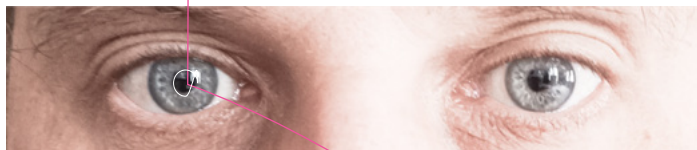


ESTABLISHING



**VIENNA
ART
WEEK
2025
LEARNING
SYSTEMS**

CÖNNECTION

Establishing Connection:

Motto <**Learnring Systems**>

A project created and presented by

Ivana__Kralj

Austin__Settle

Ilaria__Carli__Pàris

Laurus__Edelbacher

Art Advisor_ Esther Hladik

Vienna Art Week 2025



Establishing a Connection...

Attempting to connect...

Establishing Connection

ILARIA CARLI - LAURUS EDELBACHER - IVANA KRALJ - AUSTIN SETTLE

CONCEPT

Under the theme of “Learning Systems,” Vienna Art Week 2025 explores learning as a cyclical process oscillating between frustration and insight. The exhibition *Establishing Connection...* embraces this notion, probing the possibility of an immediate relationship between audience and artwork. Installed in a former lecture hall, it unites four artistic positions—Illaria Carli Pàris, Ivana Kralj, Austin Settle, and Laurus Edelbacher. Each work unfolds within a contemplative setting: a single artwork, a singular experiential space.

The artists investigate how learning processes can emerge beyond educational frameworks and algorithmic structures. *Establishing Connection* serves as an experimental field where knowledge arises from the unpredictable, from spontaneous impulses and moments of irritation. By deliberately withholding information, the exhibition compels its audience to interrogate their own perception, creating space for qualities that ignite learning: curiosity, intuition, and autonomous thinking.

Illaria Carli Pàris, Ivana Kralj, Austin Settle, and Laurus Edelbacher, through their works and the exhibition’s setting, invite viewers to pause and engage more consciously with the physical presence of art: as an immediate encounter, a resonant space, and a counterworld to the constant availability of digital systems. For where algorithms reach their limits, the depth of human perception unfolds—and with it, wonder and insight.

POSITIONS

Laurus Edelbacher — establishingconnection.com

Visitors seeking information within the exhibition are directed via QR code to a digital interface. Expectations of swift access to artist biographies and concepts are met with an endless loop: “establishing connections...,” accompanied by a rotating symbol. This digital glitch is both method and intervention. Laurus Edelbacher, working in net art, interactive installations, and game art, employs the website **establishingconnection.com** as an artistic strategy, not merely to navigate systems but to question them deliberately—and, ideally, to bring them to collapse. The interrupted flow of information opens the exhibition to heightened attention and the possibility of direct communication with others present. Through this intervention, Edelbacher underscores what is essential to him: the immediate, subjective experience of art.

Austin Settle — *Light Stela (Monolith)*

With profound openness to his materials, Austin Settle engages analog image carriers that seem out of time—slides, 8mm, 16mm, and 35mm films. He treats them as painterly grounds, overpainting, cutting, scratching, and burning them. For the exhibition, Settle has created the vertically rising **Light Stela (Monolith)**, its form inescapably recalling the monolith from Stanley Kubrick’s **2001: A Space Odyssey**—a nod to the enigmatic interplay of image, consciousness, and knowledge. The work becomes a reflection on understanding as a process that weaves fragmented thoughts and abstracted inner worlds into a cohesive whole. **Light Stela (Monolith)** gains additional depth through an unintended dimension: during its creation, Settle’s four-year-old daughter was a regular presence in the studio. His wife’s observation of a connection in the finished work marks its true core: “Suddenly, I realized: I am learning from my daughter. She influences how I work, how I see, how I make art,” Settle reflects. The work not only thematizes learning but embodies a learning process inscribed within itself.

