

**Wolfgang Obermair**  
**Solo works and Collaborations**  
**2021 - 2010**

[www.wolfgang-obermair.org](http://www.wolfgang-obermair.org)

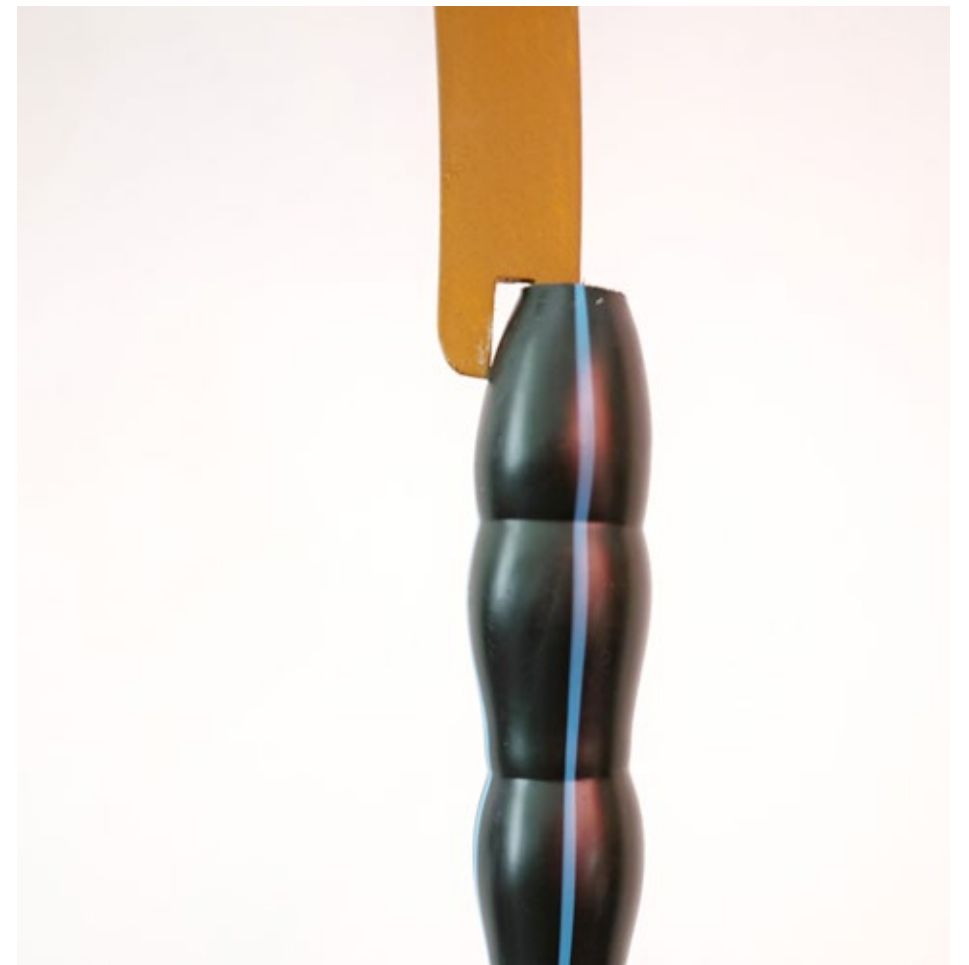
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*LIFT, Foam, Shellac, parabolic Mirror,  
Plaast, 60x20x30 cm, 2021*



*UNREAD BOOKS, Wood, PLA, Shellac,  
70x40x15 cm, 2021*



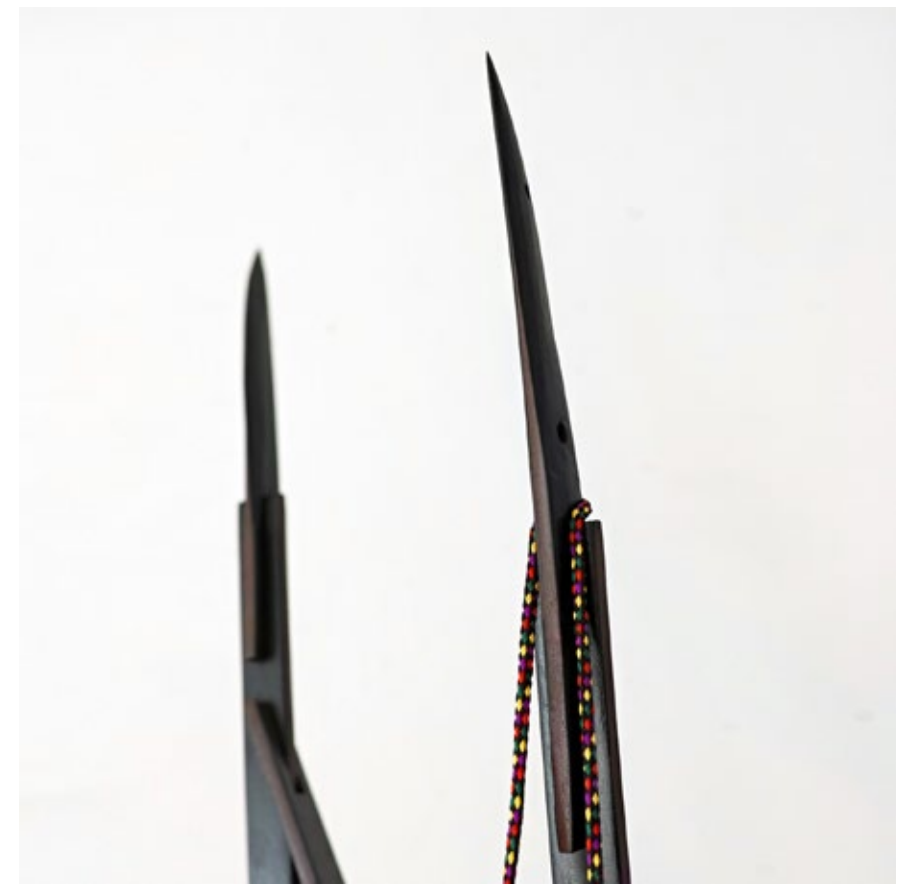
*WHERE ARE YOU NOW?, HDPE, Plaster,  
Wood, PLA, Nylon Flocking, 120x50x30 cm,  
2021*





*O.T, PVC, Glass; Shellac, PLA, Nylon Flocking,  
110x100x60 cm, 2021*





*APE MOTHER, Wood, Shellac, PLA, Nylon  
Flocking, Ceramci, Shoe Strings, Oogoo  
220x90x50 cm, 2021*



*HAVING A BALL, Shellac, Cardboard Tubes,  
Textil, Metall, Rubber Ball, 220x50x20 cm,  
2021*



BUSTOPIA  
with Peter Fritzenwallner  
14. – 24.05.2021  
Supergau  
[www.supergau.org](http://www.supergau.org)



*Bustopia  
Signal  
Sculpture, 2021*

Peter Fritzenwallner and Wolfgang Obermair will synchronize their objects and actions for SUPERGAU on site with the public postal bus network of the Flachgau region. Thereby the bus line 150 from Salzburg to the Wolfgangsee is the focus of their artistic work. Bus stations and bus interiors become places of performative and sculptural confrontation with commuters, travelers and festival visitors. The individual movement, the daily routine of the journey to the workplace, but also the waiting of people for the bus and for the better life, are starting points for the artists to hold conversations and to involve people in artistic processes. The surprising and the absurd play a special role in laying new routes and paths into the unknown.



