

Kunsthalle Wien
Museumsquartier

#Destination
Booklet

DESTINATION



VIENNA 2015

17/4 – 31/5 2015

www.kunsthallewien.at

Welcome to Kunsthalle Wien, welcome to *Destination Vienna 2015!*

With this booklet you can explore the landscape of contemporary art in Vienna. At its venues at Museumsquartier and Karlsplatz, Kunsthalle Wien offers a cross-section of over 70 selected artistic positions in various media and concepts, together with a rich program of events spanning many artistic genres and current themes. Besides the locations of Kunsthalle Wien, almost 60 Viennese galleries, off-spaces, cultural associations and institutions are simultaneously presenting over 250 further artistic positions originating from or relating to Vienna. For more information about the program, being organized by the other participating cultural institutions, please consult the *Destination Vienna EXTENDED* folder or www.kunsthallewien.at.

How to use the *Destination Vienna 2015* booklet

The first section of the booklet (pages 3-34) provides an alphabetical listing of all the artists on show at **Kunsthalle Wien Museumsquartier**, irrespective of the location of their works within the two exhibition halls or their foyers.

Labels next to the art works state the artists' names and work titles. In this booklet, you can find additional information beneath the name of each artist: a short bio, information on their works, an image of one of the exhibits, as well as an introductory text on the work.

The section of the book entitled **Exhibition Displays** (pages 35-36) provides information on the concepts of the exhibition architecture at Kunsthalle Wien Museumsquartier and Karlsplatz.

The **Performances** section (pages 37-44) provides an alphabetical listing of the artists who are presenting a temporary performative work at one of Kunsthalle Wien's locations or their urban surroundings. The booklet introduces the artists, the concept of each performance as well as its time and location.

The booklet aims to give brief and essential information, guidance and explanation regarding the artistic content and intentions in the exhibition. A **digital book** will offer more in-depth information on the concept of *Destination Vienna 2015*, the selection of works and the individual artistic contributions both on their own terms and in relation to the exhibition: this book will be available as a free PDF download on the Kunsthalle Wien website from May 10, 2015 onward. Alternatively, this publication can be ordered as a bound paper brochure (Book on Demand). In addition to introductory essays by the curators, the digital book will contain texts by Christian Egger, Christian Holler, oellinger/rainer and Stefanie Sargnagel (written in German) as well as a photo series of installation shots.

We wish you a stimulating, enjoyable and insightful time in Vienna – where *Destination Vienna 2015* sets light on the city's contemporary art scene until the end of May.

Kunsthalle Wien Team

Kunsthalle Wien Museumsquartier

Adrian Alecu

*1972 in Bucharest, lives in Hamburg and Vienna



The Egg, 2014
HD video, color, sound, 16:9, 16 min.

Working City, 2014
HD video, color, sound, 16:9, 28 min.

Courtesy the artist

The modernist building in the center of Beirut, designed in 1965 by the architect Philippe Karam, was conceived as a multifunctional complex: the idea was for office premises to adjoin leisure activities in the form of a cinema and a shopping center. Because of its appearance, the completed building was nicknamed the 'Egg'. Destroyed during the Lebanese Civil War, twenty years later it still stands as a ruin and functions as a metaphor for the city in itself, as a cinema that no longer shows films but nonetheless exists as a site of projection. The 'Egg' is a place of forgetting and of the imagination, revealed in Adrian Alecu's film during a long drive through the city, accompanied by a narrative about the Beirut of yesteryear and of today.

Working City also reflects Alecu's interest in urban situations of upheaval, which he records in a mixture of the documentary approach and participative observation. The filmic study of the American city of Cleveland explores its decline due to the economic restructuring processes in the second half of the 20th century, amplified by high unemployment, poverty, crime and

an outflow of the population. Nowadays, brownfield sites characterize the once-prosperous industrial city as well as its inhabitants will to change.

Anna Artaker

*1976 in Vienna, lives in Vienna



Die Rothschild'sche Gemäldesammlung in Wien, 2013–2014

Pigment print on paper, five parts,
100 x 60 cm, 100 x 250 cm, 100 x 220 cm,
100 x 60 cm, 100 x 120 cm
Courtesy Arbeiterkammer Wien

In 2014, Anna Artaker created a site-specific installation for an exhibition at Vienna's Chamber of Labor built on the site of the former Palais Rothschild. A partial reconstruction of the collection of paintings compiled by the Rothschild family that had been expropriated by the Nazis only hesitantly restored by the Austrian state after the Second World War and is now scattered to all parts of the world. Artaker was able to research 80 illustrations of works from the once opulent collection, mainly Old Masters, which she reproduced in original size on wallpaper. Dutch painting of the 17th century, French rococo and English portraits and landscapes of the 18th century all bear witness to the refined taste of the former owner whose war-damaged palace had to make way for the functional building of the Chamber of Labor after the war. The provenance of the works is noted next to each illustration, reconstructing the pictures' odyssey through expropriation, restoration and in some cases sale. By adopting the mode of a matter-of-fact inventory, Artaker condenses her reconstruction of the Rothschild

collection into a concentrated image of Austrian history. The selection on show at Kunsthalle Wien is an advancement of the site-specific installation.

Josef Bauer

*1934 in Wels, lives in Linz



Blaues Bild, 1985
Oil on canvas, laminated on hardboard,
80 x 103 cm

BuchSTABEN, 1968–1980
(P, R, E, S, L ägyptisches Kreuz – T)
Wood, aluminum, polyester, varnish,
dimensions variable

Körpergalerie, 1974
Black and white print, two parts, 24 x 16 cm
each (framed)

Ohne Titel (Betonkugel), 2008
Concrete on plaster, diameter: 74 cm

Courtesy unttd contemporary, Vienna

Josef Bauer is both a sculptor and an author of concrete poetry. Some of his early works were defined as 'tactile poetry' in the sense of literature that one is allowed to touch. The literal 'grasping' of language as a reflection on the naming and symbolism of things themselves is however also a feature of written works such as the *BuchSTABEN* created from 1968 onwards. These are individual letters attached to the tips of long rods, which lean against the wall in a deactivated state, but which can also be held in groups. As a mobile swarm of letters, the rods constantly create new meanings. Other sculptures and installations examine the object status of colors and things in a

way that is minimalist and poetic in equal measures. Therefore, Josef Bauer's artistic practice incorporates concrete poetry, performance and sculpture, which he combines in personal, authentic manner. The observers, as the addressees of the verbal form, are physically integrated in his works and become the co-producers of linguistic composition. Even seemingly, autonomous sculptures reveal themselves to be rebus-like structures that put conceptuality and materiality to the test.

Cäcilia Brown

*1983 in Sens, lives in Vienna



Drehfoyer, 2014
Steel, ball-bearing, pressboard,
150 x 200 x 220 cm

nun entschuldigen sie mir, ich bin hier, 2013
Reinforced concrete, five parts,
dimensions variable

Courtesy the artist and Gabriele Senn
Galerie, Vienna

As a place of transit, a revolving door
separates two areas, defines between

inside and outside and regulates the transition from public to semi-public or private. As a steel construction, it is reminiscent of one-way passageways like those encountered at public swimming pools or building sites: collective spaces that are not open to all. Placed in the middle of the exhibition space, however, the revolving door loses its functionality. In her work, Cäcilia Brown references structures of public space. By presenting set pieces from the urban environment, she not only questions public-space structures but also thematizes the presentation space itself. She is interested in the relationships between space and human bodies, in architectural details that create physical order and organize social space. Brown's preferred materials are steel and concrete, but nonetheless her works always possess an element of lightness and fragility. For her work *nun entschuldigen sie mir, ich bin hier* she cast cardboard boxes, used as makeshift dwellings in niches and corners of public space, in concrete, thus reversing the logic of the materials. Through the resulting confusion and discomfiture, these objects reveal the contradictions of the public arena and create traces of the personal within the urban.

Adrian Buschmann

*1976 in Katowice, lives in Vienna and
Vallebona



Flirt, 2015
Oil on canvas, 210 x 260 cm

Abstrakte Bildidee, 2015
Wood, metal, straw, oil on canvas,
approx. 40 x 30 cm

Courtesy Gabriele Senn Galerie, Vienna

Adrian Buschmann's works juxtapose art-historical references with irrelevant banalities, the familiar with the unknown and the abstract with the figurative. Observing his paintings, one repeatedly has the vague feeling of seeing familiar elements of art history that however appear to be rearranged in a seemingly irrational manner. His work involves an examination with other artists. By adopting motifs, recombining and abstracting them as well as adding his own elements, Adrian Buschmann questions the notion of authorship. The points of departure for *Flirt* and *Abstrakte Bildidee* are two works by the artist Raoul Hausmann, born in Vienna in 1886. Buschmann discovered formal similarities in the paintings of the Dadaist and his own and uses these coincidental

aspects as a trigger for producing new works. He takes up the Dadaists' ideas of parody and collage and mixes these anew with concepts of original and copy, of the past and that which follows. He is not only interested in the creative act as such but in the procedural aspects of artistic work, which can also involve coincidence and uncertainty. Here, the lightness with which Buschmann brings together the familiar and the unexpected always lends his pictures a humorous aspect, too.

Hugo Canoilas

*1977 in Lisbon, lives in Vienna



The sun in darkness, 2015
Acrylic on found tree leaf, installed in the Lainzer Tiergarten in Vienna, dimensions variable
Courtesy the artist

Many of Hugo Canoilas' works are based on quotes from philosophical texts or poems, which he applies to a variety of image carriers. Here, the concept of the picture is not confined to the idea of an object on the wall, but follows a free logic of objectified presence in space.

Guided by a concept of painting that understands this medium both as material and metaphor, Canoilas mediates between abstraction and realism, between the space of words and that of visual representation. His work for *Destination Vienna 2015* intentionally departs from the institutional space in favor of an almost marginal presence in an outdoor setting: a leaf inscribed with a poem, installed in the Lainzer Tiergarten. In the exhibition, a picture of the location has been transferred directly on the wall and hence physically incorporated in

the exhibition's architecture. The ephemeral object in the outdoor environment seeks encounter, but also exists on its own terms and lends a transitory substance to the immateriality of the word.

Julian Charrière

*1987 in Morges, lives in Berlin



Panoramen, 2013
HD video, color, sound, 8:20 min.
Courtesy Dittrich & Schlechtriem, Berlin

Mountains with snowy peaks, valleys with drifting mist, a rainbow between the clouds – a picture book Alpine landscape. However, something does not seem quite right in the natural scenery. A vague sense of doubt appears, because reality cannot be quite so unblemished and undifferentiated. The photographs in Charrière's *Panoramen* are not only further stereotypical images of his home country Switzerland, but were also fabricated at various building sites in Berlin. The artist uses the excavated soil there to create a picturesque idyll – with the help of flour and fire extinguisher foam. By means of this perfect visual illusion, he not only questions our romanticized ideas of nature, but also points to its fragility and the limits of natural resources. Charrière's artificially created landscape remains as fictitious visual construction so that the artist draws attention to an ecological consciousness, which is increasingly displaced by economic and political interests.

Mitya Churikov

*1985 in Kiev, lives in Berlin



Untitled (Alterlaa-AG 1968), 2015
Installation and video, various materials, approx. 270 x 120 x 30 cm
Courtesy the artist

The residential apartment complex Wohnpark Alt-Erlaa in Vienna is the starting point for Mitya Churikov's newly created installation *Untitled (Alterlaa-AG 1968)*. As one of the biggest residential complexes in Austria, built in the 1970s, the settlement has a full infrastructure that gives its residents a wide range of leisure activities and aims to meet all living requirements in the satellite town. The modernist architecture of the complex is reminiscent of the building styles of the socialist east, which now symbolize a failed utopia.

Churikov's installation comprises concrete pedestals that resemble the facades of Alt-Erlaa. Copper wires spread out from the pedestals like organic growths to which elements from the residential complex are attached: found objects, hand-written notes, and leftovers. The objects reference the past and present of the complex telling less of a linear story and instead opening up an investigative space. Churikov uses

archaeological methods to investigate the architectural, economic and ideological dimensions of a place that imagines a future designed in the past. The integrated video *Unknown Alt-Erlaa* shows a visual representation of the residential complex created with 3D scan software. However, during the slow tracking shot through the complex one repeatedly sees startling digital moments that disrupt the perfectly stylized surface. By combining digital and analogue elements, Churikov generates an associative topography of Alt-Erlaa.

Eva Eggermann

*1979 in Vienna, lives in Vienna



Probe Heiligenstädter Lände, 2015
Two-channel HD video, color, sound, 16:9, 11:55 min.
Recorded in April 2013 with the musicians Veronika Eberhart, Bernhard Hussek, Bernhard Kern, Julia Mitterbauer, Agnes Slowik, Cordula Thym and Martin Zenker; Sound and camera assistants: Roland Gaberz, Cordula Thym and Philipp Schwarzbauer.

SPK Cover, 2015
Digital print, 118.9 x 84.1 cm
Sozialistisches Patienten Kollektiv (SPK): *Aus der Krankheit eine Waffe machen* (KRRIM–PF–Verlag für Krankheit, Mannheim, 1987) Foreword by Jean-Paul Sartre.

