



Ren Fah is a media-artist and researcher working in the field of Cultural Studies/ Critical Theory and Analysis. He received his PhD. in 2011 from the University of Applied Arts, Vienna. Within the frame of his PhD. project he conducted research in India, Europe and Africa analyzing globalized societies by looking at the representation of its symbols. He also holds a Master's degree in Digital Communication and Media, University of Applied Arts, Vienna. As an artist and curator he is involved in international projects operating at the interface between art, science and activism investigating the interplay of global and local within processes of power stabilization and representation.

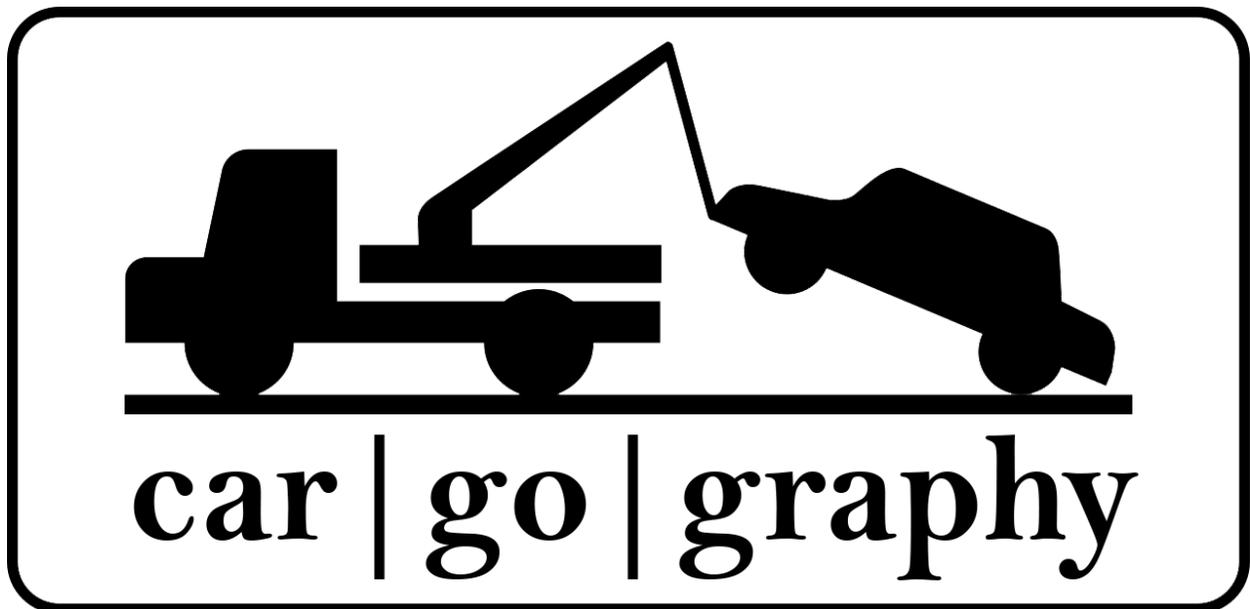
[Portfolio](#)

[CV](#)

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CAR | GO | GRAPHY

The project “car|go|graphy” emerged from our recurring interest in the abstract nature of globalization and presents a direct continuity with the precursor project „mitumBACK*-reverse engineering globalisation“. Situated at the interface between arts, cultural science and interdisciplinary research, it engages in an applied way with specific manifestations of current days’ global 2nd hand economy – the so called “Autocards”.

