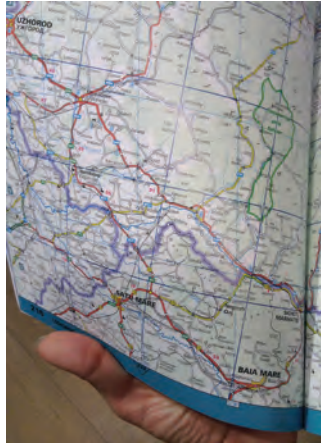
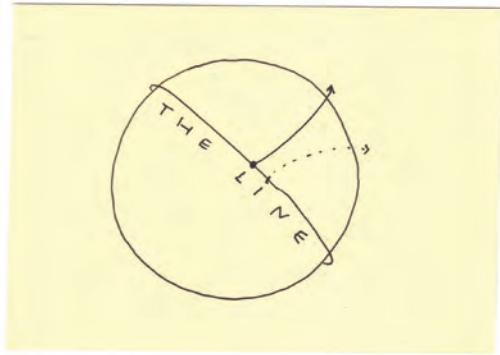
Then, things happened. I will not go into details because they are either boring, stupid or unexplainable. Somehow, I felt something wrong was going to happen. My intuition is bad, so I was not scared. But I was paranoid, I think. I was seeing signs of disaster. It was uncomfortable but also funny because paranoia was something I never expected to happen to me. And it was really very mild. But it was tiring. Specially when having to travel. From Zurich to Triesen, from Triesen to Dornbirn, from there to Vienna, Vienna to Budapest, & then some more. All in all: a plane, a train, a train, a bus, a car, a train, a bus, a car, a car & a couple of metro rides. Many things can go wrong when travelling, means of transportation are disaster catalysts. Nothing unsolvable happened.

But once in Nyzhnij, I was tired. Very much so. And maybe I had been since I started travelling & left home. I had to face the fact that after a year of planes, exhibitions and having to speak in public I was tired.

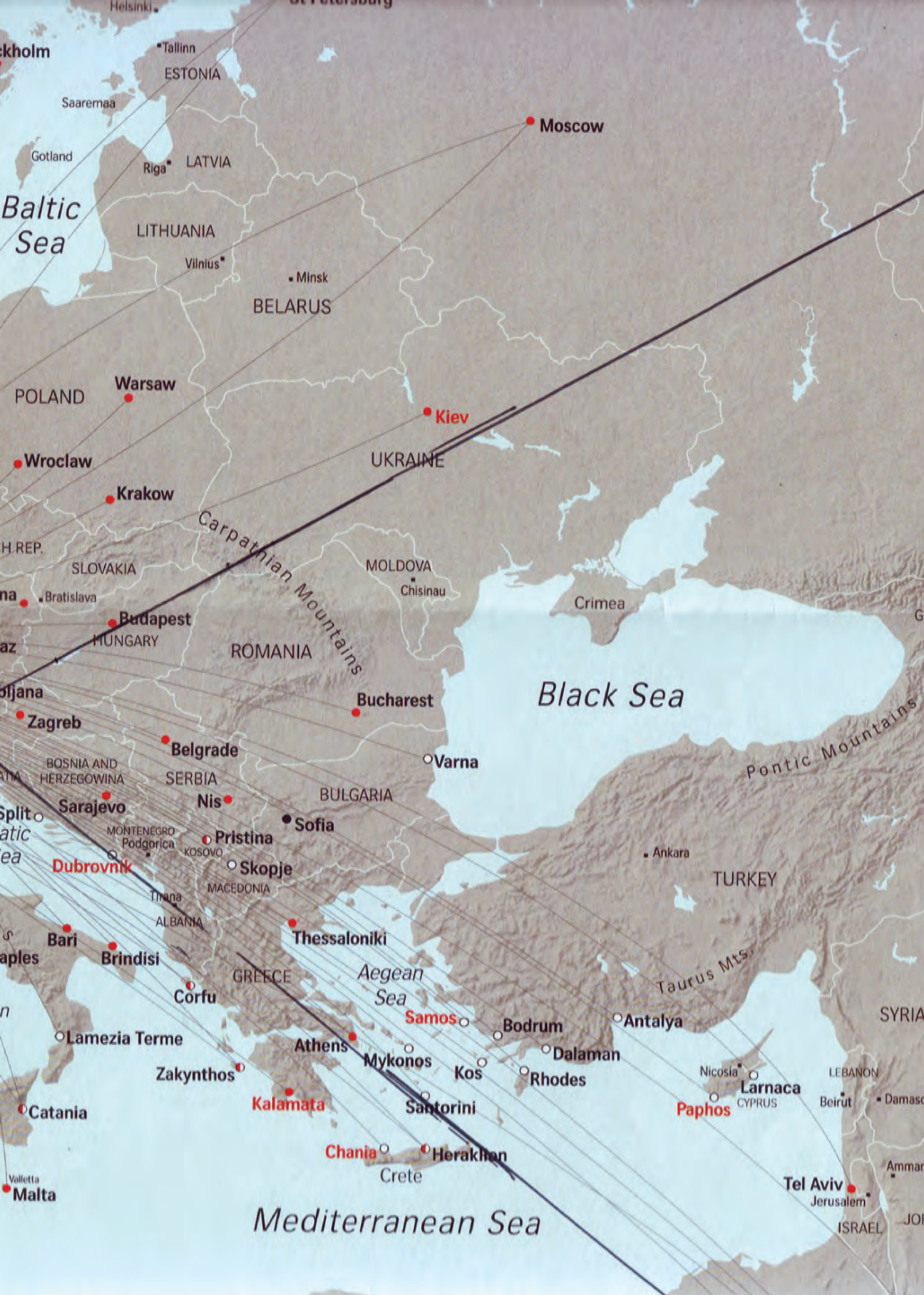
In Nyzhnye everybody was busy with their things. I tried to be busy with my things: my lines & my compass & my camera. I had three problems: my plan was to walk a straight line following the compass; I wanted to get closer to Valencia. But there was a forest & it was steep. So I tried the opposite direction (further away from home, north-east); I soon found a marsh that I could not cross. The second problem was that I both wanted & did not want to be busy. Being busy is not my condition. The third was that to my surprise the landscape did not feel remote at all; it looked just like my grandmother's summer house on the hill, minus the orange trees. I don't know why both places seemed so similar but they did. The landing zone looked a lot like my childhood's beloved piece of land, it even had walnut trees. The only tree which has been a friend of mine was a walnut tree.

