

Lebt und arbeitet in Wien: Contemporary Art from Vienna 1.5.–26.10.2026

Museumsquartier

Studio / Level -1

Scott Clifford Evans, 1979, Salt Lake City

Level 0

Henning Bohl, 1975, Oldenburg

Judith Eisler, 1962, Newark

Birke Gorm, 1986, Hamburg

Jojo Gronostay, 1988, Hamburg

Benjamin Hirte, 1980, Aschaffenburg

Ernst Yohji Jaeger, 1990, Frankfurt am Main

Lukas Kaufmann, 1993, Klagenfurt

Bouchra Khalili, 1975, Casablanca

Ludwig Kittinger, 1977, Graz

Sebastian Koeck, 1990, Innsbruck

Irina Lotarevich, 1991, Rybinsk

Lazar Lyutakov, 1977, Schabla

Christoph Meier, 1980, Vienna

Till Megerle, 1979, Bayreuth

Rini Mitra, 1984, Jamalpur

Michaela Polacek, 1972, Vienna

Vika Prokopaviciute, 1983, Vilnius

Shuvo Rafiqul, 1982, Dhaka

Hans Schabus, 1970, Watschig

Sergei Tcherepnin, 1981, Boston

Dario Wokurka, 1988, Vienna

Staircase

Marina Sula, 1991, Lezha

Vitrine

Ramesch Daha, 1971, Teheran

Level 1

Brishty Alam, 1988, London

Diana Barbosa Gil, 1990, Cali

Anna-Sophie Berger, 1989, Vienna

Philipp Fleischmann, 1985, Hollabrun

Parastu Gharabaghi, 1987, Vienna

Christine & Irene Hohenbüchler, 1964, Vienna

Iman Issa, 1979, Cairo

Lukas Kaufmann, 1993, Klagenfurt

Belinda Kazeem-Kamiński, 1980, Vienna

Jakob Lena Knebl, 1970, Baden

Sebastian Koeck, 1990, Innsbruck

James Lewis, 1986, London

Angelika Loderer, 1984, Feldbach

Harkeerat Mangat, 1990, Vancouver

Wolfgang Matuschek, 1989, Vienna

Ute Müller, 1978, Graz

Hans Schabus, 1970, Watschig

Anna Schachinger, 1990, Vienna

Ashley Hans Scheirl, 1956, Salzburg

Katharina Schilling, 1984, Cologne

Nora Schultz, 1975, Frankfurt am Main

Sergey Spirikhin, 1963, Severodvinsk

Lucie Stahl, 1977, Berlin

Josef Strau, 1957, Vienna

Laurence Sturla, 1992, Swindon

Huda Takriti, 1990, Damascus

Sophie Thun, 1985, Frankfurt am Main

Emily Wardill, 1977, Stoke-on-Trent

Min Yoon, 1986, Cheonan

Karlsplatz

Emma Hummerhielm Carlén, 1991, Stockholm

Sebastian Koeck, 1990, Innsbruck

Lukas Posch, 1988, Hall in Tirol

Lucia Elena Průša, 1985, Munich

Liesl Raff, 1979, Stuttgart

Hans Schabus, 1970, Watschig

Toni Schmale, 1980, Hamburg

Johanna Charlotte Trede, 1990, Freiburg im Breisgau

Curated by:

Daniel Baumann, Michelle Cotton & Monika Georgieva

First organised by Kunsthalle Wien over two decades ago, *Lebt und arbeitet in Wien* is a survey of contemporary art from Vienna. The fifth edition returns after an 11-year hiatus, focusing exclusively on artists that were not part of previous exhibitions. It presents the work of 56 artists of different generations and at different stages of their career. While all live and work in Vienna, they exhibit internationally. Installed across three floors in Kunsthalle Wien Museumsquartier and at Karlsplatz, it is one of the largest exhibitions in the institution's history, celebrating the diversity of artistic production in the city with painting, sculpture, installation, drawing, photography, performance, sound, film and video.

