Works (2016–2010)

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VISIBLE SIDE WHEN INSTALLED
VASCO COSTA/WOLFGANG OBERMAIR
July 2016
SKAFTFELL BOOKSHOP-PROJECTSPACE,
BLUE FACTORY
Seyðisfjörður, Iceland
www.skaftfell.is



During their three-week residency at the Blue Factory in Seyðisfjörður, Iceland, Vasco Costa and Wolfgang Obermair have been working on a visual structure as a physical and social platform to interact with the surrounding area and public space, for the people and visitors of the Blue Factory. The development and the building process involve the owners of the place, Sigurbergur Sigurðsson, Þorgeir Sigurðsson, and the artist Monika Fryčová. Vasco and Wolfgang presented their work in progress in Skaftfell's Bookshop Projectspace, through video screenings and objects.



REVOLVING BLUE FROM BOTH SIDES', performance at the opeining of VISIBLE SIDE WHEN INSTALLED, 2016
Video documentation: https://vimeo.com/177682550

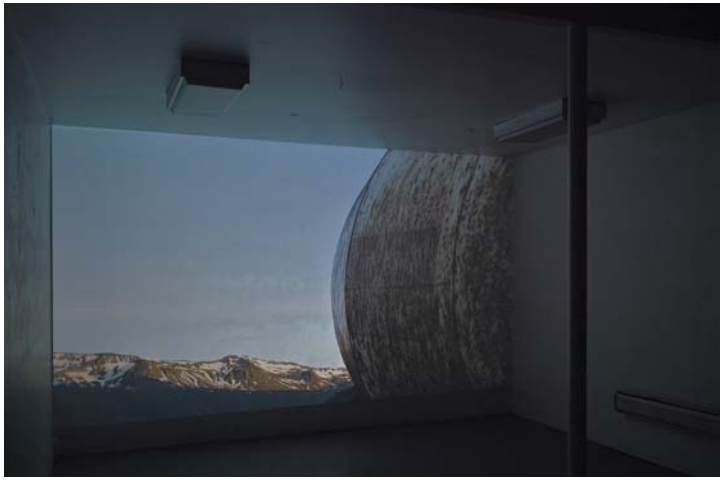








Sculptural works and interventions at the area of the Blue Factory, 2016





VISIBLE SIDE WHEN INSTALLED, HD-video, installation view, 2016



BATHROBE REVERSE, Cyanotype on terry , 2016



LOST AIRLINES, blankets, tent posts, lines, 2016

FILMTEICH
26 June – 19 July 2015
VESCH, Vienna



TAKE A MUTUAL SHOWER I, towels, PVC, PUR, soap,
500 x 120 x 120 cm, 2015
TAKE A MUTUAL SHOWER II, towels, PVC, PUR, soap,
450 x 280 x 40 cm, 2015

Filmteich ("film lake") is a place in Vienna, which is defined historically and geographically. Filmteich due to its local characteristics and its naming, contains the potential to create fiction. Filmteich therefore is also the name of an imaginary space of production. In this sense Filmteich becomes a place for the future in reverse and an occult invocation of intimacy and community.

"Some artists see an infinite number of movies. [...] Artists that like Horror tend toward the emotive, while artists who like Sci-fic tend toward the perceptive." Robert Smithson, Entropy And The New Monuments, 1966



Detail, TAKE A MUTUAL SHOWER II



Detail, TAKE A MUTUAL SHOWER I





OUT OF SIGHT II, aluminium structure, PUR
240 x 120 x 120 cm, 2014
„TROMADERIANS CONSIDER ANYTHING BLUE EXTREMELY PORNOGRAPHIC" (PETER HUTCHINSON)',
Cyanotype on terry, 2015



„TROMADERIANS CONSIDER ANYTHING BLUE EXTREMELY PORNOGRAPHIC" (PETER HUTCHINSON)',
Cyanotype on terry, 2015



FILMTEICH, wood, bulbs, fabric,
155 x 160 x 40 cm, 2015„



H-A-L-F-A-M-A-N
07 – 21 Februar 2015
AOTU, Beijing
with
Jagrut Raval

"The reason is that the whole-part relation itself is deficient, 'untrue' inasmuch as its concept and reality do not correspond. The concept of the whole is to contain; but if the whole is taken and made to be what its concept implies, i.e., a whole in contrast to its parts, then it is divided, then it ceases to be a whole" (Hegel, Philosophy of Right)

The exhibition of Indian artist Jagrut Raval and German/Austrian artist Wolfgang Obermair targets the basic meaning of the term "sharing". The German word 'teilen' (to put somthing in parts) and the Hindi word 'Bhaag' (a portion of the whole) - expresses both 'share' and 'divide'. The ambilance in the word 'Sharing' connotes many meanings that touches upon social, military and geopolitical dimensions. A latent potential of aggression and frustration is ascribed to that term – it also depicts a 'Loss'. To share something means to destroy the whole.



Installation view, OPERA BUFFA: DO WITH LESS; SO THEY´LL HAVE ENOUGH, tent poles, silicon, Cyanotypes, 2015



OPENING OF THE LOOK, Photography, 35 x 27 cm, 2015



Detail, OPERA BUFFA: DO WITH LESS; SO THEY´LL HAVE ENOUGH, tent poles, silicon, Cyanotypes, 2015

The installative setting made of a fragile tent-pole construction forms the framework for two narratives that manifest an object and five cyanotypes. Both address the problem of the "locked room mystery". The locked room is a literary topos based on the paradox of a closed system. In it an action occurs that to all appearances would have been impossible in this way as it is reliant on an external impetus. The solution to the riddle is always an unusual one and usually exceeds the limits of customary logic. The Murders in the Rue Morgue (1841) by Edgar Allan Poe is one of the earliest examples of this theme. The horrific murders of two women could only happen because an orang-utan gained access to the room through a supposedly closed window. Imitating the action of his master, whom he had observed using his cutthroat razor, he cut the first woman's head off and strangled the second with his hands, then to violently shove her up the chimney. One of the most famous illustrations of this story was by the British illustrator Aubrey Beardsley. In his 1894 drawing not only is the closed nature of the room manifest, but also the shuddering of a whole society in the face of the removal of the boundary between human and animal under the influence of Darwin's theories. At the end of the 19th century the closed room and the fascination with the bestial stand for the dominating scientific tendencies of this age, Darwinism and positivism.
The second narrative within the installation relates to a report of a contemporary experience of a German art-transport company who was recently jailed in a Chinese prison: "Each prisoner receives soap and a toothbrush, which has been shortened by half so that you cannot use it as a weapon."
Whatever the reason for this practice, which is also widespread in other prisons, the breaking of an object that stands like no other for one's own care and intimacy leads to a change in the habitual perception of reality in a precarious and hermetic situation. In the whole installation all five fingers of a hand are integrated in terms of a "drame surréaliste" (G. Apollinaire). The segmented hand is not just a superordinate construction principle but also indicates a mysterious action. What remains is the opening of the lock.