Ivana Kralj — *Untitled*

Ivana Kralj's untitled object work explores forms of learning that are not linear or didactic but permeable, dialogic—almost osmotic. Emerging from a state of inner openness, fed by dreams and visceral sensations, it forms a hybrid volume evoking organic tissue, archaeological artifacts, and microscopic cellular structures. No part of the work is conceived as a back or base—it is wholly body. Kralj describes her process as a circulatory state between hand and substance, an open movement where form is intuited rather than designed. Learning here is not appropriation but resonance with a material that responds and assumes a life of its own. Within the exhibition, Kralj's contribution stands as a poetic cipher for connection forged not through explicit information but through touch.

Ilaria Carli Pàris — *Apnea*

Ilaria Carli Pàris engages the state of suspension as both an existential and aesthetic constellation. Her work **Apnea**, employing oil glazes and acrylic on stretched paper, revolves around moments of pause—between breath and apnea, gravity and dissolution. These states manifest in flowing, sometimes folded forms reminiscent of fabric, waves, or air currents, serving as visual analogues for inner and outer dynamics—forces active in nature, body, or thought yet eluding complete capture. Knowledge, too, often defies linear logic. Learning unfolds through phases of observation, empathy, and repetition. **Apnea** can be read as a visual model of a cognitive process not aimed at resolution but at openness. Pàris crafts a liminal state between knowing and not-knowing, where meaning is continuously generated through the interplay of perception, intuition, and reflection, without congealing into a fixed form.

Text: Esther Hladik

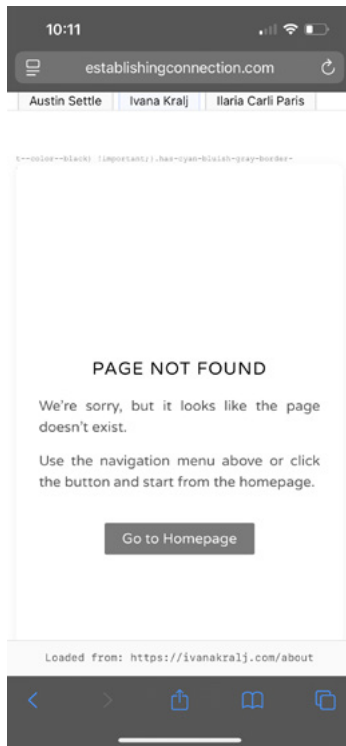
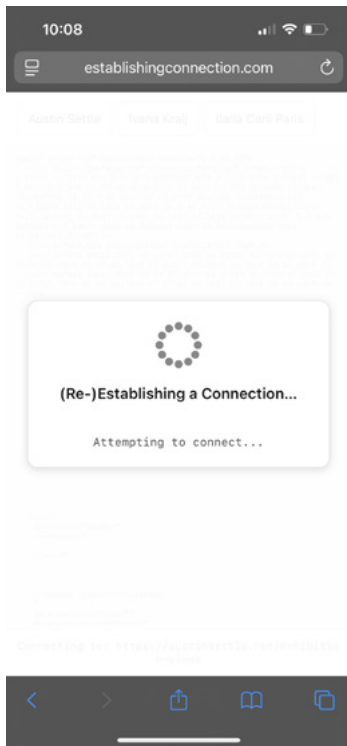




Foto Credit: Johannes Hloch

Ivana Kralj
Untitled
St. Margarethener Sandstone
18 x 18,2 x 7 cm (together)
2021