An Outcast Night, 2015
Performance with Redhead Army

Courtesy the artist

Stop making sense was the title of the well-known Talking Heads concert film

dating from 1983. *Turn illness into a weapon* (*Aus der Krankheit eine Waffe machen*) was the title given to a manifest by the Socialist Patients' Collective from 1987. Eva Egermann revives these phrases together with many other anti-conventional statements in a new context: in her video work *Probe Heiligenstädter Lände*, which includes instrumental accompaniment, she thematizes practices of resistance around the so-called deviance, illness and handicap through various contexts and appropriations. The artist's works were created in an underground studio. The point of departure for the installation is a one-off impro-session in which Egermann and several musician friends improvised counterculture slogans and sounds, investigating the different and divergent for their constructive potential. Here the artist also makes use of existing elements, using remix and mash-up processes to concentrate video and audio material into a fragmentary and distorted overall image. Moreover, the examination of and confrontation with nonconformity are issues of a performance with the punk musician Redhead Army at Kunsthalle Wien Karlsplatz: in 1910 in New York, anarchists organized an *Outcast Night* in which they turned the concept of normality on its head. Egermann's academic research combines with her artistic examination of deviations from the norm and moments of confusion and irritation. The nebulous staged event resists logics of rationality and lends a new connotation to the unreasonable and the opaque.

The performance by Eva Egermann takes place at Kunsthalle Wien Karlsplatz on April 27, 2015 at 8 pm.

Christian Eisenberger

*1978 in Semriach, lives in Vienna



Paar, 2014
Acrylic on canvas, 100 x 120 cm

O.T., 2014
Acrylic on canvas, diptych, 120 x 200 cm

Courtesy Galerie Krinzinger, Vienna

Christian Eisenberger has a huge artistic output. One can only estimate how many works he has created to date. A few years ago, apparently he had already produced tens of thousands. For ten years, he worked in complete anonymity and made subtle interventions in nature, especially in his home region of Styria. This was followed by artistic actions in public spaces all over the world as well as spectacular performances, but also with a constant output of paintings. These follow the principle of the spontaneous gesture, of coincidence and of impulses created by the paint that are realized in compositional terms: 'My technique arises from the paint itself ... you just have to let it do the work.'

Vanitas, life and death are essential themes for the artist and are not only realized as motifs but also reflect his approach to artistic production. Eisenberger generally rejects the art world and its logics of exploitation: He leaves it to coincidence whether his works end up in an exhibition or on a rubbish dump. The materials for his art literally lie in the streets: cardboard packages, all sorts of bits and pieces, objets trouvés of everyday life. Whatever the artist finds is being used and transformed into something new. But this something new, too, is repeated until the idea becomes outworn and has made its contribution to the art-becoming of the world.

Christian Falsnaes

*1980 in Copenhagen, lives in Berlin



RISE, 2014
HD video, color, sound, 15:15 min.
Courtesy the artist and PSM, Berlin

Christian Falsnaes describes the public as the raw material for his performances. He asks the spectators to follow his instructions and then generates relatively absurd situations. This is also the case with *RISE*, a performance, which took place at Akademie der Künste in Berlin in summer 2014. Encouraged by Falsnaes' instructions, the audience's hesitant participation quickly changes to euphoric exuberance. The video presented in the exhibition is more than just a documentation of this event. The recording follows a script and was subsequently processed to make the video an autonomous work. By taking the role of a director, Falsnaes involves the public in the process of the work's creation and simultaneously questions the relationship between artist and public. Consequently, it is each individual's performance by which social norms, power relationships and gender roles become subject of the work. Falsnaes, who studied at the Academy of Fine Arts Vienna, conducts a social experiment by manipulating the collective, whose obedience seems almost intolerable. By trying the audience's willingness to the limit, he critically questions participatory approaches in art, which ultimately are subject to the authority of the artist. At the same time, he questions artistic authorship, since his works are always created in a collective process.

Marina Faust

*1950 in Vienna, lives in Paris and Vienna



Five Times Meret from the series
STACKS, 2014
Inkjet print on tissue paper, five parts,
49 x 33 cm each
Courtesy the artist

The overlay of see-through images does not necessarily offer transparency. Rather, the underlying layers become visible. They are like shadows of the above image. Marina Faust's *STACKS* is comprised of photographic images taken from her archive and printed onto thin tissue paper. Ten different images are presented in each stack. *Five Times Meret* is a multiple portrait of Meret Oppenheim, which takes a filtered look at Oppenheim's work. Each stack includes the same ten images but in each variation, the top image is a different one. Not all ten images are fully visible, but they each play their part in creating the associative portrait. 'In his costume dramas, Erich von Stroheim demanded of the actors that their underwear also be historic. The awareness of wearing historic underwear would thoroughly support the actor's attitude and gestures. The invisible layer of clothing was crucial to the actors' play.' (Marina Faust)

Lukas Feigelfeld

*1986 in Vienna, lives in Berlin



Beton, 2011
HD video, color, sound, 4:3, 55 min.

Interferenz, 2013
HD video, color, sound, 16:9, 45 min.

Courtesy the artist

Beton depicts Vienna in the late 1990s from the perspective of Ana and Markus, a young couple whose daily life is shaped by boredom, drugs and the constant search for the next adrenalin kick. An analogue, hand-held camera documents two young people and their restless lifestyle; fragments of an existence that soon merge to form a tragic story. Lukas Feigelfeld's film *Beton* not only grants an insight – of both private and exhibitionist in nature – into the life of two young people, but also provides an ethnographic perspective on Vienna in the 1990s.

Interferenz tells the story of Piwonka, one of a dozen migrant workers who live in Colony #191286 on an unknown island. Hard work, harsh weather conditions and barren landscapes determine his monotonous life. Finally, an incident on one of the drilling rigs off the coast of the island leads to his separation from his beloved wife. For months, he lives on his memories and when he is almost dying of his desire for her, a link between the two arises in a dream. They are able to meet again in an intermediate world, and to gain new hope. *Interferenz* tells of desire and rebellion in times of seeming hopelessness.

Daniel Ferstl

*1982 in Linz, lives in Vienna



yellow, 2015
Hand-dyed linen, transfer prints, acrylic,
180 x 150 cm

the captain's daughter, 2013
Oil, acrylic, linen, 180 x 150 cm

if she knew what she wants (he'd be giving it to her ...), 2013
Unfired clay, varnish, epoxy resin,
approx. 50 x 25 x 25 cm

brezelchen, 2015
Unfired clay, varnish, epoxy resin,
approx. 50 x 25 x 25 cm

Courtesy the artist

Daniel Ferstl's artistic vocabulary references pop-cultural phenomena from various periods. He appropriates styles, transfers them to various subjects and consciously incorporates coincidence in the genesis of his works. The two-part work *if she knew what she wants (he'd be giving it to her ...)* comprises a painting and a clay-sculpture that represent the material wood in various ways. Here Ferstl is chiefly interested in

alienation and caricature. The painting, which resembles cartoon images, depicts a row of boards frontally opposing the viewer. The accompanying sculpture of a tree stump initially seems natural, but this impression is reduced to absurdity by an attached ribbon in batik look. The title is taken from a song by The Bangles, an American pop group of the 1980s, and thus notches up the kitsch a stage further.

The motif of *yellow* shows a scene from Sergio Martino's *Lo strano vizio della Signora Wardh* (1971). This film belongs to the *Giallo* category, a specifically Italian subgenre of the thriller characterized by explicit violence and nudity as well as the excessive use of stylistic devices. The film, known in English as *The Strange Vice of Mrs Wardh* and in German as *Der Killer von Wien*, presents images of Vienna that in part are strongly alienated and reflect the film aesthetics of the 1970s. Ferstl takes this as a springboard for developing the subject further and adding new references.

Andreas Fogarasi

*1977 in Vienna, lives in Vienna



Placemark (Tardos Pannonia), 2014
Marble, steel, 100 x 70 x 10 cm
Postcard (Verde Guatemala), 2013

Postcard (Rosso Antico Muhri), 2014
Marble, steel, dimensions variable

Courtesy the artist and Georg Kargl Fine Arts, Vienna

Andreas Fogarasi's work revolves around architecture, urban branding and the commercialization of public space. Here, art and design as legitimizing elements of urban restructuring collide with the mechanisms of cultural hegemony and so develop a dense frame of reference involving requirement and appropriation. Fogarasi is interested in how cities or political ideas are condensed into images and what role various cultural formulations play in this process. Formally, he often utilizes existing display elements, temporary architectures and elements of street furniture, which he represents in other types of materiality while abstracting their functions. His *Placemarks*, made of marble, are conceived as trademarks in public space but remain as empty signs. Their rhomboid form is derived from the Renault logo, which in turn is taken from a design by Viktor Vasarely that proclaims a universal language of form. In contrast, the *Placemarks* draw attention to the marble from which they are made of and in doing so reference architectural history as a history of the material and its origin. The striking installation of postcard-sized pieces of marble appears to float in space, but the pieces are suspended with wire cables. The small panel could be assigned to a specific stone quarry, replacing a landscape view so that the marble pieces become a projection surface for an imagined exoticism and thus the foundation for modern built environments and their claim to universality.

Heinz Frank

*1939 in Vienna, lives in Vienna



DAS VIS A VIS DES GEGENÜBERS, 1974
Wood, mirror, carpet, text of a Haiku on cardboard, 135 x 405 x 83 cm

DAS VIS A VIS DES GEGENÜBERS, 1981
Mixed media on canvas, 200 x 70 cm

Courtesy Charim Galerie, Vienna

Heinz Frank's assemblies generally consist of found objects, which combined in a specific way, develop a new and mysterious essence. The installation *DAS VIS A VIS DES GEGENÜBERS* by Frank, who has been active as an artist since the 1970s, presents two draped wooden beams on trestles, which in turn stand on carpets. Two mirrors are inserted in the middle of the beams. The surfaces of the mirrors face each other, so that the mirrored image reflects itself and thus doubles into infinity. This escalation to a hyper-reflection ultimately loses its content and decays into empty loops.

Frank's works are inspired by primitivism and a longing for the original or primordial, but always present themselves with an ironic twist. Simultaneously they retain something mysterious and strange. The artist has no

qualms about using artistic trends and the stylistic idiom of indigenous art, then combining them to create new forms. The point of departure for his works is always a thought, an immaterial idea that becomes concrete material. His artistic practice might be illustration or material articulation of a mental creation. For Frank, translating language into form represents a process that can never be completed.

Heribert Friedl

*1969 in Feldbach, lives in Vienna



coexist, 2015
Scent varnishes on a wall, dimensions variable
Courtesy the artist

Heribert Friedl's installation *coexist* is not evident at first glance: it becomes perceptible for a visitor when he or she interacts with the work. Various scent varnishes applied to a white wall need to be haptically activated in order to become perceivable as odors. Friedl eschews visual stimuli and puts the focus on the synesthetic perception of the public. The varnishes are almost transparent and only indicate the points where the observers can participate. Rubbing the surface of the wall thus becomes an act of reading and a precondition for reception of the work. In turn, the interpretations of the odors evoke images of things and places that are associated with individual memories. The coexistence of various odors in the urban environment sets the point of departure for this associative representation of Vienna. Through the act of smelling the scents, the white surface of the wall is charged with images referring to personal experiences. Simultaneously the work examines a possible

olfactory identity of the city, which although experienced subjectively is nonetheless shared collectively. The city image associated with the scent-based stimulus arises as an olfactory engram that can only be communicated by language. Here the scent varnish functions as an artistic premise that produces an immaterial image of Vienna.

Kerstin von Gabain

*1979 in Palo Alto, California, lives in Vienna



Symposium on the dark ages, 2014
Black and white photography, 37.5 x 37.5 x 3 cm (framed)

Ossobuco, 2015
Plaster, paper, cord, plastic, 32 x 25 x 17 cm

Courtesy Gabriele Senn Galerie, Vienna

Kerstin von Gabain combines sculptural and photographic reflections both representing and alienating reality. Her works focus on the human body, alluding to prostheses and dissociated body parts in a manner both surreal and macabre. Photographs of limbs cast in plaster are juxtaposed with installations in the exhibition space – items that might have a narrative function but are intentionally restricted to hints.

The photograph of the plaster fragments of a thigh encounters a real thigh-shape packed in newspaper. Presented on the floor in a plastic bag it thus almost becomes

a commodity product, challenging the desire to see and to possess. In contrast, the photograph – with its isolation of the object against a neutral background – imitates the objective gaze that is applied in the systematic registration and inventory of objects for the purposes of study and scientific research. For von Gabain, who has also worked with computer-generated 3D graphics, the relationship of such created objects to the virtual space is not radically different from the relationship between real objects and spatial qualities of the photographic image.

Till Gathmann

*1977 in Paderborn, lives in Berlin and Vienna



Some Formal Aspects of the Letterform B / Table B (for Institute), 2014–2015
Wood, steel tube, inkjet print coated on MDF, A4 copies, 70 x 130 x 130 cm

Some Formal Aspects of the Letterform B, 2015
Performance, woolen threads, graphite pencil, oil crayons, garden rake, slide projection, A4 copies

Courtesy the artist

Alfred Kallir (1899–1983), who grew up in a Viennese Jewish family, was a historian and autodidact who researched the history of the alphabet, devoting special attention to the hidden meaning behind the forms of letters. He experienced the collapse of the Habsburg Empire, dreamed of a career as a violinist in the USA, worked as a manager for a steel company in Czechoslovakia, in Amsterdam and in London, and witnessed its destruction through Hermann Göring's policy of seizure. In 1941, it was Winston Churchill's famous victory sign that finally inspired him to an intensive and indeed obsessive study of the letter V and the genealogy of typographic letters in general.

In his work, Till Gathmann examines the virtually unknown biography of Kallir, the issue of how historical conditions can be represented and their influence on Kallir's thinking. Guided by the Freudian principle of transference, Gathmann creates performances in which he himself – in a mimetic approach to his research subject – becomes a figure of obsession and failure and establishes a personal connection to the relationship between writing and image, photography and typography, as researched by Kallir. For *Destination Vienna 2015*, his performance takes place in an installation in which a table amplifies the architectural, ideological and symbolic dimensions of the letter and research materials emphasize Alfred Kallir's obsessive endeavor. The performance by Till Gathmann takes place at Kunsthalle Wien Museumsquartier on April 30, 2015 at 7 pm.

