Ordnung Hält Haushalten!

In my Lipper Ausönich village, the present trend to build Trenen style modern homes, complete with balconies and flower boxes, started around twenty years ago when Tyrolean woodcarver was working in the area. When my foreign-born mother started her own business about twenty years ago, she says, "I was born in that place. I sold the wood carvings, she started her own business."

My grandmother, an artist from Germany, had settled in the area and she started her own business. She was a very good woodcarver, she sold the wood carvings, she started her own business."

My mother and her husband, both from Germany, had settled in the area and they started their own business. They were very good woodcarvers, they sold the wood carvings, they started their own business."

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The idea for this large-scale billboard project originated in an attempt to reconstruct concepts and aesthetics of "order" as normal (formal) and political relations. Dealing with issues arising from my family's experiences, the work addresses my grandmother's obsession with cleanliness, her fear of God and submission to the Islamic law. Imagery of my mother's life, as an infant, innocent, mother, refugee, incredibly picturesque. The work also follows my family from Austria to Austria, Germany and Brazil.

During my last visit to Austria in 1993 I found the countryside inundated by propaganda images of an orderly, clean, pure, authentic, authentic home. The stereotype of the ideal home whose inhabitants are characterized by the traditional values of the European culture and their charismatic qualities. In my family, cleanliness was a virtue, an expression of respect for the past. The work addresses my grandmother's obsession with cleanliness, her fear of God and submission to the Islamic law. Imagery of my mother's life, as an infant, innocent, mother, refugee, incredibly picturesque. The work also follows my family from Austria to Austria, Germany and Brazil.

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The International Urban Elite and the Culture of Instant Transmission

The Nation State is passe, the mega-city is omnipotent. Alex Ferentzy studies the implications of this shift.

With the consolidation of the cities as the nodal points on the dispersed board of international capitalism, there has emerged a culture specific to these urban centers.

What Stepford and Strange in "Rival Firms: Competition for World Market Shares" call a "privileged transnational business civilization," is not merely a passive recipient of social pressures, but is actively engaged in a process of creating culture simultaneously delineating its identity and establishing barriers to deny entry to outsiders. While many such barriers are spatial and economic, others present themselves as the site of a creative enterprise in cultural definitions. In order to understand these endeavors, we have to clarify the changes and continuities between current practices and those that were apparent in earlier periods. In this way we will be able to specify what is new, what is an exaggeration of previous trends and what assumes a different form in relation to what some have called the informational mode of production.