*Bustopia  
Doppelmayr cross-country - moving a bus  
Busstructure, 2021*



*Bustopia  
Signal  
Sculpture, 2021*





*Bustopia*  
*Learn to wait together with us - do you have a light?*  
Performance, 2021





*Bustopia*  
*Schlauchen - Mom, we are building a sculpture*  
Softsculptures at Bustation Fuschl, 2021





*Bustopia  
Motörheads – Chauffeurs as landscape experts  
Objects and painting workshop, 2021*



*Bustopia  
Motörheads – Chauffeurs as landscape experts  
Objects and painting workshop, 2021*





*Bustopia  
Motörheads – Chauffeurs as landscape experts  
Watercolor drawings. Installation at a public bus, 2021*



FREISCHWINGER  
with Peter Fritzenwallner  
NonStopScheiner, Art in Public Space Styria, Graz, AT  
17.9 – 04.10, Freischwinger



In the two-hour performance “Freischwinger (How to Explain Dead Loans to Deutsche Bank),” conceived by the artists Peter Fritzenwallner and Wolfgang Obermair, the two historical artist personalities Joseph Beuys and Martin Kippenberger meet by chance at a gas station in Graz. In the process, they enter into a fictional dialogue about current social phenomena. The performance took place on 17.9.2020 at 5 pm at NonStopScheiner (Opernring Graz, next to the Opera Pavilion). Afterwards, the art installation accomplished with two video works was on display until 4th of October 2020.



*Freischwinger  
Performance, Installation with various objects, 2020*





*Freischwinger*  
*Stairs, 2020*





Freischwinger  
Performance, Installation with various objects, 2020



Freischwinger  
Performance, Installation with various objects, 2020



BOETROMIOS  
 with Peter Fritzenwallner  
 23. – 25.01.2020  
 minus20degree Festival for art & architecture  
[www.m20d.eu](http://www.m20d.eu)



Flachau Boëdromios by Wolfgang Obermair & Peter Fritzenwallner is a series of performances in and around Flachau. From Paris to Hong Kong, a new kind of paramilitary and tactical culture is emerging as a manifestation of a movement against the effects of globalization. The distinction in political positions is sometimes difficult out outright absurd. Fritzenwallner and Obermair combine these eclectic phenomena into concise pieces. Performances take place at fixed times in the form of audience-sharing video shoots. Flachau Boëdromios is like a road movie that wants to lead the aggression, fears and fantasies of all in the face of global challenges to a collective catharsis. The performances took place with help of students of the department for architecture, FH Münster, Germany.



*Boetromios,  
 performance / video  
 scene: mach mir den Franz  
 Erhard Walther,  
 2020*

*Boetromios,  
 performance / video  
 scene: the breakfast president,  
 2020*



*Boetromios,  
 exhibition at the Hermann Maier  
 Gallery,  
 2020*





Boetromios,  
performance / video  
scene: march of the loathly, 2020



NO BACKGROUND CHECK FOR TREBUCHET  
December 2018  
Daihatsu Rooftop Gallery at Salzburger Kunstverein,  
Salzburg, AT



*NO BACKGROUND CHECK FOR TREBUCHET  
two sculptures for a collaborative performance with Peter  
Fritzenwallner, wood, fabric, aluminium, 2018*

The sculpture of Wolfgang Obermair is a project for Peter Fritzenwallners' daihatsu roof top gallery. It was presented in a collaborative performance with Peter Fritzenwallner at the annual exhibition "A passenger" of the Salzburger Kunstverein, curated by Andrea Kopranovic.



*NO BACKGROUND CHECK FOR TREBUCHET  
two sculptures for a collaborative performance with Peter  
Fritzenwallner, wood, fabric, aluminium, 2018*





NO BACKUPCHECK FRO TREBUCHET  
Daihatsu Rooftop Gallery, 2018



BARMINI,  
28.11 – 12.12.2019  
Kluckyland,  
Vienna, AT  
With Ekaterina Shapiro-Obermair  
and DJ Masha Dabelka



BARMINI, a collective work by Wolfgang Obermair and Ekaterina Shapiro-Obermair, invites all guests to drink vodka out of one shared glass. The glass is placed in the middle of a fan and is permanently filmed by a camera, which is fixed on one of the blades. The video signal is streamed live as a back projection on the window. The moments of the pouring of vodka create a video effect when the hand rotates with high speed around the glass. In this picture it seems that one is already drunken, even before starting to drink. The letters the word “minibar” consists of, are placed in a random order in two languages – Russian and English – and serve as special shelves. Pieces of coal put there encourage everyone to draw on the walls. For the opening DJ Masha Dabelka is playing the soundtrack to the performative installation.

KLUCKYLAND is an artist-run space by Andrea Lüth and Gerald Roßbacher



*BARMINI*  
installation views  
wood, coal, bulbs, video projection, vodka  
bottles, camera  
2010-2020





*FROM SHOES TO TOES*  
wood, oogoo, shoe string, cooper sheet, 2019



*FANG*  
Multible with Nathalie Koger, PLA, Oogoo, varnish,, 2019





*SLEEP IS THE CRAWILING IN HUMAN INTO ITSELF*  
with Nathalie Koger, wood, Oogoo, varnish, 2019



*SLEEP IS THE CRAWILING IN HUMAN INTO ITSELF*  
detail, with Nathalie Koger, wood, Oogoo, varnish, 2019



PLACES THAT ARE BUILT ONLY AS SIGNS FROM AFAR.  
GETTING CLOSER, THEY DO NOT HAVE A NAME

with Nathalie Koger

30 October–10 November 2018

Blickle Raum Spiegelgasse, Vienna

Curated by:

Curated by Carola Dertnig and Claudia Slanar

<http://www.blickle-raum-spiegelgasse.at>

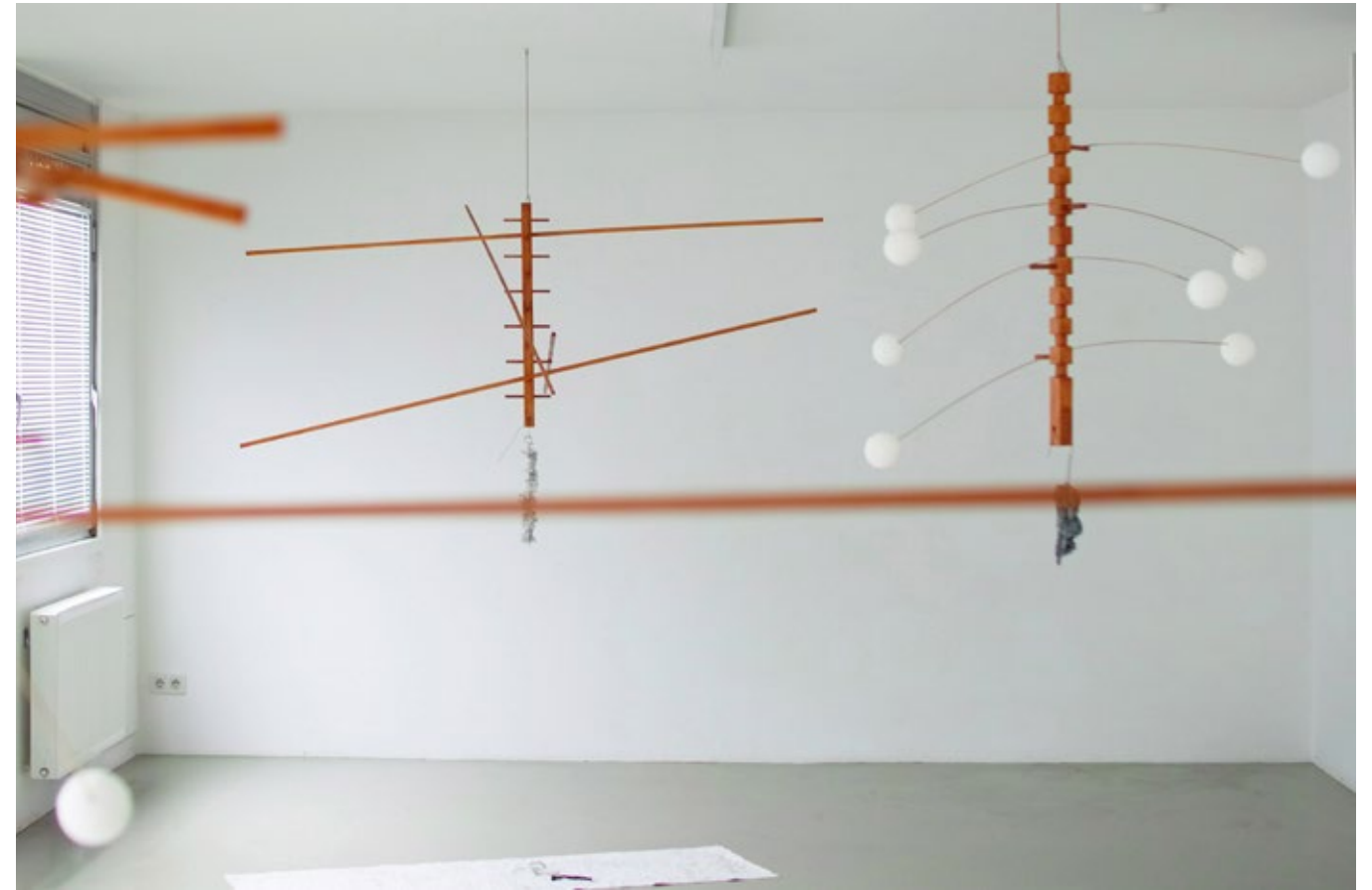
[www.nathaliekoger.net](http://www.nathaliekoger.net)