In the last ten years, artists from various cultural backgrounds transformed Vienna into an exceptionally vibrant place for contemporary art. The artists in this exhibition originate from 42 cities in 18 countries, they represent many different forms of artistic practice that can be seen to connect with different strands of Viennese art history. While it presents only a partial view, *Lebt und arbeitet in Wien* seeks to celebrate the city's community of artists at large; their self-organised approach to claiming space and their manifold ways of experimenting with content and form. Focusing on new and recent works, the exhibition places emphasis on Vienna as a dynamic space of production where art is shaped by a critical approach to the forces of conservatism and a sense of its own agency. Accompanied by a public programme of talks, performances and events, *Lebt und arbeitet in Wien* is an invitation to explore and to celebrate what is, and a call to discuss what could be.

Museumsquartier

Level 0

At both locations, the exhibition spills out into the ancillary areas and public space. On the one hand a statement of exuberance, the works located at the threshold of the exhibition can also be placed within an art historical lineage of Viennese artists claiming space beyond (and in spite of) the city's museums. While previous generations intervened in, activated and disrupted public space with their work, today artists in the city organise exhibitions in more than 100 independent spaces across the city. The porous nature of this exhibition is therefore a gesture to what lies beyond the institution.

Thus, works by Sebastian Koeck and Hans Schabus are distributed across the exhibition at both locations. Koeck's *Rollwagen* (2026) sculptures are parked in corridors and corners, at entrances and on the mezzanine. Lazar Lyutakov's sculpture *Zwischendecke* (2026) ambiguously skirts a line between art and utility, illuminating Kunsthalle's *Ziegelfoyer* like an incidental chandelier. On the other side of the doors, Christoph Meier's solemn bell *untitled (C#2)* (2026) responds to the site's informal use as a smoking area. Dispersed on the edges of the exhibition is a series of 23 photographs mounted on clipboards that make up the work *Walking to the Sea (In Search of the Endless Column – Vom Wiener Null zum Adria Null)* (2025/2026) by Hans Schabus. These document a 23-day journey that the artist made on foot from Vienna to Trieste, an action that through its performative nature resists objectification and containment.

A painted mural by Shuvo Rafiqul and an expansive wall piece by Henning Bohl envelop the entrance to the exhibition, differently addressing the legacies of Western, modernist painting. Abstract tendencies prevail also in the melting forms conjured by Vika Prokopaviciute's paintings or in the archaic sculptures of Ludwig Kittinger or metal reliefs by Irina Lotarevich. Together with the works presented here by Birke Gorm, Benjamin Hirte and Lukas Kaufmann, they diversely negotiate the relationship between sculpture, architecture, the haptic and the body as well as exemplifying a contemporary interest in combining industrial materials with meticulous craftsmanship.

Ernst Yohji Jaeger and Judith Eisler represent different schools of figurative painting. Their individual practices each explore the construction of narrative via an image; be it in the enigmatic, dream-like scenes imagined by Jaeger or the pre-existing cinematic ones painted by Eisler. The practice of drawing, notation, displacement or producing scores connects the wall-based works by Till Megerle, Rini Mitra, Dario Wokurka and Michaela Polacek. Elsewhere, Bouchra Khalili's *The Constellations* (2011) charts the treacherous journeys undertaken by refugees and stateless individuals travelling to Europe from North and East Africa, West and South Asia with a dotted line. The networks of circulation that serve global capitalism (and more specifically, fast fashion) are both playfully and critically addressed in the silkscreen prints and sculpture by Jojo Gronostay. This attention to movement assumes another form in Sergei Tcherpnin's installation: on two fabric surfaces, lamp-like forms and aluminum speakers are arranged, from which birdsong of endangered species endemic to New Zealand emanates, giving rise to a configuration that is at once precarious and suspended.

Staircase

Three floors of the exhibition are connected by Marina Sula's extensive photographic mural. *Untitled* (2025) pivots on an image that the artist took in the aftermath of a party. Enlarged and pasted on the wall between the ground and upper floor, the work greets those passing with an image of muted celebration and fractured space.

