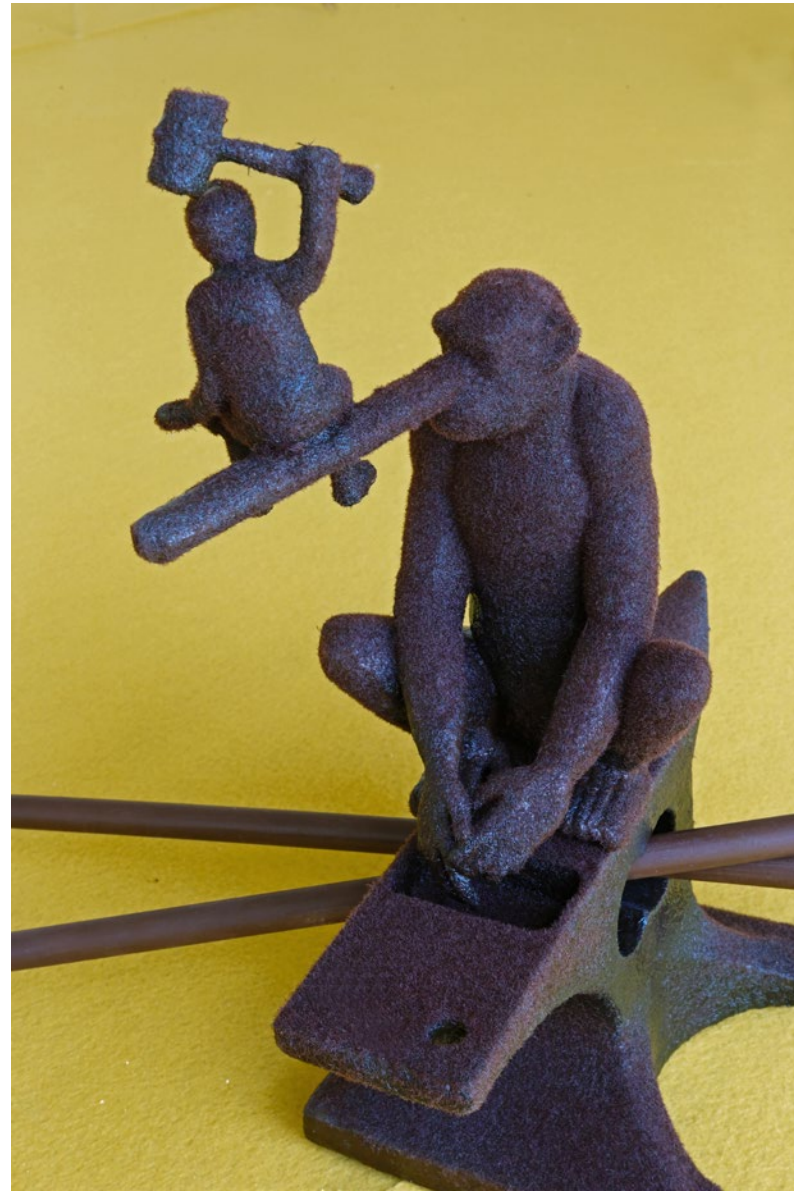


Wolfgang Obermair
Solo works and Collaborations
2025 - 2013

www.wolfgang-obermair.org

m: wobermair@gmail.com
t: 0043 650 7411666

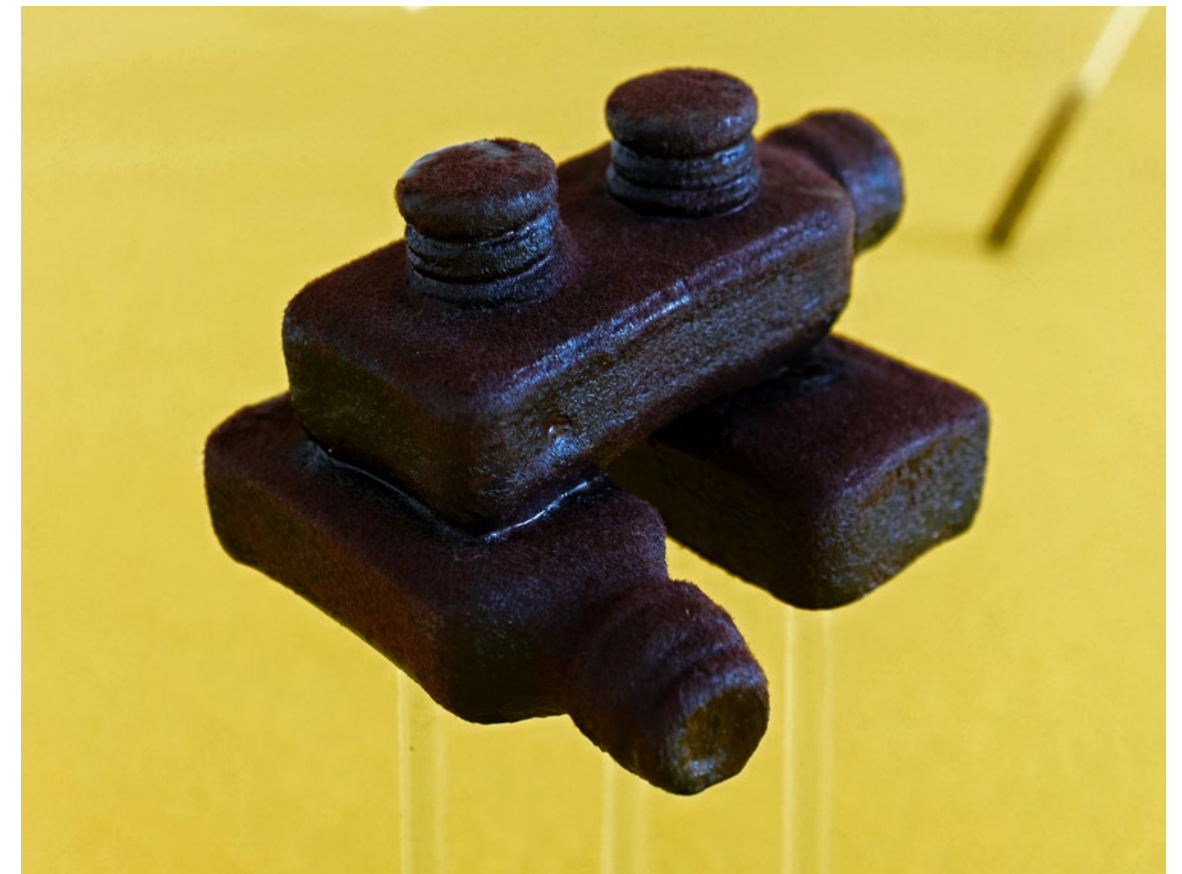
RUBBER SOULS
 with Anny Wass
 August 01 – 29, 2025
 Periscope, Salzburg (AT)



BRAVO!
 PLA, EVA-foam, nylon flocking, silver foil
 50 x 100 x 100 cm
 2025



3 BOTTLES
 PLA, nylon flocking, glass
 60 x 35 x 35 cm
 2025





BRAVO!
PLA, EVA-foam, nylon flocking, silver foil
50 × 100 × 100 cm
2025



EISENSTEIN GOAT
PLA, EVA-foam, nylon flocking, silver foil
30 × 50 × 40 cm
2025





SAUSAGES
PLA, EVA-foam, nylon flocking, silver foil
50 x 35 x 35 cm
2025!