*PLACES THAT ARE BUILT ONLY AS SIGNS FROM AFAR. GETTING CLOSER, THEY DO NOT HAVE A NAME.,  
Installation view and performative lecture by Johannes Siegmund,  
2018*

Within a topographical space setting with mats and objects, the visitors are invited to bring themselves into a haptic and physical relationship to the surfaces and volumes. The specially produced and designed silicone objects are taken from a negative mould, analogous to a printing process with a positive pressure plate. The serial “prints” of the mats slowly remove parts of the mould, clean it and change it.

The objects and olfactory elements contribute to an atmosphere that turns space into an organic container. In this environment, the philosopher Johannes Siegmund guides the visitors through a philosophical experiment that strives for a symbiosis of mental and physical experience.



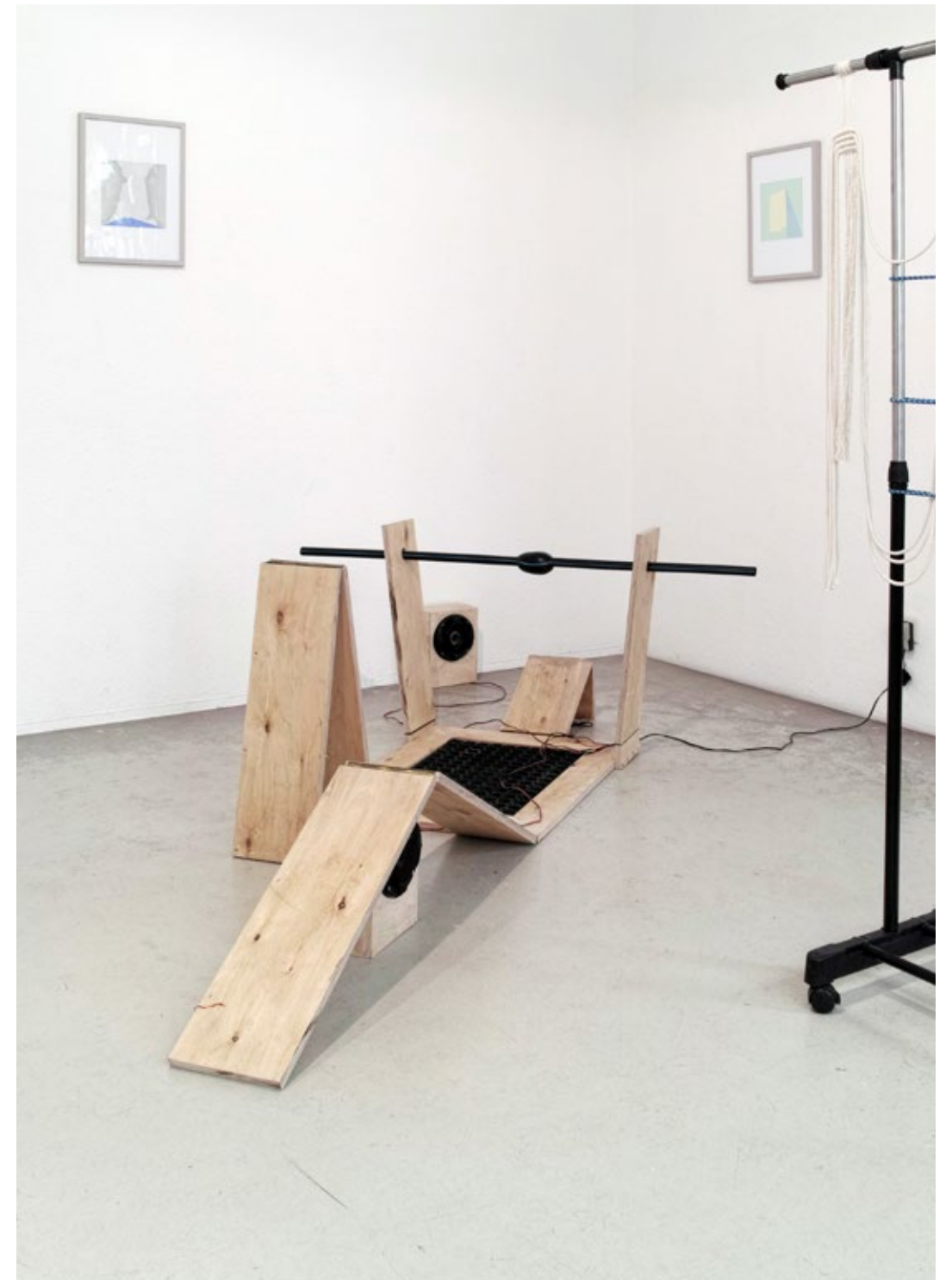
*PLACES THAT ARE BUILT ONLY AS SIGNS FROM AFAR. GETTING CLOSER, THEY DO NOT HAVE A NAME.,  
Installation view, wood, starch, silicone, jute, 2018*



EKTOPLASTIK  
16 Feb – 18 March, 2018  
AKKU  
Künstlerbund Baden-Württemberg,  
Stuttgart, Germany  
with  
Lisa Biedlingmaier, Nathalie Koger,  
Wolfgang Obermair und Michl Schmidt