Studio / Level -1

Downstairs on level -1, Scott Clifford Evans has created an immersive setting for a new, 180-minute film entitled *Night Shift* (2026). This feature-length pilot episode for a medical drama is also an absurd and fantastical portrait of Vienna, with a cast of artists (among others) who are living and working in the city.

Level 1

Each corner of the exhibition space on the first floor presents a single work by an artist working with moving image. The two works on either side of the staircase draw differently on the legacy of artists' experiments in so-called 'expanded cinema' during the 1960s and 1970s. Philipp Fleischmann's *Film Sculpture (3)* (2022) employs the mechanical apparatus of 16 mm film in a work that occupies a space between sculpture and moving image. In Emily Wardill's two-channel video *Identical* (2023) images 'race' against one another, splitting attention and syncing with cinematic moments to create an immersive, polyphonic installation. At the opposite end of the exhibition space, video works by Belinda Kazeem-Kamiński and Huda Takriti also have their basis in archival research. While the former developed out of Kazeem-Kamiński's interest in the history of violence and forced migration within an Ursuline convent in South Tyrol, the latter takes the form of a conversation between Takriti and her mother to construct an intimate portrait through photographs, textiles and spoken memory.

The central part of the first floor is occupied by a display of sculpture and sculptural installations. This medium has a significant presence in Vienna, despite (or perhaps because of) the proliferation of digital technologies and the dominance of two dimensional experiences. Avoiding institutional architecture and wall-building, the exhibition space on this floor is structured – and de-structured – by the artworks themselves. Not contained by walls and limits, the works form a broken, diagonal line across the room. They themselves direct pathways, offering multiple directions to celebrate a wealth and complexity of themes and forms. This diagonal axis is flanked by a selection of drawings, paintings and photographs by Wolfgang Matuschek, Ute Müller, Anna Schachinger, Katharina Schilling and Lucie Stahl. Linking these works, and indeed others in the

room, is an awareness of context and a desire for independence; in recognition of the fact that an artwork always hovers between dependence and autonomy.

For the works that provide this axis, the artists have developed their own forms of presentation and architecture. The artwork assumes primacy, functioning as a display in its own right; it cultivates its own context and refers to the stories and interdependencies that underlie it, opening up the possibility of a different kind of autonomy. A series of 20 paintings by Ashley Hans Scheirl unfolds across a wallpaper designed by the artist, expanding the expressive possibilities of painting through a subdued, tonal palette that is applied directly by hand onto cardboard, paper and canvas. Angelika Loderer presents a mobile created specifically for the exhibition, which holds the sand she uses to cast her sculptures in balance. Josef Strau designed an L-shaped wall to support his works, foregrounding interpretation as an open-ended process and inviting viewers to actively piece together fragmented narratives. Diana Barbosa Gil's raised stand *lebt und arbeitet in Wien* (2026) alludes to waiting, living and working, whilst also serving as a support structure for one of her ceramic sculptures. Parastu Gharabaghi's model-like structure is both a platform and a micro-architecture for objects and moods, whilst in Sophie Thun's work, photography literally reveals itself as a construction, a theatrical staging and a distancing. Iman Issa's work centres on the question of autonomy and context, presenting the interrelation between text, form and purpose as potentially dysfunctional. Something similar applies to Harkeeret Mangat's installation *Looping* (2026), which describes the production of knowledge as a play between revealing and concealing, between design and experience. James Lewis' bowed sunflowers, standing on the floor, claim a degree of autonomy, which is, however, mitigated by the lighting assigned to them. Laurence Sturla's ceramic sculptures blur the lines between production, craft and display. Brishty Alam's 'Kleiner Brauner' sweaters, worn by various guests attending the exhibition opening, hang on a structure that takes the form of an *alna*, a traditional Bengali clothes rack. Much like the pioneering collaborative practice of Christine and Irene Hochenbüchler, Alam's contribution opens up a discursive and performative field between origin, politics and collective creation.