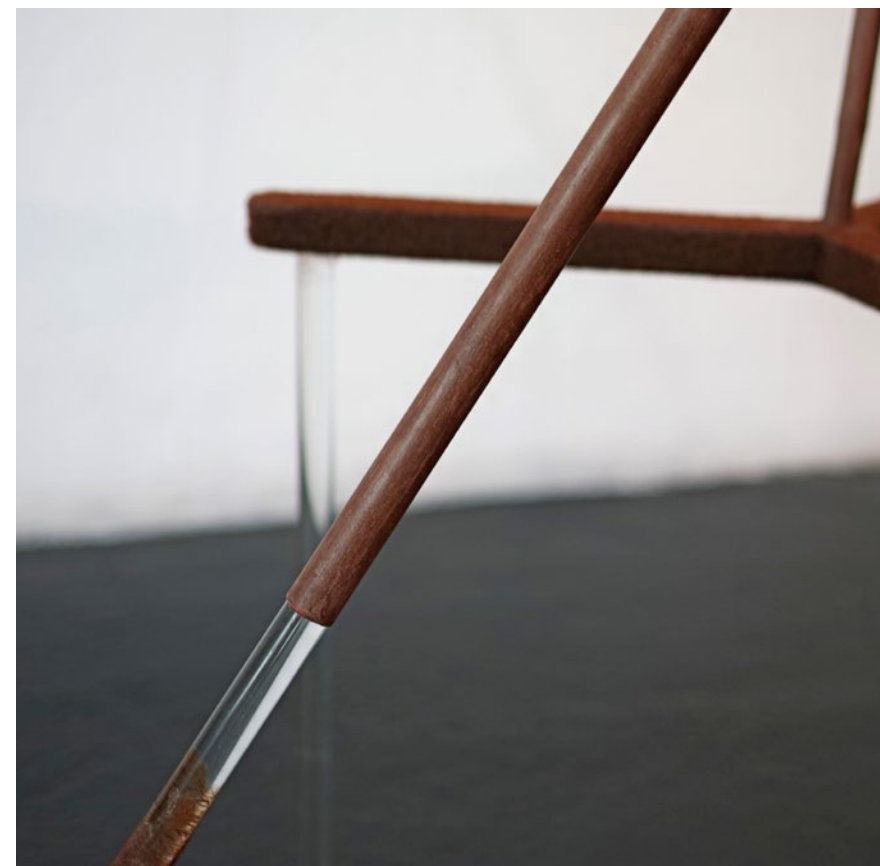


PEPE CROSSING
Shellac, wood, PLA 3D print, tubes, pipe cleaner
120 × 120 × 10 cm
2022

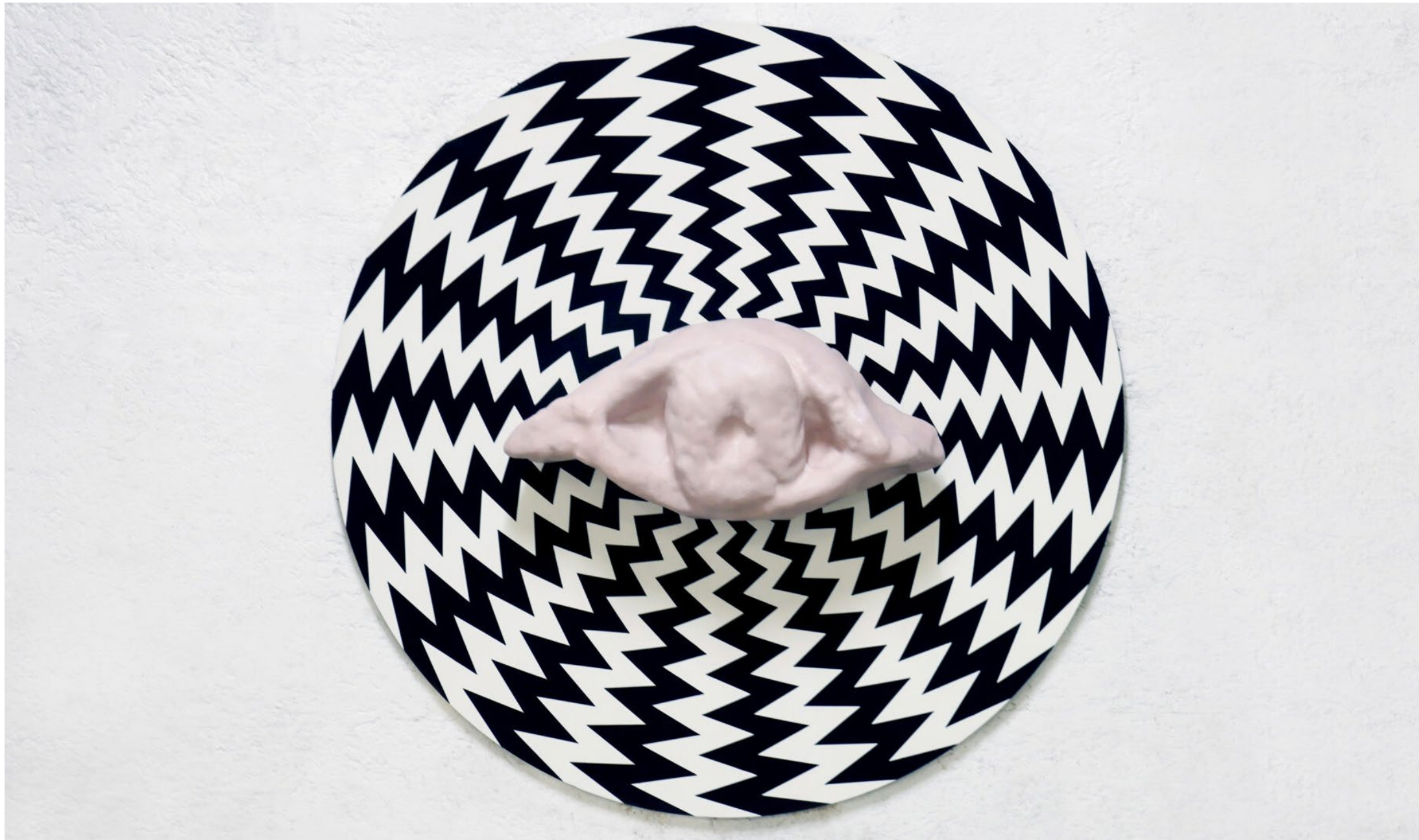




SPIDER AND MOUSE
PVC, glass; shellac, PLA, nylon flocking
110 × 100 × 60 cm
2021



TOMBOLA VII
work in collaboration
with Ekaterina Shapiro-Obermair
October 4 – 24, 2024
ES49, Vienna (AT)



PARS PRO TOTO - MONOVISION
Gouache on wood, tin can, 3D print, shellac
130 × 130 × 50 cm
2024

Through his writings and research, Johann Wolfgang von Goethe is considered a pioneer of perceptual psychology. However, few people know that he was nearsighted in one eye and had normal vision in the other. In optometric terms, this form of vision is called Goetheblick.

