

Wolfgang Obermair

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1971 since 04	Wolfgang Obermair Born in Ebersberg (Germany) lives and works in Vienna German and Austrian citizenship
94-01	Education Academy of Fine Arts Nuremberg, painting and art education, Prof. M. Munding, Prof. G. Dollhopf, <i>Meisterschüler, State exam</i>
98-99	University of Arts and Design Karlsruhe, Media Art, Prof. D. Kiessling , <i>scholarship Bavarian Ministry of Science and the Arts</i>
92-94	Technical University Dresden, art education and geography studies
23 20	Grants / Residencies <i>BMKOES, Auslandsatelier</i> , Tel Aviv, ISR <i>Off-Space Grant of the city of Vienna</i> , hoast (www.hoast.net) as one of the 5 best alternative art spaces in 2020, Vienna, AT
16	<i>BMKOES Staatsstipendium</i>
15 04 03 01	<i>West Balkan Calling, artist in residency</i> , Skopje, MK <i>BMKOES Auslandsatelier</i> , Beijing, CN <i>DAAD scholarship</i> , Rostov-on-Don, Saint Petersburg, RU <i>Project grant</i> , PVA Medialab, Bridport, UK <i>Scholarship of the International Summer Academy Salzburg</i> , class of Illya and Emilia Kabakov and Boris Groys, AT
00	<i>Scholarship of the Bavarian Ministry of Science and the Arts</i> for the International Summer Academy Salzburg, class of Ellen Cantor, AT
98-99	<i>Scholarship of the Bavarian Ministry of Science and the Arts</i> , University of Arts and Design Karlsruhe, GER
98	<i>Grant of the city of Nuremberg</i> , study visit within the framework of an exchange program, Charkov, UKR
94	<i>Architecture workshop</i> , Paolo Soleri, Arcosanti, Arizona USA
24	Exhibitions (since 2007) Tombola VII, with E. Shapiro-Obermair, ES49, AT
23	<i>Über das Neue</i> , Belvedere 21, Vienna, AT <i>Made in China</i> , GalerijaGallery, Ljubljana, SI <i>TRC</i> , with Peter Fritzenwallner, Kluckyland, Vienna, AT <i>Open Studio</i> , (Solo), Theartistresidence, Herzliya, ISR <i>A Hail to Herr Edding</i> , (Solo), White Dwarf, Vienna, AT <i>Uncanny Valley</i> , Studio Pram, Prague, CZ
22	<i>Dimentions Variable#</i> , with Peter Fritzenwallner, Vienna, AT
21	<i>Unchained Goddess</i> , Carbon Age Gallery, Vienna, AT <i>Bustopia</i> , with Peter Fritzenwallner, Supergaufestival, Salzburg, AT <i>Taking my Thoughts for a Walk</i> , Dortmunder Kunstverein, Urbane Künste Ruhr, Daihatsu Rooftop Gallery, Dortmund, GER
20	Hybrid Art Fair, with Peter Fritenwallner, Madrid, ES <i>Dimensions Variable</i> , semi-public space Alt-Hietzing, Vienna, AT <i>Freischwinger</i> , with Peter Fritzenwallner, NonStop-Scheiner, Art in Public Space Styria, Graz, AT <i>Open Stage</i> , with Peter Fritzenwallner, Pferd, Vienna, AT <i>Durch das Raue zu den Sternen</i> , Galerie 5020, Salzburg, AT

	<p><i>Boetromios</i>, with Peter Fritzenwallner, minus20degree festival for art and architecture, Flachau, AT</p> <p><i>Barmini</i>, with Ekaterina Shapiro-Obermair, Kluckyland, AT</p>		
19	<p><i>Big screens shatter easily</i>, Oberösterreichischer Kunstverein, Linz, AT</p>		
18	<p><i>No backup check for trebuchet</i>, Daihatsu Rooftop Gallery at Salzburger Kunstverein, Salzburg, AT</p> <p><i>Orte, die nur als Zeichen aus der Ferne gebaut sind. Aus der Nähe haben sie keinen Namen</i>, (with Nathalie Koger), Blickle Raum Spiegelgasse, Vienna, AT</p> <p><i>La Collezione Geometrica</i>, Ospizio Giovani Artisti, Rome, IT</p> <p><i>responseABILITY</i>, rotor, Graz, AT</p> <p><i>Ektoplastik</i>, Akku, Künstlerbund Baden-Württemberg, Stuttgart, D</p>	10	
17	<p><i>Echo Point</i>, (solo) in collaboration with Vasco Costa, hoast, Vienna, AT</p> <p><i>In der Kubatur des Kabinetts, Maieutics</i>, Fluc, Vienna, AT</p> <p><i>Silly Symphony</i>, hoast, Vienna, AT</p> <p><i>Lightness and matter, matter and lightness</i>, Kunstraum Niederösterreich, Vienna</p>	09 08	
16	<p><i>Drawing Attributes</i>, CSA Space, Vancouver, CAN</p> <p><i>AWAY</i> exhibit - stories from abroad, Ehemaliges Post- und Telegraphenamt, Vienna</p> <p><i>Performance and artist talk</i>, Gem Club, Skopje, MKD</p> <p><i>Visible side when installed</i> (with Vasco Costa), Skaftfell Bookshop-Projectspace, Seyðisfjörður, IS</p> <p><i>Ногами в воде, головой в облаках</i>, Gallery Здесь на Таганке, Moscow, RU</p>	07	
15	<p><i>Maniac</i>, Reflector, Vienna, AT</p> <p><i>XWRA video art festival</i>, Artland Xwra Ipati, GR</p> <p><i>Filmteich</i>, (Solo), Vesch, Vienna, AT</p> <p><i>Canvas</i>, Gallery Peitner-Lichtenfels, Vienna, AT</p> <p><i>H-A-L-F-A-M-A-N</i>, with Jagrut Raval, AOTU, Beijing, CN</p> <p><i>In-Between you and me</i>, Meridian 77, Beijing, CN</p>	22	
14	<p><i>From inner to outer shadow</i>, Austrian Cultural Forum, Istanbul, TR</p> <p><i>Politics camouflaged as suspicious art</i>, Florence, Italy</p> <p><i>Ohne Titel</i>, (Solo), O.T., Vienna, AT</p> <p><i>Journal of (Dis)Satisfactions</i>, a project by Nataša Bodrožić and Ludwig Kittinger, Gallery Bauman, Prag, CZ</p>	19 since 17 12 - 17	
13	<p><i>Groupexhibition</i>, Ve.Sch, Vienna, AT</p> <p><i>In-tenções</i>, espaço Montepio, Porto, PT</p> <p><i>Olho de Peixe</i> (with Vasco Costa), AISCA, Viana do Castelo, PT</p>	10	
12	<p><i>Critical Alliances</i>, HDLU, Zagreb, KR</p> <p><i>Gefaelschte Sonne</i>, Schneiderei, Vienna</p> <p><i>pt. 1, pt.2, pt3</i>, a collaborative project with Vasco Costa, Schneiderei.Home.Studio.Gallery, Vienna, AT</p> <p><i>Aufruf zur Reduktion! (in effigie)</i>, Expeditihalle der ehem. Ankerbrotfabrik, Vienna, AT</p> <p><i>Black Beauty</i>, Apartment Draschan, Vienna, AT</p> <p><i>Pingo ergo sum</i>, Kunsthalle Rostock (GER), Ars Electronica Center Linz, AT</p>	08	
11	<p><i>Phase 0</i>, BFA – Bureau für Angelegenheiten, Vienna</p> <p><i>Future Garden</i>, kunstbunker-forum für zeitgenössische kunst, Nuremberg, GER</p> <p><i>Antidepressiva</i>, Gallery Peitner-Lichtenfels, Vienna, AT</p> <p><i>Thursday evening, edition release</i>, Ve.Sch, Vienna, AT</p> <p><i>Thursday evening</i>, Ve.Sch, Vienna; <i>A show is a show is a show</i>, Cripta747, Torino, IT</p>	07 since 01	
			<p><i>Connected</i>, Gallery Lisi Haemmerle, Bregenz, AT</p> <p><i>Die Fotografie in Referenz...</i>, curated by Martin Vesely, Fohhof Salzburg, AT</p> <p><i>Parallel Actions 2</i> (Solo), Gallery Na Vspolnom, Moscow, RU</p> <p><i>The Days of This Society Are Numbered</i>, a contribution to Hugo Canoilas project <i>Mural Newspaper</i>, Abrons Arts Center NY, USA</p> <p><i>BEETHOVEN:·KK4+5·GIL</i>. and others, with Ekaterina Shapiro-Obermair, curated by Ludwig Kittinger & Fernando Mesquita, Ve.Sch, Vienna, AT</p> <p><i>Appartment Exhibition. Vienna Entourage</i>, ArtRaum, Moscow, RU</p> <p><i>Aquarellhappening 2000–2009</i>, Tyrolian State Museum, Innsbruck (Catalog), AT</p> <p><i>Visual Mini Bar</i>, with Ekaterina Shapiro-Obermair, within the exhibition <i>Polygrades</i> by Kathi Hofer, Ve.Sch, Vienna, AT</p> <p><i>Never Odd or Evil</i>, Fenster C, Vienna, AT, (Catalog)</p> <p><i>Pa-perworks</i>, Area 53, Vienna, AT</p> <p><i>Mental Rotations</i>, with Ekaterina Shapiro-Obermair, SWINGR, Vienna, AT</p> <p><i>Fluxus East Symposium</i>, 4:33 Generation Generali, with Ekaterina Shapiro-Obermair and Tamas St. Auby, Museum Ludwig, Budapest, HU</p> <p><i>Operation Mors</i>, with Ekaterina Shapiro-Obermair, V. Biennial of Contemporary Graphic Arts, Novosibirsk, RU, (Catalog)</p> <p><i>8. Aquarellhappening</i>, Tux, Tyrolia, AT</p> <p><i>a little too far ahead of its time_avantgarde versus retrofiktion</i>, in cooperation with Transparadiso, Medienwerkstatt Vienna, AT</p>
			<p>Curatorial</p> <p><i>Sfumato</i>, with Alissa Freiling, Aleksandar Gabrovski Kashi Meyer,Kargl Permanent, in the framework of an exhibition seria with students of the Transmedial Art, Vienna</p> <p><i>With view to the Sea</i>, Museum of Western and Oriental Art, Odesa, UKR</p> <p>founder, hoast, artist run space, Vienna, www.hoast.net</p> <p>Various projects for the Viennese art association seeyounextthursday and the project space Schneiderei www.seeyounextthursday.com</p> <p><i>Interpolare</i>, group exhibition with Russian artists, amongst others: Timofey Caraffa-Corbut, Andrey Kuzkin, Alexander Lysov, Alexander Povzner, Arseniy Zhilyaev, Maxim Smirennomudrenskiy, Ve.Sch, Vienna, AT</p> <p>Initiation of the project space <i>Kunstbunker/ Hintereingang</i> (with Ekaterina Shaipiro-Obermair), Seria of exhibitions, ...<i>gelegentlich DJ</i> with Patrick Anthofer, Kathi Hofer, Michel Kral, Anna Ceeh, Franz Pomassl, Kunstbunker, Nürnberg, GER, www.kunstbunker-hintereingang.de</p> <p><i>If Chemicals Enter Your Eyes, Wash Thoroughly With Clear Running Water</i>, official Austrian contribution for the V. Biennial of Contemporary Graphic Arts (with Ekaterina Shaipiro-Obermair), Novosibirsk State Art Museum, RU</p> <p>Various curatorial projects for the kunstbunker – forum für zeitgenössische kunst e. V., Nuremberg, amongst others: <i>Lutz Mommartz, Das Authentische als Kunst – Mommartzfilme 1967–2006</i>, 2007; <i>Balazs Be-</i></p>