*EKTOPLASTIK, Exhibition view*

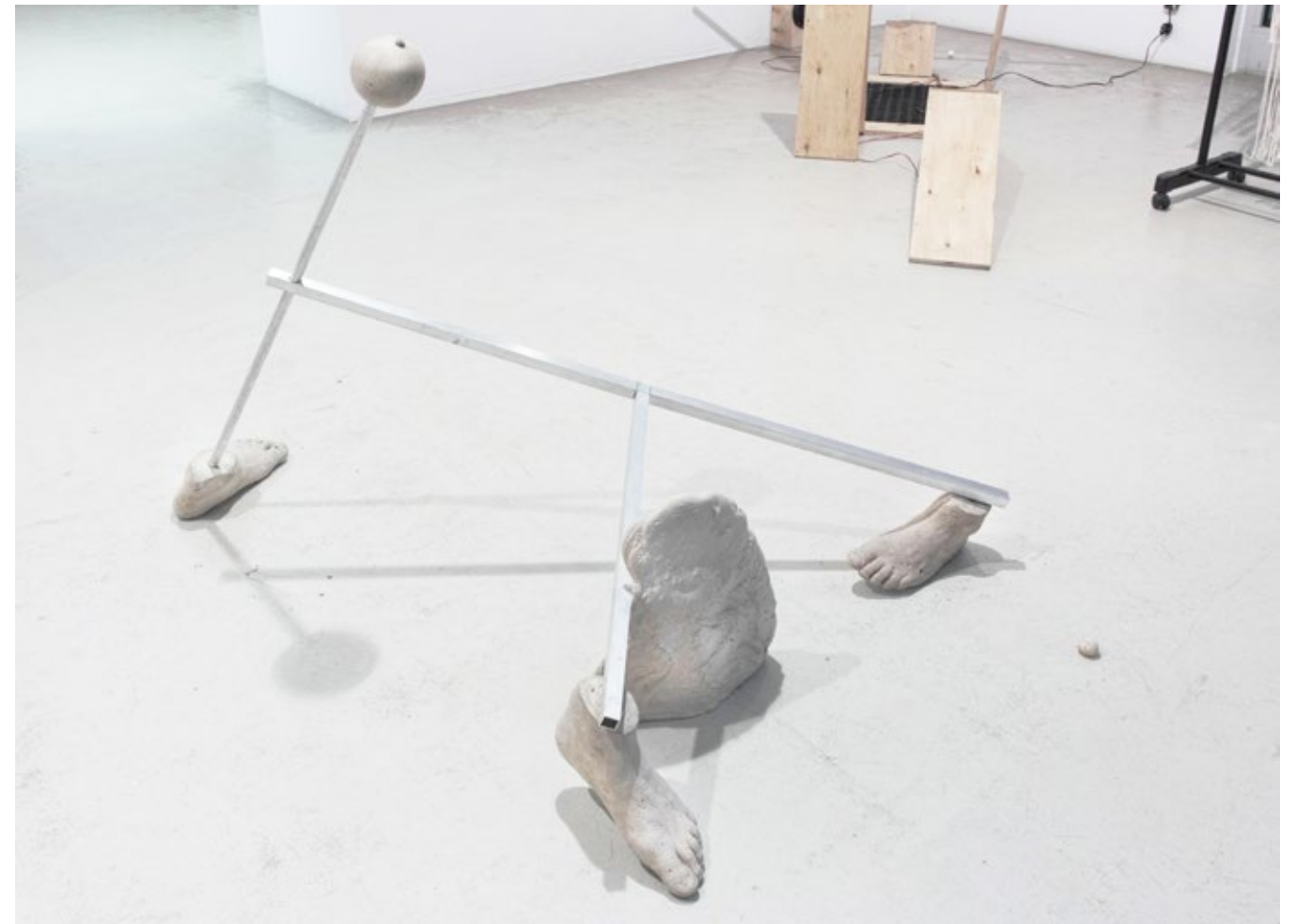


*KLAPPT NICHT, INVOCATION OF OSKAR  
SCHLEMMER, Wood, Radio, Speakers,  
HDPE Tube, Print, doormat, 2018*





*OOGOO ON WINDOW, (with Nathalie Koger), Oogoo, shoes, 2018*



*CIRCLE AROUND, concrete, aluminum, glass, 2018*



*GOLIGHTER CIRCLE, wood, silicone mat, shoes, 2018*



responseABILITY  
10 March – 26 May, 2018  
<rotor>, Graz

with  
Stefano Romano/DZT, Dante Buu, Veronika  
Eberhart, Nina Valerie Kolowratnik, Marko Kosović,  
Wolfgang Obermair, Danilo Prnjat, Gregor Schlatter,  
Deniz Sözen, tadi, Inge Vavra, Velimir Zernovski

Curated by:  
Margarethe Makovec, Anton Lederer,  
Anna Kohlhauser  
<http://rotor.mur.at>

From 2015 to 2016, the artist-in-residence programme “West Balkan Calling” took place in Belgrade, Cetinje, Prishtina, Sarajevo, Skopje and Tirana as well as in Graz, Klagenfurt, Krems, Linz and Vienna. A total of 12 artists visited the cities mentioned above for a residency. During this time, they realised works of art and/or were inspired to create new works, which will be presented in the exhibition “responseABILITY”. In parallel to this, a 12-part poster series will be published.

The observations and individual experiences made within the guest artists’ residencies form the starting point of the exhibition. They could check their expectations, compare them with their impressions on site and put them into relation to their own living environments. Moreover, the mutual exchange opened up the possibility to compare perceptions of the different cultural spaces.

West Balkan Calling is a project by < rotor > Center for Contemporary Art Graz & Directorate General for Cultural Policy of the Federal Ministry for Europe, Integration and Foreign Affairs, in cooperation with AIR–artist in residence Krems; Art Research Center 42°, Cetinje; Atelierhaus Salzamt, Linz; Cultural City Network, Graz; Kontekst Collective / Zadruga Oktobar, Beograd; Kunsthalle Exnergasse, Wien; lend|hauer, Klagenfurt; press to exit project space, Skopje; Public ROOM, Sarajevo; Stacion – Center for Contemporary Art, Prishtina; T.I.C.A. – Tirana Institute of Contemporary Art



*SYRINX UND PAN (СИРИНКС И ПАН),  
Installation in three parts, aluminium, wood nylon, fleece, HD-video  
(loop), 2018*





ECHO POINT  
 VASCO COSTA/WOLFGANG OBERMAIR  
 July 2017  
 hoast, Vienna  
[www.hoast.net](http://www.hoast.net)



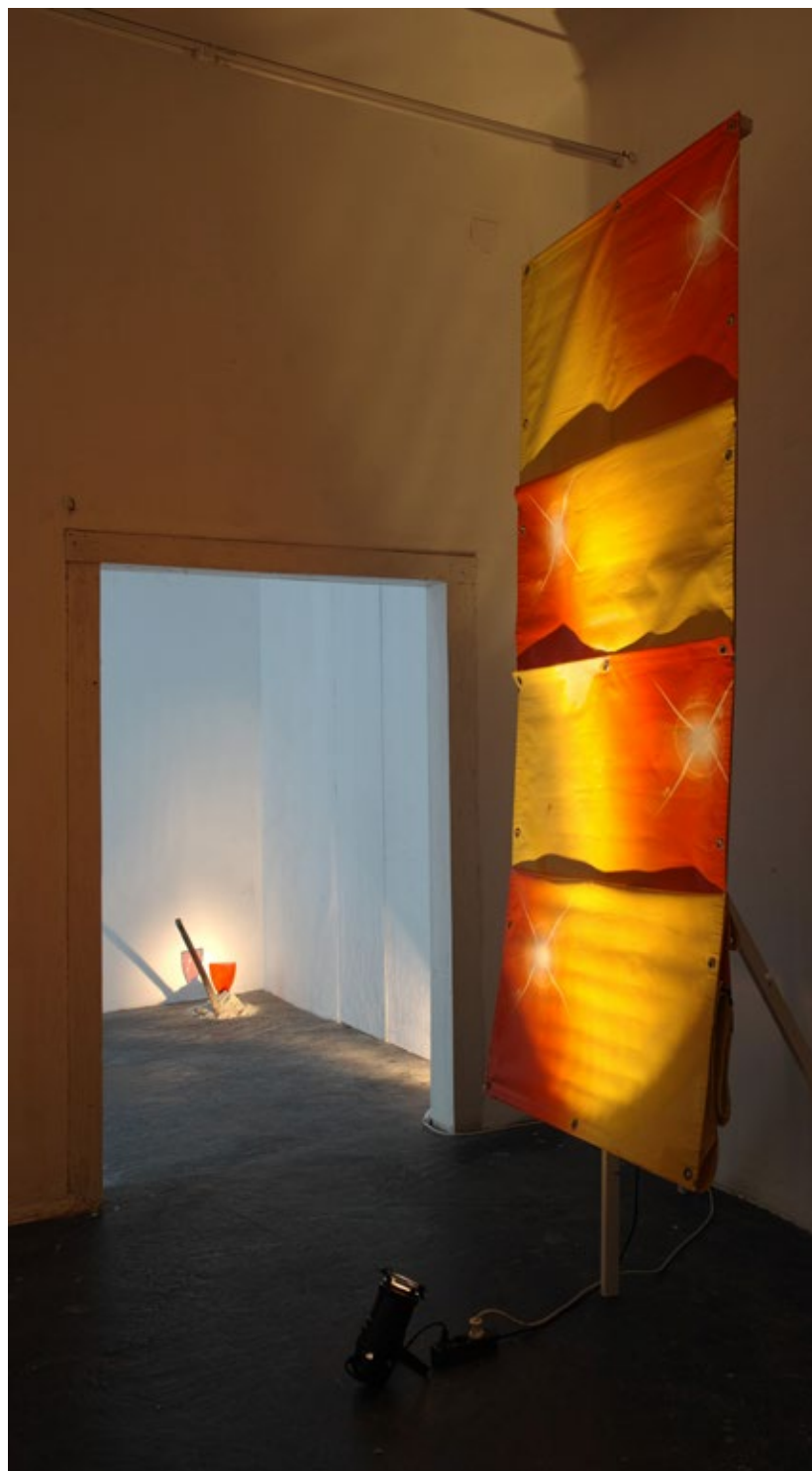
*ECHO POINT, HD 2 channel synched video, projection and screen, 16 min, 2017*