The image consists of two overlapping fields of depth, composed in the brain. The work *Pars pro toto – Monovision* depicts an eye that is neither left nor right. It floats—fixed to a tin can—centered in front of a disc with a radial, hypnotic black-and-white pattern. The painting's strong contrast evokes a restless circular motion, while the flesh-colored eye object appears as an organic, yet immobile, body.

Can this eye see at all? And if so, is it looking outward—or inward? The work is a collaboration between visual artists Ekaterina Shapiro-Obermair and Wolfgang Obermair, together with their nine-year-old daughter, Hannah. The eye is a direct translation of a clay miniature she sculpted. The entire piece can be read as a social sculpture within a parental context. It reflects an ambivalence between observation and attention, grounded in both mythological and childlike ideas

MADE IN CHINA
November 3 – 11, 2023
GalerijaGallery, Ljubljana (SI)



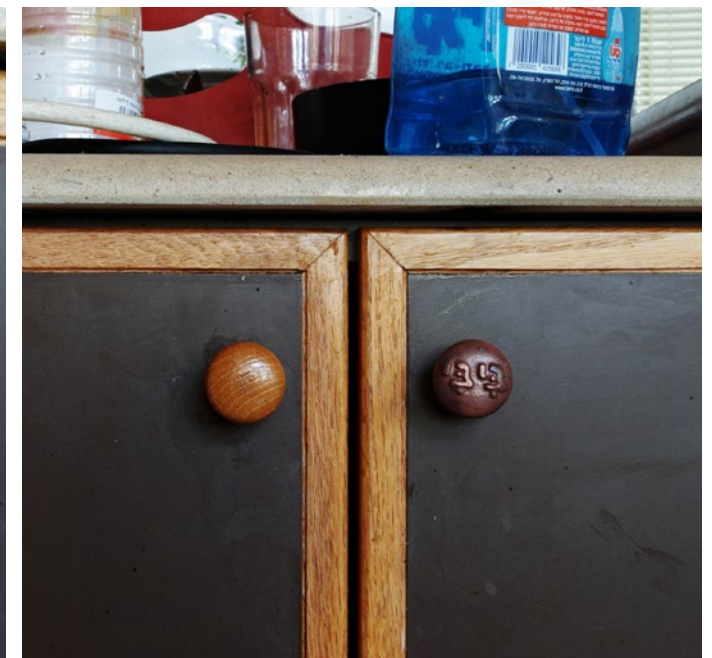
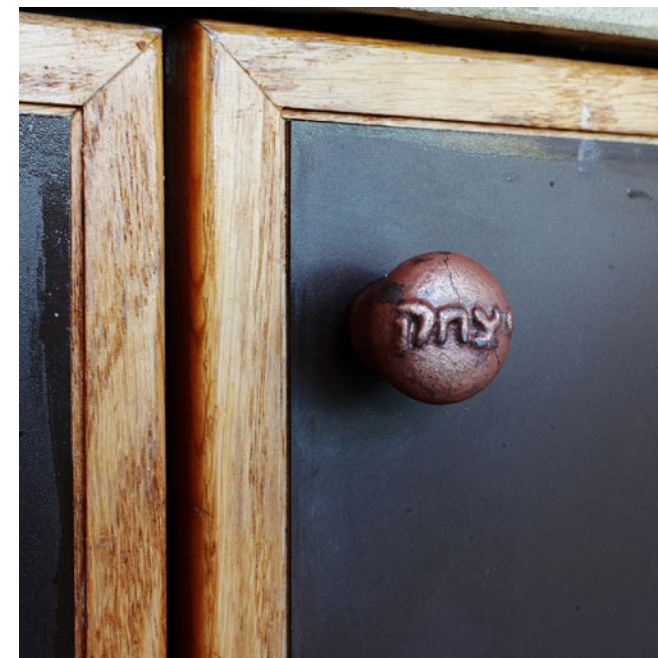
MALERHEMDCHEN DECKENKLOPFER
Textile, timer, broom sticks, electromagnetic engine
200 × 200 × 150 cm
2023

OPEN STUDIO
and other works
July – September, 2023
BMKOE, Auslandsatelier, Tel Aviv
Theartistresidence, Herzliya (ISR)



*Zex Shlufod Knubs
6 cooper plated drawer knobs
2023*

Upon moving into Studio 1 at The Artist Residence Herzliya, Obermair undertook practical improvements to the kitchen space. Finding half the drawer knobs missing, he crafted replacements with copper-surfaced handles using galvanic plating—an upgrade that would benefit all future studio users. Each knob was named after a political leader from Israel's coalition government, transforming this functional intervention into a commentary on the 2023 protests. The work's Yiddish title, *Zex Shlufod Knubs*, embodies the principle that politics should serve the people rather than the reverse. This daily interaction with the kitchen fixtures becomes a recurring reminder of political responsibility. Obermair frames the work as both an act of care-taking and applied politics—a monument to the contemporary political moment that operates through the mundane gestures of domestic life.





Where do we go wrong?
Inflatable sculpture
600 x 40 x 40 cm
2023



COINS
Aluminium (beer cans)
8 x 8 cm
2023

Where Did We Go Wrong? is the title of an inflatable sculpture that stands almost 6 meters high in the middle of the Negev desert. The work has a clear modernist reference, transforming hard-edged minimalism into something soft. It also acts as a signpost and a column that questions its own boundaries: the phrase "Where Did We Go Wrong?" is written on the four sides of the sculpture. It invites a self-reflective and philosophical inquiry that can be applied to an individual or to society as a whole.



Drawings
Ink on A4 paper
2023





PAN-PAN is the international radiotelephony urgency signal used aboard boats, ships, aircraft, and other vehicles to declare a need for assistance when the situation is urgent but does not pose an immediate threat to life or vessel safety.