What a disappointment. But also, I felt comfortable. I felt at home. A bit. Even the

so-called informal housing, self-built, distributed freely & arbitrarily - illegally - on the hills near familiar. My grandfather built one of those houses when they came back from France & it is still not finished; it will never be. But it works. I tried to come up with solutions. Ultimately I decided to be consistent & do nothing. Waste time, look at things, help people out maybe, but not necessarily. I felt guilty, but I could not do anything else. I enjoyed the freedom. I stared for more than one hour towards  $230^{\circ}$  South West. Imagining the curved line that would take me back home. I looked at my compass from time to time, checking the direction. A bit ashamed, a bit proud, until I had to explain what I was doing & it sounded extremely pretentious. So I stopped. Contemplation. I had some revelations. No Virgin Mary. Rather these moments of clarity when the world ceases to be a background for thoughts & becomes graspable, physically attainable: the whole world a thing. Then it goes away.









Luis walking to the bus in Liechtenstein



somewhere in Switzerland (from the train)



Margit at the bus station in Budapest



on the bus to Budapest



somewhere in Hungary (from the car)



golden green car somewhere in Hungary



somewhere in Austria (from the train)



already in Ukraine? (from the car)



maybe it's Budapest (from the car)



Hungarian border to Ukraine



10 hryvnias

**NUMBER OF THE BUILDING: 3/28**  
 A barn used to store diverse materials,  
 the main house was built; a carpentry and  
 A basic wooden construction, placed in-  
 next to the canal.

*Hello  
 from  
 Kyiv*

Two friendly men standing in front of  
 in news and acquaintances. A friend  
 photos. And then another man. While  
 sentiment dropped heavily. Annoyed  
 an invitation to leave the grounds and  
 people that could not possibly differ  
 The history of the barn cannot be  
 because of the fact that the building  
 surrounding was drawn and documented  
 except for this part of the plot.

photograph and texts: Nina Beck

7: 3/28.

erials, illegally built; not granted by the council, in 1960  
ntry and a living house, by the architect Christoph Ospelt.  
ced in-between two large buildings in the industrial area;

front of the buildings chattering, both interested  
friendly talk and an invitation to take some  
While continuing the previous friendly talk, the  
oyed and unkind: a new invitation but this time  
nds and stop taking photos; the same spot and  
differ more.

it be told by floor plans and historical data  
ilding was not built legally. Every piece of the  
ocumented and granted by the city council;



www.unil.li/theline - THE LINE explores the shrinkage of ~~some~~ territory in Liechtenstein.  
The results of the project are exhibited at Palazzo Trevisan, Venice from May 2018.