Many of the works presented here describe art as something that is continually redefined. This also applies to Anna-Sophie Berger's sculpture, although there the focus is on the question of aesthetics, desire, commodification and circulation. Jakob Lena Knebl lends a queer perspective on the question of desire, representation and self-presentation in connection with identity and gender. Min Yoon flips a wall on its axis to unfold a game in which meaning remains unstable and fluid. Back on the ground, Sergey Spirikhin's display cases function both like didactic vitrines or anarchic sandpits for staging a playful exchange between philosophy, art and poetry which is threatened by time and absurdity. This fragile order is also reflected in the sculpture of Nora Schultz, which is at once both monumental and ephemeral.

Vitrine

Ramesh Daha has created a site-specific work for the 62-metre vitrine on the exterior side of Kunsthalle Wien's Museumsquartier building. Each window of the vitrine reproduces a different document relating to the *Februarkämpfe* in Vienna in 1934. The artist meticulously traced newspaper articles, diary entries, maps and other material connected to the violent clashes, re-embodiment this decisive moment in Austria's political history through the physical act of drawing. Transcriptions and translations of the original texts are available to read via a QR code.

Karlsplatz

The selection of works at Kunsthalle Wien Karlsplatz takes the building's architecture as a point of departure. The exhibition begins before entering the building with *Gegenstand zur einfachen Erhöhung* (2026) by Johanna Charlotte Trede. A grid of bright yellow objects collected from construction sites around Vienna are distributed across the terrace, intended as an invitation to sit down, thus activating the space in front of the building as a place for gathering. Inside, the interstitial spaces, such as the corridors, the foyer and shop, are claimed for the exhibition. They are inhabited with additional works by Trede, alongside others by Sebastian Koeck and Hans Schabus.

Inside the exhibition space, Lucia Elena Průša's objects are carefully arranged, their orientation – vertical or horizontal – determined in direct relation to the architecture. On the walls and floor, works by Liesl Raff, Toni Schmale and Emma Hummerhielm Carlén emerge, asserting a strong, material and sculptural presence. Raff's works, composed of latex and fabric, hang in soft suspension, subtly registering gravity's pull. Schmale's sculptures probe the limits of bodily action, hovering between gymnastic equipment, fetish objects and masochistic, minimalist sculpture. *Doors ajar* (2026) by Hummerhielm Carlén operates as a space of absence that carries ghostly images and fragments of other architectures across its surfaces. A diptych painting by Lukas Posch introduces a counterpoint along the long wall. With a similarly pronounced materiality, his paintings puncture the capsule-like space of the pavilion, momentarily proposing to transport the viewer elsewhere.

Performance

- 21.6. 11:00–21:00 ... *PW LIVE: In Living Daylight* featuring performances by various artists, curated by PW-Magazine
 • Kunsthalle Wien Museumsquartier and Karlsplatz
- 2.7. 17:25–20:25 ... Hof Kunst Fest – 25 Years of MQ:
 Christoph Meier: *25 past*

Kunsthalle Wien Atelier Workshops

- 7.5. 11:00 *Images Become Words. Inclusive Writing*
 & 18.6. 11:00 Workshop with Ohrenschmaus (DE)
- 21.5. 17:00 *Gathering as a Practice of Care.*
 kùltür gemma! Circle Talks –
 The Community Round Table (DE/EN)
- 22.5. 16:00 Artist Workshop with
 & 3.6. 17:00 Lazar Lyutakov (DE)
- 28.5. 17:00 *Beyond Battle – A Streetdance-Event* in
 cooperation with kùltür gemma! (DE/EN)
- 18.6. 17:00 Artist Workshop with
 & 11.7. 14:00 Laurence Sturla (EN)
- 7–9.7. 10:00 Artist Workshop for kids with
 Brishty Alam *Warning: Sticky!*
Drawing with...Tape!, in cooperation
 with KinderuniKunst (DE/EN)