Sofia Goscinski

*1979 in Vienna, lives in Vienna



Rainbow Country, 2012
Fine art print on paper, 18 parts,
40 x 28 cm each (framed)

without head, 2012–2013
HD video, color, sound, 8 min.

Courtesy unttd contemporary, Vienna

Language is a recurring element in Sofia Goscinski's work, not only as a signifier and autonomous sign system, but also as an expressive articulation of the invisible. The photo series *Rainbow Country* consists of eighteen images in the colors of the rainbow with letters carved with a needle on the original film and then blown up and printed. On approaching the abstract photographic prints, the words 'major depression' appear, but they do not actually seem to match the chromatic and are experienced as a dissonant level that alters perception.

The *head box* in the video *without head*, a black, coffin-like box with a hole in the middle, in which one could stick his head, has an ambivalent function: Originally a sculpture, it can also be transformed into a prop for a performance. As well as presenting artificial-looking poses and reflecting on her own self in a peculiar disembodied fashion Goscinski recited a mantra-like text that revolves around heedlessness and its impact on mankind's life and the course thereof during these performances.

As soon as the speaking self solely manifests itself fragmentarily, more than just transforming the perception of the body, it will become an abstract symbol of human physique.

Julian Göthe

*1966 in Berlin, lives in Berlin



Télépathique, 2010
Wood, metal, acrylic glass, gloss paint,
electronic components, 200 x 94 x 60 cm
Courtesy Galerie Buchholz, Berlin/Cologne

Julian Göthe's sculptures are reminiscent of giant flacons, of jagged tectonic bodies in space. They refer to familiar shapes and appear to quote something, but it becomes apparent there is no specific referee. With their glossy black surface, they are noticeably present, which in turn gives their immobility an air of temporality. They could be part of a backdrop or a display, nonetheless remain self-referential.

The starting point of these sculptures is the fact that Göthe is primarily a draughtsman and interprets his three-dimensional works as a translation of lines in space. Artisans meticulously implement the edges, surfaces and volumes of Göthe's graphic designs. These larger than life figures appear to be turned and mark coordinates within the space. They charge this space with their somewhat eerie presence and captivate the onlooker: Telepathic forces disguised as a minimalist construction.

G.R.A.M.

Artist group, founded by Günther Holler-Schuster, Ronald Walter, Armin Ranner and Martin Behr in Graz in 1987



Der Wiener Minimalkompromiss, 2015
Wallpaper and neon writing, 238 x 336 cm

Ja, Ja, Ja, Ja, Ne, Ne, Ne, Ne, 2015
Performance

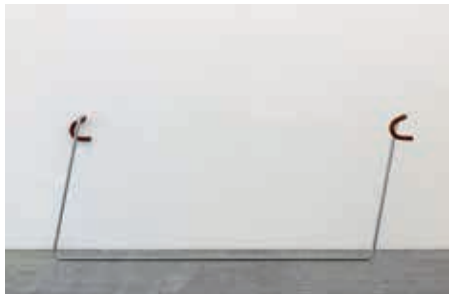
Courtesy the artists and Galerie Christine König, Vienna

Political leaders of the 5+1 negotiation group from the UN veto-holding powers and Germany gather for a group photo following the protracted negotiations with Iran on the nuclear dispute. The most striking feature of the press photo is bowed heads and a search for the right place in the formation of government representatives. The Austrian foreign ministry had rented the Redoutensaal (Grand Ballroom) of the Vienna Hofburg to announce a possible agreement to the world press, but due to the minimal compromise that was finally reached – yet another deadline extension to the negotiations – the hall remained empty. G.R.A.M. selects motifs like these from the universe of media images, lending them new visibility in a re-enactment. They expose the gestures, the rhetoric of body language, the pathos and self-staging, as well as the constructed nature of such seemingly coincidental but in fact precisely choreographed pictures.

The performance by G.R.A.M. takes place at Kunsthalle Wien Museumsquartier on May 28, 2015 at 7 pm.

Eva Grubinger

*1970 in Salzburg, lives in Berlin



Café Nihilismus / Handlebars, 2014
Polished steel bars, leather, 90 x 200 x 40 cm

Café Nihilismus / Pinstripe, 2014
Metal, textile, 53 x 48 x 160 cm

Courtesy the artist and Kerstin Engholm
Galerie, Vienna

One of Eva Grubinger's sculptures is slightly reminiscent of a racing bike and thus of speed in relation to human movement. The wide gap between the handlebars also suggests a bridging of distance, space and time. Another abstract sculpture cleaves to the form of Le Corbusier's famous chaise longue but wraps it in pinstripe fabric, so that the corporate world and the psychoanalyst's couch both move into a private interior.

In her exhibition *Café Nihilismus*, Eva Grubinger combined motifs of Viennese modernism and those of rapid progress around the beginning of the last century to an abstract portrait of an era, which looks uncannily like our present day and is defined by innovative technology and scientific findings. In her sculptures, Grubinger appropriates the superimposition of design with socially progressive thinking of the past by combining different materials and ambivalent forms to hybrid structures as mediators between epochs. The journalist and writer Ludwig Hevesi mockingly called the Vienna Café Museum and close to the Vienna Secession – designed by Adolf Loos – 'Café Nihilism'.

Michael Heindl

*Born in 1988 in Linz, lives in Vienna and Scharthen



Zwischenlösung (Workaround), 2013–2014
Adhesive tape, 44 x 44 x 7 cm

Destination Unknown, 2014
Press board with working marks, three parts,
100 x 38 cm, 100 x 135 cm, 100 x 38 cm

Courtesy the artist

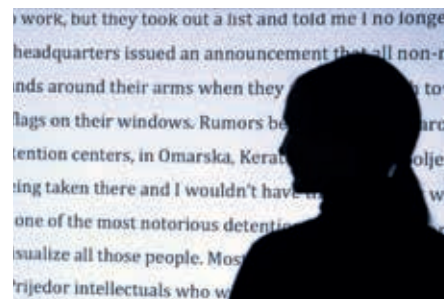
Michael Heindl works in, and with materials taken from, public spaces. He is interested in the characteristics and peculiarities of locations and sites, their transformation and reinterpretation. In *Zwischenlösung (Workaround)*, he pursues improvised repairs that can be found throughout the urban space of a city. He specifically seeks out objects that have been repaired using adhesive tape. The tape is removed in a filmed intervention, with the found objects thereby being returned to their original, broken state. Heindl then rolls up the adhesive tape to a new shape. The material constituting these new objects bears clear traces of its former use, the story of which is intertwined with Vienna's urban spaces, yet one which has now experienced a re-codifying through Heindl's treatment. Through his conversion of this improvised putty, he highlights the fractures in a public society geared towards functionality and perfection.

For his piece *Destination Unknown*, Heindl brings material from his studio into an urban environment for it to undergo modification. Near the Belvedere neighborhood, he places a tabletop from his workplace on the tracks of the Vienna Schnellbahn (Rapid Transit). As it passes by, it splits the board into three precise parts. The result is a three-piece object carrying the traces of paint of earlier works. Almost as if

by chance, the arrangement reminds one of a triptych and could be read as a reference to Heindl's own study of painting.

Ana Hoffner

*1980 in Yugoslavia, lives in Berlin and Vienna



Transferred Memories – Embodied Documents, 2014
HD video, color, sound, 16:9, 14:35 min.

The Queer Family Album – Me and my Three Daddies, 2014
Photo installation, two parts, 21 x 29.7 cm each (framed)

The Queer Family Album – Vacations before Migrations, 2015
Photo installation, four parts, 21 x 29.7 cm each (framed)

Courtesy the artist

Ana Hoffner's film and photographic works pursue a performative approach, combining fiction with found material to allow for new readings and interpretations of images. This way, differences incorporate the given and raise questions in regard to its dichotomies. Referencing Ingmar Bergman's *Persona*, *Transferred Memories* shows a conversation of two women in extreme close-up. They describe iconic images of violence and horror while these images remain invisible. The seemingly disembodied voices indicate content, but hold back any concrete reference to a specific situation as much as they abstain from any form of explanation. The presence of the bodies in motion serves to counteract the disassociation of the viewer due to the lack of visual representation of events referring the Bosnian War and the Holocaust, making a

positioning of the viewer impossible. In *The Queer Family Album*, photography taken from differing contexts is combined with specific individual narratives, thereby establishing queer representations and fictional relations within the context of what would seem to be everyday motives.

Produced in collaboration with Les Complices*, Zurich. Supported by Bundeskanzleramt Österreich Sektion Kunst und Kultur.

David Jourdan

*1974 in Martigues, lives in Vienna



Ohne Titel, 2015
1208 x 681 x 19 mm

Ohne Titel, 2015
1002 x 589 x 22 mm

Ohne Titel, 2015
997 x 533 x 19 mm

Ohne Titel, 2015
1198 x 367 x 22 mm

Paper prints, coated on chipboard

Courtesy the artist

David Jourdan examines various types of transfer processes as well as transmissions and duplications of meaning that arise from these. Here, he also questions the economy of images and their symbolic usage in a system of meaning. For the items exhibited, he takes some of his own works on paper as point of departure, which are based on various types of found images and texts, transformed by Jourdan into multi-layered objects. The images are applied to raw chipboards and cut to size, thus physically condensing, graphically transferring and alienating them in terms of content. The focus shifts from the actual motif to its margins, new contents present themselves, protruding elements disappear. The works refer to printing processes with flatbed printing presses as well as sliding table saws used to cut prints to size. Jourdan brings these references together and combines them to form a new object.

Barbara Kapusta

*1983 in Lilienfeld, lives in Vienna



Ein Gedicht für 22 kleine Objekte, 2015
Enameled clay, textile, screen printing on paper, dimensions variable

Ein Gedicht für 22 kleine Objekte, 2015
Performance

Courtesy the artist

Small amorphous objects with both rough and smooth surfaces. Pleasing to the touch, representing nothing, yet exhibiting a spoken existence: Barbara Kapusta's *Ein Gedicht für 22 kleine Objekte* (A Poem for 22 Small Objects) circles around the relationship between subject and object

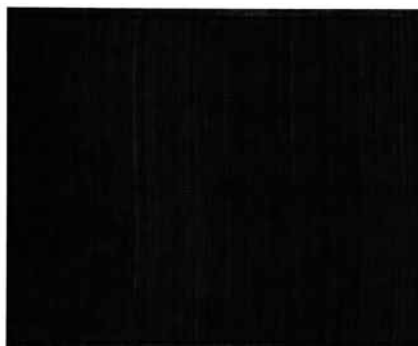
and their possibilities for exchange. Are we guided by objects? Do they speak to us? The objects out of glazed clay asked to be touched, but at the same time, are not items of any practical usage. Nor are they magical objects – they shift between expression and form.

The system of objects, in reference to the title of one of the early works by French philosopher Jean Baudrillard, is a system of significance. Objects have the tendency to drift out of the 'reality of the experienced world of objects' and into cultural spheres of meaning. According to Baudrillard, instrumentality constitutes only one of many categories relevant to our dealings with objects, but not the most important category at that. Kapusta's objects tell of the hybridization of design, of everyday items and artistic objects of use, touch, surface and material, of objects with unclear meaning and significance, such as objects of desire. 'And then we look at you and speak to you. Moreover, you look back. Look back, understand our language and your tools fail you.' (Barbara Kapusta)

The performance by Barbara Kapusta takes place at Kunsthalle Wien Museumsquartier on April 23, 2015 at 7 pm.

Tonio Kröner

*1984 in Datteln, lives in Munich



Vanity Fair, 2015
Emulsion paint, dimensions variable

being out, 2014
Styrofoam, fiberglass, primer,
46 x 19 x 24 cm

corner of something 3, 2006
Jute fabric, aluminum frames, animal carbon,
160 x 225 cm

Courtesy the artist and nous moules

In his mural, Tonio Kröner depicts Medusa sitting on a melting ice cube playing a violin. He borrowed the female figure from a French lemonade ad. Painted in a shade of light grey on a white wall, the figure alternatively appears and disappears. The image was projected onto the wall and seems afloat. The pixels of the digital projection materialize but do not, however, take on the status of a human being. A three-dimensional object representing a back tooth is installed next to the figure. It is part of a series in which Kröner made imitations of his set of teeth. The *corner of something* on black material is made out of pigment from so-called animal carbon, which is generated from burnt cattle bone.

Oftentimes Kröner's sculptures and installations have something slightly surreal about them: their scale is out of alignment and while they seem realistic, they are exaggerated; their unlikely combination makes them appear fierce. While the back tooth, as a human asset needs to be cleaned, Medusa was seized from a soft drink corporation. Kröner conducts a sampling within and with reality pushing a dynamic way of thinking by combining different levels of representation, navigating his way through intervals of painting and sculpture and through abstract and tangible portrayals. His focus lies on the body's status in the digital space and on its application as an image of a brand or a metaphor.

Tina Lechner

* 1981 in St. Pölten, lives in Vienna



Ohne Titel, 2015 / *Ohne Titel*, 2015
Gelatin silver print, 70 x 58 cm each (framed)

Ohne Titel, 2011
Gelatin silver print, two parts, 44.5 x 36.5 cm each (framed)

Courtesy the artist and Galerie Hubert Winter, Vienna

The sculptural motives in Tina Lechner's analogue photography, with their modulated, black and white asceticism, are reminiscent of the aesthetics of Bauhaus, constructivism and the style of 'New Vision'. Self-created, abstract elements made of paper and geometrical props are applied to female models, which Lechner then photographs, creating portraits turning their backs to individuality. The bodies locked into the image seem to lose their liveliness in favor of an approximation of the object. Through the masking and superimposition of physiognomy with objectivity and the leveling of the figure into the overall composition, Lechner designs artificial, constructivist beings that seem to come straight out of a long-lost vision of the future. At the same time, the rigorous interplay of forms meets the individual materiality of the photographic print, which serves to counteract the objectification of the female physique in a multifaceted fashion.