öty, 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

since 08

Teaching

Senior Artist 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

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

Publications

22

Bustopia, Magazine, with Peter Fritzenwallner
With view to the Sea, exhibition Catalog

19

17

Ektoplastik, for the Künstlerbund Baden-Württemberg
Olho de Peix, with Vasco Costa

14

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.]
SCHLEBRUEGGE.EDITOR, ISBN: 978-3-85160-137-4

Wolfgang Obermair
Solo works and Collaborations
2025 - 2013

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*BIRDMAN, HDPE, Oogoo, Woogoo,
70x50x30 cm, 2024*



*FLIEGENFÄNGER HAVING A BALL
(TURNVATER JAHEN MEETS ROBERT
MUSIL) Shellac, Cardboard Tubes, Textil,
Metall, Ruber Ball, 220x50x20 cm, 2021*



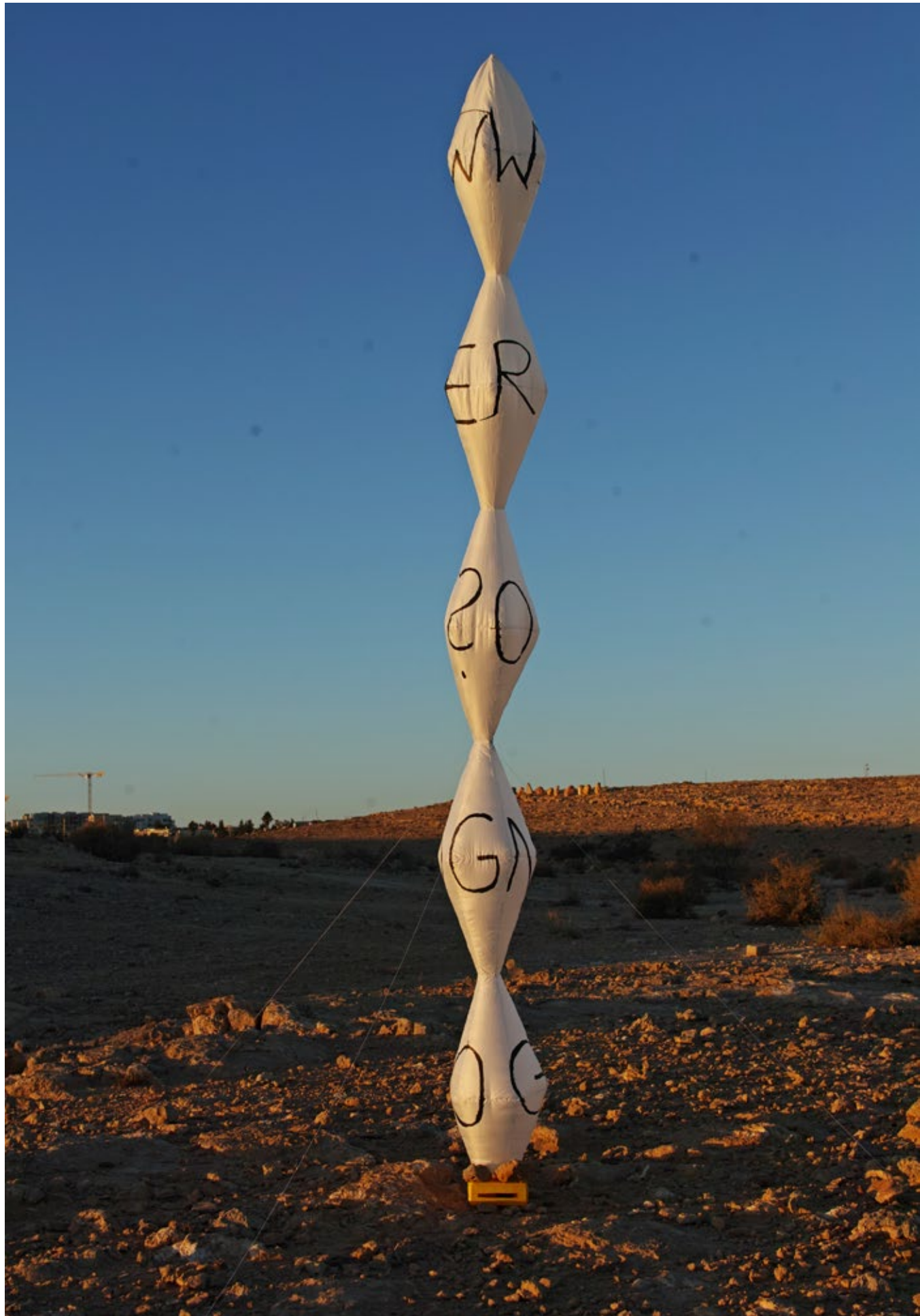
BULL SCROTUM, folded
Aluminium blankets,
metal, 2024