Talks*

- 17.4. 18:00 *The Heated City.* Lilli Lička and Julia
 Grillmayr in conversation with
 Michael Simku, in cooperation with
 Klima Biennale 2026 (DE)
- 29.5.–31.5. Independent Space Index 2026:
 Panels & Guided Tours (EN)
- 2.6. 18:30 *Living, Working and Curating in Vienna.*
 Daniel Baumann, Michelle Cotton and
 Monika Georgieva in conversation
 with Anna Hugo (EN),
 in cooperation with Phileas
 • Phileas, Opernring 17, 1010 Vienna
- 18.6. 18:30 *The Artist as Teacher.* Judith Eisler,
 Philipp Fleischmann and Iman Issa in
 conversation with Carina Bukuts (EN),
 in cooperation with Phileas
- 23.7. 18:00 *The Secret City.* Misha Glenny, Thomas
 Riegler a.o. in conversation (DE/EN)
- 8.10. 18:30 *Vienna as a Chosen Home.* Hans
 Schabus, Johanna Charlotte Trede
 and Emily Wardill in conversation with
 Margherita Belcredi (EN),
 in cooperation with Phileas
- 9.10. 18:00 *The Most Liveable City.* Esra Özmen
 (EsRAP), Stefanie Sargnagel and
 Toxische Pommes in conversation with
 Denice Bourbon (DE/EN)
- 13.10 18:30 *The Porous City: Memory at the Margins.*
 Belinda Kazeem-Kamiński, Bouchra
 Khalili and Huda Takriti in conversation
 with Hannah Marynissen (EN),
 in cooperation with Phileas
 • Phileas, Opernring 17, 1010 Vienna
- 21.10. 18:00 *The Working City.* Lena Marie Glaser,
 Johannes Kopf a.o. in conversation (DE)

*Kunsthalle Wien Karlsplatz, unless otherwise specified



Exhibition Publication

A new publication brings together texts on the artists by Chris Clarke, Christian Egger, Leonie Huber, Michał Leszuk, Simone Molinari, Vanessa Joan Müller and Inga Charlotte Thiele and traces the legacy of *Lebt und arbeitet in Wien* via two roundtable discussions with curators, artists and critics. It is available in German and English for € 40 from Kunsthalle Wien's stores at the Museumsquartier, Karlsplatz and online.

Artist Editions

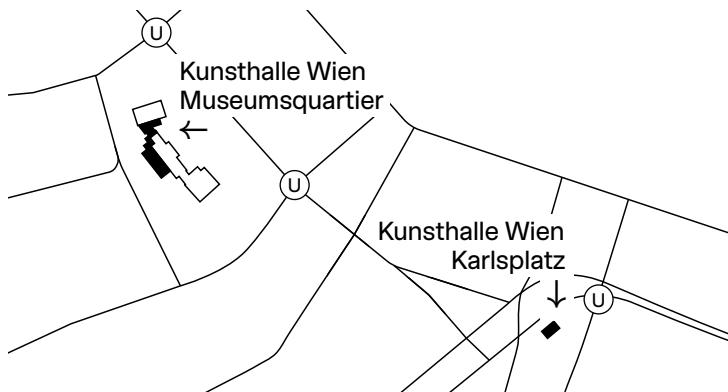
The exhibition is accompanied by a series of affordable artworks by artists in the exhibition in support of Kunsthalle Wien's programme. Kunsthalle Wien's editions are available from the shops at Kunsthalle Wien Museumsquartier and Karlsplatz as well as online.

Kunsthalle Wien would like to express its gratitude to the lenders, who have generously made works available to us for our exhibition.

Kunsthalle Wien is financed by the Magistratsabteilung Kultur der Stadt Wien (MA 7). We are grateful to the individual members of the Kunsthalle Wien Club who supported the new works commissioned from Parastu Gharabaghi, Ludwig Kittinger, Wolfgang Matuschek, Christoph Meier, Vika Prokopaviciute, Shuvo Rafiqul, Katharina Schilling and Johanna Charlotte Trede. Free admission to the exhibition on every last Sunday of the month is made possible with the support of Dorotheum.

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Publisher: Kunsthalle Wien, Stadt Wien Kunst GmbH
 Artistic Director Kunsthalle Wien: Michelle Cotton
 Managing Director Stadt Wien Kunst GmbH: Wolfgang Kuzmits
 Print: Gerin Druck GmbH, 2120 Wolkersdorf
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