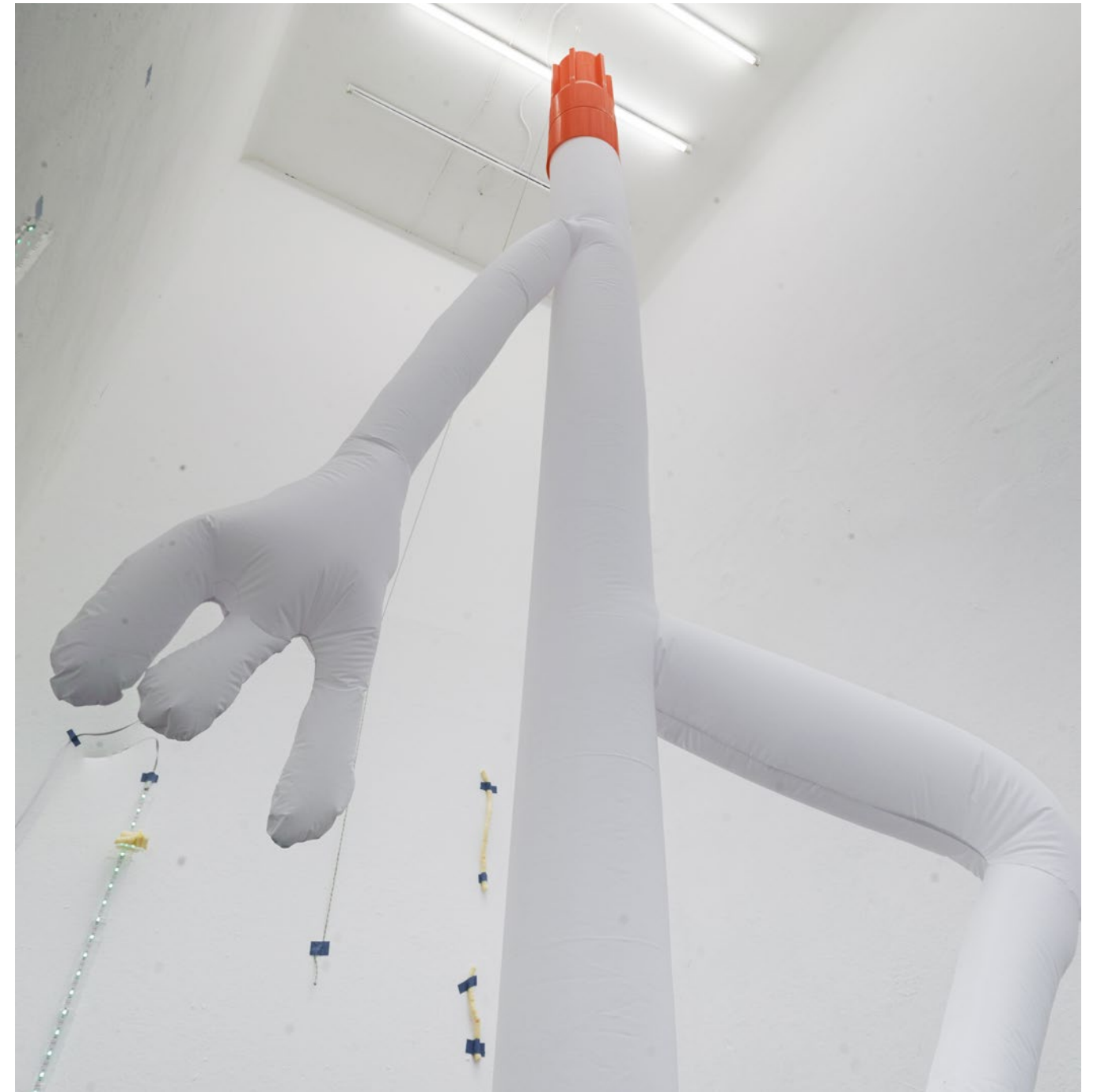
During Wolfgang Obermair's 2023 residency in Israel, the artwork Pan-Pan emerged from a collaboration with Portuguese artist Vasco Costa conducted through a series of WhatsApp calls. Together, they designed a logo for T-shirts intended for the demonstrations occurring in Tel Aviv. The shirts were treated with Israeli cleaning agents that functioned as bleach, creating a distinctive visual effect.

The second component of Pan-Pan involved Costa's intervention on a piece of forgotten public art: an old crane positioned over a rectangular concrete frame. He attached a white flag to the crane's hook, allowing it to move freely in the wind, while placing a bowl of milk beneath to attract local street cats.