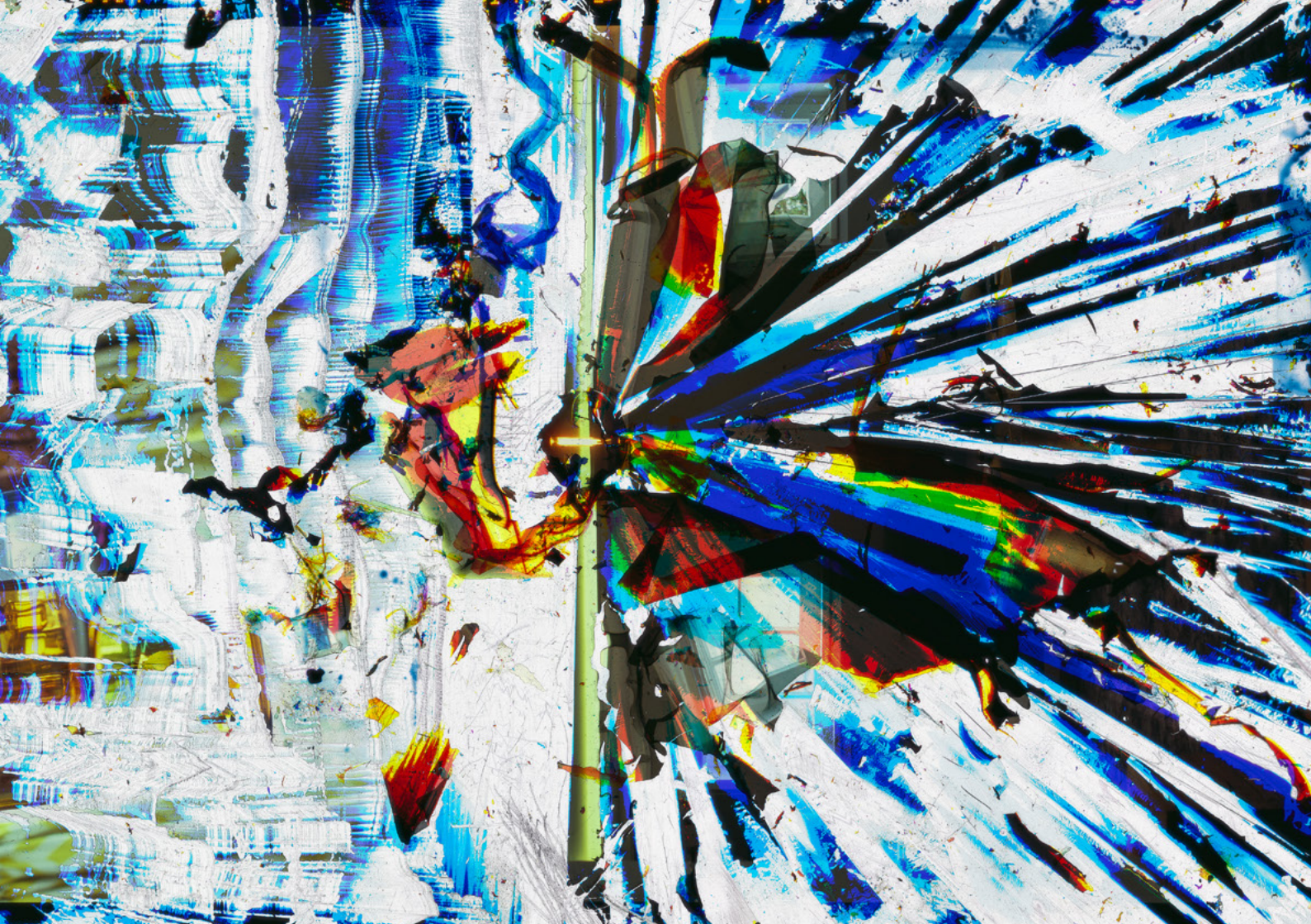
Foto Credit: Johannes Hloch



Ilaria Carli Pàris
Apnea
120 x 90 cm
Oil and acrylic on stretched Paper
2025







<— (Previous spread, detail (*Light Stela (Monolith)*)

Austin Settle

Light Stela (Monolith)