A STRONG SMELL, Shellac, PLA,
60x60x50 cm, 2024



Malerhemdchen Deckenklopfer, 2023



*Where do we go wrong?
Inflatable Sculpture
2023*



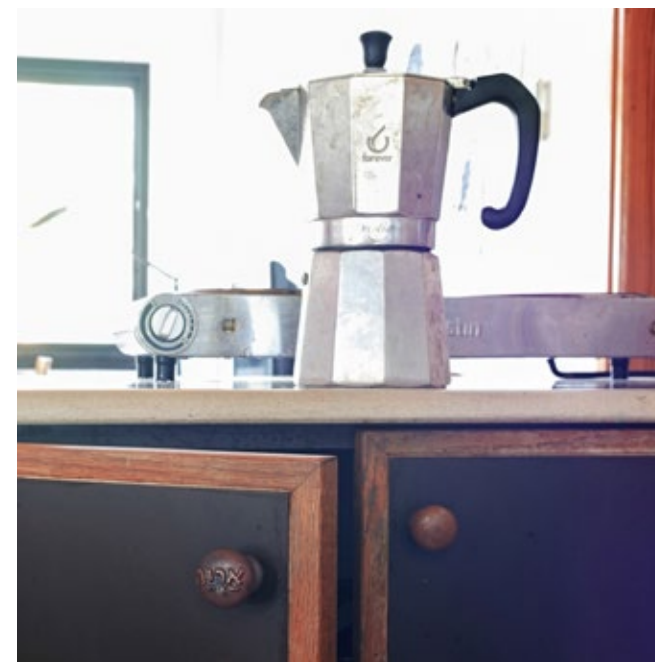
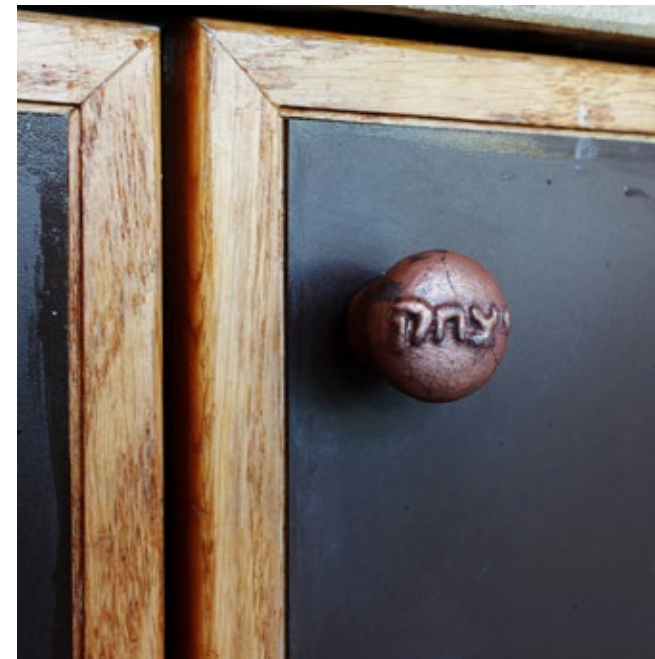
*COINS
Aluminium (beer ans), 2023*

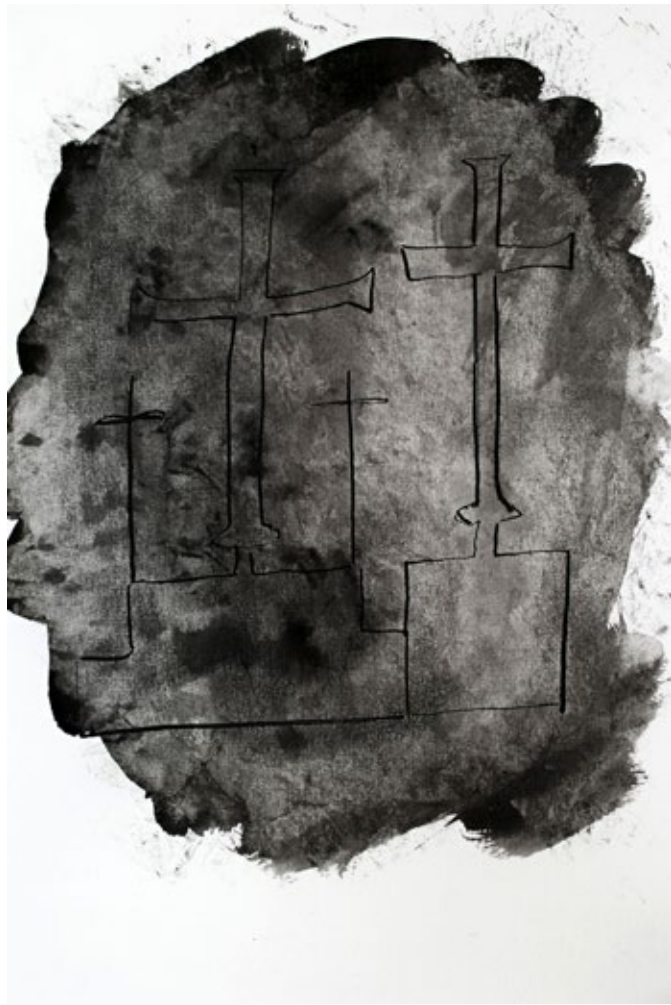
Wolfgang Obermair
 Works
 THEARTISTRESIDENCE
 Herzliya, ISR
 BMKOES, Auslandsatelier, Tel Aviv
 July—September, 2023

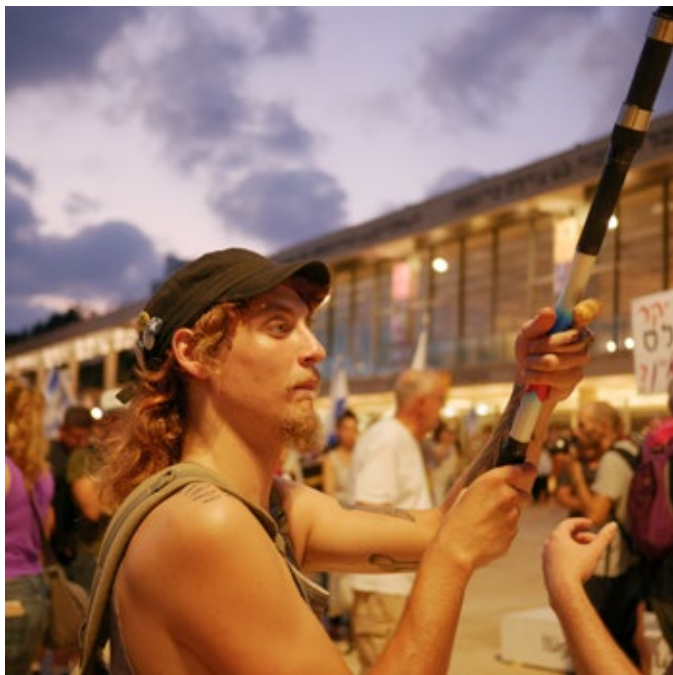


Zex Shlufod Knubs
 6 cooper plated drawer knobs
 2023

After moving into Studio 1 at The Artist Residence Herzliya, I made some improvements to the kitchen. Half of the drawer knobs were missing, so I replaced them with handy knobs covered with a copper surface using a galvanic process. This upgrade will be appreciated by everyone who uses the kitchen after me. In memory of the protests in Israel during the summer of 2023, I named each knob after one of the political leaders of the coalition. The Yiddish title of the work, 'Zex Shlufod Knubs,' expresses that politics should serve the people. Now, every time I open one of its closet doors, I am reminded of this message. I consider this work a general gesture of care-taking and applied politics and perhaps also as a monument for the current political situation.







Demonstration Tel Aviv
20th August
Infrared Photography
2023



The radiotelephony message PAN-PAN is the international standard urgency signal that someone aboard a boat, ship, aircraft, or other vehicle uses to declare that they need help and that the situation is urgent, but for the time being, does not pose an immediate danger to anyone's life or to the vessel itself. (Wikipedia)

During Wolfgang Obermair's residency in Israel in 2023, Pan-Pan was created in collaboration with the Portuguese artist Vasco Costa during a series of WhatsApp calls. Together they designed the logo for a T-shirt for the demonstrations that were taking place in Tel Aviv. The T-shirt was treated with an Israeli cleaning agent that served as bleach. The second part of Pan-Pan was created through an intervention by Vasco Costa on a forgotten piece of public art, an old crane that was placed over a rectangular concrete frame. A white flag was attached to the hook, which moved in the wind. Underneath was a bowl of milk that attracted the street cats.