IN-BETWEEN YOU AND ME
27 Dezember 2014
Meridan 77, Beijing
with
Christiane Huber, Enrique Lanz, Wolfgang Obermair, Jagrut Raval



Installation view with PENDING, inkjet on rice paper and a collaborative work of a line of moving stolls, 2014, Photo: Ekaterina Shapiro-Obermair

Gatherings of exiles and émigrés and refugees; gathering on the edge of 'foreign' cultures; gathering at the frontiers; gathering in the ghettos or cafes of city centers; gathering in the half-life, half-light of foreign tongues, or in the uncanny fluency of another's language ... of other worlds lived retroactively; gathering the past in a ritual of revival; gathering the present"
– Homi Bhabha, The Location of Culture

"In-Between You and Me" is an attempt to understand the spatial temporality formed between individuals in a foreign land. The exhibition endeavors to comprehend various artistic visions from disparate locations around the world and present them in a liminal space. The space is a starting point that triggers the interactions and juxtaposes different narratives. The boundary between the viewer and the viewed gets diminished in this liminal space. The actions, sounds and gestures construct a dynamic aura within the space that leads to a potent question – Does the space between 'Us' and the 'Other' exist? Or is it merely a fictitious cavity that we imagine?



SPIT, setup for a performance with stoll, glass, wood, 2014, in collaboration with Jagrut Raval



OUT OF SIGHT, HD video, 5 min, 2014

A kinetic head construction is slowly starting to spin. The rotation of the camouflage textile is transforming the butt cone shape to a wavy parasol. By lifting up it gives a clear view to the face of the protagonist, that seems to refuse — even after his disclosure — communication with the viewer. Only by speeding up the pattern the regularity of its structure is shown. The movement itself is like a film within a film that entails a spatialization of the ornament and a deconstruction of the camouflage.
In front of a garden-like scenery “Out of Sight” is representing an ambivalent sequence between visible and invisible, between presence and deprivation. The scene resembles an excerpt of a dystopic movie, which entire plot remains unknown.



INFLATABLE SITUATION, metal, wood, plastic toad, 2015

O.T
16 July – 7 September 2014
O.T, Project Space, Max Lust Gallery,
Vienna



O.T, pvc construction, ink on towel, 2014



Details, O.T, 2014

The reigning belief today is that closeness between persons is a moral good. The reigning aspiration today is to develop individual personality through experiences of closenes and warmth with others. The reigning myth today is that the evils of society can all be understood as evils of impersonality, alienation, and coldness. The sum of these three is an ideology of intimacy: social relationships of all kinds are real, believable, and authentic the closer they approach the inner psychological concerns of each person. This ideology transmutes political categories into psychological categories. (Richard Sennett, The Fall of public Men)

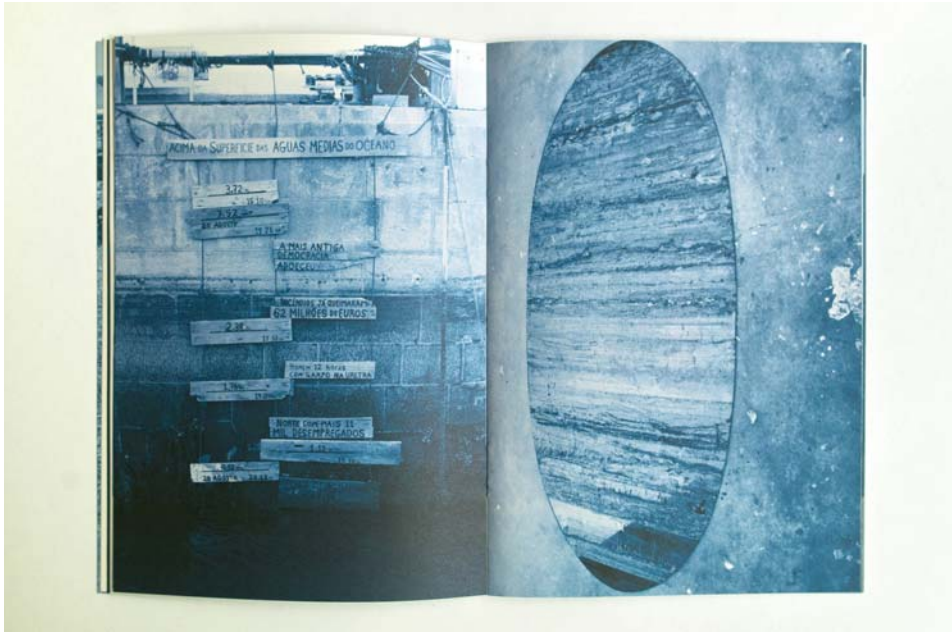
Heute dominiert die Anschauung, Nähe sei ein moralischer Wert an sich. Es dominiert das Bestreben, die Individualität im Erlebnis menschlicher Wärme und in der Nähe zu anderen zu entfalten. Es dominiert ein Mythos, demzufolge sich sämtliche Mißstände der Gesellschaft auf deren Anonymität, Entfremdung, Kälte zurückführen lassen. Aus diesen drei Momenten erwächst eine Ideologie der Intimität. Soziale Beziehungen jeder Art sind um so realer, glaubhafter und authentischer, je näher sie den inneren, psychischen Bedürfnissen der einzelnen kommen. Diese Ideologie der Intimität verwandelt alle politischen Kategorien in psychologische. (Richard Sennett, Verfall und Ende des öffentlichen Lebens)

OLHO DE PEIXE
2014
Vasco Costa
Wolfgang Obermair
64 pages, limited to 300 copies

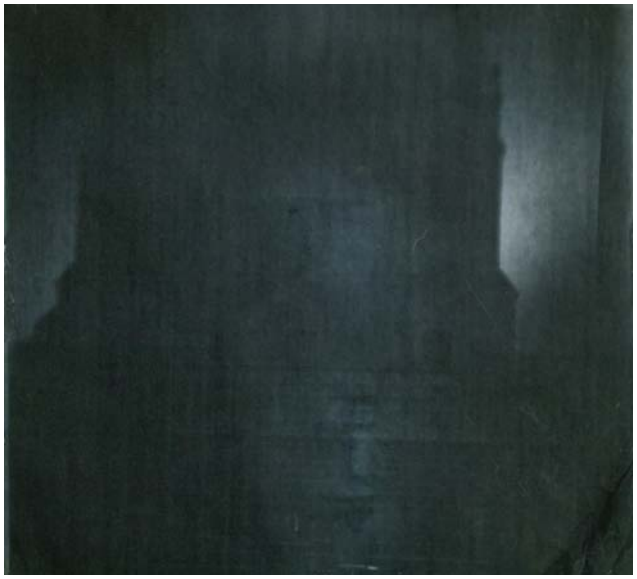
In August 2013 Vasco Costa and Wolfgang Obermair opened their exhibition Olho de Peixe (Fisheye) in a drydock building of the city's former shipyard. The exhibition followed their three-week stay at the AIR program in Viana do Castelo, hosted by the art association AISCA, now in charge of the drydock area. For this occasion, their activities merged with a double aim: to create a draft for the discussion on visual culture, and to document their ambivalent relationship to the outer worlds' visibility – most notably through sensitized materials and a performative sculptural approach. In this line of thought, the artists' cooperation was inspired by specific local conditions, such as the history and architecture of the former shipyard building, the hub of the tides, the fishing industry and the local rites of the people of Viana do Castelo.