Winner of the Media Art Award Salzburg 2014

Contact:

cargography@gmail.com

<https://youtu.be>

<http://cargography.mitumback.net>



BEINGWHALE (2014, 16min, HD)

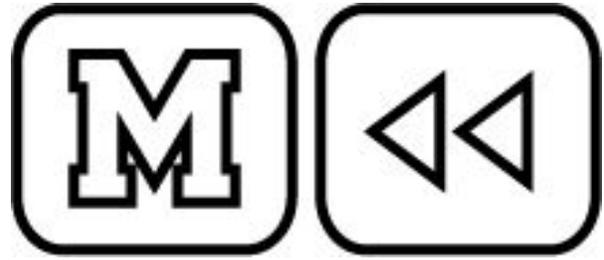
Marcuse Hafner and Christoph Schwarz

Art must shock! Austrian conceptual artist Renfah claims to deliver a huge, stinking, dead whale to the opening of the Venice Biennale - meant to rot live in front of the eyes of the world on Piazza San Marco until he explodes and covers the center of the art world with blubber and intestines. Renfah's strategy to attract media attention is to organize protests of animal right activists himself - but what was planned as a cynical tableau vivant for a degenerate art world leads to the opposite: subversion is already part of the ruling system, and Renfah himself becomes acclaimed Biennale artist.

BEINGWHALE - won 2015 the Audience Award at the VIS Vienna Shorts and was subsequently shown in different festivals and exhibitions.

BEINGWHALE (2014, AUT/IT, 18min)

<http://www.ursulablicklevideoarchiv.com>



mitumBACK

mitumba means the discarded textiles, that come from the abundance of European wardrobes into commercial container collection and hike a little later on each African market for sale. Mitumba is the garbage of “western” prosperity consumption - and a good business.

- mitumBACK - reverse engineering globalization - changed the direction of this global process: The project buys donated old clothes back in Tanzania, and fair pay the African embroiderers to handmade labels which signify these clothes as a new way of art and cultural understanding. With this new label they are reintegrated into the Western market and on special occasions they are sold in the so called “mitumBACK - pop up flagship store” - where you can see all of the works and informations we have gained by doing this project.

- mitumBACK - a label trans fair - wear it, be a part of the idea. Pay as you please - but with three different price models to give you some insight behind the different relations of the price of the former donation and with the profit gained through the proceeds of the sale we try to finance schools (for example mungumaji school in singida where we also held lectures about our project) or other direct microfinancing projects.

- mitumBACK isn't just a new label, it is also an experiment to rethink global structures, codes and habits based on classical models, by art, science and fashion. mitumBACK is a global/ transdisciplinary project resting upon two basic approaches: firstly we have the artistic approach - mitumBACK - *a label trans fair*

-here we try to connect people directly with the clothing we brought back with our new emancipatory strategies using label mitumBACK secondly we have the scientific approach - mitumBACK - *reverse engineering globalization* - where we tried to use art in forms and figures as a medium to transfer knowledge in both directions, beyond clichés and borders - to transform the postcolonial western concept of helping in a rethinking process - Because the world is no dumping place for global consumerism.

for more information check video or

<https://vimeo.com/3320154>

go to

<http://mitumBACK.net>

La Chambre d'Ortolan



"La Chambre d' Ortolan" is a film about the ceremonies and customs that constitute the mechanisms of representation and distinction of the elite. It depicts a last meal, designed as such by the old dignitary, in which he is served a small songbird, the ortolan, the eating of which is associated with various myths. The myths surrounding François Mitterrand's last meal are the starting point for our reflections on the silence of power.

La Chambre d' Ortolan / The Ortolan Chamber / Die Kammer des Ortolan
HD Video (Originally recorded in 4k), 20 min., 2015

Main Credits:

Written, directed and edited by
Marcuse Hafner & Anna Mitterer

Cast:

Aleksandra Cwen, Joachim Bißmeier, Michael Schönborn, Bastian Wilplinger,
Ragnar Kazunin, Vera Kozerchuck
Chanson: Lyrics A. Emanuely, Music D. Benedek, performed by Anne Bennent
Camera: Georg Weiss

The ortolan chamber

URL: ortolanchamber.tumblr.com
mail: ortolanchamber@gmail.com



Thieves in our home

This Film is a historical document, a statement of the life of an aboriginal woman.

It is also an attempt to help her not to have to tell her story again and again

– and not to revive the associated traumatising atrocities

– every time – she is telling the story – for the rest of her life.