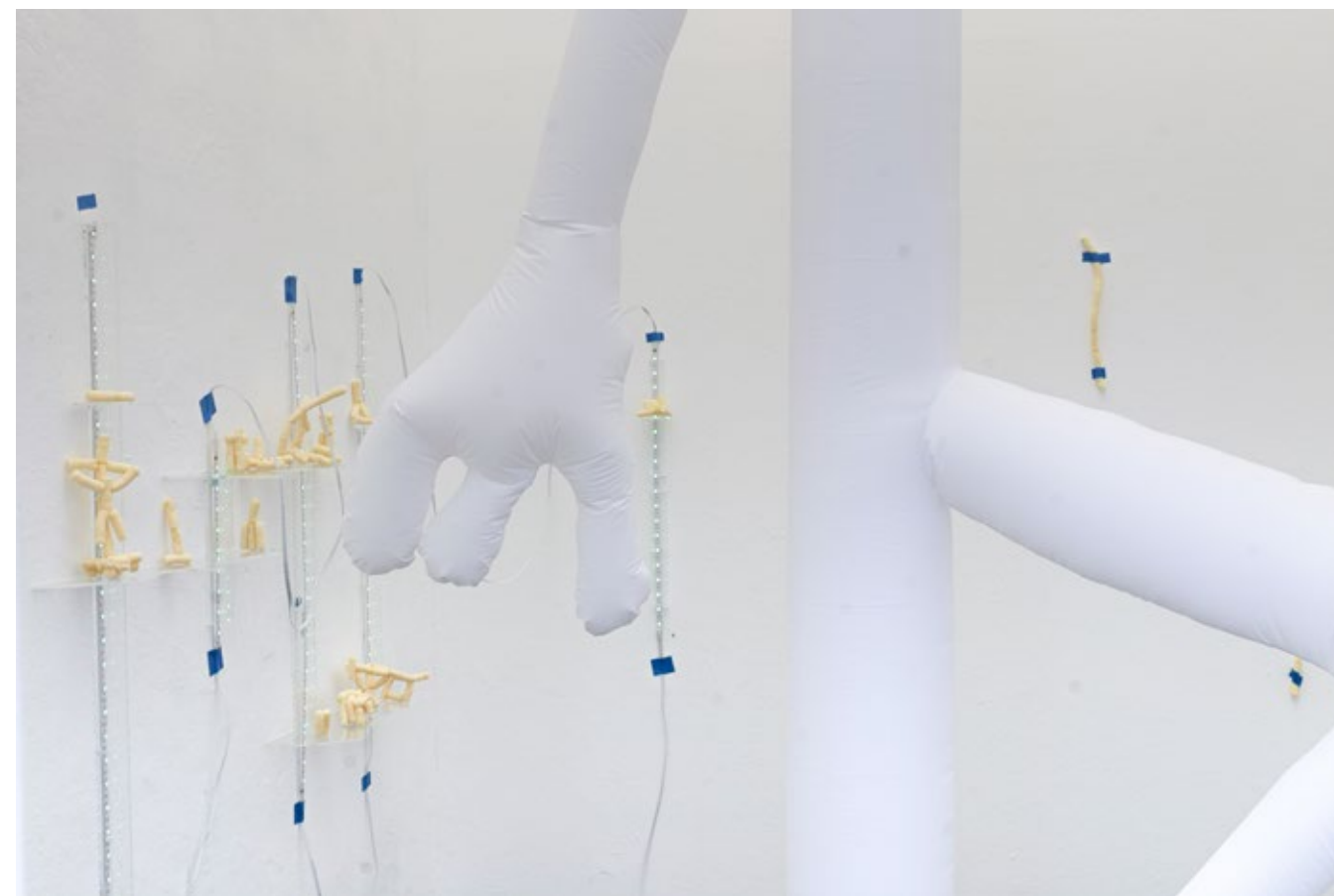


*PAN-PAN
In Situ Installation
Milk, Flag, Stone
2023*

A HAIL TO HERR EDDING
June 15—29, 2023
White Dwarf, Vienna (AT)
www.whitedwarfmagazine.eu



A Hail to Herr Edding
Installation, Inflatable Sculpture
PLA, Corn Shrimps, LED, Acrylic, polyester fiber, fan
2023





A Hail to Herr Edding
Installation, Inflatable Sculpture
 PLA, Corn Shrimps, LED, Acrylic, polyester fiber, fan
 2023



UNCANNY VALLEY
22.03. – 11.04.2023
Studio PRÁM, Prague (CZ)
with
Nika Kupyrova
Wolfgang Obermair
Marie Reichel
Ekaterina Shapiro-Obermair
Zsolt Tibor
<http://pramstudio.cz>



*APE MOTHER, Wood, Shellac, PLA, Nylon
Flocking, Ceramci, Shoe Strings, Oogoo
220x90x50 cm, 2021-23*





UNCANNY VALLEY, exhibition view

The exhibition UNCANNY VALLEY invites the viewer to move in the environment of the contradiction between the familiar and the unknown, thereby experience the unease that arises from this liminal space. The displayed artworks remind us that aesthetic experience is not necessarily associated with pleasant feelings, but with feelings of fear, anxiety, and unease as was already described by Kant, Schiller, and Lyotard.

Is what you see really what you suppose? This question is also posed by the sculptures of artist Wolfgang Obermair. In the case of surrealistic-looking assemblage sculptures, the viewer is first captivated by the play with the balance between the individual parts of the objects. A closer look at the sculpture reveals that the used materials, seemingly clearly recognizable, not something one should think about, are not what they seem to be. This fact causes a feeling of uncertainty and throws us off balance. The one thing that was the link between us and reality has blown in the air.
Excerpt exhibition text: Anežka Jabůrková



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

FLOWERS FOR DAVID CHAIN
 Ein Gespräch zwischen Tieren und dem Influencer als
 Knochenmann
 with Peter Fritzenwallner
 Dimentions Variable#, Vienna, AT
 September–October 2022
 curated by Alexander Flech
<https://www.variable.cc>



*FLOWERS FOR DAVID CHAIN
 Ein Gespräch zwischen Tieren und dem
 Influencer als Knochenmann
 with Peter Fritzenwallner
 Mixed Media, 2022*

UNCHAINED GODDESS May 2022
 Carbon Age Gallery
 performance by
 Peter Fritzenwallner
 at the BOKU Campus
 Vienna, AT



Invited by the Carbon Age Gallery (Peter Fritzenwallner)
 In the framework of Elemtarereignisse curated by bb15
 for the jubilee anniversary of the University of Natural Resources and Life
 Sciences (BOKU)

The work „Unchained Goddess“ borrows its title from an educational film by the American director Frank Capra from 1958 in which weather phenomena are explained. In this film, concern is already expressed about climate change.

Silver-coloured balls are painted with highly absorbent paint. Sculptural elements made of the DIY material Oogoo and ropes hold them in position. The black surfaces echo the rectangular, vertical pupil shapes of goats. „Unchained Goddess“ refers to the specific perception and field of vision of a escape animal, which is known to us mythologically primarily as a sacrificial animal. The goat shows strength when it is associated with fertility. According to other stories, it is said to be able to predict the weather of the coming year or to warn of volcanic eruptions.

„Unchained Goddess“ at MOCA creates a sign for climate change in a futuristic setting.

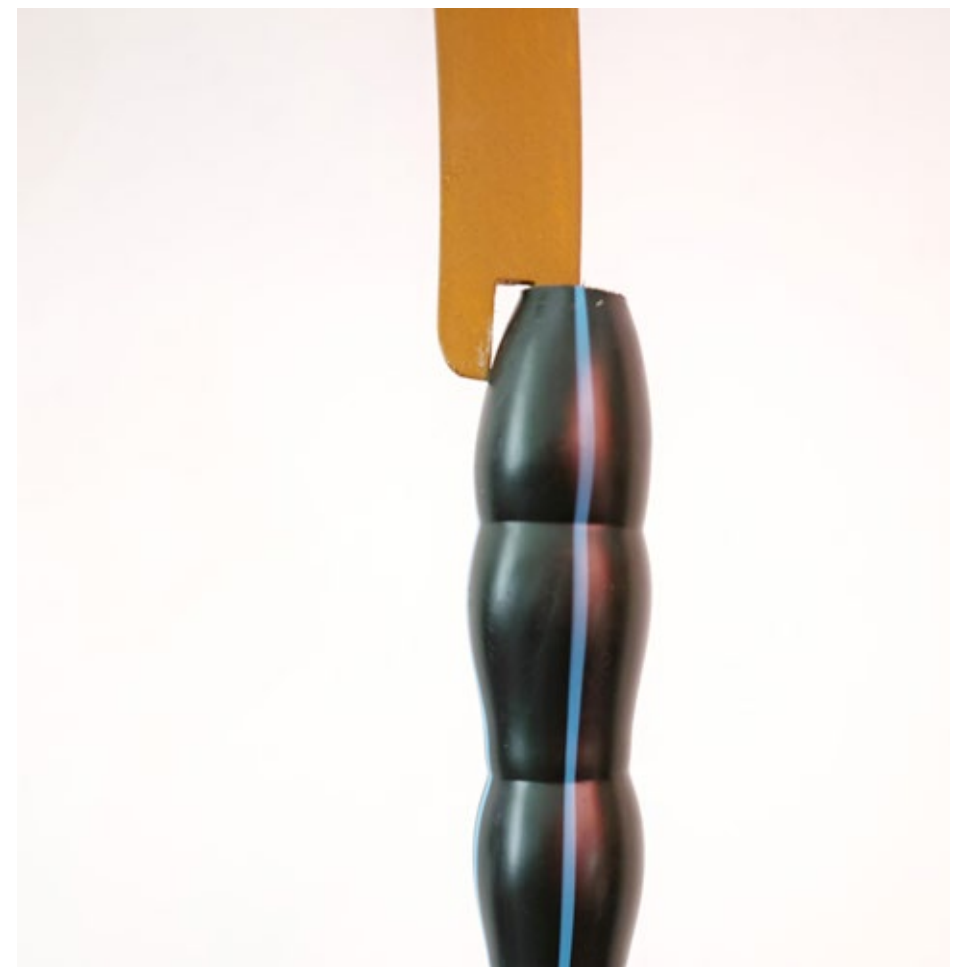
Artist Peter Fritzenwallner's Carbon Age Gallery is a mobile presentation display for contemporary sculptures, installations and performances, and a continuation of his earlier work entitled Daihatsu Rooftop Gallery.