The temple Santuário de Santa Luzia, which began in 1904 and was only finished in the early 1940s, played a central role in the project. Since the finalization of its construction a photographer has been taking pictures of tourists and visitors in front of the church. Almost everybody in Viana do Castelo has a photo taken by him and keep it at their home. In times where everybody takes pictures all the time with ease, his analog working process and his continuous attitude towards the very same motive emanate a certain kind of fascination. With the passage of time, his carefully arranged visual work has become almost as strong as the architecture of the temple itself. Costa and Obermair intervened into the given situation. They placed an oval life-size mirror on the stairs of the church and asked the photographer to take a portrait of himself. "Santa Luzia" is part of a series of collaborative works, that are questioning photography on a basic level: as a tool to give insight to the world around us.



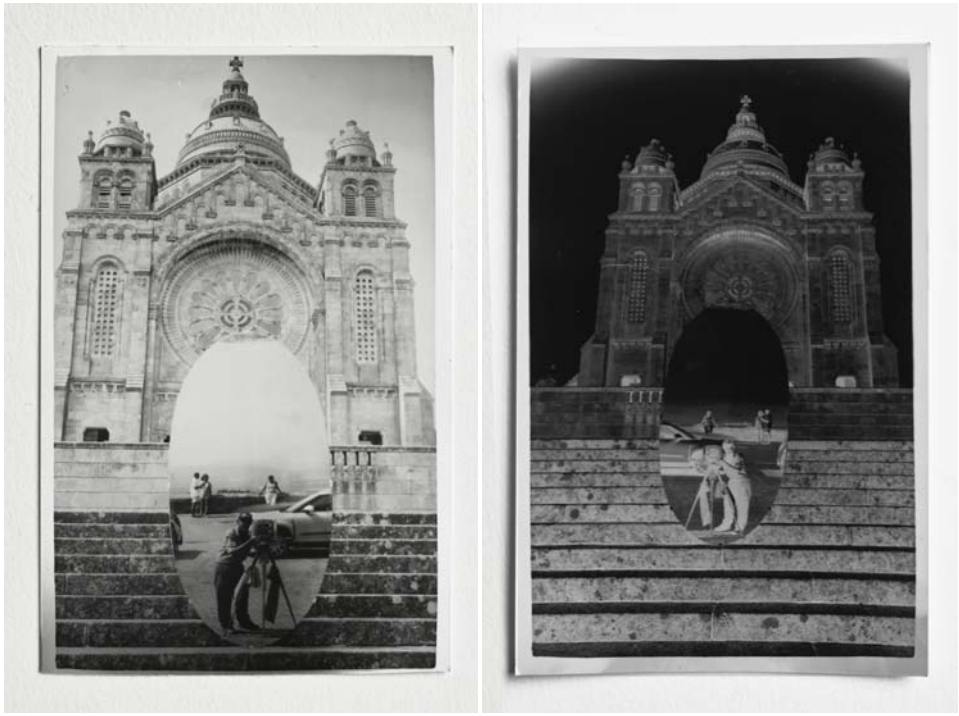


VASCO COSTA/WOLFGANG OBERMAIR
Santa Lucia, 2013
Viana do Castelo, Portugal



The construction of the temple Santuário de Santa Luzia, which began in 1904, was only finished in the early 40s. Since that time a photographer is taking pictures of the tourists and visitors in front of the church. Almost everybody in Viana do Castelo has photo taken by him at their home. In times where everybody takes pictures all the time with ease, his analog working process and his attitude towards the motive is emanating a certain kind of fascination. His carefully arranged visual work becomes almost as strong as the architecture itself. Costa and Obermair intervened this given situation in two ways: On the one hand they brought their own anachronistic, object-like camera with them to record in a long exposure process the setting from behind. On the other hand they placed a oval life size mirror in between, to ask the photographer to take a portrait of himself. “Santa Luzia” is part of a series of collaborative works, that are questioning photography on a basic level, as a tool to give insight to the world around us. While theire stay in the AIR programm of AISCA – an art association in Viana do Castello Costa and Obermair worked with cameras as objects of art in a sculptural manner. How are eyes and hands linked, how is perception transferd to action?





OLHO DE PEIXE
VASCO COSTA/WOLFGANG OBERMAIR
23 – 15 September 2013
AISCA, Viana do Castello, Portugal
www.aisca.pt



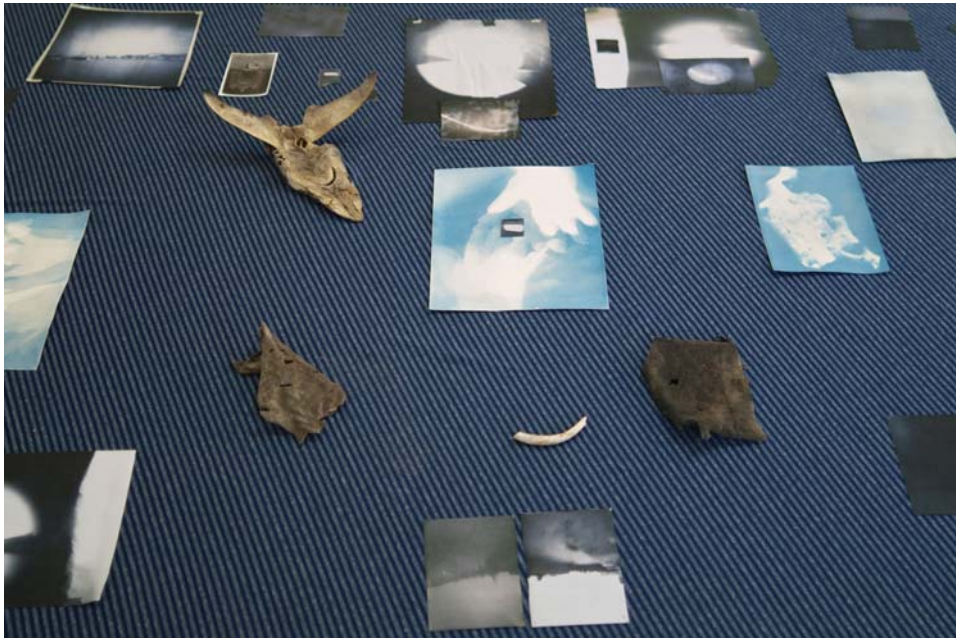
OLHO DE PEIXE, 2 cameras, exhibtion view, 2013