Sonia Leimer

* 1977 in Meran, lives in Vienna



Neues Land / Nowaja Semlja / New Land, 2014
Aluminium, paper, video, color, no sound,
16:9, 7:37 min., dimensions variable

Ohne Titel (Versenkbares Objekt), 2014
Concrete, fender, 65 x 53 x 55 cm

Ohne Titel (Versenkbares Objekt), 2014
Concrete, fender, 42 x 42 x 110 cm

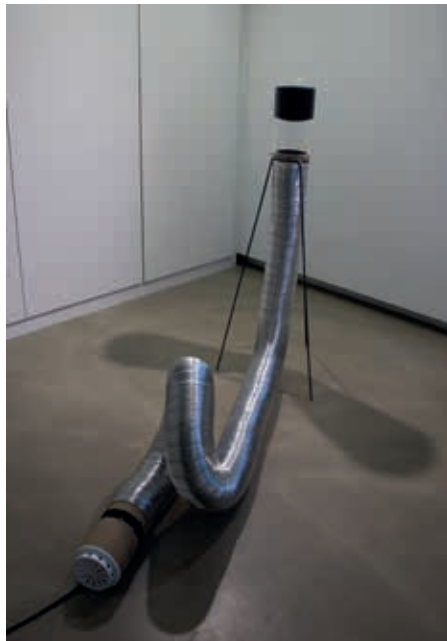
Ohne Titel (Versenkbares Objekt), 2014
Concrete, fender, rope, 65 x 53 x 55 cm

Courtesy the artist and Galerie Nächst St.
Stephan Rosemarie Schwarzwälder, Vienna
and Barbara Gross Galerie, Munich

Once an icon of Soviet technological progress, the nuclear-powered icebreaker *Lenin* now sits as a swimming museum in Murmansk, a remembrance of past glories. Sonia Leimer combines historical footage of the icebreaker in action from the film archives in Moscow with pictures from her visit to Murmansk, as well as excerpts from Soviet propaganda footage of the space program. This historic view of the arctic thereby seems just as exotic as the view into space. The video *Neues Land / Nowaja Semlja / New Land* is projected onto an oversized envelope, which carries on it a stamp depicting the *Lenin* and an illustration from the beginnings of nautical navigation. The buoys cast in concrete cubes, which Leimer presents together with this installation, also appear like functionless nautical material, having lost their lightness and ease through the sculptural form. This swimming signal system has become a submersible object, yet it remains an abstract viewing object within the exhibition space, just like the Soviet icebreaker in its museumized form.

Paul Leitner

* 1983 in Vienna, lives in Vienna



paper-jack, 2011
A4 paper, screw clamp, 21 x 29.7 x 100 cm

the traveler #1, 2012
Fan, wind tunnel, acrylic glass tubes, straws,
hornbeam seed, dimensions variable

the traveler #2, 2015
Fan, wind tunnel, acrylic glass tubes, straws,
dandelion seed, dimensions variable

the traveler #3, 2015
Fan, wind tunnel, acrylic glass tubes, straws,
maple seed, dimensions variable

Courtesy the artist and unttd contemporary,
Vienna

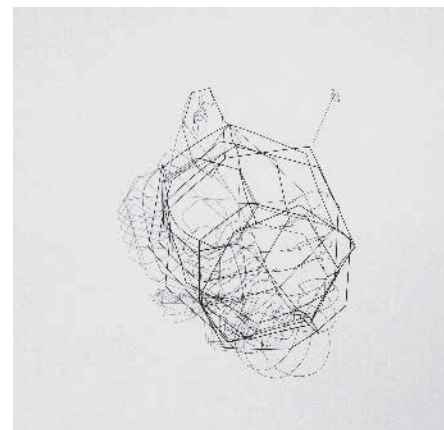
Paul Leitner's installations are constructions and apparatuses that develop complex effects through simple interventions. With their focus on familiar and easily overlooked objects, they alienate said objects from both a formal, as well as a phenomenological perspective. His installations called *the traveler* use wind tunnel technology to facilitate the suspension of a natural process in air: a single flying seed is virtually fixed through an air current

and thereby obstructed from carrying on its journey towards a potential germination spot. It is an experimental design, one that moves a small, fragile object into the center of attention. Elaborate in its construction, *the traveler* makes visible the ephemeral of the everyday.

paper-jack, on the other hand, is an installation which presses stacks of standardized A4-size paper between walls, ceilings and arches using a screw clamp. This process allows the paper to become a compact form, an expansion within the space or an intervention within a given structure. Here, too, we are presented with an easily comprehended arrangement, which simultaneously alters the perception of an inconspicuous object, such as a piece of paper.

Constantin Luser

*1976 in Graz, lives in Vienna



D1.1 the landing, 2015 / *D1.2 the landing*, 2015
Wire installations, dimensions variable
Courtesy Österreichische Galerie Belvedere,
Vienna

Drawing constitutes the point of origin for Constantin Luser's sculptures, as he sees this technique as embodying the most original artistic medium. Multiple, parallel-led pens create contours on the page that still manage to capture a three-dimensional effect despite their inherent flatness. In a further step, he then translates these drawings into the exhibition space. His delicate wire objects float freely and present themselves differently, depending on the perspective of the viewer. Light and shadow

broadcast the contours of the sculpture onto the wall surfaces, depicting fleeting images. New details continue to develop and change through the movement of these fragile objects. The line becomes a pattern, which oscillates between the abstract and the figurative, telling stories all the while. Connections are made and cartography of thought is constructed. Luser's objects distinguish themselves through their processual nature and the openness of their character, which only fully develop through the perception of the viewer. The artist constantly crosses the borders of the image carrier, opening manifold associative spaces that are linked together into poetic structures.

Nana Mandl

* 1991 in Graz, lives in Vienna



happy brake, 2015
Acrylic, oil crayons, paper and glitter on
digital print on canvas, 190 x 130 cm
cute collection, 2014
Mixed media, 43 x 33 cm (framed)

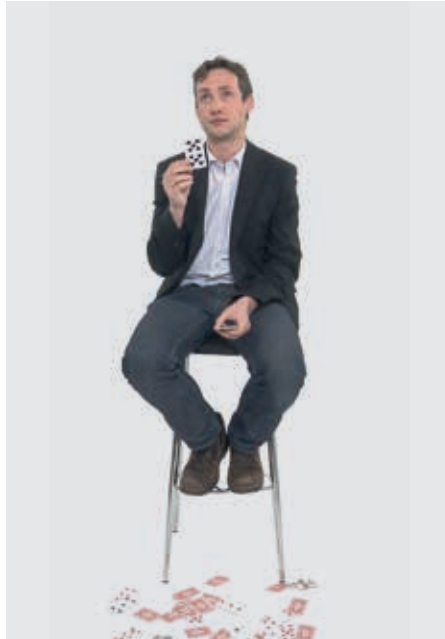
hang on \$\$, 2015
Mixed media, two parts, dimensions variable

Courtesy the artist

Nana Mandl creates collages of visual worlds in sugary colors that combine online fragments with the common to form abstract surfaces. Lacking any recognizable underlying structure, some of her works are reminiscent of media images that have been enlarged so far that the structure of their pixels becomes superimposed over everything, or where the blur of the image creates abstract planes of color where one once found information. Actually, Mandl's collages consist of Google images that were digitally distorted and distanced even further from the photographic original by painting over them. The traces of color become an analogue image-editing program, facilitating a leveling of the source material. When taking stickers of cute animals, putting them on reproductions from newspapers and combining these with illustrations, the result resembles an analogue version of the technical process of image creation. These suggestive works leave almost no room to decipher which images have been edited using Photoshop, which are digital and which are analogue. They emit visual stimuli, only to then ultimately and confidently turn these against the expectations of the viewer.

Christian Mayer

*1976 in Sigmaringen, lives in Vienna



Nine of Hearts, 2015

HD video, color, sound, 14 min.

Courtesy the artist and Galerie Mezzanin, Vienna

Putting in time (04/17/85) / *Putting in time* (06/07/62) / *Putting in time* (10/16/87) / *Putting in time* (03/03/61), 2014

66 x 53 cm each (framed)

Putting in time (08/04/92) / *Putting in time* (06/89) / *Putting in time* (03/28/80), 2014

53 x 66 cm each (framed)

Original press photographs of a newspaper archive, UV print on passepartout, acrylic frame

How does our memory function? How does time manifest itself beyond simple chronology? In his *Putting in time* series, Christian Mayer presents original photographs taken from American newspaper archives dealing with the burying of time capsules: containers with documents that are embedded into the foundation of a house during its construction with the intention of a future remembrance

of this prospective past. Mayer also shows recordings of the openings of such time capsules, mounting the historical documents on blow-ups of the respective flip-sides of the photo prints. In this way, two sides of the same visual field become recognizable, the visible and the reference to its archiving, with the present and the past thereby quasi-amalgamated. The video *Nine of Hearts* shows a grandmaster of memory who is able to remember every single card in a pack by creating a so-called 'memory palace'. Therefore, he translates three-cards combinations in interior images, which he incorporates in imaginary spaces. Here, too, mnemonics proves to be the storage of time in space.

Ralo Mayer

*1976 in Eisenstadt, lives in Vienna



Silicium, Sequoias, Schwindel: Kinder zwischen Mond und Erde, niemand weiss was dann passiert. So what bashed open their skulls and ate up their brains and imagination? (Space Post-Colonialism), 2013–2014

Installation, various materials, dimensions variable

Courtesy the artist and Sammlung der Kulturabteilung der Stadt Wien – MUSA

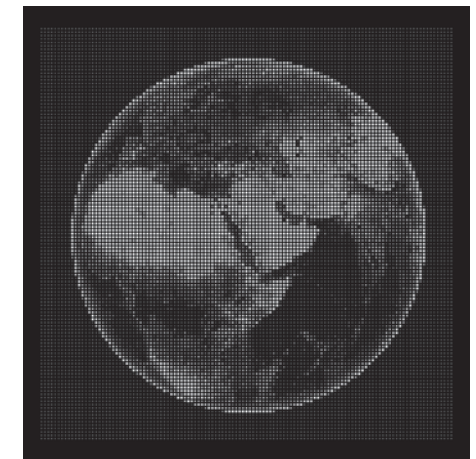
The mission to the moon with the aim of colonizing it and establishing permanent habitats was not a mere fantasy in the 1970s, but pertained to serious planning in the face of prophesied over-population and finite resources. Space colonies with unlimited solar energy were a beacon of hope as a solution for urgent earthly problems and

were accordingly planned in detail. Ralo Mayer embarked on a research trip to the San Francisco Bay Area where he studied the relics of those early draft versions for a life in space. Striking is the personnel overlap between protagonists of the *Space Colony* movement and those of the later digital revolution as well as the spatial overlap between the epicenters of the 1960's drop-out movement and today's internet companies.

Mayer's installation is a compilation of essays and posters that promote space colonies and interviews with visionaries of yore. Fiction overlaps reality; documentation is superimposed on an automatized vision of the future creating a plausible unity that reflects on expansion and imagination on different levels.

Melitta Moschik

*1960 in Villach, lives in Vienna and Graz



OUTER SPACE, 2014

Wall object, steel plate, painted black, CNC machining, aluminum frame, 120 x 120 x 2.5 cm

DESTINATION TR34, 2013

Wall object, steel plate, painted black, CNC machining, aluminum frame, 120 x 160 x 2.5 cm

DESTINATION NYC, 2013

Wall object, steel plate, painted black, CNC machining, aluminum frame, 120 x 160 x 2.5 cm

Courtesy the artist

Punched plates display the abstracted topographies of the metropolises of Istanbul and New York City. The individual points create the effect of an abstract urban landscape as it might be seen from the air. The points have various diameters, though they are plotted to a grid of vertical and horizontal lines. The apparently computer generated images are complemented by a further metal plaque showing a satellite view of the entire globe. Melitta Moschik takes up the mechanical aesthetics of our mediatized everyday world and processes existing images into pieces without any recognizable signature. She appropriates the familiar language of visual information and accentuates its claims of universal significance. Modern imaging procedures provide the basis for an artistic appropriation that nevertheless succeeds in developing an individual approach to questions of representation, through factors such as selection, extraction and dissociation. What we believe to recognize on the plaques does not correlate to any humanly possible point of view but instead a perspective facilitated by media.

Josip Novosel

*1988 in Zagreb, lives in Vienna



ach Otto, hiányozni fogsz, 2015
Installation, radio, poster, pedestal,
dimensions variable
Courtesy the artist

On a hot summer's day in July of 2011, a black-clad procession of aristocrats made their way with trumpets and sabers through Vienna's first district, grieving the death of Otto von Habsburg, the eldest son of the last Austrian emperor. After the service in St. Stephen's Cathedral, the coffin, accompanied by this funeral procession, was brought to the Capuchin Crypt, the traditional gravesite of the Habsburgs. Thousands of interested individuals and curious onlookers observed the cortege's passage through downtown Vienna. Josip Novosel, who was present at the event by chance, took a photograph that shows a couple dressed in black amid a crowd of tourists. Though merely silent participants, they nevertheless expressed something akin to commiseration with their black clothing. Novosel has had the photograph printed up in poster size, so that it now somewhat recalls the royal portraits that one sometimes finds in restaurants. It sits atop a pedestal painted in 'Schönbrunn Yellow' (a shade beloved for the facades of Viennese palaces) and is ballasted by a heavy-duty jobsite radio set to an Austrian boulevard radio station. There's something out of place about hearing a radio in an art institution. Like the appropriating gesture of the colored pedestal, the radio station reflects an ideology and value system in which the superimposition of the past and present are as dissonant as that of the black ribbons of the grieving and the clothing of tourists.