*SOLVING ENGINE MOUNTAIN, working cloth, drawing on venetian blinds, 260 x 140 cm, 2017*  
*KEEP SMELLING FISH, electric iron, iron cup, concrete, tar, 2017*

In summer 2016 Vasco Costa and Wolfgang Obermair had the opportunity to work together in Seyðisfjörður on projects related to the specific social environment of the village in the north-east of Iceland. Through sculptures, performances and videos they explored the history and cultural potential of a former fish factory owned by Sigurbergur and Þorgeir Sigurðsson. The brothers are passionate art lovers, fishermen, poets, farmers, car collectors and experts on concrete and construction works. The hosting space was passing a revolutionary transformation of function, that was recently revitalized by the Czech artist Monika Fryčová into an artist in residence project with the name Blue Factory. At their exhibition ECHO POINT at hoast Vasco and Wolfgang got back to the material they collected, to use it as a starting point for a series of new works.





*ALWAYS THE SUN, folded PVC banners, light spot, 240 x 100 cm 2017*  
*THROUGH THE WORKING GLASS, shovel, sand, glas, light spot, 2017*

IN DER KUBATUR DES KABINETTS  
 MAIEUTICS  
 July 2017  
 fluc, Vienna, AT  
 www.fluc.at  
 with

Ekaterina Shapiro-Obermair  
 and Wolfgang Obermair  
 Adnan Balcinovic and Matilda Odobashi  
 Carola Dertnig and Ute Müller  
 Hugo Canoilas and Georg Frauenschuh  
 Andrea Lüth and Christian Wallner  
 Keith Nelson and Gerlind Zeilner



*TRICKED AGAIN, in collaboration with Ekaterina Shapiro-Obermair,  
 poster print on wood, 172 cm x 200 cm, 2017*





*SOFT SHELL I, Cyanotype on terry, 60 x 65cm, 2017*



*SOFT SHELL II, Cyanotype on terry, 60 x 65cm, 2017*



DRAWING ATTRIBUTES  
 December 15, 2016 – January 15, 2017  
 CSA-Space, Vancouver, Canada  
 with  
 Abdul Sharif Baruwa, Johann Groebner, Lia  
 Karl, Bina Klingler, Vasco Costa, Fernando  
 Mesquita, Wolfgang Obermair, Lisa Ruyter



*DRAWING ATTRIBUTES, exhibition view, 2016/2017*



*DOOR REVISITED (THE QUIET MIDDLE BODY), laser prints, clay,  
 220 x 100 cm, in collaboration with Vasco Costa, 2016*

At the invitation of CSA, the “See you next Thursday” collective behind the Schneiderei exhibition space in Vienna Austria will create a collaborative exhibition with works that deliberately provoke the security of their individual practices. Artists in the project include Abdul Sharif Baruwa, Johann Groebner, Lia Karl, Bina Klingler, Vasco Costa, Fernando Mesquita, Wolfgang Obermair, Lisa Ruyter, and a number of other collaborators.

The organizing narrative of “Drawing Attributes” is about trans-identities, and the contradictions in how these identities function in different locations. “Drawing” and “Attributes” here are both meant to have multiple meanings. Drawing can be creating and research, as in an individual practice, and at the same time drawing forth an engagement with an audience or bringing another artist or individual into the conversation. Attributes are the stuff of identity, the things that we adopt as guidelines for our own movements in life as well as those imposed on us by others (and ourselves) due to the color of our skin, our language, our sexual orientation or our residency status and nationality.

In the background is the rapidly changing environment of cultural politics, from both a Canadian and European point of view. A series of crises are transforming global and local political identities, allowing opportunists both left and right to dig in on their positions. There are a growing number of people who do not fall into easily attributive categories of race, gender and statehood that represent a new global reality and highlight a need to create a new language of accommodation that is being met with frightening nationalistic tendencies instead.

Schneiderei is an art space that is dedicated to supporting cooperative artistic methods in the context of the Vienna art scene.



WEST BALKAN CALLING  
 Artist in Residence  
 August - September, 2017  
 Press to exit Space, Skopje  
 Performance at Gem Club, Skopje, 14 Sep.  
<http://wbcalling.mur.at/>  
[www.presstoexit.org.mk](http://www.presstoexit.org.mk)



DEVOTINAL EXERCISE,  
 edition of swallow images, print on paper, in collaboration with  
 Jakub Vrba, 15 x 6 cm, 2016

*During a performance at the Gem Club in Skopje, Macedonia, I swallowed some images which represented significant themes for my artist in residence stay in Skopje. The performance goes back to a catholic Austrian tradition to use images of sacral persons as medicine (Schluckbildchen). The motives I chose were suggested to Jakub Vrba - an czech artist based in Vienna - who did the drawings as basis for my prints.*



SKOPJE AQUEDUCT WET TOWEL TRY,  
 Inkjetprint on rice paper, 85x120 cm, 2016

*WEST BALKAN CALLING is an Artist-in-Residence Exchange Programme between 6 art institutions based in Southeast Europe and 5 art institutions in Austria, taking place in 2016. The project is organized by < rotor > center for contemporary art Graz (Austria) in collaboration with press to exit project space (Skopje, Macedonia), T.I.C.A. – Tirana Institute of Contemporary Art (Tirana, Albania), Public ROOM (Sarajevo, Bosnia-Herzegovina) Stacion – Center for Contemporary Art (Prishtina, Kosovo), Art Research Center 42° (Cetinje, Montenegro), Kontekst Collective / Zadruga Oktobar (Belgrade, Serbia), Cultural City Network (Graz, Austria), lend|hauer (Klagenfurt, Austria), AIR-ARTIST IN RESIDENCE (Krems, Austria), Atelierhaus Salzamt (Linz, Austria) and Kunsthalle Exnergasse (Vienna, Austria).*





*WASTED YEARS - WASTED IDEAS,  
Seria of photographs, inkjetprint on rice paper, 60 x 40cm, 2016*



*WASTED YEARS - WASTED IDEAS,  
Seria of photographs, inkjetprint on rice paper, 40 x 60cm, 2016*



*WASTED YEARS - WASTED IDEAS,  
Seria of photographs, inkjetprint on rice paper, 40 x 60cm, 2016*



VISIBLE SIDE WHEN INSTALLED  
 VASCO COSTA/WOLFGANG OBERMAIR  
 July 2016  
 Skaftfell bookshop-projectspace,  
 Blue Factory  
 Seyðisfjörður, Iceland  
[www.skaftfell.is](http://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 Projectsplace, through video screenings and objects.