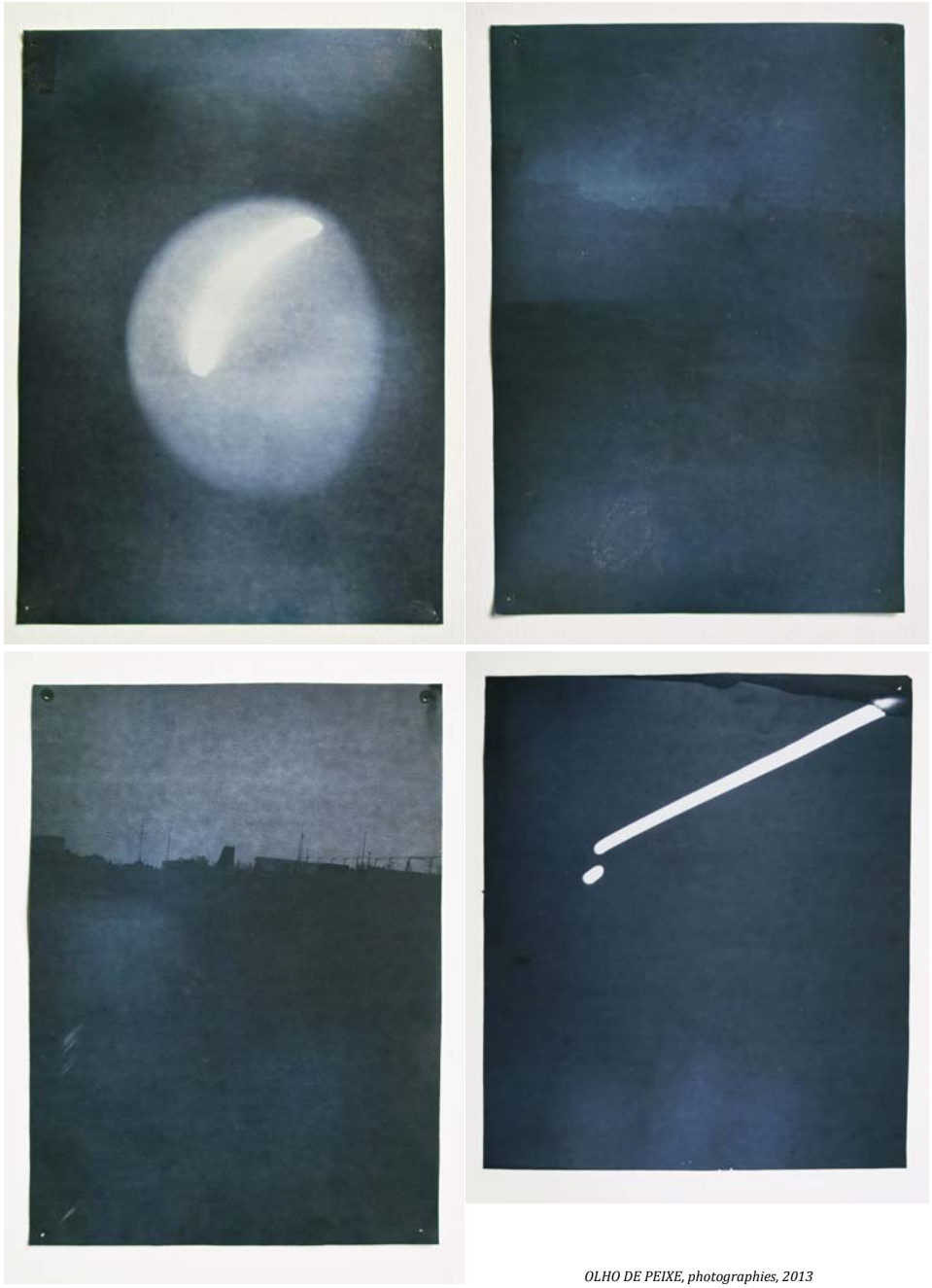
Vasco Costa and Wolfgang Obermair are presenting in OLHO DE PEIXE the collaborative results of their three weeks stay at the artist in residency programm of the art association AISCA in Viana do Castelo. Their activities create a draft for the discussion on visual culture and document their ambivalent relationship to the outer worlds visibility through sensitized material and techniques.
The cooperation of the artists is inspired by speci ic local conditions, such as the history and architecture of the former shipyard building, where AISCA is located, the fishing industry, the hub of the tides and the position of the sun.



TIDAL NEWSPAPER, wood, ropes, 2013







OLHO DE PEIXE, photographies, 2013





OLHO DE PEIXE, camera obscura, 2013

Part of the exhibtion setup of OLHO DE PEIXE is a camera obscura. The room is serving a double function. In the morning a direct image of the cities port is projected through a caved whole. In the afternoon a second, artifical video projection shows some moments of the artists work with cameras and mirrors.





OLHO DE PEIXE, doca seca with a mirror, 2013

CRITICAL ALLIACES
30 November – 12 Dezember 2012
HDLU, Zagreb, HR
www.hdlu.hr
with
Hugo Canoilas, Lucy McKenzie & Beca Lipscombe (Atelier), Wolfgang Obermair, Markus Proschek, Ales Pushkin, Tamas St. Turba, Ekaterina Shapiro, Martin Vesely

The active working process of the cortex is a militant act of the organism, all soothing, lulling circumstances are affecting it in a disturbing manner. (Aaron Salkind in his instructions to the hygiene of intellectual work, 1926).

The exhibition "Critical Alliances" would like to question historical perceptions regarding the ideal conditions of artistic production and and how they relate to the working and living situations of contemporary artists. What sort of external circumstances do artists consider as ideal for their self-determined creative activity? What spiritual and psychological incentives are required? What restrictions are perceived as productive potential? Is financial stability a necessary ideal? Should artists desire for the benevolence of the society? And finally, how does the inner dialogue of the artist manifests itself between him/her and the social environment?

But if one opens all the ways to go and where to go with whom, how would you find your way? (Mashina Vremeni in their song The Barrier", 1981)



Exhibition view, CRITICAL ALLIANCES, 2012



FIXED ACTION PATTERNS, cloths on hexagons, books, 2012

Two books are presented on a dual perception display: Konrad Lorenz's "He was talking to the cattle, to the birds and the fishes" and Countess Maria von Maltzan's "The new cat book". Both books have appeared shortly after the Second World War, in a period of economic and social instability. Both authors have chosen to publish a popular scientific adviser how to keep and take care of pets. Countess Maria von Maltzan was a veterinarian and resistance fighter during the 3rd Reich. Konrad Lorenz was an ethologist and a Nobel prize winner – controversial because of his opportunistic role supporting Nazi ideas of "racial hygiene". Obermair is intersted in historical paralells, and how perceptive settings are able to reflect the condtions of cultural and scientific production.



GEDOPPELTE REALITÄT IM RÜCKSPIEGEL, text, object, installation, 200 x 100 cm, 2013

GEDOPPELTE REALITÄT IM RÜCKSPIEGEL

Eine nächtliche Autofahrt auf dem noch nicht fertiggestellten New Jersey Turnpike, Anfang der 50er Jahre. Die Landschaft ist künstlich und doch keine Kunst. Und trotzdem kann sie etwas bewerkstelligen, was Kunst nicht kann. Es ist nicht nur stockdunkel draußen, auch die Lampen des Autos bleiben ausgeschaltet. Mit drei Studenten der Cooper Union im Auto ist die Lehre gleich Bestandteil der künstlerischen Praxis oder die Praxis Bestandteil der künstlerischen Lehre – so wie beim "Fliegenden Klassenzimmer". Es ist finster im Auto und das, was von Außen nach Innen dringt bleibt schemenhaft im Dunklen. Keine Beleuchtung, keine Fahrbahn- oder Randmarkierungen. Die Fahrt gleicht einer Blindfahrt, mehr Nichtsehen, als Sehen etliche Kilometer über die Meadows bis New Brunswick.

Der New Jersey Turnpike, als Meisterleistung bezeichnet, gebaut in zwei Jahren von Ingenieuren und Architekten. Asphalt hat den Beton als Straßenbelag abgelöst, auf der neuen Strecke ist er noch tiefschwarz. Das Auto fährt durch eine offene amerikanische Landschaft. Über weite Stecken wie schwebend auf der erhöhten Trasse. In einiger Entfernung Hügel und Türme. Das Ende der Kunst? „Die Fahrt auf dem New Jersey Turnpike ist wie das Fahren in eine neue Welt", heißt es in einem Werbefilm des Asphalt Institutes.