Michael Part

*1979 in Vienna, lives in Vienna



untitled, 2015
Nine photograms on 35 mm silver gelatin slides, chemical solution (malachite oxalate), digitally controlled projection, loop, 8:55 min.

untitled, 2013
Silver on brass (cementation), 39 x 26 x 1.7 cm

untitled, 2013
Silver on brass (cementation),
100 x 66.6 x 1.7 cm

Courtesy the artist and Galerie Andreas Huber, Vienna

Michael Part studies processes that date back to chemical experiments from the early days of photography. His work has focused extensively on silver gelatin photography that is based on complex chemical formulas and reactions. His adaptation of these historical processes results in works that are experimental yet composed. Part's monochrome images are created using a silver gelatin solution, a by-product of photographic processing. As part of the chemical process, these metal plates are used to bind the silver again. This brings

about an abstract pattern in subtle hues on the surface. The slide installation *untitled* exhibits photograms that were produced using silver gelatin slides and a chemical solution called malachite oxalate. Although they were developed in a darkroom, there are no signs of exposure. These nonrepresentational, monochrome images combine the history of photography with that of abstraction into a multi-layered reflexion on imaging techniques and inquiries about representation.

Nicola Pecoraro

*1978 in Rome, lives in Vienna and Rome



Untitled, 2015
Wax on carpet, five parts, 200 x 100 cm each
Courtesy the artist

The material and its transformation through artistic practice are the basis of Nicola Pecoraro's work. The transformation itself is as important as the transformation's process that remains discernible in the finished work. Fittingly, Pecoraro's works are created in a somewhat performative manner: as an exploration of different materials with an open outcome. The result of these

experiments could be a painting, sculpture, sound, installation or an amalgamation of them all.

Pecoraro's recent works oscillate between image and object, surface and depth, disclosure and superimposition. He has partially removed the upper layer of jacquard velour carpet tiles and reworked them with pigmented wax. The lines between the surface and what lies beneath become blurred in surreal landscapes that are comprised of abstract colored zones. While the preserved carpet surface suggests a visual stability, the image area of the removed carpet opens up into an ever-expanding color gamut of imaginary depths.

Karin Pliem

*1963 in Zell am See, lives in Vienna



Concursus naturae I / Concursus naturae II, 2015

Oil on canvas, 200 x 250 cm each

Courtesy the artist

Nature and culture are productive opposites. While the former represents the original, the unspoiled, the latter is considered its transformation, if not its transcendence. The relationship between nature and culture is not however one of antagonism, instead they are virtually dependent on one another. Art likes to play them against one another, although at best, as an abstract system of representation itself, it can merely simulate the concept of naturalness. Karin Pliem's painting brings together creatures from diverse parts and ecosystems worldwide and blends them

into a single heterogeneous complex. Flora from the tropics, Alpine valleys or the botanical garden encounter sea animals or transgenic plants cultured in the laboratory. This painting, which translates hybridization into the composition of the image, presents itself like a jungle of forms and colors whose surface has been leveled off.

Pliem, however, alters the form, color and size of the individual vegetal elements as the pictorial invention requires: the formulation of details within the multi-layered surface of the classical panel painting adheres above all to compositional considerations. As a result, the idea of the human who shapes nature gains direct access to the genesis of painting: as an entity that forms and deforms, enables and destroys, the human does not place itself outside of nature, but instead right in the middle of it.

Hanna Putz

*1987 in Vienna, lives in Vienna



07min02, 2015 / 15min47, 2015 / 04min33, 2015 / 12min21, 2015
Photography, 120 x 96 cm each (framed)

Courtesy the artist

The analogue photographs by Hanna Putz, with their subtle colors and clear composition,

captivate the viewer. Some of them have been devised beforehand; others are motifs that already existed. For the most part, the works unfold a theme within a series. Editing each series plays a big role, as recent works are set in a different context to older works, reappearing again or disappearing, depending on which topic the artist is interested in. The formal approach of the work favors a visually compressed reality, which deflects from the individual over a depiction of living reality. People waiting produces a concise image of passing time whilst also reflecting on the nature of photography itself which permanently captures a specific moment. Hanna Putz recorded people in different places in different poses who seem to be in a state of waiting for something or for someone. The image's titles hint at the time frame of waiting. What, however, does the state of waiting itself mean? What kind of suspension routines are we developing?

Andreas Reiter Raabe

*1960 in Raab, lives in Vienna



O.T., 2015
Acrylic on chipboards, 950 x 670 cm
Courtesy the artist and Charim Galerie, Vienna

The work of Andreas Reiter Raabe takes the medium of painting as its point of departure but extends it into the realms of installation and sculpture, which then in turn treat painting as their matter. Reiter Raabe's approach to color, to coincidence and control creates an extended field of action that includes both expressive gestures and performative image generation. His pictures

thus emphasize the process itself, even though the result always seems finished. The creation of the image is recorded and encapsulated in the picture, which often overcomes normal boundaries and moves into the exhibition space. For *Destination Vienna 2015* Reiter Raabe has created a painting surface that can literally be entered and walked upon: it transforms the floor into an image and in so doing generates a tension between the picture and the installation that can be resolved neither in one direction nor in the other. The painting presents itself as the trace or remnant of a previous process, increasingly extended by the traces of those who interact with it.

Valentin Ruhry

*1982 in Graz, lives in Vienna



Vorsitz, 2015
Shirt of the artist, coat-hook, metal bar, dimensions variable

Gladys Anna Elizabeth, 2015
Poster, 139.5 x 89.5 cm (framed)

3,20€, 2015
Book, dimensions variable

Courtesy the artist and Galerie
Christine König, Vienna

Valentin Ruhry's sculptures feature a minimalist aesthetic and a formal simplicity. Each of the three pieces exhibited in the show stand for themselves and are intelligently linked to one another. The shirt on the wall titled *Vorsitz* can only be reached via a metal bar. It is reminiscent of early works of conceptual art and emphasizes Ruhry's conceptual approach. The artist concerns himself with sociocultural processes of change, which accompany the economization and digitalization of life. He observes affirmative strategies of companies in the digital industries that intend to sell a lifestyle along with their products. The idea of decentralization and democratization that arose with the development of the internet proves to be an unobtainable undertaking in the face of the monopoly of some of Silicon Valley's companies. Consumerism is portrayed as an identity-conferring experience and the potential of a global network crumbles, becoming a commodity fetish. *Gladys Anna Elizabeth* refers to the first names of Austrian political economist Joseph Schumpeter's three wives. Schumpeter shaped the concept of a 'creative destruction', which states that economic development is only possible when established production is persistently suppressed and eventually destroyed whereby generating desire becomes an end in itself. *3,20€* deals with the handling of public goods. The title states the exact amount of the overdraft fee Ruhry will have to pay the library by the end of the exhibition for a book on the topic of debts, which he loaned there.

Maruša Sagadin

*1978 in Ljubljana, lives in Vienna



Triptychon, 2014
Cement on basis, three parts, 250 x 340 x 2.5 cm

Hand (die B.I.G.), 2014
Wood, concrete, steel, paint
230 x 62 x 35 cm

Extra Extra Elle (Bergisel), 2014
Wood, paint, 165 x 38 x 38 cm

Courtesy the artist

Formally, Maruša Sagadin's sculptures refer to an architectural vocabulary, yet they alienate it and add new layers of meaning to it. Sculptures placed on pedestal like models play with the buildings' tectonics meanwhile establishing anthropomorphic references. The materials used add an additional reference plane: wood, metal and concrete are exhibited in their raw form or clad in pastel colors. One could refer to it as 'Modernism meets Memphis', but this implies that the verbal aspect backs the works and through the title enunciates a contemporary perspective on the progressive redesign of urban space and its architecture. What is life like under

capitalism? Where do high and low meet and what kind of dialogue would they have? By superimposing various perspectives onto the work, Sagadin's art transcends analysis and abstraction and refers to an inherent change – including changes of social conditions.

Ari Sariannidis

*1986 in Berlin, lives in Vienna and Berlin



life surplus / we're not just another local drug mall, we're your friends, 2015
Installation, various materials, video, dimensions variable
Courtesy the artist

Governmentality is a concept French philosopher Michel Foucault used to describe the type of modern government that is no longer confined to political structures. The focus shifts more towards the individual and its biological existence. Performance, perfection and improvements in efficiency have become the dictum of a body regime that no longer aspires to be coerced but that targets the practice of the self. Through his installation *life surplus / we're not just another local drug mall, we're your friends* Ari Sariannidis creates a scenario of transformed and physically optimized bodies that obey a system of rationality and productivity. Anthropomorphic structures commingle into abstract growths and present human kind as a modularized unit of function. In YouTube videos adolescents explain how they pop their daily ration of pills more efficiently, pills that add the value that is missing from their lives. The neoliberal logic has permeated all aspects of life, even the instance of the physical being, and transmuted humankind into a regulative instrument of capitalistic biopolitics. As a deficient being, he bears responsibility for

his own perfection for which the healthcare industry gladly provides him with the appropriate means. Though Sariannidis' dystopia might appear futuristic, it has already become reality in some parts of the world.

Leander Schönweger

* 1986 in Meran, lives in Vienna



Der innere Mensch, 2015
Wooden closet, key, motor, 200 x 221 x 63 cm
Courtesy the artist

A dark closet leans against the wall. In one of its doors, a key slowly turns in circles as if guided by an invisible hand. All the doors have keyholes, but there is only the one key. Leander Schönweger designs scenarios that do not tell stories, but instead create atmospheres that develop their own type of dreamlike logic because of their sheer openness. In the end, it is not so much about the turning key as it is about the childhood memories of dark closets as spaces of the hidden and concealed. The interplay between inside and outside, hiding or being frightened by the unknown lurking behind the dark walls of the doors, forms the coordination of an arrangement that appears simultaneously both strange and familiar. Schönweger's minimal interventions into everyday situations, as recreated in the exhibition space, live as much from the disassociation and alienation they create as they do from the déjà vu effect they evoke. The associations they trigger are as variable as the memories connected to them and the cultural matrix into which they are integrated. There is nothing mysterious about the installation; nothing dramatic about the way it has been staged, yet it reveals

darkness. The title is taken from the concept of the 'inner child', lifting it here to an universally valid level and, in doing so, playing on a hidden world of emotion that we previously believed we had overcome.

Johann Schoiswohl

*1979 in Wels, lives in Scharnstein and Vienna



Nichts gesehen!, 2010
35 mm slide projection, metal shelf,
projection surface, dimensions variable

Bombensplitter, 2015
Stahlhelm, 2015
C-print, 61 x 51 cm each (framed)

Courtesy the artist

Johann Schoiswohl is concerned with how we deal with our collective history. As documents of the past photographs play a unique role in the constitution of historical images. In *Nichts gesehen!* (*Seen nothing!*), the main focus has shifted to private photographs within a National Socialistic context. The starting point of the slide projection is a photo album that was found on a flea market and presents a subjective perspective on Nazi dictatorship and the post-war period. Many of the photos in the family album simply vanished, were taken out of the photo corners or were torn out. Often a caption remained that is just enough to guess its motif. It is precisely these blank spaces in history that are of a particular interest to Johann Schoiswohl. He photographs the placeholders, thus producing an image of a non-existing picture that activates associations – with the war, with a criminal regime, but also with the banalities of everyday life in the authoritarian state. The project eludes a perpetrator

perspective because it refrains from displaying the usual historical recordings. On the contrary, the viewers are prompted to question their own history-images.

Nichts gesehen! resents those parts of the system that looked away, that denied they were to blame and within which the refutation of the memories served as a repression of what is painful.

Besides the installation, two photographs of objects found in recent years close to the artist's family home are being exhibited: bomb fragments and a steel helmet from the Second World War. The photographs against a black background are reminiscent of museum images and thematize the historicizing and accompanying defusing and distancing from past events. Basing his approach on personal history and the fictionalization of traces and evidence from the past, they simultaneously demonstrate a different approach to history. Johann Schoiswohl's works emphasize that the private perspective is also always a collective one, too (and vice versa) – one that also has its blind spots.

Mishja Stroj

*1974 in Ljubljana, lives in Vienna



Io non aumento più (Versionen Fanfarone), 2012/2014
Belt, aluminum, 163.5 x 105 x 4 cm

Wiener Kante, 2000
papier mâché, 103 x 108 x 112 cm

Der Verrat, 2005
Wooden chairs, wire netting, newspaper,
decoration paper, 320 x 50 x 234 cm

Courtesy the artist and Kerstin Engholm
Galerie, Vienna

Three years ago, Mishja Stroj withdrew from the art scene, manifesting his proclaimed 'abolition of the artist' with a belt stretched between two hooks on the wall. For his art scene comeback last year, he found another use for his belt, now strapped around an A-shaped bent aluminum bar leaning against the wall. This was by no means a profane gesture: Linked to the triangular shaped bar, the artist's belt marks the compass arc in the golden ration.

Stroj uses found objects, wood and metal to create works that exist between imagination and reality; nevertheless questions regarding art system, authorship, interpretation and the alleged sovereignty of the artist's subject play a vital role in his work. Latent anthropomorphic sculptures collide with abstract formalistic works and a concurrence exists between architectural allusions and his works.

Stroj acts out the possibilities of an artistic handwriting, only to marginalize it. Thus, a work of art comes into being between poetry and pragmatism, consciously exposing its own fragility.