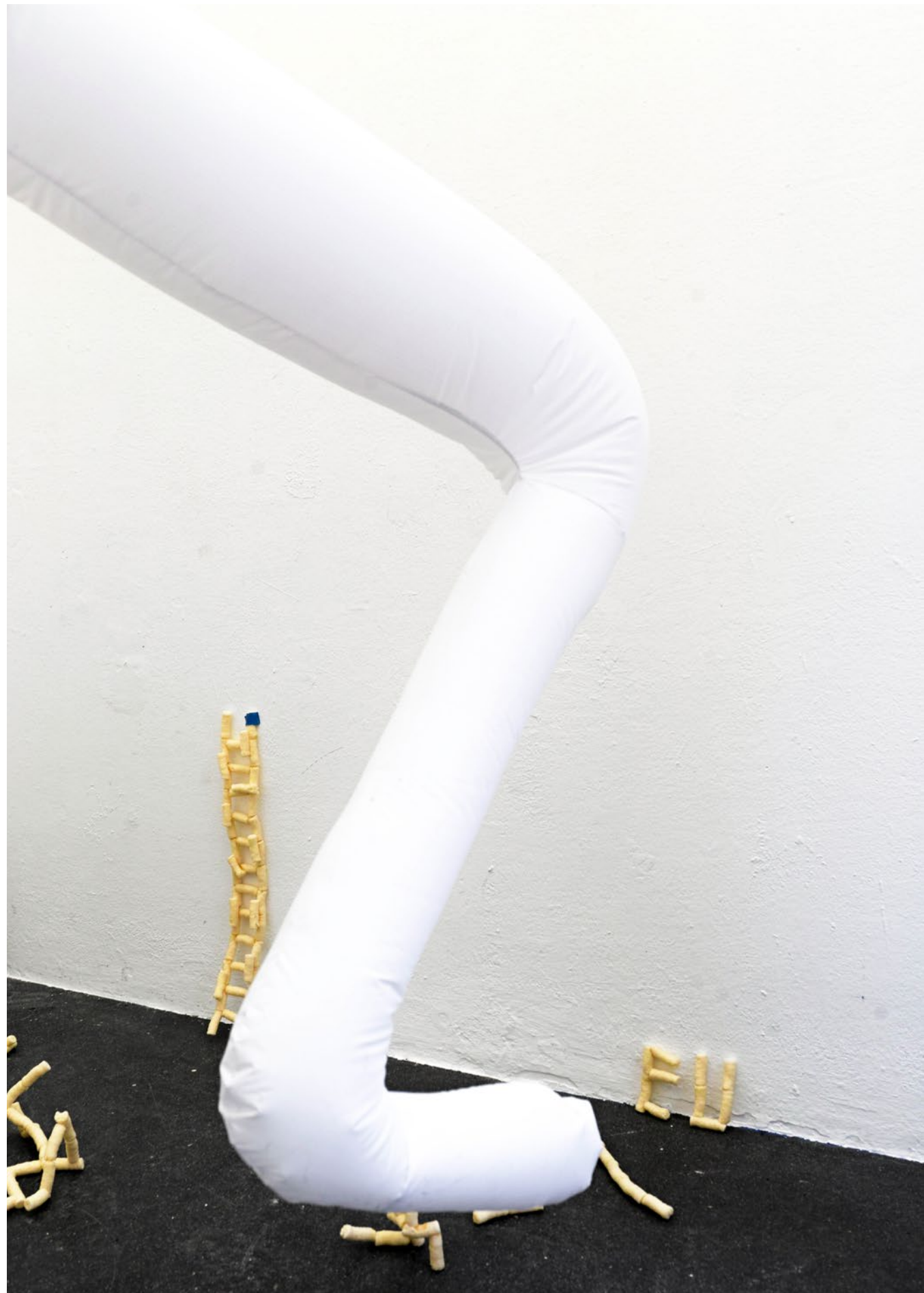
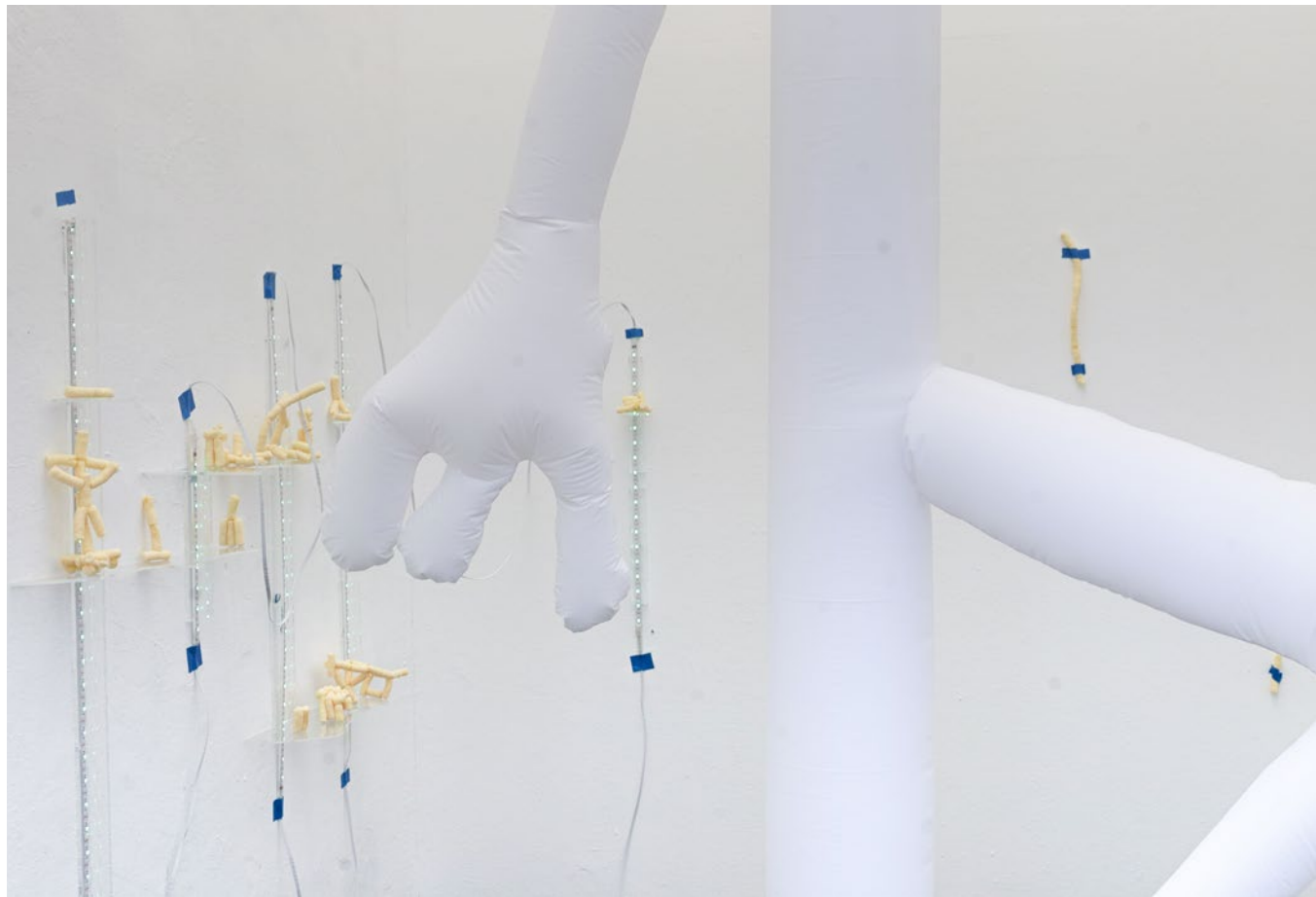


*PAN-PAN
In Situ Installation
Milk, flag, stone
2023*

A HAIL TO HERR EDDING
June 15 – 29, 2023
White Dwarf, Vienna (AT)



*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
 with
 Nika Kupyrova
 Wolfgang Obermair
 Marie Reichel
 Ekaterina Shapiro-Obermair
 Zsolt Tibor
 March 22 – April 11, 2023
 Studio PRÁM, Prague (CZ)



APE MOTHER
 Wood, shellac, PLA, nylon flocking, ceramic,
 shoe strings, oogoo
 220 x 90 x 50 cm
 2021 – 2023





*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, plaster
60 × 20 × 30 cm,
2021*

FLOWERS FOR DAVID CHAIN
 work in collaboration
 with Peter Fritzenwallner
 September – October 2022
 Dimention Variable#, Vienna (AT)
 curated by Alexander Felch



*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
 at the BOKU Campus
 Vienna (AT)
 performance by
 Peter Fritzenwallner



In the framework of Elementarereignisse curated by bb15, for the anniversary of the University of Natural Resources and Life Sciences (BOKU), Vienna.