Etwas später in Europa, fast ein Jahrzehnt nach dem Krieg. Fantastische verlassene Orte, surreale Landschaften. Auf dem Reichsparteitagsgelände in Nürnberg, das Märzfeld, größer als 80 Fußballfelder, umsäumt von Wällen, Tribünen und mächtigen Türmen. Diesmal zu Fuß unterwegs. Der Aufmarschplatz der Nazis, eine künstliche Landschaft, keine Baustelle, obwohl nie ganz fertiggestellt, eher eine Ruine. Damals noch im Besitz der US-Armee. Anschließend werden die Türme gesprengt und das Material für die Wohnbausiedlung Langwasser verwendet, die an diesem Ort entsteht. Es ist so, als ob Anfang und Ende auf eine beunruhigende Art und Weise zusammenfallen würden.

Zurück in den USA ist es doch besser Künstler und kein Architekt zu sein. Kleine Modelle aus Karton, mit Teer bemalt. Große schwarze Stahlskulpturen, einfache geometrische Formen, abgeflacht im 60 Grad Winkel, aufgestellt auf Plätzen und in Landschaften. Sie haben Namen wie: Free Ride, The Keys to. Given!, Marriage, Duck 1/3, The Fourth Sign, Night, Light Up, Smoke, Willy, Moses, The Snake is Out, Gracehoper, Lipizzaner und Tau.

Erst vor kurzem wird Tau ein zweites Mal nicht unweit des New Jersey Turnpike aufgestellt. In South Orange, in einem Park, neben dem Ententeich. Tau verschandelt die Landschaft. Tau ist eine Verschwendung von Steuergeldern in wirtschaftlich schwierigen Zeiten. Tau steht für Machtmissbrauch, dekadenter Luxus einer kleinen Gruppe, die ihren Willen der Mehrheit aufzwingt. „The Tau is a tagger´s dream". Jemand sprüht auf eine Seite „$250,000", auf eine andere „poop".

Es ist Donnerstag Abend und ich stehe alleine vor Tau. Vielleicht 4 Meter in der Höhe sieht es aus wie ein dreidimensionales Verkehrszeichen. Schwarz zeichnet sich Tau vor dem Hintergrund ab. Schemenhaft steigt es auf in der Dämmerung. Tau ist Positiv und Negativform in einem, es kippt in alle Richtungen. Befindet man sich davor, dreht sich der Raum und ich denk´ an Science-Fiction.

GEFAELSCHTE SONNE
06 September – 13 September 2012
Schneiderei Home Studio Gallery, Vienna
www.seeyounextthursday.com



GEFAELSCHTE SONNE, exhibition view, 2012



STOOL, rubber, astro magazines, 2012



WHEEL, rubber, air, 2012



BLACK, RED, WHITE MAMMOTH, wooden stick, rubber cylinder, black and wihite plot, 2012





STABALIZING CROSS, wood, foam, soap, tension belt, spray paint, 2012

LAST ORDERS
Schneiderei late night format
pt. 1 – pt.10
26.08.12 – 04.09.12
from 11.55 pm – 03.00 am
Schneiderei Home Studio Gallery, Vienna
www.seeyounextthursday.com

During 10 nights there will be spontaneous works and interventions in the unsettled space of the Schneiderei. Only visible from the outside, the enlighted gallery is adressing to the visitors of the „New Bar“ on their way back home. In passing by the casual situation is meant to trigger and slightly shift artistic perception.

As before in the exhibition series UP AND DOWN, SINGLE UNIT HUNTER STYLE and THE QUIET MIDDLE BODY – together with the Portuguese residency Artist Vasco Costa in July – in LAST ORDERS Wolfgang Obermair want to sound out possibilities of artistic collaboration and to pursue an artistic approach which sees itself as a shaping work on the Schneiderei.

On sunday 26th at 11.30 pm, additionaly the music film SPACE IS THE PLACE by Sun Ra (1974) will be show in the „New Bar“.



PT1, rotating floor piece, clay, with Fernando Mesquita

PT5, video projection, with Fernando Mesquita, Cornelia Auinger, Bina Klinger

PT6, video projection, with Fernando Mesquita, Cornelia Auinger

PT7, foam, wire, cloth, including a parallel projection of LA JETEE by Chris Maker in the New Bar, with Fernando Mesquita

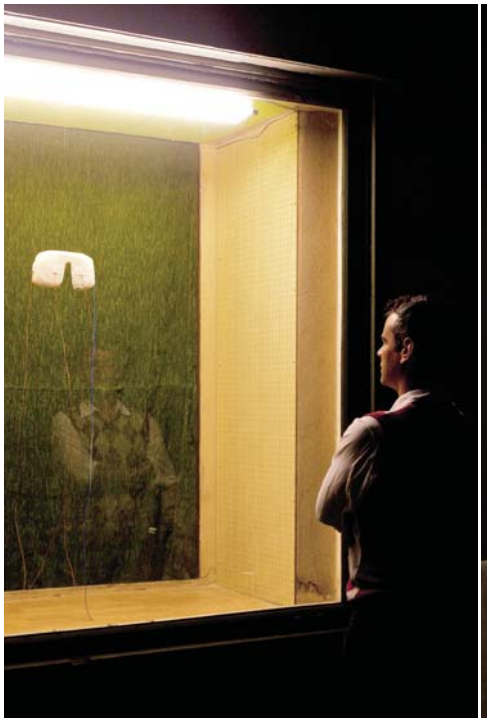
PT9, cloth, light, different objects, with Fernando Mesquita

PT10 plot on card board, bulgarian bulgarian cognac, with Fernando Mesquita, Cornelia Auinger, Bina Klinger











VASCO COSTA/WOLFGANG OBERMAIR
15 July – 30 July 2012
part 1, UP AND DOWN
part 2, SINGLE-UNIT HUNTER STYLE
part 3, THE QUIET MIDDLE BODY
Schneiderei Home Studio Gallery, Vienna
www.seeyounextthursday.com



During their residency at Schneiderei, a non-commercial art association in Vienna, Portuguese artist Vasco Costa and German artist Wolfgang Obermair developed a collaborative project in three parts, that operated through the cultural investigations of Alan Lomax. Lomax makes a relation between human behaviour and cultural expression in his studies program known as Choreometrics; a study of dance as formalized, culturally conditioned communicative behavior that he undertook together with the choreographers Irmgard Bartenieff and Forrestine Paulay in the early 60s. Starting from there, Costa and Obermair crossed Lomax´s theories with their own artistic approach to urban life and politics, based on their walks through the city of Vienna. The titles of the three parts of the project are mapping the everyday movements as defined by Lomax.

Pt 1, UP AND DOWN
In the first part of their collaboration Costa and Obermair created a vertical and horizontal structured environment in which the audience found itself in a court room assembled out of mattresses, ladders, and ancient political philosophers. Two big display boards with the sculptures of Herodot and Xenophon captured in their natural environment in front of the Austrian parliament, which were under renovation. Around the neck of Herodot the workers placed a rope to fix a shade in the hot summer sun. In the exhibition the ladders suggest an access to the principles that are meant to rule democracy.