UNCHAINED GODDESS
 Oogoo, strings, paint, bouncing balls
 sculpture, variable
 2022,



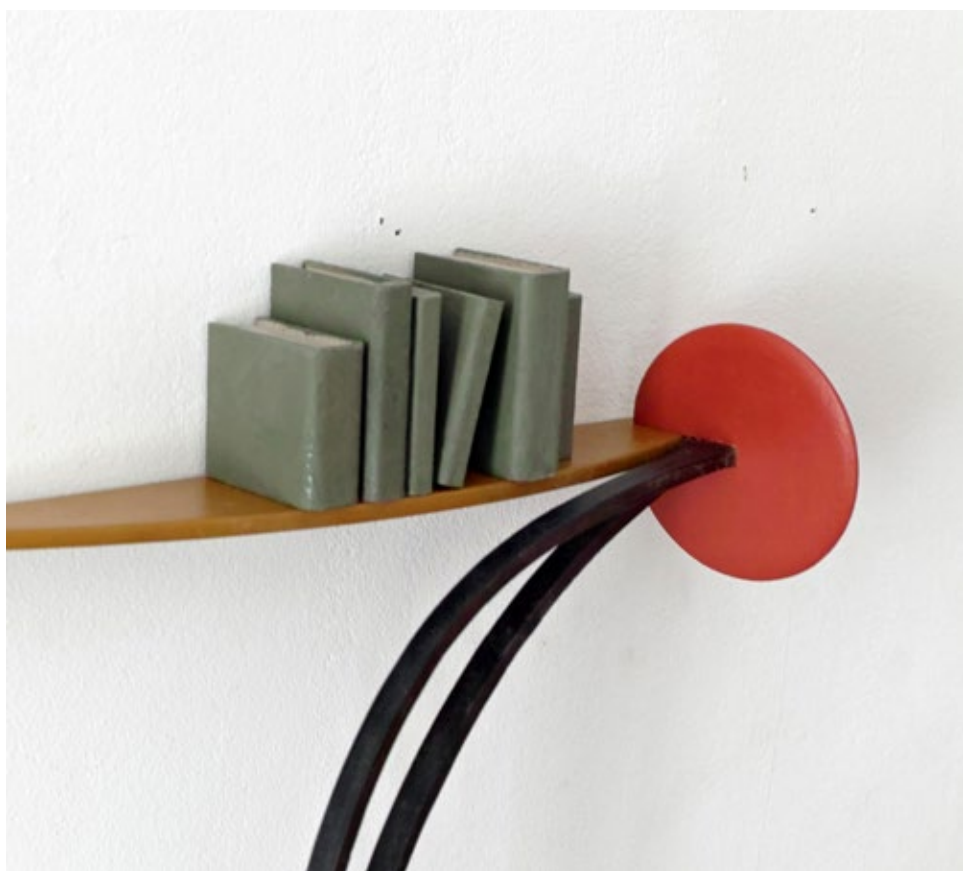
*WHERE ARE YOU NOW?, HDPE, Plaster,
Wood, PLA, Nylon Flocking, 120x50x30 cm,
2021*





*SPIDER AND MOUSE, PVC, Glass;
Shellac, PLA, Nylon Flocking, 110x100x60
cm, 2021*





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



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



*PEPE CROSSING, Shellac, Wood, PLA 3D
Print, Tubes, Pipe Cleaner, 120x120x10 cm,
2022*



BUSTOPIA
with Peter Fritzenwallner
14. – 24.05.2021
Supergau
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
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



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>

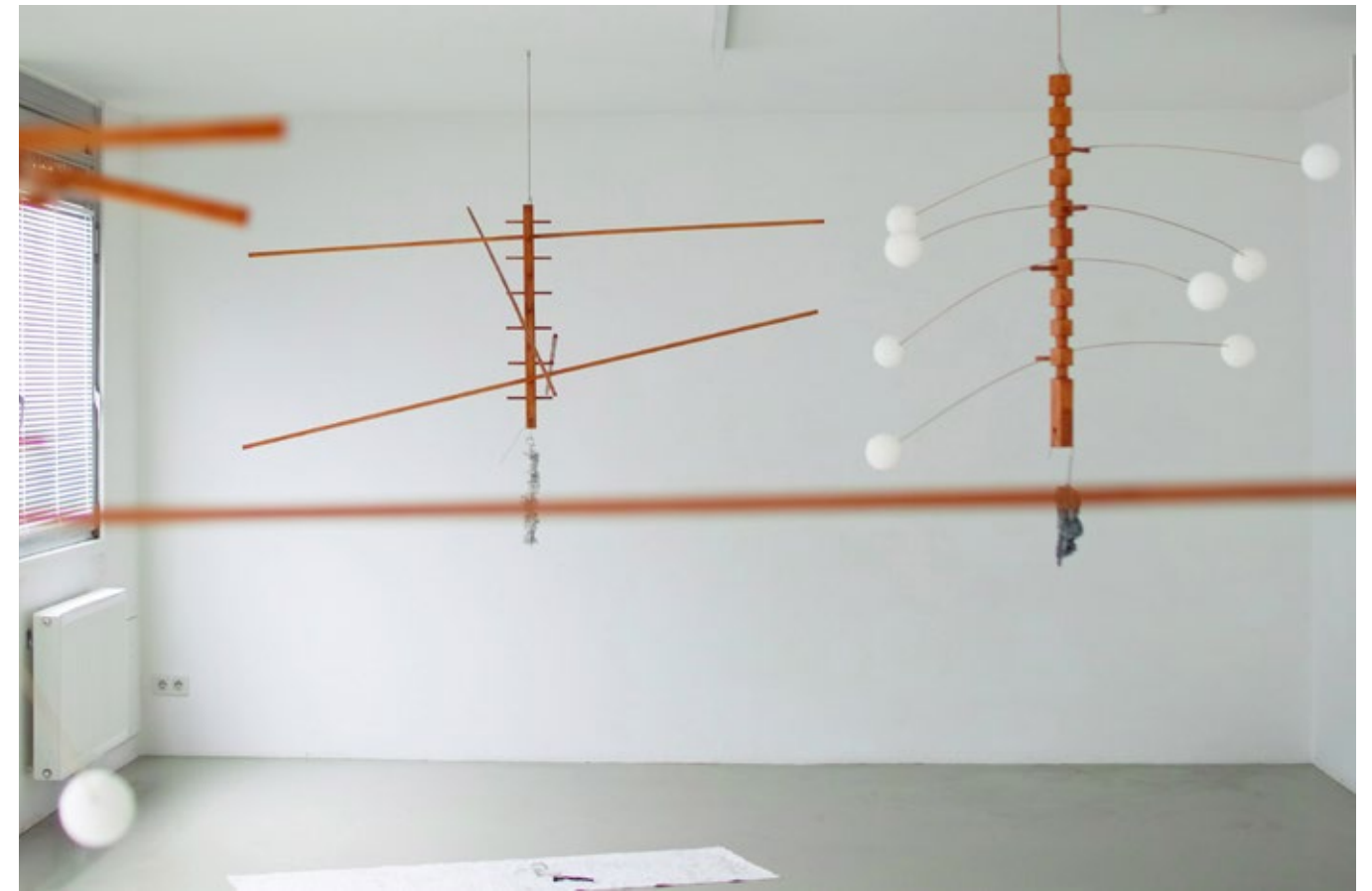
www.nathaliekoger.net



*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.