Philipp Timischl

*1989 in Graz, lives in Wien



Bin gerade aufgewacht und noch immer betrunken., 2014
Collection Raj Parmar, San Francisco

Give me first then I give you back. It's capitalism!, 2014
Private collection

I'm having a serious wtf moment. Like, what am I doing here? The whole world is just so random., 2014
Private collection

It's nice. I feel relatively 'safe' or whatever., 2014
Collection Kay Scherpe, Cologne

UV direct print on epoxy resin on canvas,
engraved acrylic glass, 92 x 72 cm each
(framed)

Courtesy the artist and Galerie Emanuel Layr,
Vienna

The titles of Philipp Timischl's works refer to a hedonistic world in which belonging is expressed through self-portrayal and labels. In his collages, materialistic superficialities and private images commingle, blurring the lines between reality and media. Icons of consumerism have replaced the identity of portraits. Timischl's leitmotifs are contemporary youth culture and its points of reference, since they seem to establish a tense interplay between hype and triviality. He is interested in forms of medial communication, in image-creating processes and their on-going transformability. His artistic practice constantly addresses medially delivered image contents, branded by popular culture. The resin lends the pieces a haptic quality. They emphasize the canvas' essentiality, whilst rendering it unfinished. The inherent open-endedness of the artistic act refers to the continuous (re)generation of collective image-archives that are virally spread through various media.

Jenni Tischer

* 1979 in Heidelberg, lives in Berlin



Making Grid XII, 2015

Glass, modeling material, needle, thread, metal stand, diameter: 27 cm

Making Grid XIII, 2015

Glass, metal, knitting needles, textile, diameter: 47 cm, height: 10 cm

Vienna Texture (Singer/Dicker), 2014

Stained wood bars, cotton thread, wall paint, 280 x 450 cm

Courtesy the artist and Galerie Krobath Wien|Berlin

Jenni Tischer's *Vienna Texture (Singer/Dicker)* is inspired by Viennese wickerwork, a weaving technique that was made popular by the Thonet chairs. As coffee house chairs the wooden chairs from the Thonet manufactory became famous and can still be found in many Viennese coffee houses. Tischer uses the wickerwork here as a creative element through which the space is constituted. In her work, the pattern has become abstract and liberated from its original function. A figuration of the wickerwork is achieved through an overlap of the singular cords, thus placing

the focal point on its aesthetic quality. While the framework still refers to the origins of caning a chair, the creative elements already attain a formal autonomy through Tischer's new compositions. In both her sculptural objects *Making Grid*, which are part of a large-scale series, the artist again reverts to the use of craftsmanship, wickerwork and amorphous shapes. The materials and surfaces themselves are charged with cultural references and historical meaning, which Tischer transfers into a new stylistic idiom. She re-contextualizes textile craftsmanship and interweaves it with reflections on interior designs. She interprets material as an information storage unit and as coded history that in its formal arrangement cannot be denied a decorative component.

Octavian Trauttmansdorff

*1965 in Vienna, lives in Vienna



Soziales Korn, 2015

Installation, three black and white photographs, paper, HD video, color, sound, 16:9, 10 min., dimensions variable
Courtesy the artist

Octavian Trauttmansdorff's installation *Soziales Korn (social corn)* is a study of movement in public spaces. The artist examines hierarchies in body language, which are upheld as social patterns and show situations of control, observation, fear or abnormalities. To the artist the current means of expression are a projection screen for social states, which he critically addresses and places in a larger context. As part of the installation, the video shows a person who hopelessly struggles to bring order into a situation of never-ending chaos. The images that bring to mind conditions of precarity, as seen in television reports, also challenge a charitable observation of such images. Octavian Trauttmansdorff examines conditions of art production and art reception as well as the invisible mechanics of social behavior. In his work, he uncovers social norms and strategies of control. He points to the complex interaction of political, economic, architectural and social spheres. In his artistic practice, Trauttmansdorff looks at the methods of 1990s art, with its media-oriented and critical approach on institutions, and applies them to current social and political situations.

Nadim Vardag

*1980 in Regensburg, lives in Vienna and Berlin



untitled, 2012

Wood core plywood, MDF coating, ink, anodized aluminum, acrylic, glass, 65 x 100 x 100 cm
Courtesy private collection Hainz, Vienna

untitled, 2012

Wood core plywood, MDF coating, ink, anodized aluminum, glass, 90 x 100 x 100 cm

untitled, 2012

Wood core plywood, MDF coating, ink, glass, 112 x 100 x 100 cm

untitled, 2012/2015

Screen, anodized aluminum pipes, connecting elements, bath mat, headphones, 90 x 62 x 55 cm, video, color, sound, 5 min., music title *On My Body* by M.E.S.H

Courtesy the artist and Georg Kargl Fine Arts, Vienna

Astrid Wagner

ohne Titel, 2012

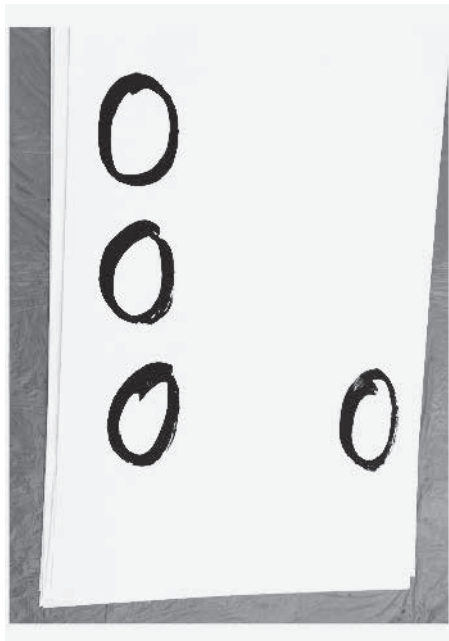
Glazed ceramic, 16 x 10 x 14 cm

Courtesy the artist

Nadim Vardag's sculptural and architectural interventions can be interpreted as fixtures and schemes for show casing, expositions and misappropriated displays. Vardag has developed a set of arrangements that he adjusts to the setting of the respective exhibition space. Their modular structure allows these elements to be arranged to lend the space a structural syntax, albeit without relinquishing the autonomy of the individual objects. The black structures, reminiscent of furniture or abstracted pedestals, incorporate a dispute; one between cinematography and film through the film-reel's formal citation and one with the interior through the design of a potential party table. A small sculpture by Astrid Wagner, placed on top of the objects, interrupts this train of thought as if they were commenting on the different functions, corresponding usages and social interactions. In the cinema the eye is directed towards what is happening on the big screen, at a party the interconnectedness of those present dominates the scene. Spaces thus become stages of different forms of communication and within these spaces, even the interior's utilization turns out to be adjustable.

Tanja Widmann

*1966 in Villach, lives in Vienna



TJW/ presents
if it's not me. Let's make out let's make out (A Little Later Remix), 2015

Screen print from the series *OMG ONG OH NO*
Ed. 1/18, Philips PicoPix 3410, USB flash drive,
Slideshow *OMG ONG OH NO 18/18*, inkjet print
on labels, glass, dimensions variable

Remix version by Johannes Porsch. Screens
printed with David Jourdan. *OMG ONG OH*
NO (matrix) performed by Catharina Wronn.
OMG ONG OH NO (slideshow) performed by
Philips PicoPix 3410.

Courtesy the artist

Tanja Widmann creates her work out of
interest in the performativity of language, the
creative potential of technical reproduction
and variation as well as the digital circulation
of information. She devotes herself to the
procedures of remixing and to the complex
relationships between idea and material,
and between construction and reaction.
In *TJW/ presents*, by deploying a Pico
beamer to perform, the artist engages in
speculations on artistic authorship. The small

hand projector is designed for amateurs. It
yields no flawless photo series but shows
an idiosyncratic algorithm, portraying
images at will or in a blurred fashion. Thus,
the apparatus remains not only a silent
witness but becomes a performer and an
instrument used for interpretation. The
projected images and abstract areas show
modulations of forms, which Widmann had
already employed in other works. With the
economy of production in mind, the artist
materialistically and ideally reconfigures
elements from earlier works. The letter 'O'
refers to the philosophical movement of
'Object Oriented Ontology', which rejects
Kant's paradigm that objects only exist in
relationship to human cognition. The *OOO*,
however, regards references to and between
objects as equal to human contexts. In
Widmann's piece, the 'O' can be seen as a
referring letter, a Zero or a hollow form wryly
leaving open the question of the point of view
of the artist whose pieces oscillate between
theoretical reflection and artistic speculation.

Exhibition Displays

Ovidiu Anton

*1982 in Timișoara, lives in Vienna



Ohne Titel (Exhibition display), 2015
Exhibition display Kunsthalle Wien Karlsplatz
Wood, metal
Courtesy the artist

The French ethnologist Claude-Lévi Strauss
gave a new meaning to the word *bricolage*
(tinkering): for him, *bricolage* is a previously
undefined reorganization of directly available
signs or events to create new structures. For
Kunsthalle Wien Karlsplatz, where a series
of performances and talks are going to be
held during the exhibition, Ovidiu Anton has
designed a setting with a modular structure
and utilized display elements from previous
exhibitions – elements that already exist
but are no longer in use. Benches from the
equipment store of other art institutions meet
replicas of Le Corbusier's *Tabouret Cabanon*,
a cubic seating element that is easy to
transport and can be variously utilized thanks
to grips on the sides. Made from parts of old
exhibition assemblies, the featured materials
and colors of these exhibitions manifest
themselves in Anton's redesign and charge
the neutrality of the White Cube with the
history of other locations. The functionality
of the setting encounters an autonomous
semiotic layer that raises elements of past
events to the subtext of a future occurrence.

Eric Kläring

*1978 in Wolfen, lives in Vienna

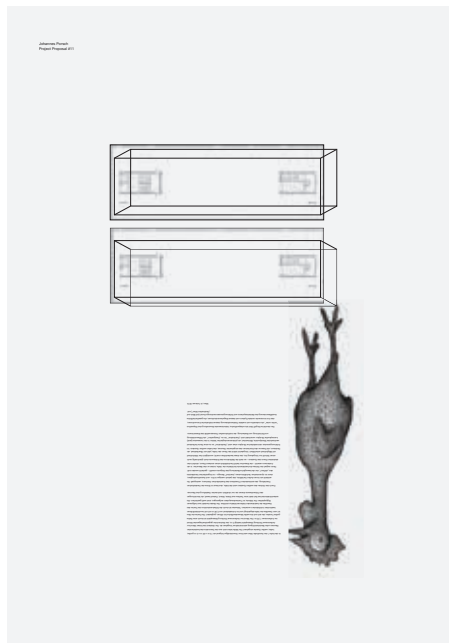


Ohne Titel (out of stock), 2015
Exhibition display Kunsthalle Wien
Museumsquartier, exhibition hall ground floor
Carpet, aluminum tubes, wooden poles,
wooden composite boards, projection
screens, Molton emulsion paint
Courtesy the artist

Eric Kläring's exhibition architecture on the
ground floor has been developed through an
interaction of the spatial conditions and the
existing materials at Kunsthalle Wien. Every
material type – pedestals, wooden composite
boards, tubing, and carpeting – is deployed
according to specific principles to create
different spatial situations. In the central
section of the exhibition space, ceiling-
high wooden strips define a clear spatial
order, which however, due to the flexibly
adjustable wooden boards, remains open in
formal and constructive terms. The modular
display creates performative moments in
the positioning of the exhibited artworks
and simultaneously refuses to submit to a
spatial hierarchy. In the rear section of the
hall, pedestals are stacked on benches and
so form a backdrop that exists as a sculptural
object on its own terms while also producing
a cabinet environment in the space behind.
A further space within the space is presented
in the side section of the hall, where a second
ceiling comprised of projection surfaces is
suspended. A strip of carpet that extends
across the full width of the exhibition space
simultaneously creates a threshold marking
the *Destination Vienna 2015* area. Despite
the heterogeneous individual elements,
or perhaps precisely because of them, the
modular architecture forms a synergetic
whole and generates a continual dialogue
with the works.

Johannes Porsch

*1970 in Innsbruck, lives in Vienna



Shifter, 2015
Exhibition display Kunsthalle Wien
Musuemsquartier, exhibition hall top floor
Rigips plaster boards, flooring panels, filler

Loardship and Bondage, 2015
Poster, offset print on paper, 1.000 pieces,
59.5 x 84.1 cm

Courtesy the artist

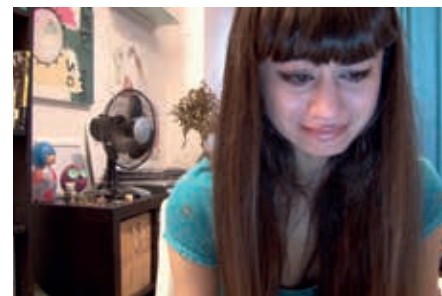
Johannes Porsch wanted to insert a large white cube into the upper hall of the Kunsthalle Wien Museumsquartier, doubling the hall and transforming the references of here and there to a dynamic relationship between inside and outside. Presenting and representing in the context of the exhibition would have taken on a performative aspect of the act of exhibiting in itself. The space in turn would have become a sign and 'shifter' in the linguistic sense: an element (of speech) to be shifted or varied from context to context. As a site-specific variation of the White Cube, which exposes the problematic nature of its aesthetic conventions, the current room within a room also serves as a stage for a scenario, which lies at the heart of

Destination Vienna 2015: the examination of the societal differentiation between art as an operating and experiential system. On one hand, the installation negates the existing architecture of the hall, while on the other it transforms the hall's actual space into a surplus space, which enables other angles and points of view of this other installed volume. The 'shifter' thus becomes a vector, which also reimagines the concept of destination as a moveable sign.