Pt.1, UP AND DOWN, installation views, 2012



The second part of the collaboration invited the audience to watch a 40 minute basketball performance. The visitors could view the game from the outside in a cinematic situation, while listening to the audio track of "Screening Room", a 1975s TV program, in which Alan Lomax introductions to his theory of choreometrics are alternated by excerpts of his film "Dance and Human History". In the performance, the narrated movements of the dancers in the film were replaced by the live action of the basketball players.

Pt. 2, SINGLE-UNIT HUNTER STYLE
Beach Boys like bus drivers conveying a school picnic; they look happy and responsible, while the passengers are having a ball. Exaggeration of the head is the new thing, almost pecking. Thrusting, poker-faced, basically Arcticstyle is only slightly African. Trunk is one unit. Very simultaneous movement, jerky, linear, simple reversal. Low in variation. Low in luidity. Steady, fast tempo. (Alan Lomax)







Pt.1, UP AND DOWN, installation views, 2012







THE QUIET MIDDLE BODY, photography, 70 x 40 cm, 2012

Pt 3, THE QUIET MIDDLE BODY
THE QUIET MIDDLE BODY is an environmental situation dedicated to the artists interpretation of a spiral movement. It is an attempty to set up an ethnographic shamanic scenery full of inter-subjective moments. An installation of different things: rugs, clay, a rotating platform in the middle, full of stuff, touched by a cloth on a tripod. Candles are lighting the room. The audience were invited to put their head in a piece of cold clay and leave a cast of their forehead. The installation is a reference to Alan Lomax's passionate side, which goes beyond standard scientific research.



SEAT COVER, paint, stick, 60 x 120cm, 2013



EYE—NOSE, acrylic, canvas, stick, wire, plastic, 60 x 60cm, 2013





WHEN A TEACHER MAKES A JOKE I, rigid foam, metal, stand, wood, colour, 230 x 100 cm, 2011



VERWERFEN UND ENTWERFEN 1, b/w plot, PVC-tubes, 90 x 120cm, 2011



VERWERFEN UND ENTWERFEN 2, color and b/w plot, PVC-tubes, cloth, 130 x 200cm, 2012



YESSICA, cloth, stand, pillow slip, 220 x 80cm, 2012



120 x 40 cm, 2011



RIBBON – DOUBLE LOOP, tripod, hula hoops, engine, 170 x 100 cm, 2011



INSTITUTE FOR UNKNOWN QUANTITY OF FUEL, basket, PVC pipe, concrete, cord, 100 x 40 cm, 2011

A SHOW IS A SHOW IS A SHOW
15 April – 05 March 2011
Cripta747, Torino, IT
www.cripta747
a project by Hugo Canoilas and Vasco Costa with Costacon Fabrizio Cosenza, Derek Di Fabio e Gemma Noris, Helena Hladilova, Salome Lamas, Nils Meisel, Wolfgang Obermair, Namsal Siedlecki, Sophie Dodelin, Iacopo Seri, Dalila Vaz



A heterogeneous group (artists, designers, architects) came together to work at Cripta 747 art space. The core: to work collectively. The binder: diversity; the time experienced through the manifold of quotidian habits that become group rituals. It is not about 10 days in Torino; it is about the intrauterine speed balance. The objective is set: a space of art able to accept the difference, radicalized by every each individual working drive. The works are layers of individualism corrupted by the other, in a collaborative working process. This obtains expression by means of intellectual input or craft, embodied on the working time (cosmological time) different from the contemporary lifestyle.
The show resembles a cadravre exquis, a reacting chain, where chance origins meaning.The viewer is pushed in front of a formless situation – the grotesque against the intellect's oppression, setting a complexity that demands the use of free associations.
A show is a show is a show is an exhibition where the ways have gain a voice within ethos and its modus operandi, that are meant to remain coherent with their artistic, political and social positions. Torino's street work remains invisible once created by Torino's people. They were free and they ought to remain free.
Text: Hugo Canoilas





Performances in public space, Torino, IT, April 2011

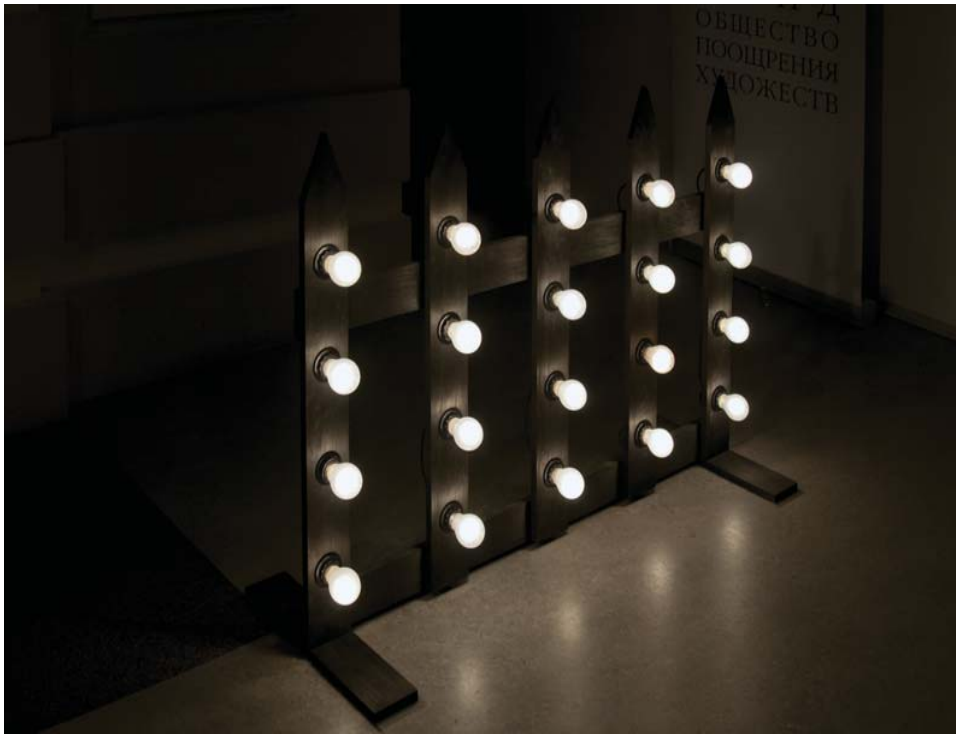


Views from the collaborative exhibition A SHOW IS A SHOW IS A SHOW, crypta747, Torino, 2011

PARALLEL ACTIONS 2
11 –22 February 2011
Gallery Na Vspolnom, Moscow, RU



RETREAT, Video, HD, 4 min, 2011



ELECTRIC FENCE, wood, bulbs, 2011, with Ekaterina Shapiro-Obermair, exhibition view, PARALLEL ACTIONS 2



SONGBIRD, tripod, electric currit, bird, 2011,
exhibition view, PARALLEL ACTIONS 2



Exhibition view, PARALLEL ACTIONS 2, 2011



BOW, PVC-tubes, sponge, tension belt, 2011



FUNCTION STATEMENTS #1 and #2, PVC-tubes, sponge, molleton, plastic bottle, 2011

BEETHOVEN:·KK4+5·GIL. and others
16. November 2010
Ve.Sch, Vienna
a performance with 10 audiotapes of classical music and a tape machine
together with Ekaterina Shapiro-Obermair
curated by Ludwig Kittinger & Fernando Mesquita