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





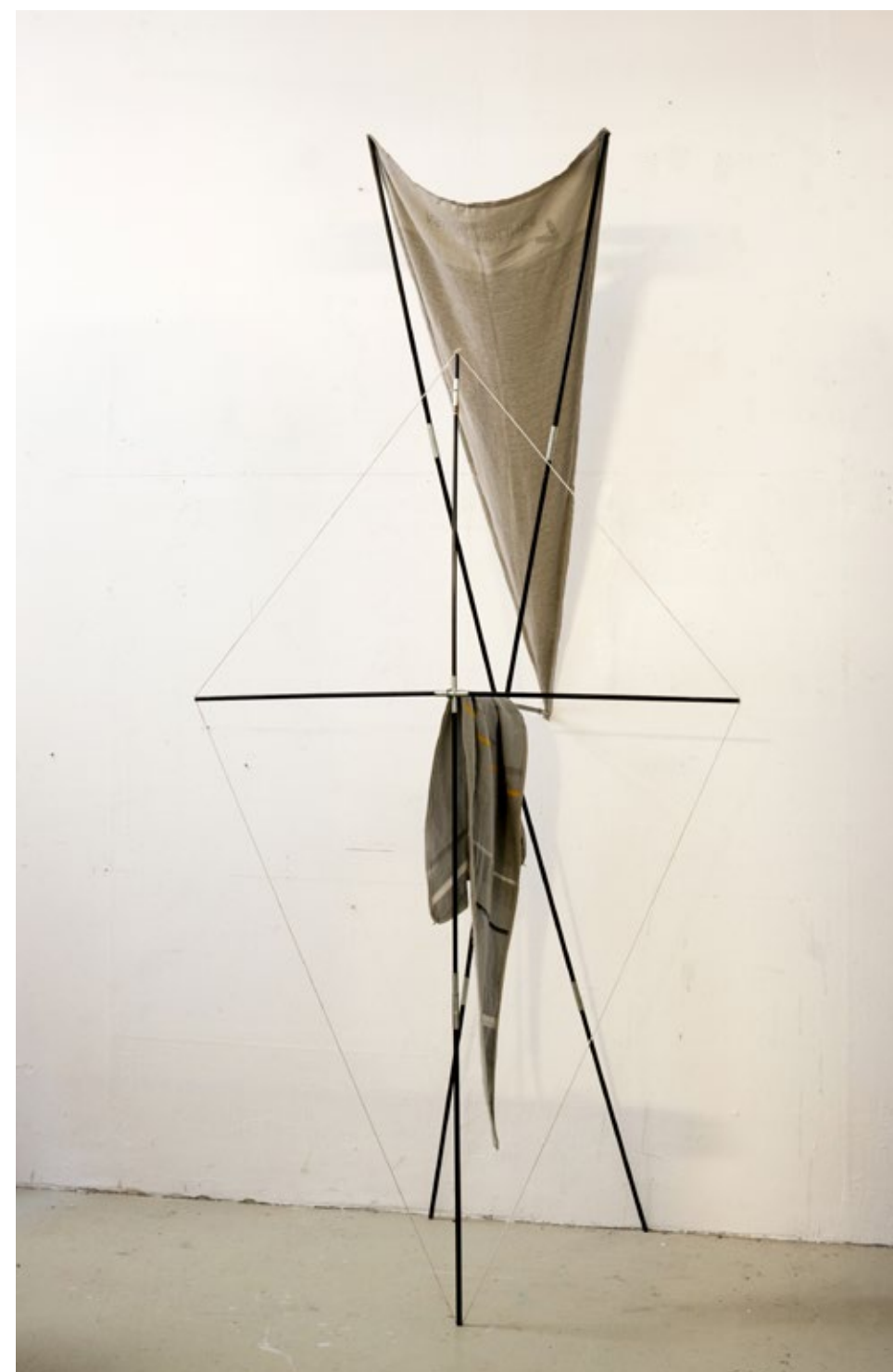
*VISIBLE SIDE WHEN INSTALLED, HD-video, installation view, 2016*

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





*BATHROBE REVERSE, Cyanotype on terry , 2016*



*LOST AIRLINES, blankets, tent posts, lines, 2016*



FILMTEICH  
26 June – 19 July 2015  
VESCH, Vienna  
[www.vesch.org](http://www.vesch.org)



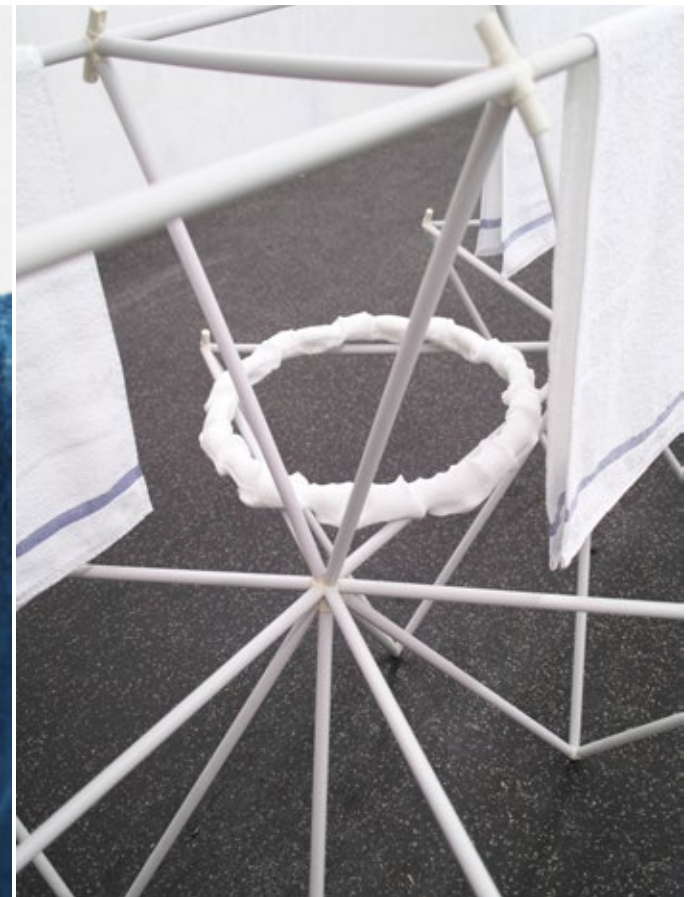
*TAKE A MUTUAL SHOWER I, towels, PVC, PUR, soap,  
500 x 120 x 120 cm, 2015*  
*TAKE A MUTUAL SHOWER II, towels, PVC, PUR, soap,  
450 x 280 x 40 cm, 2015*

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*







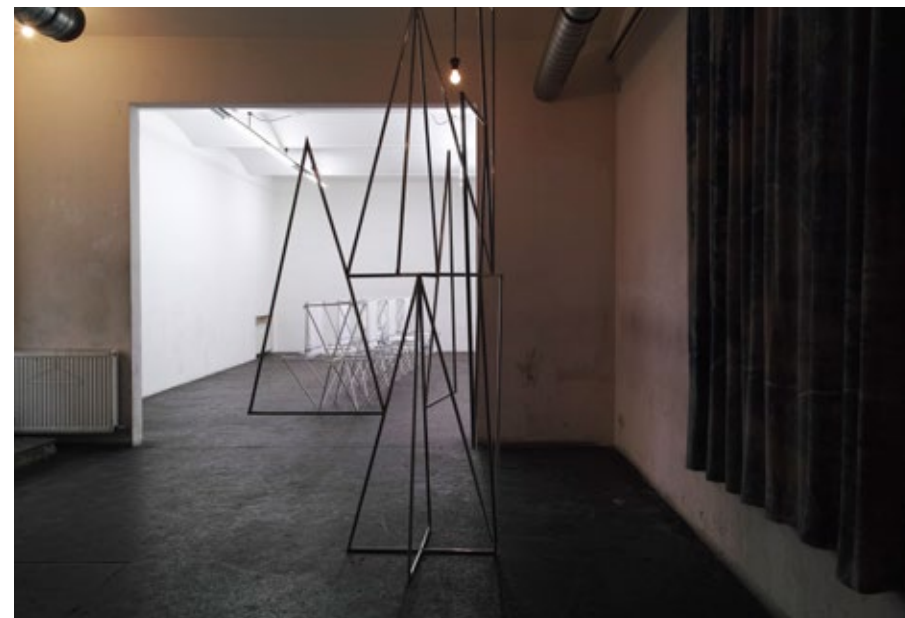
*OUT OF SIGHT II, aluminium structure, PUR  
240 x 120 x 120 cm, 2014  
„TROMADERIANS CONSIDER ANYTHING BLUE EXTREMELY  
PORNOGRAPHIC“ (PETER HUTCHINSON);  
Cyanotype on terry, 2015*