Performances

Kurdwin Ayub

*1990 in Dohuk, lives in Vienna



Performance on demand, 2015
Performance
Courtesy the artist

Kurdwin Ayub supplies her performance for the visitors, as they require. For an entire evening, the artist will be connected to the exhibition space from her home via live stream to receive the wishes of the audience. She aims to set herself apart with a customized offer and will look after each recipient individually. Ayub supplies her art as a service and in doing so plays with the concept of the exhibition space: What is possible within the framework of art? How far will the spectators go with what they ask of her? How seriously or humorously is the situation dealt with? At the same time, her presentation references acts of media exposure in the internet. Advertising chat windows that appear when visiting porn websites, YouTube videos made for an anonymous recipient or also the intimate revelations of young people, especially girls, in video blog entries – Ayub satirizes a pseudo-authenticity of various media. She is interested in everyday staging that, thanks to the internet, becomes more explicit. The main strategy for gaining attention is to use emotions, and thus to gain the 15 minutes of fame so many people long for. By imitating the aesthetics of Web 2.0, Ayub simultaneously deconstructs its claim to authenticity and blurs the boundaries between cliché and irony.

The performance by Kurdwin Ayub takes place at Kunsthalle Wien Karlsplatz on May 10, 2015.

LOS DESTINADOS Julius Deutschbauer / Klaus Pobitzer / Panos Mylanos

*1961 in Klagenfurt, lives in Vienna
*1971 in Schlanders, lives in Schlanders and Vienna
*1967 in Munich, lives in Munich and Vienna



Performance, Concert and Collapse, 2015
Performance
Courtesy the artist

The performance is a combined effort of Deutschbauer / Pobitzer in collaboration with musician Panos Mylonas. Deutschbauer who so skillfully imitates Pobitzer impersonating him that neither Pobitzer nor Deutschbauer knows who is who anymore. Pobitzer's imitation of Deutschbauer copying him is so real, even Mylonas cannot keep them apart. Together they simulate a performance i.e. they perform together. Deutschbauer / Pobitzer / Mylonas simulate a concert.

One plays the other one's reflection upon his request. They all talk simultaneously and feign something different to what the other one says. Prompting each other, by replacing one

another while blowing the other half away. Thus creating a performance between double eagle and double-edge ax, double bed, ambiguousness, double rifle, double thief, Doppler effect, double fugue and double grave, twin home, double chin, double hole, double murder and double Mylonas, double jester, colon, double frenzy, double slit, great snipe, double vision, doubling and duplex viola, hybrid creature and double twine ...

The performance by Los Destinados takes place at Kunsthalle Wien Karlsplatz on April 24, 2015 at 8 pm.

Marina Faust / Sonia Leimer



Für eine Weile, wer weiß wie lange, 2015
Performance, table and chairs by Franz West
Courtesy the artists and Franz West
Privatstiftung

The performance by Marina Faust and Sonia Leimer references an event in 1999 when Franz West, together with a gallery owner, wrapped up a table with colored gaffer tape. However, this performance is conceived not as a re-enactment but as the execution of an existing set of instructions. The result of the performance can be seen on the wall. 'It remains unclear what the object is. The bewilderment or the question as to whether this is an artwork or not supports my claim that there is no art without misunderstandings, that this only interests me when the freedom of misunderstanding is possible. Perhaps the performance itself is the artistic element and the result is just a waste product.' (Marina Faust)

The performance by Marina Faust and Sonia Leimer takes place at Kunsthalle Wien Museumsquartier on May 21, 2015 at 7 pm.

Peter Fritzenwallner

*1983 in Mittersill, lives in Vienna



A decent set of several Micro-Performances, 2015
Performance
Courtesy the artist

Peter Fritzenwallner's performances relate to 'pseudo-scientific content', slapstick re-enactments of scenes from films such as *The Third Man* or Quentin Tarantino's *Inglourious Basterds*. In conjunction with the public, spontaneous 'social sculptures' arise in the exhibition area and in public space.

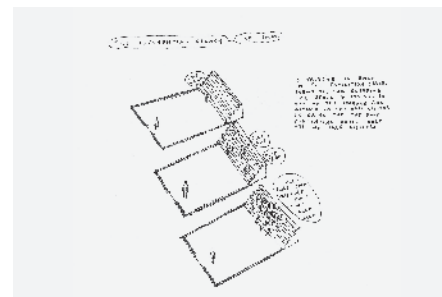
Colored objects that seem to be extracted from philosophical and literary texts or that reference works of historical art become performance tools with which Fritzenwallner equips his public and in so doing incorporates them in a flowing dialogue and discourse. Performance walks with sculptural banners follow routes through the city and create temporary

frames of reference between the quote and the surroundings. In contrast, the micro-performances – consisting of instructions for action and spontaneous interventions – pass the script to other people and emphasize the coincidental moment as an innovative narrative authority.

The performance by Peter Fritzenwallner takes place at Kunsthalle Wien Karlsplatz on April 24, 2015 at 7 pm.

Aldo Giannotti

*1977 in Genoa, lives in Vienna



Temporary Wealth Index, 2015
Performance
Courtesy the artist

Aldo Giannotti stages situations and constellations, using seemingly simple formations and encounters of people within a space to express social structures, social inequalities and the mechanisms of power relationships. Giannotti often takes on the role of subject and narrator in his performances or sees himself as an actor who is part of the social structure that is being presented in scenes. Thus becoming the subject matter of his study within the framework of a cultural or social formation. Referrals to his own origins are points of reference through which Giannotti debates the perceived immutability of social constellations. In this sense, *Temporary Wealth Index* is a performative discussion about shifts, movements and value. The audience is prompted to form a temporary wealth-index based on the amount of money they have with them. A photo is then taken of the participant's formations.

The performance by Aldo Giannotti takes place at Kunsthalle Wien Karlsplatz on May 10, 2015.

Harald Gsaller

*1960 in Lienz, lives in Vienna



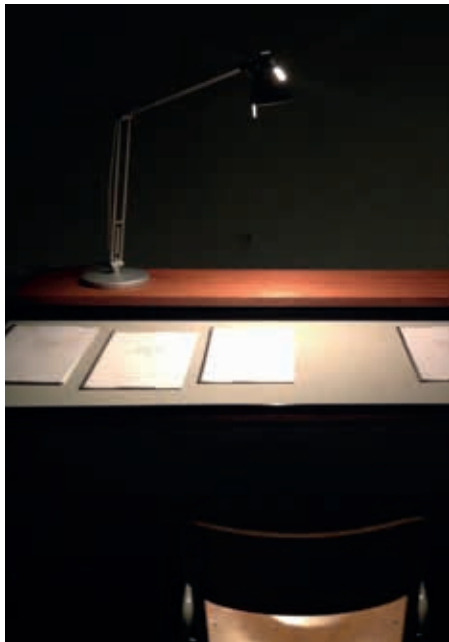
Laozi in Vienna/Taiji ist diese Dinge, 2015
Lecture Performance
With Taiji master-disciple Anna Muck
(Studio Zhang, Wien), video
Courtesy the artist

'Der Gegner findet mein Gewicht nicht.' (The opponent cannot find my weight.) Taiji means showing or integrating opposites. In his lecture performance, Harald Gsaller introduces the world of Chinese Taoism, the principle of a unity of complementary polarities and the writings of Laozi. Rather than giving a historical account of the writings, Gsaller updates them in regards to current thoughts and actions. Through meandering movements, he enables us to take part in the search for traces of the effectiveness of 'wu wei', the guiding principle of Taoism attributed to Laozi, and other teachings of Taoism. He presents us with the central meaning of (the quality of) the emptiness of the mind. This he does through observations of daily life, through the propositions of Master Zhang from Vienna and by means of a live show by Taiji adept and master student Anna Muck.

The performance by Harald Gsaller takes place at Kunsthalle Wien Karlsplatz on April 25, 2015 at 8 pm.

Rebekka Hagg

*1992 in Klagenfurt, lives in Tel Aviv



Back to the Future, 2015
Performance
Courtesy the artist

What do you tell someone about an exhibition? What will be remembered, how important is the atmosphere and what eludes the mere descriptive? Rebekka Hagg conducts a tour through an exhibition that cannot be perceived at this location and perhaps might not even exist. She elucidates the art, the choreography of the display and the viewers' movement through space. The audience is allowed to ask questions and will receive answers. Afterwards, they are invited to describe or even review the exhibition they just experienced. Their texts are added to a collection of such secondary exhibition reviews.

In times of increasing virtuality, experiencing exhibitions solely via online accessible views of the installation has become a widespread phenomenon. It seems the visual online presence has become an effective substitute for the actual visit to the exhibition. However, this practice fades out certain moments such as

the physical movement through the space, the haptic presence of the works, their dialogue with each other and the overall ambiance.

Still, narrating an exhibition does not connote a depiction; it much more stimulates the viewers' imagination. Not only do they create their own image but they become the curators of their own art exhibition.

The performance by Rebekka Hagg takes place at Kunsthalle Wien Karlsplatz on May 10, 2015.

Nicholas Hoffman

*1985 in Canton, Ohio, lives in Vienna



birdhouse / nuthouse, 2015
Performance with Veronika Eberhart /
Stephen Mathewson / William Meleay /
Klemens Waldhuber
Courtesy the artist

birdhouse / nuthouse is a medley of songs that revolve around ideas of domesticity, proportion and identity. Five people interact like echoes. They muse on animals, furniture and the weather forecast and in the process get so entangled with each other that they create a deliberately imprecise classification of the world around them. The performance makes use of videos, song, furniture and bad jokes to give a little insight into daily life – with its boring, redundant and simultaneously spectacular grandiosity.

The performance by Nicolaus Hoffmann takes place at Kunsthalle Wien Karlsplatz on April 26, 2015 at 8 pm.

Sarah Mendelsohn / Fred Schmidt- Arenales

*1990 in New York, lives in Los Angeles and Vienna

*1991 in Boulder, currently living in Vienna



To Lepperova from Kunsthalle, 2015
Performance
Courtesy the artists

Litzi Gedye is Lepperova, formerly known as Lepper and born in Vienna in 1910 as Alice Mehler. Lepperova was her code name when she was a spy in the Special Forces unit in the Second World War. In their performance, Mendelsohn and Schmidt-Arenales explore the interpretation of a place in regards to personal history, to how a person fictionalizes a place and to how a story begins at one place and ends somewhere completely different.

Based on performance, video and sometimes on painting, Mendelsohn and Schmidt-Arenales develop complex projects. The act of writing is the binding element here. It is not, however, to be perceived as a secluded, homogenizing process but rather as an open system of ever changing phrases, readings and acts.

The performance by Sarah Mendelsohn and Fred Schmidt-Arenales takes place at Kunsthalle Wien Karlsplatz on April 26, 2015 at 7 pm.

Hans Nevidal

*1956 in Vienna, lives in Vienna



boko halal, 2015
Lecture performance
Courtesy the artist

On May 10, 2000, Hans Nevidal began his project *Projektionen zum 10. Mai* (projections on May 10) in which he projected so-called fire safety films (films on technical fire protection) onto the facade of the German National Library in Frankfurt am Main. This took place on the anniversary of the Nazi book burnings, which happened on the May 10, 1933. In 2001, the initiative was resumed at the Bücherturm of the German National Library in Leipzig. Thirty-four initiatives are planned with the last one taking place in 2033. So far, two conferences at the Galerie für zeitgenössische Kunst Leipzig accompanied the initiatives, as did various performative speeches in Frankfurt. In 2007, Nevidal himself put the project up for discussion for the first time. In his presentation, he referred to Paracelsus who, in the year 1527 in the city of Basel, threw a medical compendium into a fire. In this context, fire safety can be regarded as the espousal of freedom of expression.

The performance by Hans Nevidal takes place at Kunsthalle Wien Karlsplatz on April 28, 2015 at 7 pm.

Denise Palmieri

*1986 in Sao Paulo, lives in Vienna



As Lived Our Parents, 2015
Performance
Courtesy the artist

Como nossos pais (As Our Parents), a song by the Brazilian composer Belchior dating from the country's years under dictatorship, is a tune full of metaphors describing the young generation's struggle against the censorship and oppression of the ruling regime. The song however also tells how the young people will still end up living just like their parents, regardless of their ambitions or ideals. Denise Palmieri sings *Como nossos pais* in two different ways: in its original key and then just a bit higher. Clothed in a cocktail dress, she kneels on the floor. Her body is shielded from her surroundings by a cloak made of plaster, which protects but also isolates her.

The body represents a constant in Palmieri's performance and installation

work. Its fragility and strength, its shape and modification as well as its attributes of expressivity all allow it to become an instrument, which is capable of lending different connotations to a statement through various nuances, much like the voice.

The performance by Denise Palmieri takes place at Kunsthalle Wien Karlsplatz on May 10, 2015.

permanent breakfast

Friedemann Derschmidt / Ursula Hofbauer /
Abbé Libansky / Karin Schneider /
Barbara Zeidler a.o.



permanent breakfast, 2015
Performance in public space

An open-air breakfast of a different kind: permanent breakfast is an invitation and appeal to temporarily take possession of public space and to meet other people over breakfast. What started on May 1, 1996 has become an international project that continuously takes on new shapes and ventures into the neuralgic zones of discourse on participation and the general public – but nevertheless is confined to a single concept or plan of action.

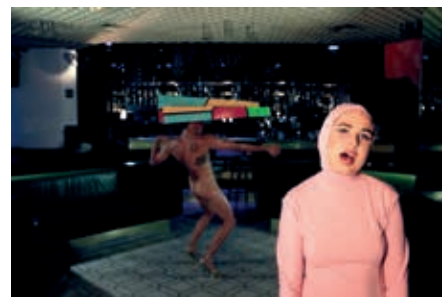
A person extends a breakfast invitation and claims a physical space for this happening. The invited guests commit to organize such a breakfast the next day, and so on. In the spirit of the 'reclaim the street' -movement, permanent breakfast refers to a real as well as virtual network and exemplifies a different approach to urban space, while as an art project it also poses questions with regard

to authorship. As an experimental field that proclaims an expanded concept of art, the open-air breakfast represents the occupation of a particular space for a particular purpose, in which those having breakfast act as their own medium. All the actions taking place under the title permanent breakfast are announced and documented on a website (www.permanentbreakfast.org).