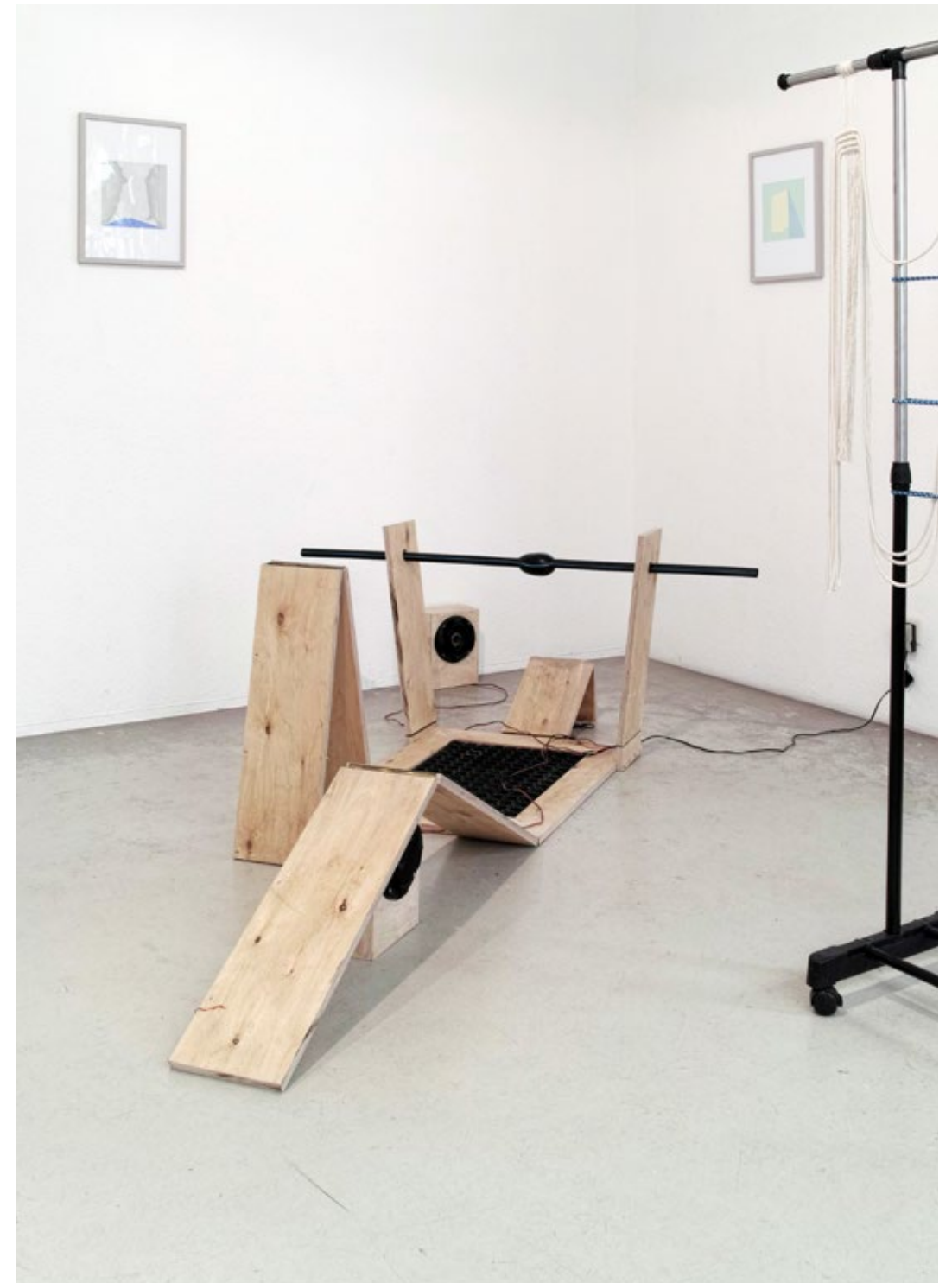


*PLACES THAT ARE BUILT ONLY AS SIGNS FROM AFAR. GETTING CLOSER, THEY DO NOT HAVE A NAME.,
Installation view, wood, starch, silicone, jute, 2018*

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



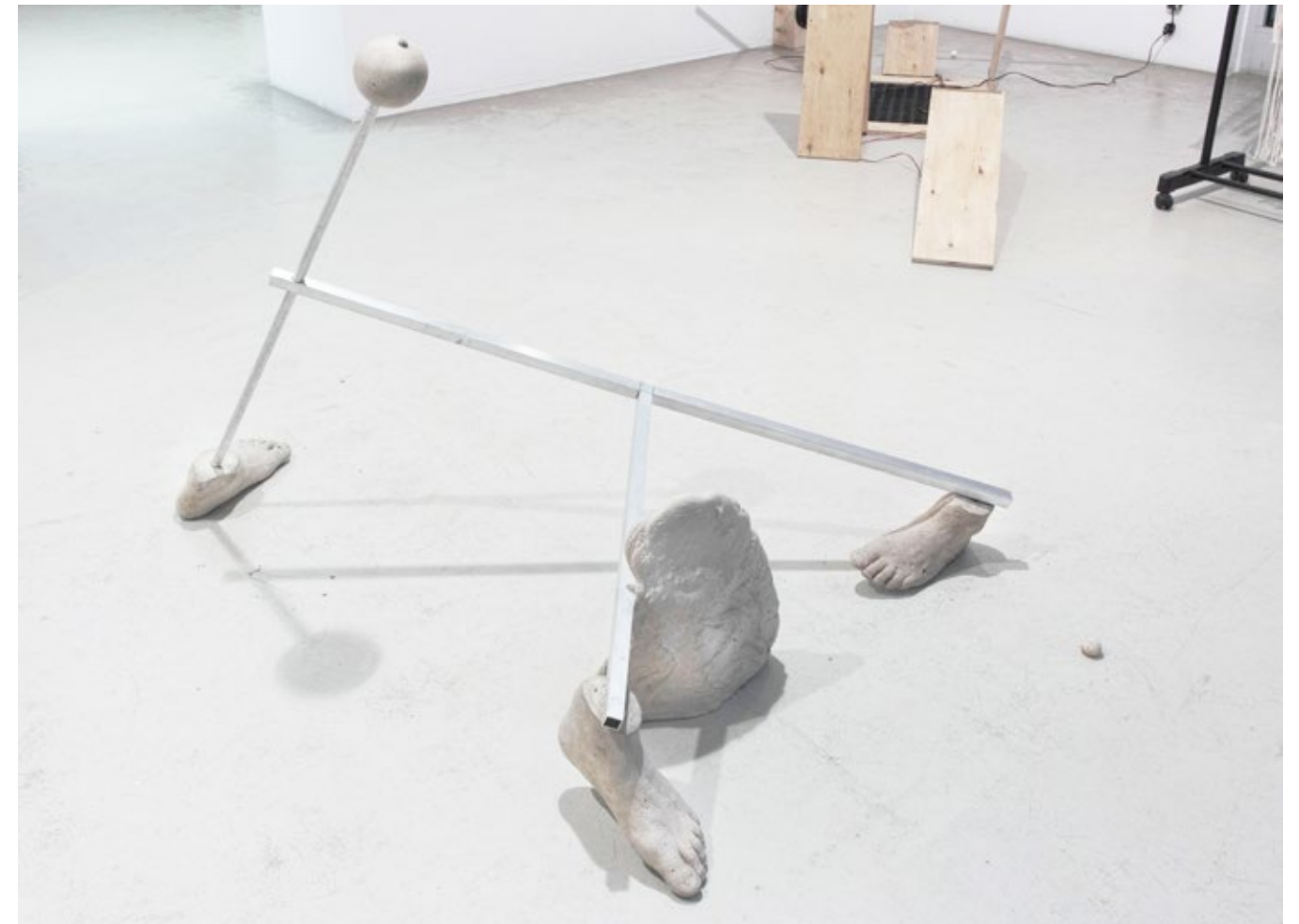
EKTOPLASTIK, Exhibition view



*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.murat>

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..

The natural history museum in Skopje is located directly on the grounds of the zoo. While looking at the showcases you can hear the animals from outside. If you follow the tour through the zoo, you come to a parrot enclosure, which is directly opposite the sheep and goat enclosure. If you linger long enough, you can hear the parrots imitating the goats. The material of the installation attempts to combine a museum-like display architecture with formal elements of a zoo enclosure. A video showing parrots in their zoological environment is integrated into the work.