*„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 something in parts) and the Hindi word ‘Bhaag’ (a portion of the whole) - expresses both ‘share’ and ‘divide’. The ambivalence 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 closeness 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)*

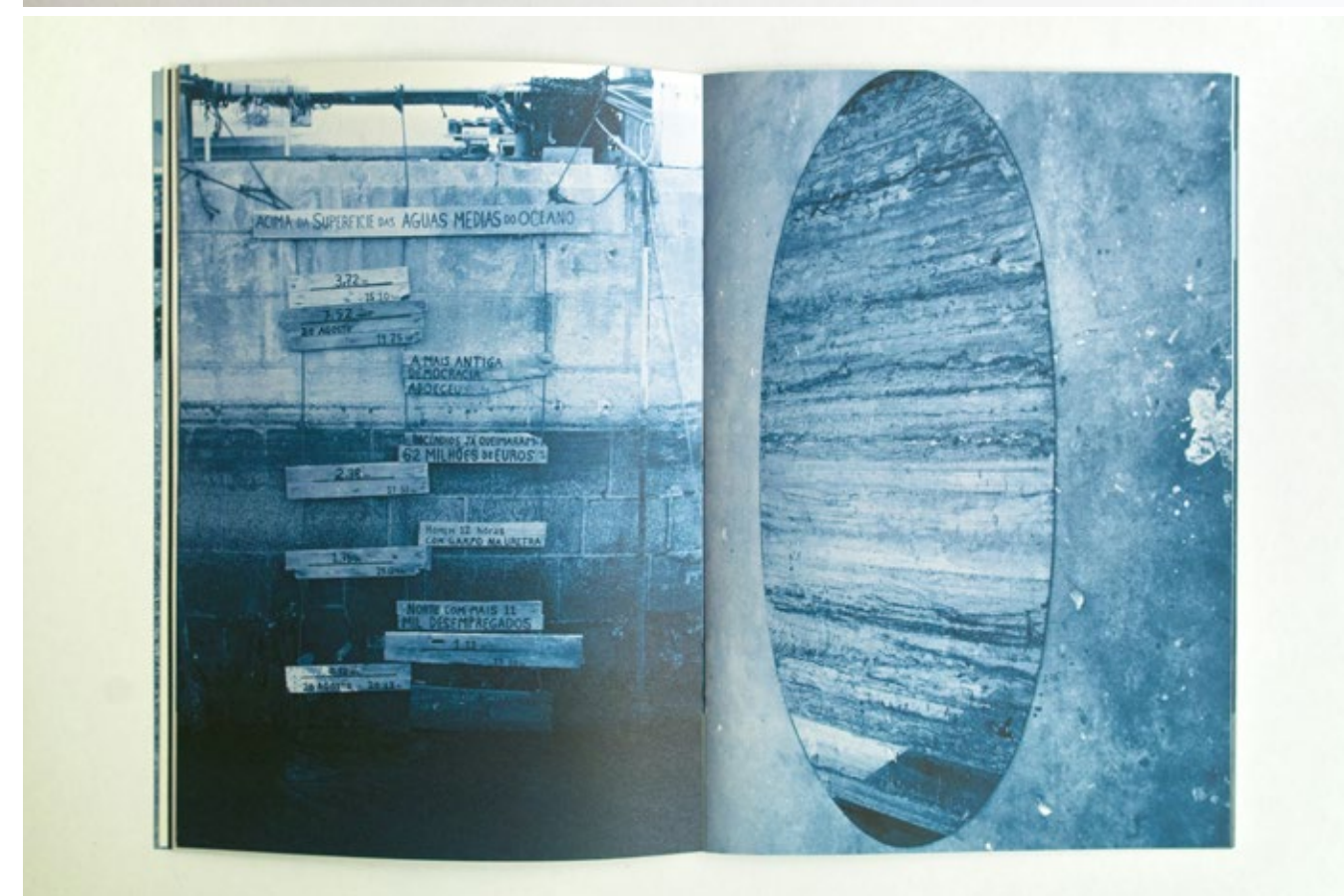


OLHO DE PEIXE  
2014  
Vasco Costa  
Wolfgang Obermair  
64 pages, limited to 300 copies