The performance by permanent breakfast takes place at various sites between Kunsthalle Wien Museumsquartier and Karlsplatz on May 8, 2015 starting at 11 am.

Lilly Pfalzer / Sergio Valenzuela

*1991 in Vienna, lives in Vienna
*1978 in Santiago de Chile, lives in Vienna



Edit me please, 2015
Performance
Courtesy the artists

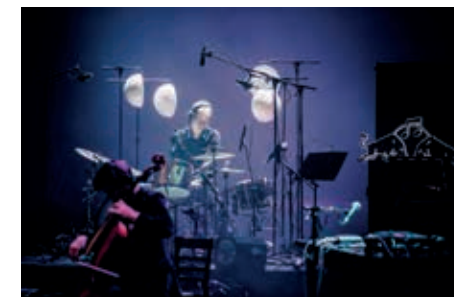
Shot and reverse angle; single takes and montage. *Edit me please* revolves around the subject of filming from a person's perspective. The performers film their movements with a hand-held camera and one attached to their bodies. The relationship between artist and audience is recorded in order to make it possible to experience the action from the point of view of a common subject: 'you' and 'we' become a singular 'I'. The artists enter the exhibition space and fix their gazes on the situation. At a certain point, they change roles, donning their costumes and becoming performers: the dancer and the singer. In the end, the recorded material is edited, creating two different films, which show the collaboration from two different

perspectives: the 'I' splits once more into 'I' and 'you'.

The performance by Lilly Pfalzer and Sergio Valenzuela takes place at Kunsthalle Wien Karlsplatz on May 10, 2015.

Ritornell

Richard Eigner / Roman Gerold
*1983 in Linz, lives in Linz and Vienna
*1983 in Bruck an der Mur, lives in Vienna



Concert to accompany the finissage

The closing evening of the exhibition *Destination Vienna 2015* features a concert by the Austrian music group Ritornell. Richard Eigner and Roman Gerold transform familiar kitchen implements into musical instruments, combine them with traditional African wooden instruments and then add self-built apparatus. These various elements are used to create sound collages in which natural and electronic tones merge. The miscellany of different items, some of which seem to float above the stage, also lends the performance a special visual quality. The sound artist duo Ritornell explores the tonal potential of synthesizers, percussion instruments, double basses and vibraphones, together with everyday objects and children's toys. Each and every artifact can potentially become noise, and self-generated tones are mixed with found sounds. During the finissage on May 31 at Kunsthalle Wien Museumsquartier the duo will embark on an open improvisation, combining individual musical textures and instrumental sounds into organic arrangements. In the process, they will also integrate the acoustic aspects of the present moment.

Salvatore Viviano

*1980 in Palermo, lives in Vienna and Paris



Mozzarella in Carrozza, 2015
Cello: Barbara Riccabona
Performance
Courtesy the artist

Salvatore Viviano creates performances, photographs, installation and sculptural objects, runs the *One Work Gallery* and is always on the go. He is a master at staging who will conceive a fitting intervention for every theme. Taking *Destination Wien 2015* exhibition's concept as a starting point, Viviano reflects on the city in which he has lived since 2008 and its characteristics. The public will be amazed.

The performance by Salvatore Viviano takes place at Kunsthalle Wien Karlsplatz on April 25, 2015 at 7 pm.

Birgit Zinner

*1963 in Steyr, lives in Vienna



Birgit Zinner Live / Talkshow, 2015
Performance
Courtesy the artist

What happens to a work of art when it leaves the studio? Does it change? Does a bond develop with the person who owns it? In her performance, Birgit Zinner looks into the relationships between artist, work of art and owner. In a staged talk show, while interviewing herself in her studio, she also addresses people who purchased her work. All her pieces made after 1985 are interrelated and part of a bigger whole. They are figurative models that expand the aspect of painting within which the relationship of the subject, the object and the space encounters the idea of a simultaneous production and reflection. The 'live' talk show at Kunsthalle Wien Karlsplatz is a contrived play, which focuses on the communication of art and features concepts of spontaneity, time, authenticity and deception. Interviewing herself, the artist demands or denies a statement and specifies or deviates a topic. Is there an entity to a work of art? Or is the work of art itself an entity? Where does the piece begin and where does it end?

The performance by Birgit Zinner takes place at Kunsthalle Wien Karlsplatz on April 25, 2015 at 7 pm.

Information

For information on tours and education program:
kunsthallewien.at
blog.kunsthallewien.at
facebook.com/KunsthalleWien
instagram.com/KunsthalleWien
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Picture Credits

Kunsthalle Wien Museumsquartier

Adrian Alecu, *The Egg* (still), 2014; Courtesy the artist
Anna Artaker, *Rekonstruktion der Rothschild'schen Gemäldesammlung*, Arbeiterkammer Wien 2013–2014; Exhibition view; Courtesy Arbeiterkammer Wien; Photo: Hertha Hurnaus, 2013
Josef Bauer, *BuchSTABEN*, 1968–2008 (P, R, E, S, L, ägyptisches Kreuz – T); Courtesy unttd contemporary, Vienna
Cäcilia Brown, *Drehfoyer*, 2014; Courtesy the artist and Gabriele Senn Galerie, Vienna; Photo: Iris Ranzinger
Adrian Buschmann, *Abstrakte Bildidee*, 2015; Courtesy Gabriele Senn Galerie, Vienna
Hugo Canoilas, *From your body in flames*, 2012; Courtesy the artist and São Paulo Biennial, Brazil
Julian Charrière, *Panorama*, 2009–2013; Courtesy Dittrich & Schlechtriem, Berlin and Bugada & Cargnel, Paris
Mitya Churikov, *Untitled (Alterlaa-AG 1968)* (rendering), 2015; Courtesy the artist; Photo: © Mitya Churikov
Eva Egermann, *Probe Heiligenstädter Lände* (still), 2015; Courtesy the artist
Christian Eisenberger, *O.T.*, 2014; Courtesy Galerie Krinzinger, Vienna; Photo: Jasha Greenberg
Christian Falsnaes, *RISE*, 2014; Courtesy PSM, Berlin
Marina Faust, *Five Times Meret* from the series *STACKS*, 2014; Courtesy the artist
Lukas Feigelfeld, *Beton*, 2011; Courtesy the artist
Daniel Ferstl, *if she knew what she wants, (he'd be giving it to her #1)*, 2013–2014; Exhibition view @wellwellwell, Vienna; Courtesy the artist; Photo: wellwellwell, Philipp Freedrich
Andreas Fogarasi, *Postcard (Rosso Antico Muhri)*, 2014; Courtesy the artist and Georg Kargl Fine Arts, Vienna; Photo: Edouard Fraipont
Heinz Frank, *DAS VIS A VIS DES GEGENÜBERS*, 1974, Courtesy Charim Galerie, Vienna; Photo: Markus Krottendorfer
Heribert Friedl, *Illustration Destination Wien 2015*, 2015; Courtesy the artist
Kerstin von Gabain, *Symposium on the dark ages*, 2014; Courtesy Gabriele Senn Galerie,

Vienna; Photo: Jorit Aust/Secession
Till Gathmann, *Table B (for Institute)*, 2014; Installation view Württembergischer Kunstverein Stuttgart; Courtesy the artist
Sofia Goscinski, *without head*, 2013; Courtesy unttd contemporary, Vienna, © Sofia Goscinski 2013
Julian Göthe, *Télépathique*, 2010; Courtesy Galerie Buchholz, Berlin/Cologne
G.R.A.M., *Der Wiener Minimalkompromiss*, 2015; Courtesy the artists and Galerie Christine König, Vienna
Eva Grubinger, *Café Nihilismus (Handlebars)*, 2014; Installation view Kerstin Engholm Galerie, Vienna; Courtesy Kerstin Engholm Galerie, Vienna
Michael Heindl, *Destination Unknown*, 2014; Courtesy the artist; Photo: Michael Heindl
Ana Hoffner, *Transferred Memories – Embodied Documents*, 2014; Courtesy the artist
David Jourdan, *Preliminary sketches for Destination Wien 2015*, 2015; Courtesy the artist
Barbara Kapusta, *Ein Gedicht für 22 kleine Objekte*, 2015; Courtesy the artist
Tonio Kröner, *corner of something 8 (standby)*, 2014; Photo: Michael Pfisterer
Tina Lechner, *Ohne Titel*, 2015; Courtesy Galerie Hubert Winter, Vienna
Sonia Leimer, *Neues Land/Nowaja Semlja/ New Land*, 2014; Courtesy the artist and Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna and Barbara Gross Galerie, Munich; Photo: maschekS. 2014 / Susi Maschek
Paul Leitner, *the traveler*, 2012; Courtesy the artist; Photo: Thomas Alpdorf
Constantin Luser, *No. 8*, 2014; © Constantin Luser; Courtesy Galerie Klüser, Munich; Photo: Lepowski Studio
Nana Mandl, *cute collection*, 2014; Courtesy the artist
Christian Mayer, *Nine of Hearts*, 2015; Courtesy the artist and Galerie Mezzanin, Vienna
Ralo Mayer, *San Francisco Space Colony*, 2014; Courtesy the artist
Melitta Moschik, *Outer Space*, 2013; © Melitta Moschik
Josip Novosel, *ach Otto, hiányozni fogsz*, 2015; Courtesy the artist; Photo: David Avazzadeh
Michael Part, *untitled*, 2013; Courtesy the artist and Galerie Andreas Huber, Vienna
Nicola Pecoraro, *Untitled*, 2015; Courtesy the artist

Karin Pliem, *Concursus naturae I*, 2015; Courtesy the artist; Photo: Maximilian Pramatarov

Hanna Putz, *07min02*, 2015; Courtesy the artist

Andreas Reiter Raabe, *O.T.*, 2015; Courtesy the artist and Galerie Charim, Vienna; Photo: Severin Koller

Valentin Ruhry, *Vorsitz* (Animation), 2015; Courtesy the artist and Galerie Christine König, Vienna

Maruša Sagadin, *Hand (die B.I.G.)*, 2014; Courtesy the artist; Photo: Anna Barfuss

Ari Sariannidis, *life surplus / we're not just another local drug mall, we're your friends* (detail), 2015; Courtesy the artist

Leander Schönweger, *Der innere Mensch*, 2015; Courtesy the artist; Photo: David Avazzadeh

Johann Schoiswohl, *Bombensplitter*, 2015; Courtesy the artist

Misha Stroj, *Io non aumento più (Versione Fanfarone)*, 2012/14; Courtesy the artist and Kerstin Engholm Galerie, Vienna; Photo: David Avazzadeh

Philipp Timischl, *Give me first then I give you back. It's capitalism!*, 2014; Courtesy the artist and Galerie Emanuel Layr, Vienna; Photo: Georg Petermichl

Jenni Tischer, *O.T. Collage*, 2015; Courtesy the artist and Krobath Wien|Berlin

Octavian Trauttmansdorff, *Ohne Titel*, 2012; Courtesy Sammlung Fotohof; Photo: Octavian Trauttmansdorff

Nadim Vardag, *untitled*, 2014; Exhibition view ASPN, Leipzig, 2014; Courtesy the artist and Georg Kargl Fine Arts, Vienna; Photo: Stefan Fischer

Tanja Widmann, *TJW/ presents If it's not me. Let's make out let's make out (A Little Later Remix)*, 2015; Courtesy the artist

Exhibition displays

Ovidiu Anton, *18 Tabourets Cabanon LC14 01* / from the series: *Reste Ausstellungsdisplays Secession*, 2015; Courtesy Christine König Galerie, Vienna; Photo: Ovidiu Anton

Eric Kläring, *ohne Titel (out of stock)*, Webcam photo exhibition display, 2015

Johannes Porsch, *Shifter*, sketch exhibition display, 2015

Performances

Kurdwin Ayub, *Performance on demand*, 2015; Courtesy the artist

Los Destinados, *Plakatsujet*, 2015; Courtesy the artists

Marina Faust / Sonia Leimer, *Für eine Weile, wer weiss wie lange*, 2015; Courtesy the artists and Franz West Privatstiftung

Peter Fritzenwallner, *A painting, consisting of various forms, carried by various people. (Das öffentliche und gemeinsame Zeigen von Formen, aus den Bildern schon fast vergessener Maler, durch junge Leute von heute, die auch gerne malen, aber eben nicht nur.)*, 2013; Courtesy Sammlung der Stadt Wien

Aldo Giannotti, *Temporary Wealth Index* (sketch), 2015; Courtesy the artist

Harald Gsaller, *Laozi in Vienna / Tajii ist diese Dinge*, 2015; Courtesy the artist

Rebekka Hagg, *Back to the Future*, 2014; Courtesy the artist

Nicholas Hoffman, *birdhouse / nuthouse*, 2015; Courtesy the artist

Sarah Mendelsohn, *Propaganda fish drawings*, 2015; Courtesy the artist

Hans Nevidal, *Projektionen zum 10. Mai, Leipzig*, 2011; © Hans Nevidal

Denise Palmieri, *As Lived our Parents*, 2015; Photo: © Anabela Veloso

permanent breakfast, Performance Wien, 2003; © Abbé Libansky

Lilly Pfalzer / Sergio Valenzuela, *Edit me please*, 2015; Photo: Max Kropitz

Ritornell Live im Burgtheater, Photo: Victoria Kager / Lupi Spuma

Salvatore Viviano, *Mozzarella in Carrozza*, 2015; Courtesy the artist

Birgit Zinner, *Overview 2013, 9. Versuch*, 2013; Courtesy Ulrike Hrobsky; © Bildrecht Wien; Photo: Johannes Zinner

Colophon

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Destination Vienna 2015
17/4 – 31/5 2015

Exhibition

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