Trying to build a Bridge between segregating aspects and categorism of modern society, addressing the unifying emotion of motherhood & empowering to stand up for independency, this film should immediately

lead to the point where the question arises – why – this systematic cruelty of separated families and removed children is a still ongoing issue in 2015 – and how long this might continue – if not addressed and changed now.

The artistic experiment – the use of art as a medium of communicating political issues, but also to address and change these serious deficiencies – but also to use the art form of a film itself with a tight close up, is to be seen as an attempt to create an intimate dialogue, an invitation to understand, to induce change towards a respectful coexistence of all people – all over the world.

This is for the great grandmothers, the grand mothers, the mothers, the children the grandchildren, the great grandchildren and to those whom the world does'nt only mean just a dollar...

Winner of the memefest - award

<http://www.thievesinourhome.tumblr.com>



The project **FAKTUM FLAKTURM** was one of its kind. It was an opportunity for facing and analysing the past on an international scale, a European experiment with regard to remembering the past and conveying history.

To the present day, as measured by the dealing with its edificial relics, there has been hardly any change in the rejection attitude towards the Austrian inheritance of National Socialism. Not one of the flak towers is being identified as what it actually is: a memorial to the national-socialistic war of extermination. On the occasion of an exhibition series by an artist group in May 2005, June 2006 and December 2006, the tower revealed its innards in an actual unaltered state of decay, and presented, simultaneously with the exhibited works of art, a snap-shot of an almost untouched structure - a structure numbed in stasis over 62 years of unassimilated history.

Due to the large amount of interest the opening of the tower in Arenbergpark experienced from visitors, politicians, and the media, coupled with the quick-developing needs of the involved artists, historians and architects for an interdisciplinary platform that accounts for its very history, the Faktum Flakturm association was established.

ART CONCEPTS

The association conceives art as a way to directly procure the warlike and tragic events of which the flak towers remind us, not in a didactical way but through the examination of the topic by artists. It understands art as an attempt to clear out those circumstances that currently reflect the suppressed historical discussion without neglecting the overpowering stigma of Austria's complex inheritance. The project Faktum Flakturm defines itself as an experiment of open questions regarding remembrance-culture and historical mediation; it gives cultural workers and artists the opportunity to situate themselves in this historical location and establish it as a site of productive contention, and freedom. The experiences collected with past exhibitions open new ways for area enlivenment, for exhibition practices, and with it new avenues of definition for Austria's cultural landscape. We believe that a frontal didactical mediation approach, especially regarding the period of National Socialism, is a rather unsuitable one since this topic is still very emotionally entangled, and may lead to the refusal by recipients to remain open to relevant advice, and to the provocation of doubt about the contents and accompanying procurement methods. Only art has the power to take away the enduring and immanent aggression of the tower.

<http://flakturm.net>



http://0RF.at - Invention of homography

The zeroes or as we call it the 0's anno 2000 - <http://0RF.at> - the URL itself is based on the invention of the homographic attack by ren fah, this homographic intervention/url squatting/social hacktivism smashed right into the austrian media monopoly user, who normally clicks orf.at for breakfast, but the zero "0" on the keyboard is directly over the "o", therefore we get wrong clicks and wrong emails from homographed users daily. pink - instead of rot white red...

- sees itself as an open platform for those, who are not interested to be fashion victimized by the infowarfare.
- is a non governmental organization, whose primary aim is, to crack the blank mirror of the worldwide in-per-conform ready-to-use media bombardment, which degrades the viewers to pure customers, who have to consume or die, eyesore...
- is against this - consume or die - philosophy, trying to spread the open source of the, so called daily entertain demands.
- for a brighter, clearer image of what is delivered as "reality" ambiguous the humiliating, tasty classic persuasion of the totality of any mass media
- embark on with us. - embracing the "elusive elite" while eliciting embarrassing moments, we watch it closely, when all the curtains fall, all make up is running, and the ghastly face of chic truth is penetrating.
- for a sharp view, of what nebulous, shallow amusement is aspiring to veil, moreover in/on a perfectly conserved mediamonoculture market as it is in a country like austria, whose inhabitants are used to be manipu/monopolized.
- we work for your pleasure.