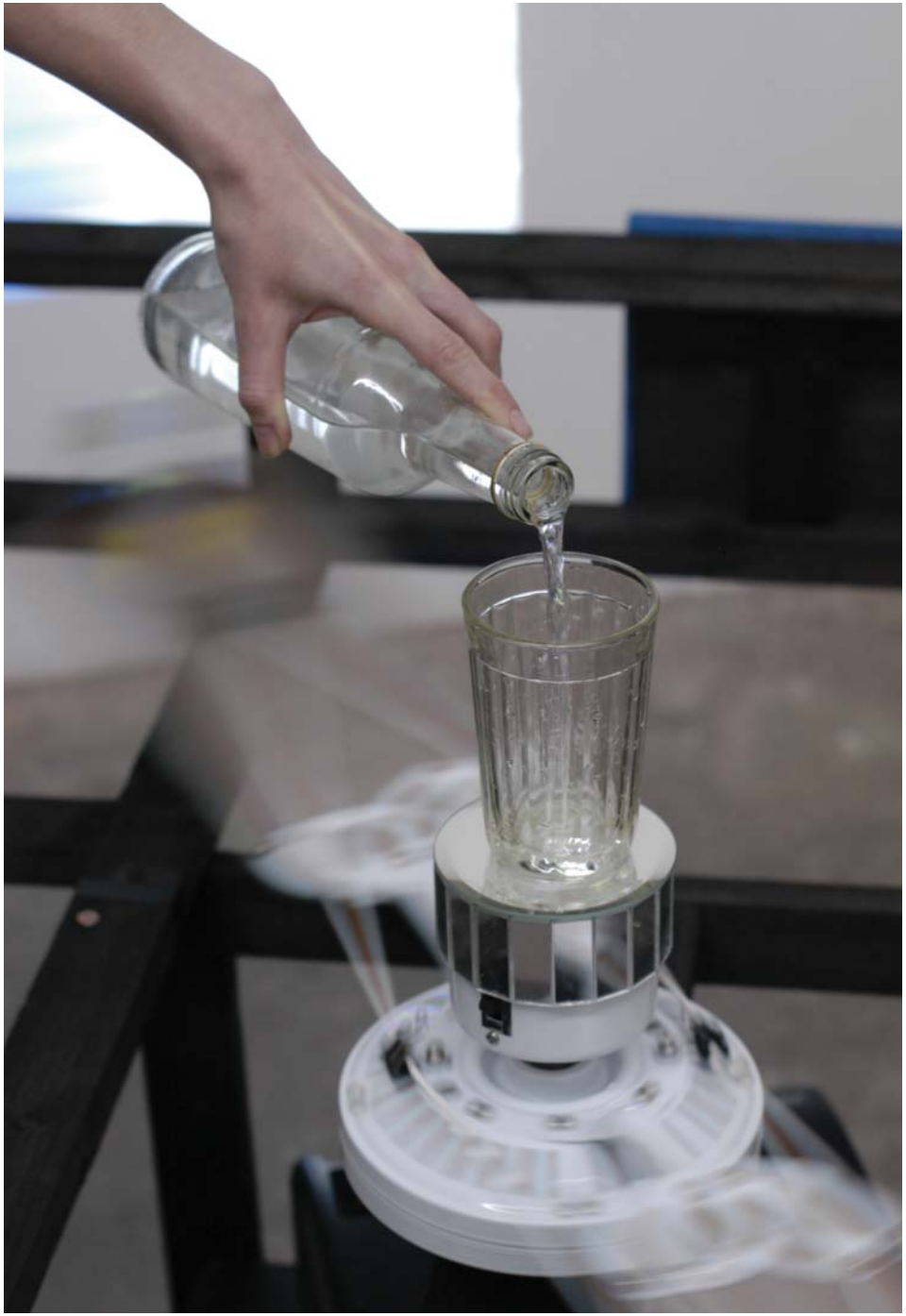


BEETHOVEN:·KK4+5·GIL. and others, tape, design: unknown artist, 2010



BEETHOVEN:·KK4+5·GIL. and others, installation view, 2010
Photo: Martin Vesely

Lost Tapes depicts fictional, traumatic scenarios in which music attacks people. The series is shot in a documentary style, it is a fictional work. The series never states that its footage is real, only that it has been inspired by the possibility that hidden music exists.





VISUAL MINI-BAR, interaktive object, wood, glass, 3 bottles of vodka,
rotation camera, projector, car radio, sound boxes
in cooperation with Ekaterina Shapiro-Obermair
2010

The Visual Mini Bar invites all guests of the bar to drink a vodka together with us. The bar consists only of one glass, placed in the middle of the construction. While pouring in, a camera that is in rotation around the glass is recording your movements and a live projection shows this act on the wall. In this picture it seems, that you are already drunken, even before you started to drink.

THE GREAT MOSCOW, THAT
NEVER WAS
Buildings of the Soviet avant-garde
in contemporary Moscow
Ekaterina Shapiro-Obermair,
Wolfgang Obermair [Ed.]



THE GREAT MOSCOW, THAT NEVER WAS
Images: Ulrike Boehm

With contributions by Nikolai Assejew, Kirill Faradzhev, Sergei Nikitin, Iwan Sablin, Ekaterina Shapiro-Obermair and photographs by Ulrike Boehm, Vera Faber, Julia Jungfer
Germ./Russ., 204 p., 16,5 × 21,3 cm, numerous color and b&w images, paperback
Vienna, SCHLEBRÜGGE.EDITOR, 2008.
ISBN 978-3-85160-137-4
www.schlebruegge.com

The book documents the architecture of the Soviet avant-garde in Moscow and the situation concerning it today. In addition to four essays by controversial Russian authors of the younger generation and a story by N. Aseyev from 1925, the book contains an extensive part of the picture. Central are the types of buildings from the 1920s: workers' clubs, community kitchens, communal houses, bread factories, garages, public schools. Many of these so-called "construction of the second plan" were rediscovered only recently. The current issue between the preservation and demolition confronts the publication with a complex psycho-gram of a Moscow that never was. The editors provide an insight into the current discourse as a platform for the necessary and, in Moscow, still pending discussion over the architectural heritage and urban areas.

Wolfgang Obermair

1971 Born in Ebersberg, GER
since 04 lives and works in Vienna
www.wolfgang-obermair.org

Education

94–00 Academy of Fine Arts Nuremberg, painting studies, *Meisterschüler*
98–99 University of Arts and Design Karlsruhe, Media Art
92–94 Technical University Dresden, art education and geography studies

Grants

16 *BKA Staatsstipendium*
14–15 *BKA artist in residency program,* Beijing, CN
04 *DAAD scholarship*, Rostov-on-Don, Saint Petersburg, RU
03 *Project grant*, PVA Medialab, Bridport, UK
01 *Scholarship of the International Summer Academy Salzburg* for the classes of Illya and Emilia Kabakov, and Boris Groys, AT
00 *Scholarship of the State of Bayern* for Ellen Cantor's class, International Summer Academy Salzburg, AT
98–99 *Annual scholarship of the State of Bavaria,* University of Arts and Design Karlsruhe, GER
98 *Grant of the city of Nuremberg*, study visit within the framework of an exchange program, Charkov, UKR
94 *Architecture workshop with Paolo Soleri*, Arcosanti, Arizona USA

Exhibitions (since 2006)