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 Ooogoo 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 an 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

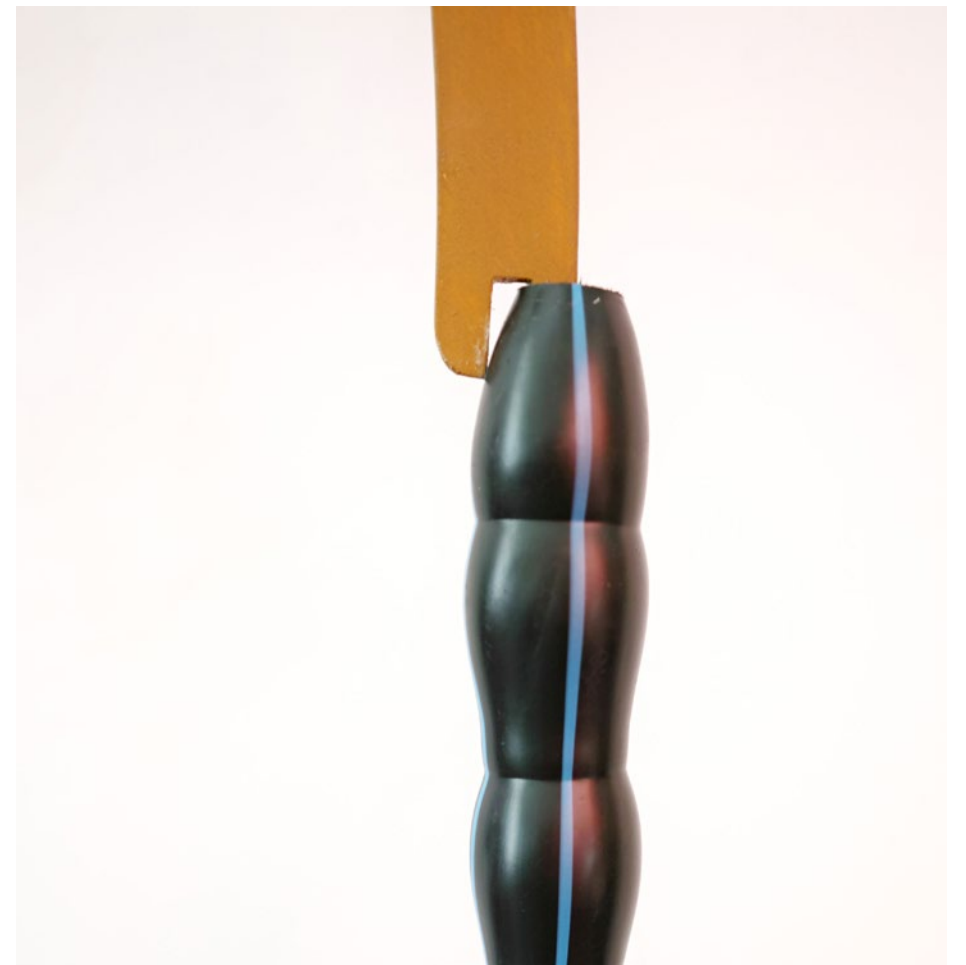
Peter Fritzenwallner’s Carbon Age Gallery is a mobile presentation display for contemporary sculptures, installations and performances, continuing his earlier Daihatsu Rooftop Gallery.



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



SCHULE DES SEHENS
HDPE tube, plaster, wood, PLA, nylon flocking,
120 × 50 × 30 cm
2021





UNREAD BOOKS
Wood, PLA, shellac
70 × 40 × 15 cm
2021



BIRDMAN
HDPE, ooggoo, woogoo
70 × 50 × 30 cm
2024

BUSTOPIA
Works and performacnes in colloboration
with Peter Fritzenwallner
May 14 – 24, 2021
Supergau Festival, Flachgau (AT)



DOPPELMAYR CROSS-COUNTRY - MOVING A BUS
Sculpture and performance
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. 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 a 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.



SIGNALTOWER
Bustopia
Sculpture
2021



LEARN TO WAIT TOGETHER WITH US - DO YOU HAVE A LIGHT?
Performance,
2021



SCHLAUCHEN - MOM, WE ARE BUILDING A SCULPTURE
Softsculptures at Bus station Fuschl
2021



MOTÖRHEADS – CHAUFFEURS AS LANDSCAPE EXPERTS
Watercolor drawings. Installation at a public bus
2021

FREISCHWINGER
Works and performances in collaboration
with Peter Fritzenwallner
September 17 – October 4
NonStopScheiner, Art in Public Space Styria, Graz (AT)



In the two-hour performance "Freischwinger (How to Explain Dead Loans to Deutsche Bank)," conceived by artists Peter Fritzenwallner and Wolfgang Obermair, the historical artist personalities Joseph Beuys and Martin Kippenberger meet by chance at a gas station in Graz. There, they enter into a fictional dialogue about current social phenomena. The performance took place on September 17, 2020, at 5 p.m. at NonStopScheiner (Opernring Graz, next to the Opera Pavilion). Afterwards, the accompanying art installation, featuring two video works, was on display until October 4, 2020.



FREISCHWINGER
Performance, Installation with various objects,
2020



FREISCHWINGER: STAIRS
Sculpture and film prop
2020



Freischwinger
Performance, Installation with various objects, 2020



Freischwinger
Performance, Installation with various objects, 2020

BOETROMIOS
 Works and performances in collaboration
 with Peter Fritzenwallner
 23. – 25.01.2020
 minus20degree, festival for art & architecture
 Flachau (AT)



BOETROMIOS,
 Performance / video HD 23 min
 2020

Flachau Boëdromios 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 or 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 the help of students from the department of architecture, FH Münster, Germany.





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 – a functioning trebuchet – of Wolfgang Obermair is a project for the 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*



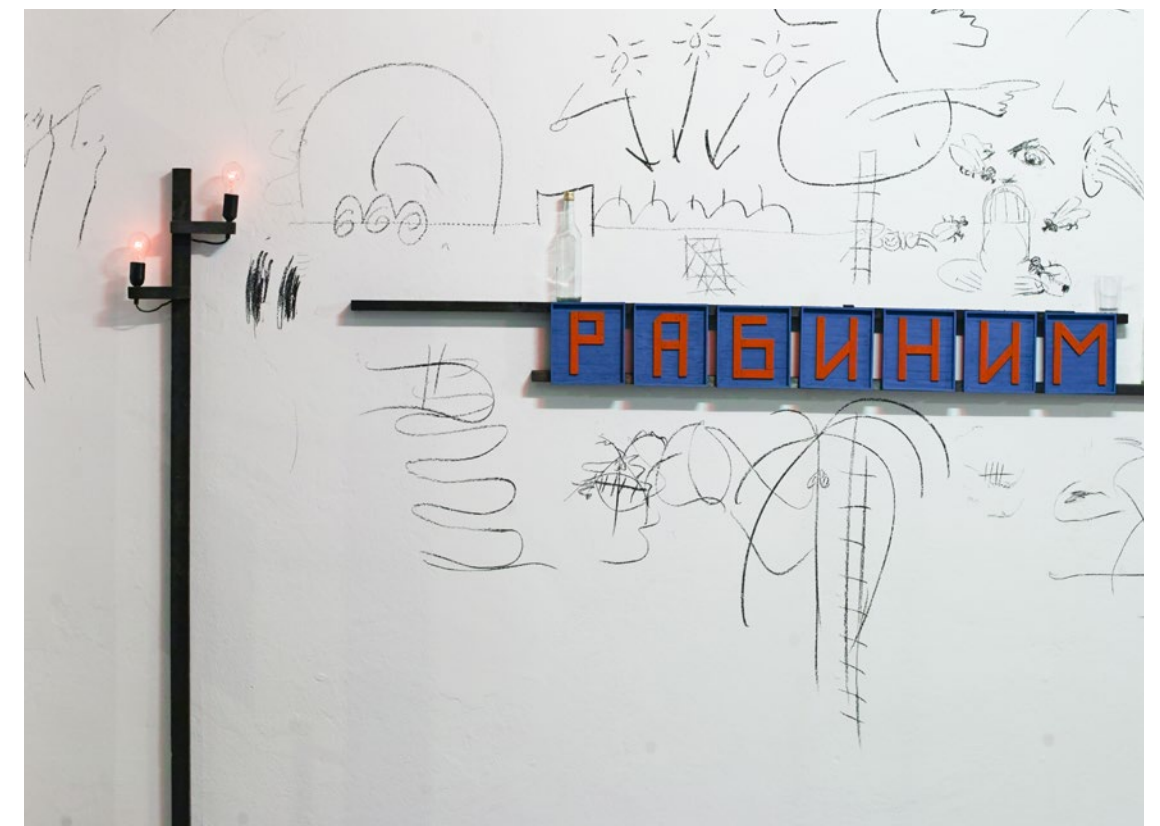
NO BACKUPCHECK FRO TREBUCHET
Daihatsu Rooftop Gallery
2018