Hello from Kyiv :) a postcard from The Line, 2018



a present from Nyzhnie Selyshche







pointing 230° NE





European currencies. 1€ = 1.15 CHF (Swiss francs) = 320.86 Ft (Hungarian forints) = 30.21 ₴ (Ukrainian hryvnias)

to Trieren.

member airlines, C  
travel agency.

.....

# **Wettbewerb:**

Gewinnen Sie ein Star Alliance  
«Round the World»-Ticket  
(Economy Class, max. 39.000  
Meilen)! Um an der Verlosung  
teilzunehmen, schreiben Sie  
uns bitte mit Angabe von  
Name/E-Mail und dem Betreff  
«Star Alliance Round the  
World» an: [swissmagazine@swiss.com](mailto:swissmagazine@swiss.com)  
- Einsendeschluss  
ist der 30. September 2018.\*

.....

# **Win!**

Win a Star Alliance «Round the  
World» ticket (Economy  
Class, max. 39.000 miles)!  
To enter the draw, please write  
to us with your name and  
e-mail and the subject heading  
«Star Alliance Round the  
World» at [swissmagazine@swiss.com](mailto:swissmagazine@swiss.com)  
- closing date is 30  
September 2018.\*

Zürich Trieren

Wien

Sargans

Dornbirn

17 Sept

→

19 Sept.

→

20 Borden Knust

19 Sept.

Valencia

←

26 Sept.

• ←

21 Sept.

STENGEN

IB 285134

Budapest Nyshe  
Selyshe

|     |                    |                |    |
|-----|--------------------|----------------|----|
| Via | Compañía / Airline | Vuelo / Flight | BN |
| Via | Compañía / Airline | Vuelo / Flight | BN |

Copia pasajero / Passenger Copy



The monolith



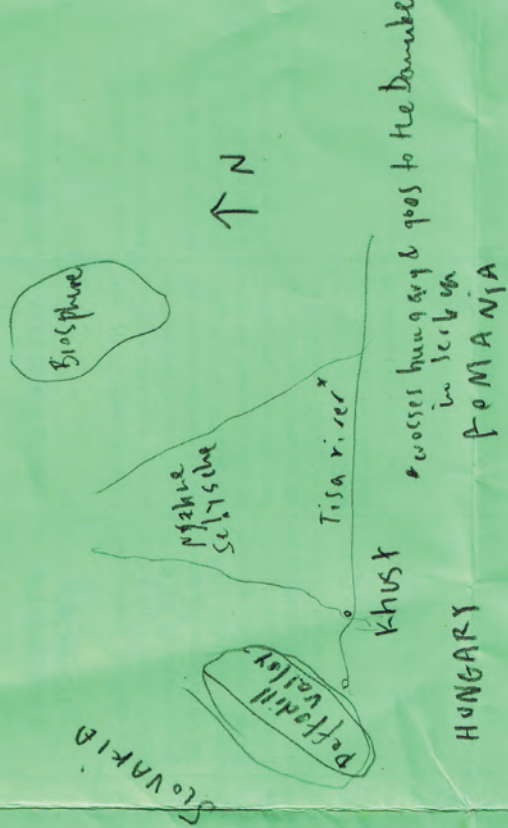
→ 0.42  
a long way  
landscape



DAY THREE:  
LANDSCAPE ON THE PLOT  
Friendly but not charming.  
Too dry, no water stream.  
Wm barren so 1 m per km  
of beds.  
THE MENTAL SCAPES  
A hut and a monolith on  
a pile of ruin. The monolith  
made of stones, white, set  
on a slope. A shadowy access to  
a vast open space. It is  
contained.