*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.*

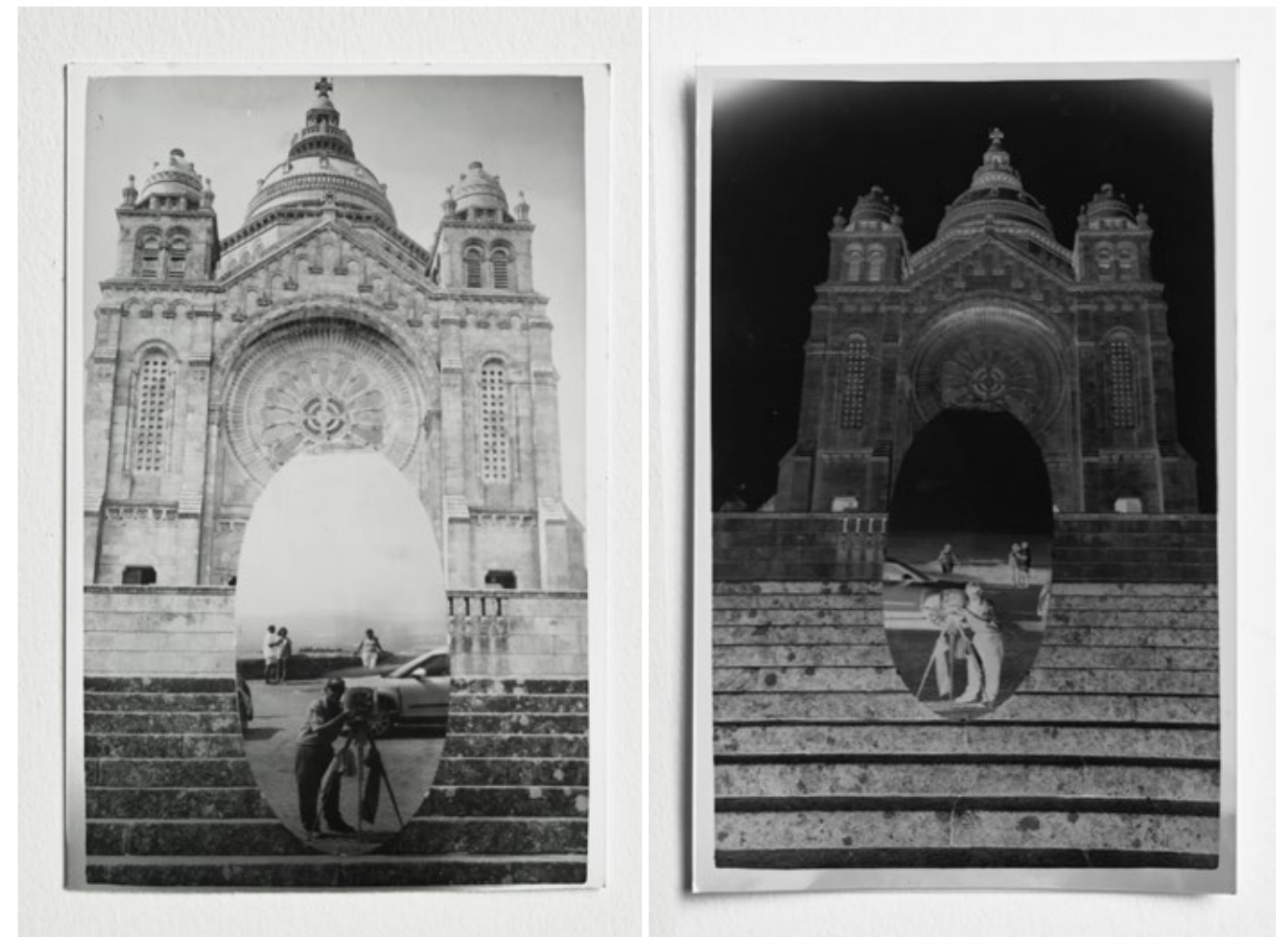




VASCO COSTA/WOLFGANG OBERMAIR  
 Santa Lucia, 2013  
 Viana do Castelo, Portugal



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 their 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 transferred to action?





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



*OLHO DE PEIXE, 2 cameras, exhibition 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 program 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 world's visibility through sensitized material and techniques. The cooperation of the artists is inspired by specific 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, photographs, 2013*





*OLHO DE PEIXE, camera obscura, 2013*

Part of the exhibition 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, artificial 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

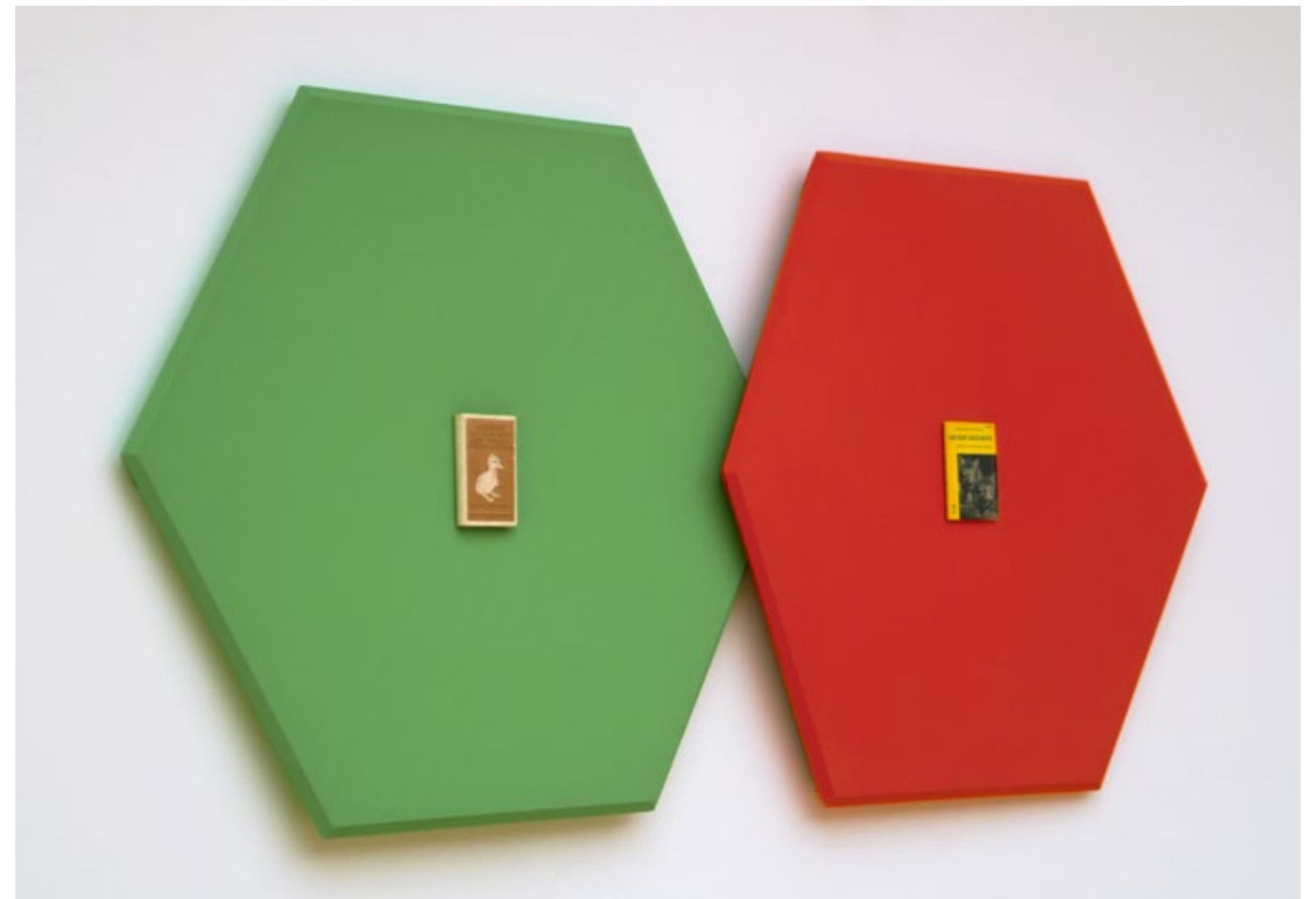
*The active working process of the cortex is a militant act of the organism, all soothing, lulling circumstances are affecting it in a disturbing manner. (Aaron Salkind in his instructions to the hygiene of intellectual work, 1926).*

The exhibition “Critical Alliances” would like to question historical perceptions regarding the ideal conditions of artistic production and 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.



GEFAELSCHE SONNE  
 06 September – 13 September 2012  
 Schneiderei Home Studio Gallery, Vienna  
[www.seeyounextthursday.com](http://www.seeyounextthursday.com)



*GEFAELSCHE SONNE, exhibition view, 2012*



*STOOL, rubber, astro magazines, 2012*

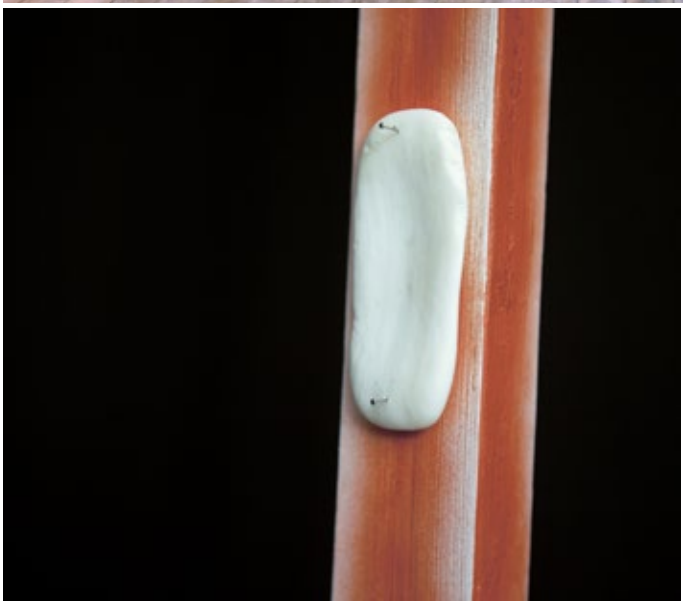


*WHEEL, rubber, air, 2012*





*BLACK, RED, WHITE MAMMOTH, wooden stick, rubber cylinder,  
black and white 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](http://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 enlightened gallery is addressing 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, additionally 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](http://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 Herodotus and Xenophon captured in their natural environment in front of the Austrian parliament, which were under renovation. Around the neck of Herodotus 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 fluidity. 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 cadavre 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*



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 Mes-  
 quita



*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.*



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



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](http://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.