86 x 250 cm

Site-specific Installation, analog color film,
Duratrans C-Print, light boxes

2025

Edition (size variable) of 3 + 3 AP



Establishing Connection: A Dialectic of Disruption and Presence

In the vibrant pulse of Vienna Art Week 2025, under the banner of “Learning Systems,” Establishing Connection... / Verbindung wird hergestellt... transforms an old university classroom into a dark sanctuary, a ritualistic crucible where knowledge and perception collide. Black curtains shroud the lecture hall’s academic rigidity, dimming the space into a meditative haven. The practices of Ilaria Carli Pàris, Ivana Kralj, and Austin Settle—spanning painting, object, and expanded photography—interweave with digital support from Laurus Edelbacher to probe learning as a relational process of recognition, unlearning, and rethinking, as framed by the festival’s curatorial vision. Unified by a dummy website (establishingconnection.com), their works form a constellation, subverting instant data to propel viewers into direct dialogue with the real, rejecting algorithmic fluency for human resonance. The project’s framework is a calculated rupture, echoing Vienna Art Week’s call to question systems shaping our understanding. At the sanctuary’s entrance, a QR code or NFC chip prompts: “To learn more, please tap.” Yet it betrays, leading to Edelbacher’s digital trap—a looping “Connection will be established...” that freezes or crashes. This website, the exhibition’s conceptual spine, agitates viewers to abandon devices and focus contemplatively on the imminent reality. As Esther Hladik observes, where algorithms falter, “the depth of human perception unfolds—and with it, wonder and insight.” This disruption binds Pàris’s, Kralj’s, and Settle’s explorations of knowledge beyond formalized systems, sparking insight from irritation and engagement within the ritualistic space.

The dialectic among the artists’ positions emerges in their resistance to digital determinism and embrace of learning as resonance, amplified by the sanctuary’s meditative gravity. Settle’s tactile analog

manipulations converse with Kralj's visceral, intuitive objects, both finding kin in Pàris's painterly, non-linear cognition fostering openness. These practices intertwine, their resonance heightened by the darkened atmosphere. Edelbacher's digital sabotage, triggered at the entrance, provokes agitation, thrusting viewers into contemplative engagement with Settle's textures, Kralj's forms, and Pàris's suspensions, sparking dialogue among viewers that mirrors the works' interplay. This oscillation—frustration to epiphany—reflects the festival's view of learning as relational, per Bruno Latour, shaped by negotiation, not fixed truths.

The philosophy of "Learning Systems," as articulated by curators Işın Öñol and Robert Punkenhofer, champions engaging with evolving systems over accumulating data. The artists' practices, interwoven through Edelbacher's sabotage, embody this, prioritizing curiosity, ambiguity, and serendipity—qualities resisting automation, resonating with Donna Haraway's situated knowledge. Settle's intuitive process, shaped by personal influences, aligns with Kralj's tactile attunement and Pàris's open-ended cognition, positing learning as a cyclical ritual: digital failure yields reflection, fostering insight through direct dialogue. This aligns with constructivist principles and the festival's call to unlearn dominant systems, questioning, per Michel Foucault, power structures shaping knowledge. The project's emphasis on unmediated engagement democratizes learning, inviting all to construct meaning regardless of digital access, countering algorithmic biases that marginalize alternative perspectives.

The classroom, reborn as a ritualistic haven, amplifies this dialectic. Its academic echoes fade in meditative stillness, where chairs beckon presence and the entrance's digital collapse pivots viewers to the artworks' provocations. Settle's analog resistance, Kralj's sensory autonomy, and Pàris's cognitive flux converge, urging direct connection within the sanctuary's quiet. This is learning as encounter, aligning

with mindfulness movements advocating reflective practices to counter fast-paced, outcome-driven systems.

Socially, Establishing Connection critiques the attention economy and AI's flattening of experience, aligning with the festival's scrutiny of algorithmic biases. Edelbacher's digital backbone challenges control, urging autonomy through unmediated dialogue, suggesting the artists' intuitive dimensions lie beyond replication, resonating with Hito Steyerl's exposés of technological infrastructures. By fostering contemplative engagement, the project invites non-hierarchical connection, answering the festival's call to reimagine communal knowledge.

As Vienna Art Week 2025 unfolds, Establishing Connection calls for pause where systems falter. The artists' practices, bound by digital sabotage, weave agitation into wonder within the dark sanctuary. Learning is a ritual—a transformation sparked by the immediate, answering the festival's challenge to rethink how we share and grow together. In this sacred interruption, we find ourselves, connected through dialogue with the real.

Text: Austin Settle assisted by a Learning System

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Establishing Connection: Vienna Art Week 2025

8.–14. November 2025, West Space, Augasse 2–6, 1090 Vienna

Motto <Learning Systems>

Artists_

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Ilaria Carli Pàris (IT) ilariacarliparis.com

Laurus Edelbacher (AUT) laurusedelbacher.com

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