hand-drawn map of the Landing Zone



HUNGARY

Vienna

VENICE Ljubljana

VALENCIA Barcelona Nice

Toulon

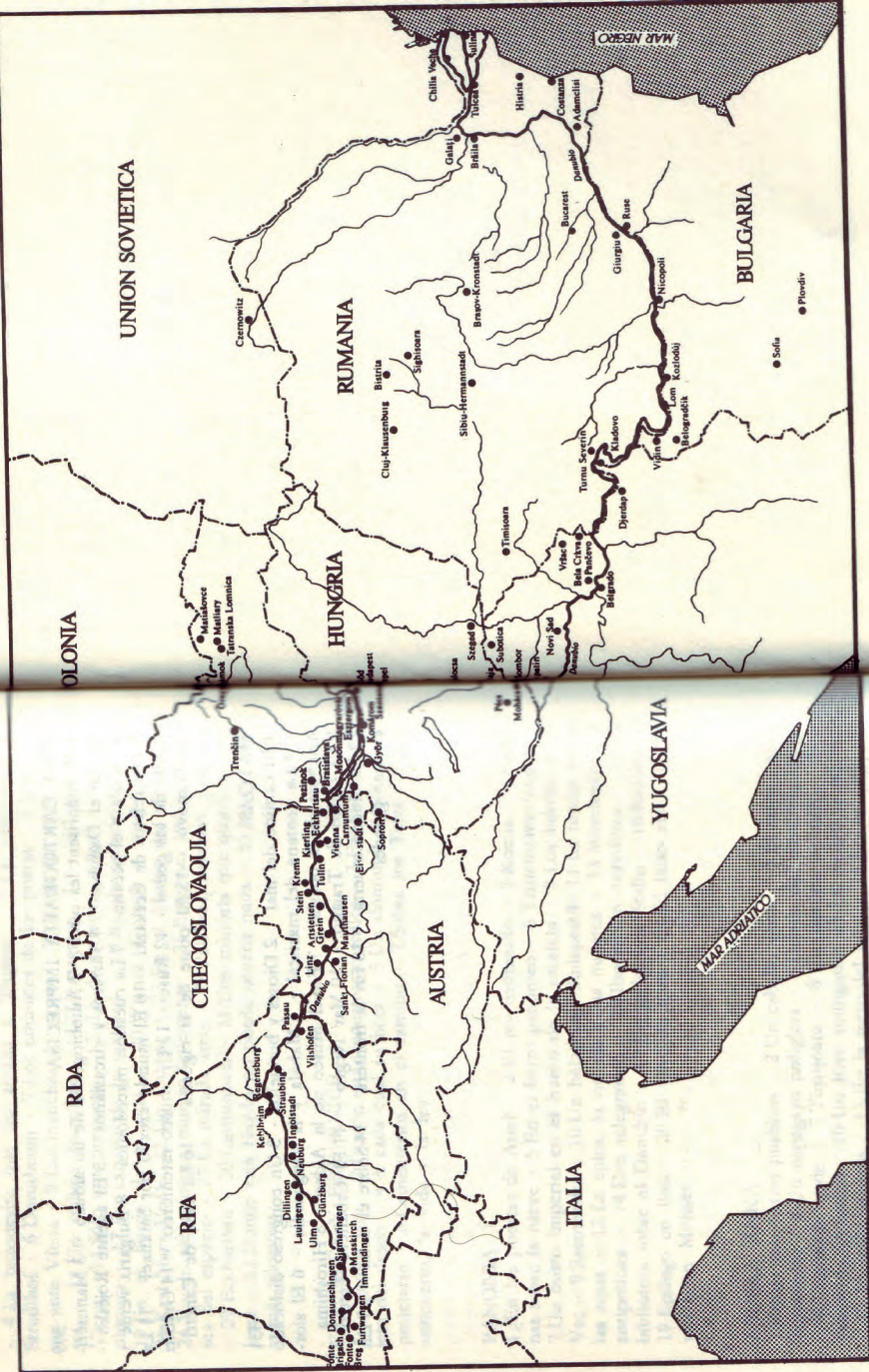
Zagreb

Budapest

NYHWE  
SELYSHE  
Kien

Malaga

Alicante



[illegible]

OTOŞANI: From Vereşti: 0518 [E], 0622, 0620, 1218  
From Bălăneşti: 0469, 1038, 1245 [E], 1440

az and v.v.  
ai and v.v.  
id v.v.  
iva and v.v.  
uceava and v.v.  
nd v.v.

cl.  
2 cl.  
main train at Venești.  
main train at Venești.  
Romania. UA – Ukraine.