BARMINI
 Works and performance in collaboration with
 Ekaterina Shapiro-Obermair
 Guest; DJ Masha Dabelka
 November 28 – December 12, 2019
 Kluckyland, Vienna (AT)



BARMINI, a collective work by Wolfgang Obermair and Ekaterina Shapiro-Obermair, invites all guests to drink vodka from one shared glass. The glass is placed in the middle of a fan and is permanently filmed by a camera fixed to one of the blades. The video signal is streamed live as a back projection on the window. The moments of pouring vodka create a video effect when the hand rotates at high speed around the glass. In this image, it seems that one is already drunk, even before starting to drink. The letters that the word “minibar” consists of are placed in random order in two languages – Russian and English – and serve as special shelves. Pieces of coal placed 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, vodka bottles, camera,
 video projection
 2010-2020*



FROM SHOES TO TOES
wood, oogoo, shoe string, copper
2019



FANG
Multible, with Nathalie Koger
PLA, oogoo, varnish
2019

BIG SCREENS SHATTER EASILY
With Luiza Margan, Lydia Nsiah, Nathalie Koger/
Wolfgang Obermair, Marlies Pöschl, Viktoria Schmid,
Kamen Stoyanov, Katharina Swoboda, Lisa Truttmann
April 11 – May 15, 2019
Oberösterreichischer Kunstverein, Linz (AT)



*SLEEP IS THE CRAWLING IN HUMAN
INTO ITSELF
Work in collaboration with Nathalie Koger
Wood, oogoo, varnish
2019*

PLACES THAT ARE BUILT ONLY AS SIGNS FROM AFAR.
GETTING CLOSER, THEY DO NOT HAVE A NAME
Works in collaboration with Nathalie Koger
October 30 – November 10, 2018
Blickle Raum Spiegelgasse, Vienna
Curated by Carola Dertnig and Claudia Slanar



*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. Mindfulness is enhanced by wooden objects, which hang from the ceiling and sway gently as they seek their balance. A vaporizer emits the smell of hops. The 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 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*