16 *Visible side when installed (with Vasco Costa)*, Skaftfell Bookshop-Projectspace, Seyðisfjörður, IS
Ногами в воде, головой в облаках, Gallery Здесь на Таганке, Moscow, RU
15 *Maniac,* Reflector, Vienna, AT
Filmteich, (Solo), Vesch, Vienna, AT
Canvas, Gallery Peitner-Lichtenfels, Vienna, AT
H-A-L-F-A-M-A-N, with Jagrut Raval, AOTU, Beijing, CN
14 *In-Between you and me,* Meridian 77, Beijing, CN
From inner to outer shadow, Austrian Cultural Forum, Istanbul, TR
Ohne Titel, (Solo), O.T., Vienna, AT
Journal of (Dis)Satisfactions, a project by Nataša Bodrožić and Ludwig Kittinger, Gallery Baumana, Prag, CZ
13 Groupexhibtion, Ve.Sch, Vienna, AT
In-tenções, espaço Montepio, Porto, PT
Olho de Peixe (with Vasco Costa), AISCA, Viana do Castelo, PT
12 *Critical Alliances,* HDLU, Zagreb, KR
Gefaelschte Sonne, Schneiderei, Vienna
pt. 1, pt.2, pt3, a collaborative project with Vasco Costa, Schneiderei.Home.Studio.Gallery, Vienna, AT
Aufruf zur Reduktion! (in effigie), Expedithalle der ehem. Ankerbrotfabrik, Vienna, AT
Pingo ergo sum, Kunsthalle Rostock (GER), Ars Electronica Center Linz, AT
11 *Phase 0,* BFA – Bureau für Angelegenheiten, Vienna
Future Garden, kunstbunker-forum für zeitgenössische kunst, Nuremberg, GER
Antidepressiva, Gallery Peitner-Lichtenfels, Vienna, AT
Thuesday evening, edition release, Ve.Sch, Vienna, AT
Thuesday evening, Ve.Sch, Vienna; *A show is a show is a show,* Cripta747, Torino, IT
Connected, Gallery Lisi Haemmerle, Bregenz, AT
Die Fotografie in Referenz..., curated by Martin Vesely, Fotohof Salzburg, AT
Parallel Actions 2 (Solo), Gallery Na Vspolnom, Moscow, RU
The Days of This Society Are Numbered, a contribution to Hugo Canoilas project *Mural Newspaper*, Abrons Arts Center NY, USA
10 *BEETHOVEN:·KK4+5·GIL.* and others, with Ekaterina Shapiro-Obermair, curated by Ludwig Kittinger & Fernando Mesquita, Ve.Sch, Vienna, AT
Appartment Exhibition. Vienna Entourage, ArtRaum, Moscow, RU
Aquarellhappening 2000–2009, Tyrolian State Museum, Innsbruck (Catalog), AT
Visual Mini Bar, with Ekaterina Shapiro-Obermair, within the exhibition Polygrades by Kathi Hofer, Ve.Sch, Vienna, AT
09 *Never Odd or Evil*, Fenster C, Vienna, AT, (Catalog)
Paperworks, Area 53, Vienna, AT
08 *Mental Rotations,* with Ekaterina Shapiro-Obermair, SWINGR, Vienna, AT
Fluxus East Symposium, 4:33 Generation Generali, with Ekaterina Shapiro-Obermair and Tamas St. Auby, Museum Ludwig, Budapest, HU
07 *Operation Mors*, with Ekaterina Shapiro-Obermair, V. Biennial of Contemporary Graphic Arts, Novosibirsk, RU, (Catalog)
06 *8. Aquarellhappening*, Tux, Tyrolia, AT
a little too far ahead of its time_avantgarde versus retrofiktion, in cooperation with Transparadiso, Medienwerkstatt Vienna, AT
Landpartie Retour, Area 53, Vienna, AT
Künstler auf Landpartie, Area 53, Vienna, AT

Teaching

since 08 Assistant professor at the department of Transmedial Art, University of Applied Arts Vienna, AT, *www.transmedialekunst.com*
06–08 Head of the department for painting and process orientated arts, Viennese art school, Vienna, AT *www.kunstschule.at*
03–04 Assistant lecturer, Academy of Fine Arts, Nuremberg, GER, *www.adbk-nuerberg.de*
05 Visiting lecturer, Gerrit Rietveld Academie, Amsterdam, NL
03–04 Assistant professor at the department of painting and art education, Academy of Fine Arts, Nuremberg, GER
03 Assistant professor at the class of Ellen Cantor (Video), International Summer Academy Salzburg

Curatorial

since 12 Various projects for the Viennese art association seeyounextthursday and the project space Schneiderei (www.seeyounextthursday.com)

10 *Interpolare,* group exhibition (in cooperation with Ekaterina Shapiro-Obermair) with Russian artists, amongst others: Timofey Caraffa-Corbut, Konstantin Grouss, Andrey Kuzkin, Evgenia Kuznezova, Alexander Lysov, Alexander Povzner, Arseniy Zhilyaev, Maxim Smirennomudrenskiy, Ve.Sch, Vienna, AT

08 Initiation of the project space *Kunstbunker/ Hintereingang* (in cooperation with Ekaterina Shaipiro-Obermair), Seria of exhibitions, *...gelegentlich DJ* with Patrick Anthofer, Kathi Hofer, Michel Kral, Anna Ceeh, Franz Pomassl, Kunstbunker, Nürnberg, GER, *www.kunstbunker-hintereingang.de*

07 *If Chemicals Enter Your Eyes, Wash Throughly With Clear Running Water*, official Austrian contribution for the V. Biennial of Contemporary Graphic Arts (in cooperation with Ekaterina Shaipiro-Obermair), Novosibirsk State Art Museum, RU

since 01 Various curatorial projects for the kunstbunker – forum für zeitgenössische kunst e. V., Nuremberg, amongst others: *Lutz Mommartz, Das Authentische als Kunst – Mommartzfilme 1967–2006*, 2007; *Balazs Beöty, Zsolt Mesterhazy, Rolland Peresylenyi, Pal Gerber, IPUT (Tamas St.Auby)*, 2006; *Sergey Bratkov, Menschen im Bunker,* 2004; *Ellen Cantor – Video and Drawings 1996–2001,* 2001

Curatorial projects in the field of architecture

09-10 *The urban environment mirror and mediator of radicalisation?* Design and curatorial tasks for an travelling exhibition based on a research project of the University of Manchester by Ralf Brand, in cooperation with the architect Andrea Börner.
The exhibition was shown at: Royal United Services Institute, London, UK, 2010; Zuiderkerk, Amsterdam, NL, 2010; Manchester Architecture Research Centre, UK, 2010; University of Exeter, UK, 2010; Suicide Circus, Berlin, BRD, 2010; Architruck, Manchester Architecture and Design Festival, UK, 2010; Lebanese American University, Sheikh Zayed Hall, Beirut, LIB, 2010; PLACE, Architecture and Built Environment Centre for Northern Ireland, Belfast, UK, 2009

Publication

14 *Olho de Peix*, with Vasco Costa

08 *Das große Moskau, das es niemals gab (The Great Moscow, that Never Was)*, Buildings of the Soviet avant-garde in contemporary Moscow, Ekaterina Shapiro-Obermair, Wolfgang Obermair [Ed.]
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