*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



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



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



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>

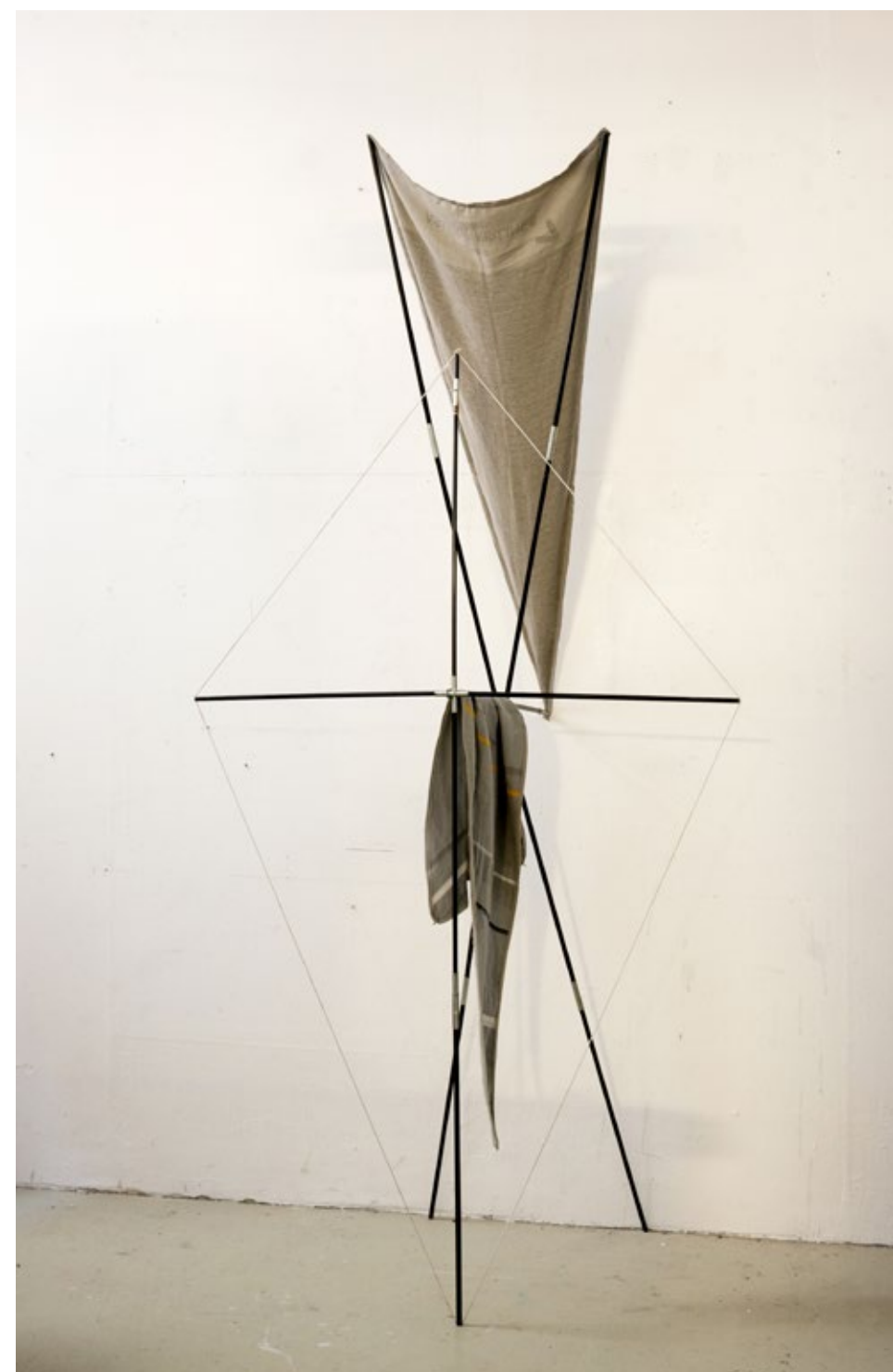


VISIBLE SIDE WHEN INSTALLED, HD-video, installation view, 2016

*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



*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





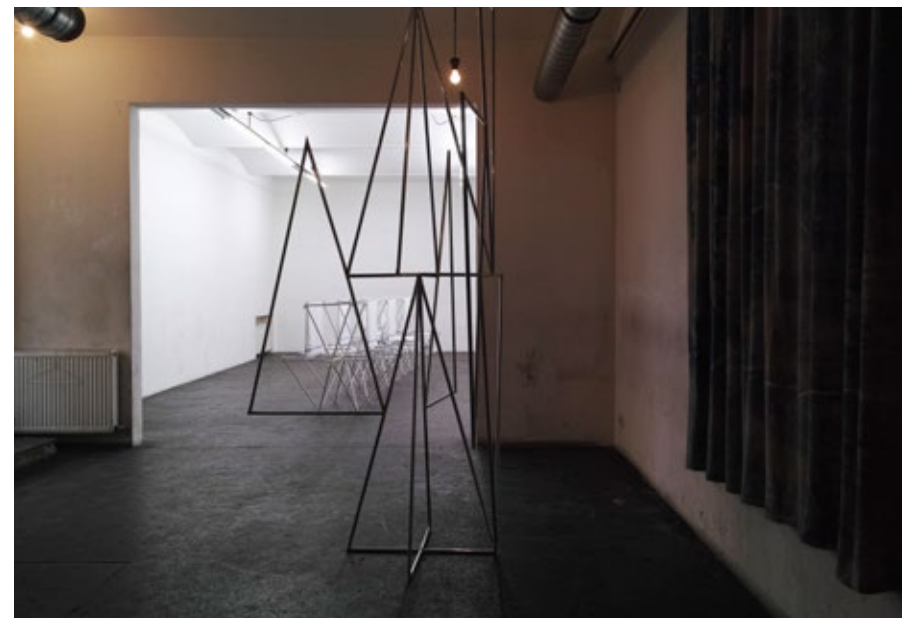
*OUT OF SIGHT II, aluminium structure, PUR
240 x 120 x 120 cm, 2014
„TROMADERIANS CONSIDER ANYTHING BLUE EXTREMELY
PORNOGRAPHIC“ (PETER HUTCHINSON);
Cyanotype on terry, 2015*



*„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)

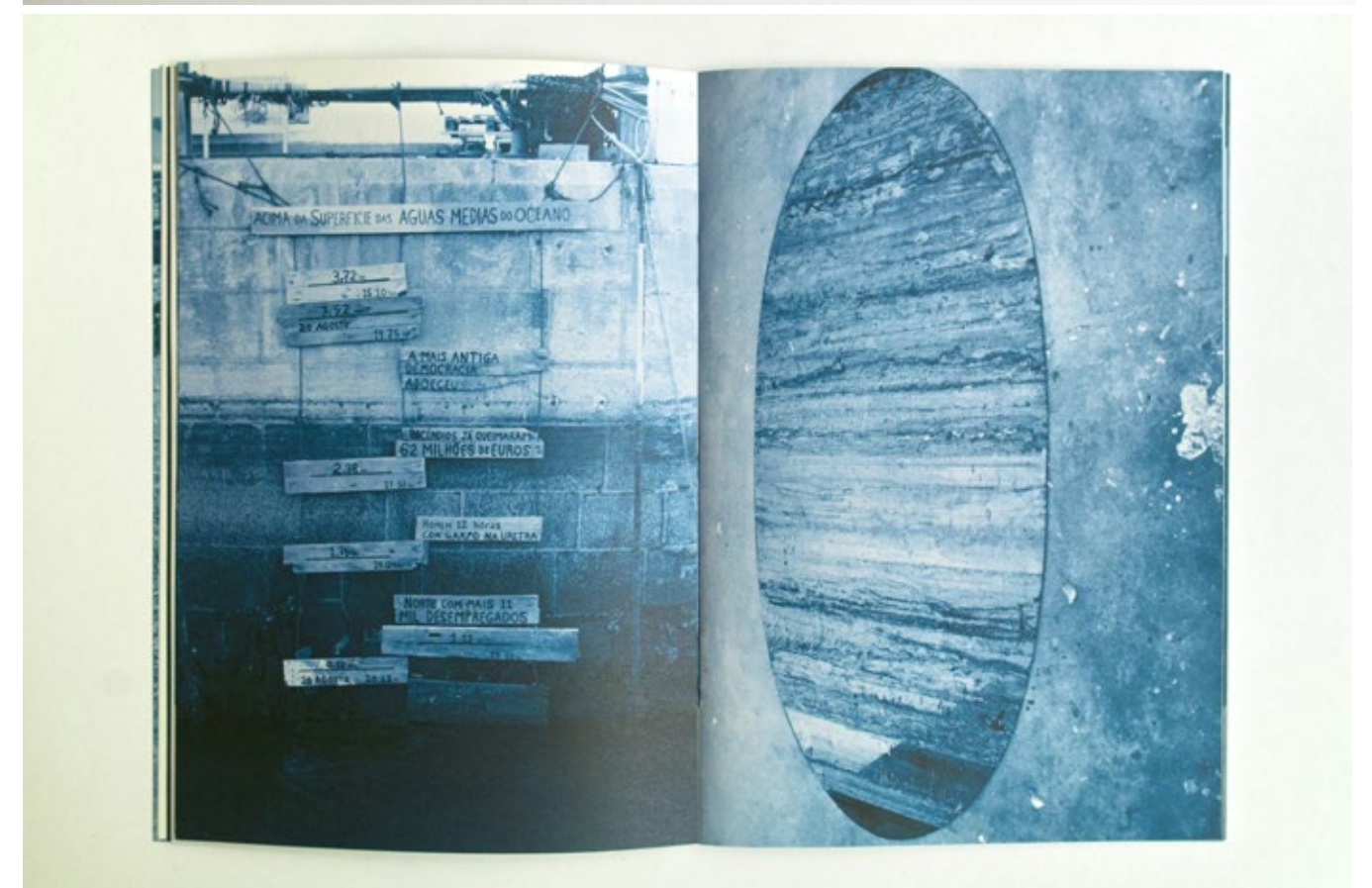
Heute dominiert die Anschauung, Nähe sei ein moralischer Wert an sich. Es dominiert das Bestreben, die Individualität im Erlebnis menschlicher Wärme und in der Nähe zu anderen zu entfalten. Es dominiert ein Mythos, demzufolge sich sämtliche Mißstände der Gesellschaft auf deren Anonymität, Entfremdung, 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.