<http://0RF.at>

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BLOOMBERG.com - Soon after this <http://BL00MBERG.com> was again questioning a mogul, who sued again, this time it was michael bloomberg - mogulist and mayor of new york city. no free speech anymore and no artistic freedom, but somehow in the end we won, because right now the address bl00mberg.com links to the site of mr. bloomberg.com and our old site still on archive.org shows and tells the awful truth, about that all on that site is a lie and your opinion is nothing than a fake... upon the site we had the newsfeeds from different alternative newssources which were not represented in the daily news...



10000 chicken

Art as a way to raise awareness to the fact that every minute in the EU there will be male chicken culled for the meat industry, and if you would do this as an artwork, the media will rise against this serious deficit in ethics.

Zitat:

"illegaler Irrsinn -- komplett sinnfrei !" - (Die Krone)

"Unrecht mit Unrecht bekämpfen - einfach nur barbarisch" - (Vier Pfoten Obfrau Johanna S.)

"Künstler will auf flauschig weiche Küken springen" - (heute)

"- das als Kunst bezeichnete Spektakel wo 10000 Hühner in einem aus glas gefertigten Pool vom Künstler zertreten werden erinnert fast an die alt 68er" [...] "trauriger Höhepunkt all dessen was unter dem

Deckmantel der Kunst fabriziert werde" - (FPÖ)

"sei froh, das bei deiner Kunst der Hitler nimmer lebt" - (Karl S.)

"Dich sollt ma vergasen, ned die kücken" - (Wolfram H.)

"anger as artist gets ready for chick jump" - (austrian independent)

<http://renfah.net>



ada is ... memory lane of collective unconcious

Auf den vorgefundenen Resten aufbauend, lagern sich die unterschiedlichen Teile von Leben und Kunst aufeinander ab – bis der Bagger kommt. Jede/r Künstler/In inszeniert die Realität, hinterlässt etwas im Raum, die Kunst. Der Raum ist kein unbeschriebenes Blatt, er besitzt eingeschriebene Geschichte, die individuelle, unikate Identität, kein redundanter Whitecube, eine Art Club, ein Wohnzimmer im Draussen, öffentlich und doch privat. Die letzte unrenovierte Wohnung im gentrifizierten Umfeld, Salon wohlstandsverwahrlöst. Dabei liegt der Fokus vor allem auf der Erarbeitung von künstlerischen und kulturellen Strategien, welche es ermöglichen sowohl einen niederschweligen Zugang zu Kunst und Kultur zu generieren, als auch der Kommunikation von gegenwärtigen gesellschaftlichen Vorgängen, welche sich in der Gegend ereignen (...Gentrifizierung, Zuwanderung, etc.).

Durch die Kunst und die ihr innewohnende Schaffung von reziproken Realitäten wird versucht auf die dort vorgefundenen flexiblen Strukturen und temporären Konstrukte Rücksicht zu nehmen, um einerseits den Elfenbeinturm der kunstaffinen BesucherInnen mit der Schaffung eines offenen Raumes zu begegnen, und andererseits nicht wieder dichotomische Ordnungen von KünstlerInnen, GaleristInnen und BetrachterInnen zu etablieren – sondern einen Raum voller adaptiver Vernetzungen, Selbstbeteiligungen und symbiotischen Optionen. Ein Ort der Begegnung, der nur kurz wie ein Traum nachklingt. Ein Hybrid aus Möglichkeit mit der Prämisse auf Vergänglichkeit – eine Hommage an das Leben vor dem Tode.

Ada - <http://artisticdynamicassociation.eu>

PRAXIS DES 21. JAHRHUNDERTS

PRAXIS

DES 21.

JHDTS.

<http://praxis21.tumblr.com>