552/3 MHAI EMBROIDER  
550/1 ALEXANDRU  
681/4 DIMITRIE CARBON  
662/3 TREI IERARHI  
751/2 NICOLAE EMBROID  
950/1 ION CREANGA

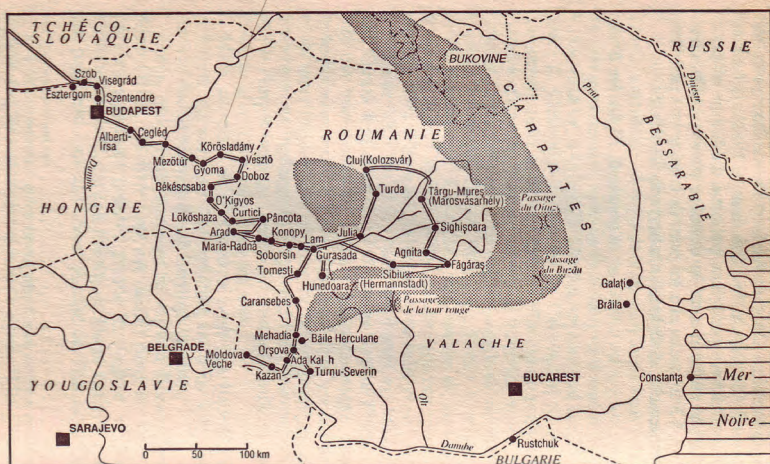
|              |       |              |       |         |
|--------------|-------|--------------|-------|---------|
| Train names: | 581/4 | MAMAIA       | 681/4 | CALLATE |
|              | 582/3 | MAREA NEAGRĂ | 682/3 | LITORAL |
|              | 680/5 | HISTRIA      |       |         |



Thomas Cook  
WORLDWIDE  
**OVERSEAS TIMETABLE**  
SIGHTS, FOOD AND SHOPPING INFORMATION  
**America Africa  
Asia Australasia**  
A complete guide to the world's most popular travel destinations  
Includes a detailed world map and a comprehensive index  
Published by Thomas Cook & Son Ltd, London

For services east of Moskva  
see the Thomas Cook  
Overseas Timetable

For International Time Zones see page 2



## CHAPITRE PREMIER Je passe le pont

Peut-être m'étais-je trop longtemps arrêté sur le pont. Les ombres s'assemblaient sur les rives slovaque et hongroise, tandis que le Danube au cours rapide et pâle livrait les quais de la vieille ville d'Esztérgom, avec sa colline raide qui dressait la basilique dans la brume. Le grand dôme posé sur son anneau de colonnes et les deux clochers palladiens, dont les cloches se faisaient plus pressantes, dominaient le panorama assombri sur des lieues. D'un seul coup, le quai et le raidillon passaient devant le palais de l'archevêché se trouvaient déshabillés. Le poste frontière était à l'extrémité du pont et je me batiais d'entrer en Hongrie : ceux qui avaient réuni le samedi saint au bord de l'eau s'étaient rendus place de la Cathédrale où je les retrouvai se promenant sous les arbres ou bavardant en petits groupes fébriles. Les toits tombaient à nos pieds, puis la forêt, le fleuve et les marais s'élançaient, imprécis, jusqu'au bout du trepuscule.

Ma poche renfermait la lettre d'un ami adressée au maire d'Esztérgom : « Veuillez être gentil avec ce jeune homme qui se rend à pied à Constantinople. » J'avais l'intention d'aller le trouver le lendemain et

BRISHTY ALAM, GUADALUPE ALDRETE, GOLNAZ BASHIRI, ROSIE BENN, MARGIT BUSCH, VALERIE DEIFEL,  
JOHANNA FOLKMANN, MAXIMILIAN GALLO, ATHANASIOS GRAMOSIS, MATILDE IGUAL CAPDEVILA,  
BERND KRÄFTNER, RAFAEL LIPPUNER, MARKO MARKOVIĆ, FRÉDÉRIQUE NEUTS, MARINA REBHANDL



*dr:angewandte*

Universität für angewandte Kunst Wien  
University of Applied Arts Vienna