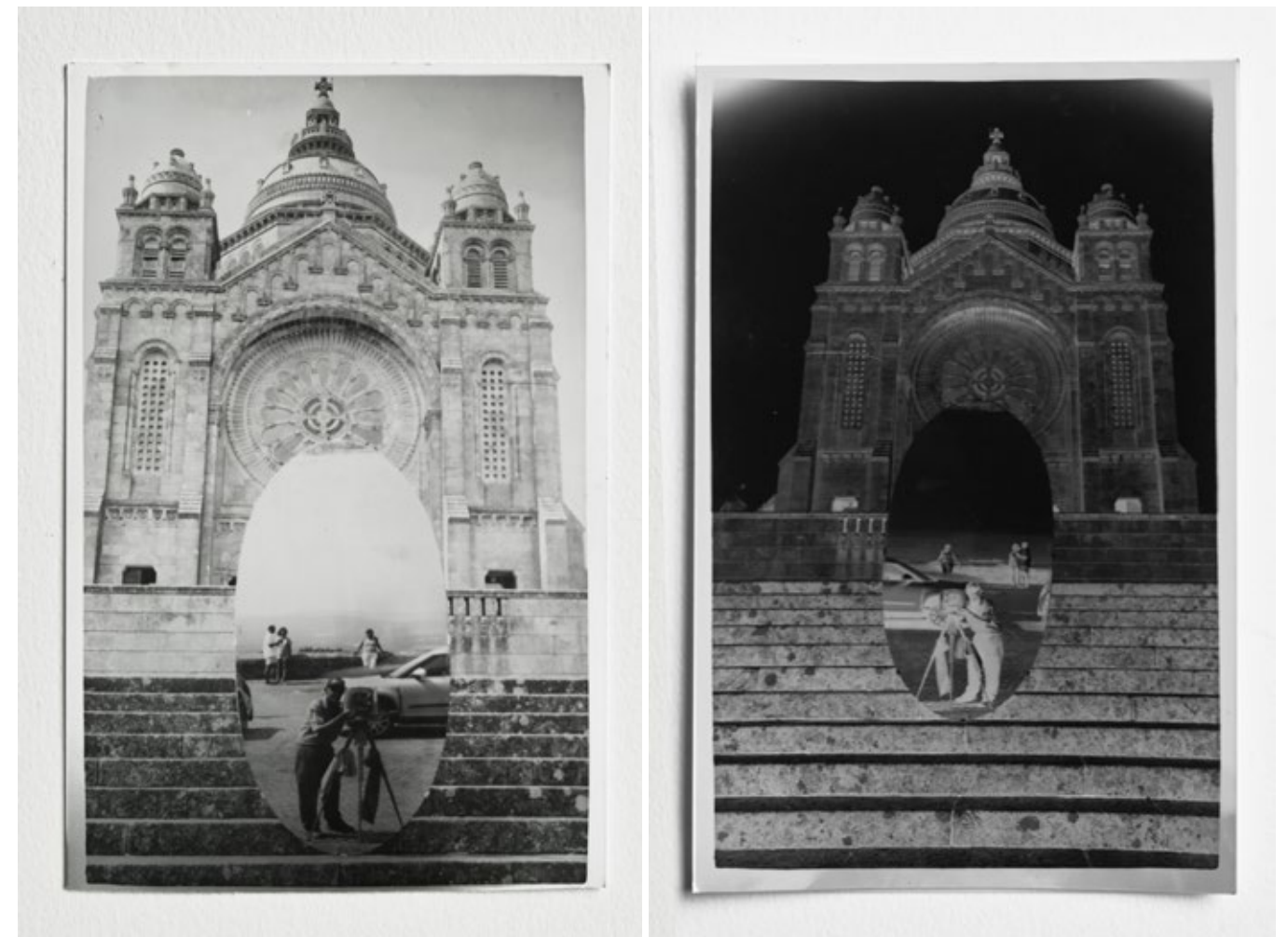
The temple Santuário de Santa Luzia, which began in 1904 and was only finished in the early 1940s, played a central role in the project. Since the finalization of its construction a photographer has been taking pictures of tourists and visitors in front of the church. Almost everybody in Viana do Castelo 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

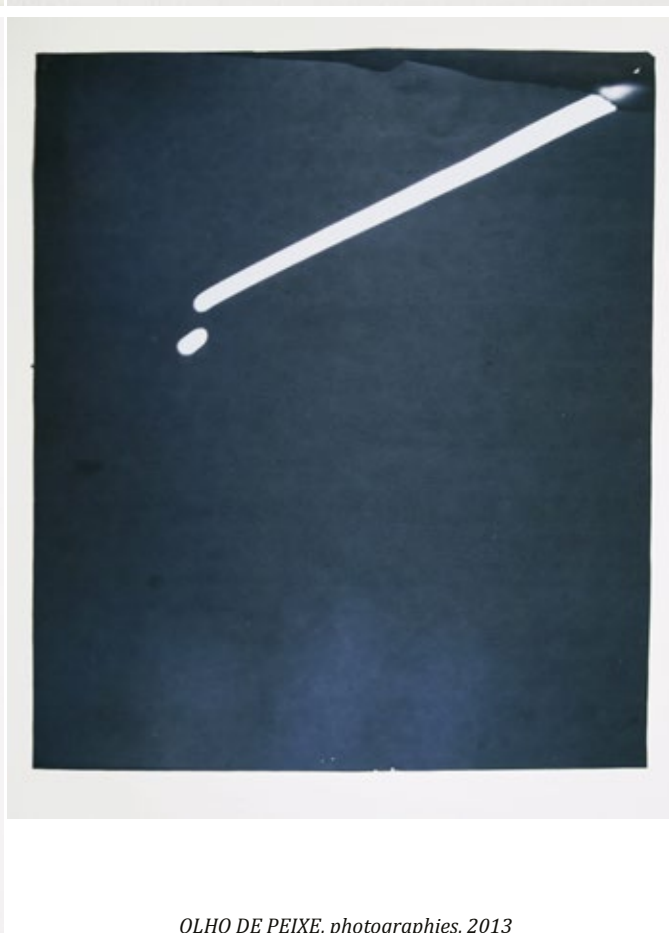


OLHO DE PEIXE, 2 cameras, exhibition view, 2013

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



GEFAELSCHE SONNE, exhibition view, 2012



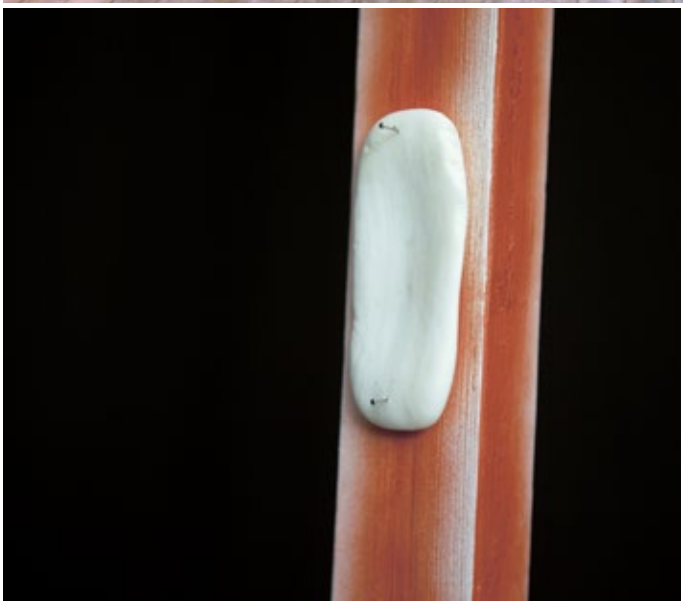
STOOL, rubber, astro magazines, 2012



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

During 10 nights the artist and his friends where challenged to invent quick and spontanous works for the unsettled space of the Schneiderei. Only visible from the outside, the enlightened gallery was adresssing to the late visitors of the „New Bar“ on their way back home. In passing by the casual situation was meant to trigger and slightly shift 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. This project was inspired by the cultural investigations of the American ethnomusicologist Alan Lomax, particularly his studies on Choreometrics—a program examining the relationship between human behavior and cultural expression. Choreometrics focused on the formalized, culturally conditioned communicative behavior found in dance, a study Lomax conducted alongside choreographers Irmgard Bartenieff and Forrestine Paulay in the early 1960s. Costa and Obermair integrated Lomax's theories with their own artistic exploration of urban life and politics, drawing from their experiences wandering through the city of Vienna. The titles of the three parts of their project reflect Lomax's concept of mapping everyday movements.

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 ascent towards the foundational principles meant to govern democracy.



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



Pt. 2, SINGLE-UNIT HUNTER STYLE

The subsequent phase of their collaboration presented a 40-minute basketball performance, inviting the audience to observe from an exterior vantage point akin to a cinematic experience. Accompanying this visual spectacle was the audio track of "Screening Room," a 1975 television program featuring Alan Lomax's discussions on choreometrics interspersed with excerpts from his film "Dance and Human History." In this performance, the narrated movements of the dancers in Lomax's film were replaced by the live actions of the basketball players on the court.

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 attempt 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.



Popsicle, 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

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

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.