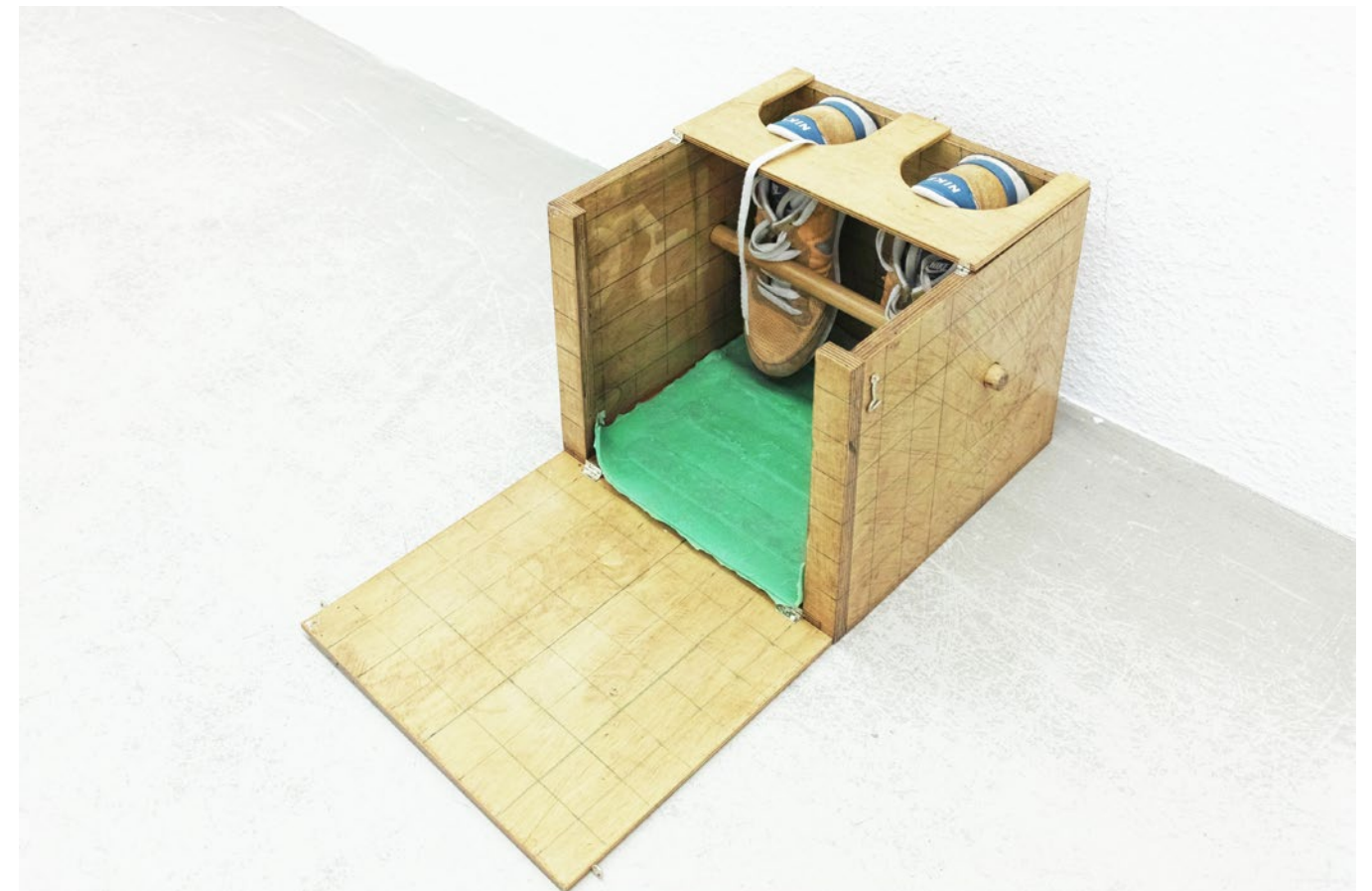
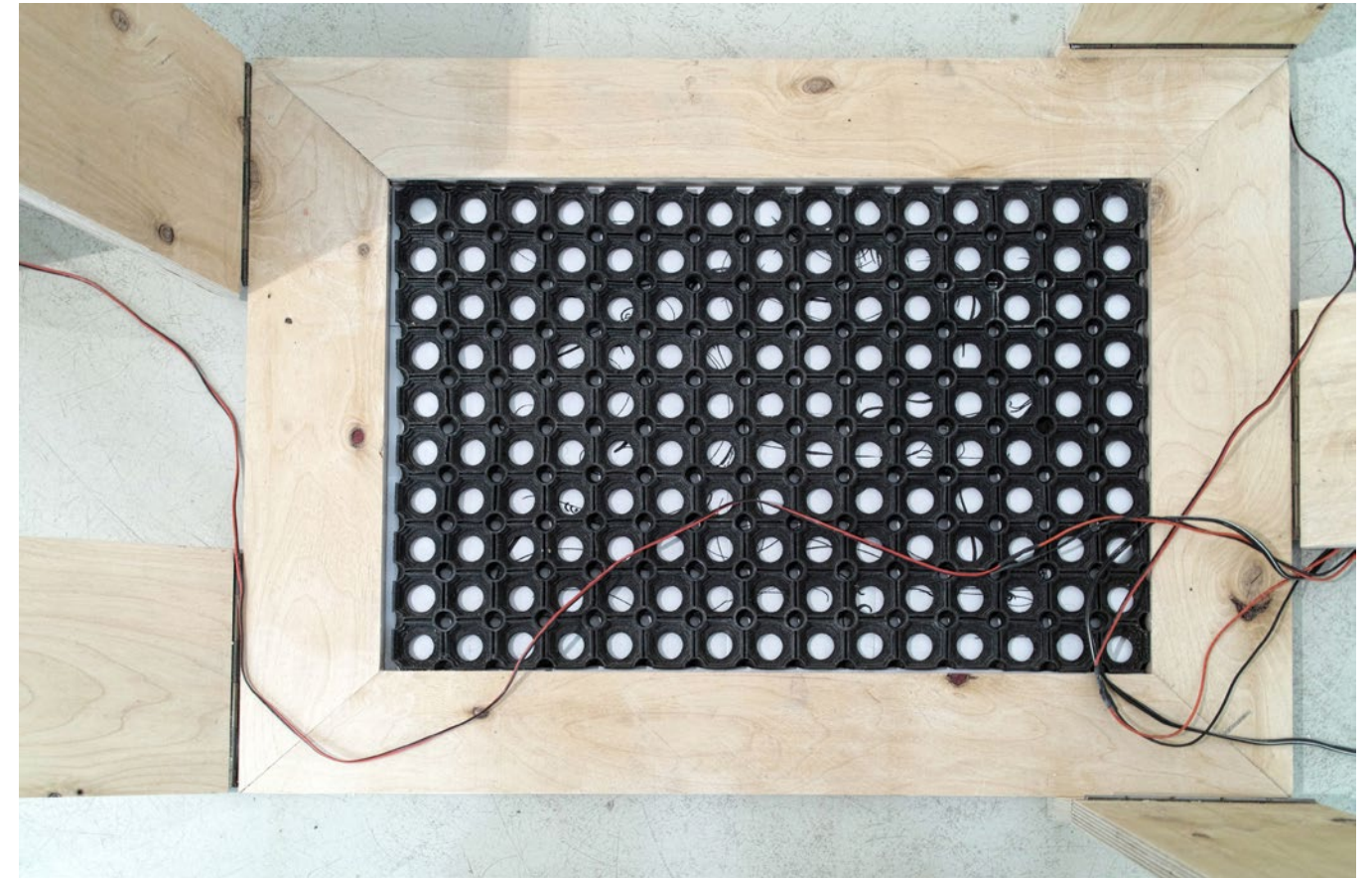


*PLACES THAT ARE BUILT ONLY AS SIGNS FROM AFAR. GETTING
CLOSER, THEY DO NOT HAVE A NAME.,
Installation view, wood, starch, silicone, jute,
2018*

EKTOPLASTIK
with
Lisa Biedlingmaier, Nathalie Koger,
Wolfgang Obermair und Michl Schmidt
February 16 – March 18, 2018
AKKU
Künstlerbund Baden-Württemberg,
Stuttgart (DE)



*KLAPPT NICHT, INVOCATION OF OSKAR SCHLEMMER,
Wood, radio, speakers, HDPE tube, RISO print, doormat
2018*



*GOLIGHTER CIRCLE
Wood, silicone mat, shoes
2018*



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



KENNETH BATHROBE
Cyanotype on terry
 2016

responseABILITY
with Stefano Romano/DZT, Dante Buu, Veronika
Eberhart, Nina Valerie Kolowratnik, Marko Kosović,
Wolfgang Obermair, Danilo Prnjat, Gregor Schlatte,
Deniz Sözen, tadi, Inge Vavra, Velimir Zernovski
March 10 – May 26, 2018
<rotor>, Graz (AT)



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

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”.

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 walk through the zoo, you come to a parrot enclosure that is directly opposite the sheep and goat enclosure. If you linger long enough, you can hear the parrots imitating the goats. Animals communicate with their neighbors, the neighbors with the dead. All animals, whether living or dead, are trapped not only in their role as exhibition objects but also purely physically in cages and display cases. They are institutionally bound beyond their subjective existence. The scenario describes a necropolis that connects waiting for the end with eternity.



ECHO POINT
Works in collaboration
with Vasco Costa
July 2017
hoast, Vienna (AT)



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



SOLVING ENGINE MOUNTAIN
Working cloth, drawing on venetian blinds
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 undergoing a revolutionary transformation of function, which 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 returned to the material they had collected, using it as a starting point for a series of new works.

IN DER KUBATUR DES KABINETTS
MAIEUTICS
Groupshow
Work in collaboration with
Ekaterina Shapiro-Obermair
July 2017
fluc, Vienna (AT)



TRICKED AGAIN
In collaboration with Ekaterina Shapiro-Obermair
Poster print on wood,
172 x 200 cm
2017

LIGHTNESSND MATTER,
MATTER AND LIGHTNESS
Groupshow
January 20 – April 22, 2017
Kunstraum Niederösterreich, Vienna (AT)



SOFT SHELL I
Cyanotype on terry
60 × 65cm
2017

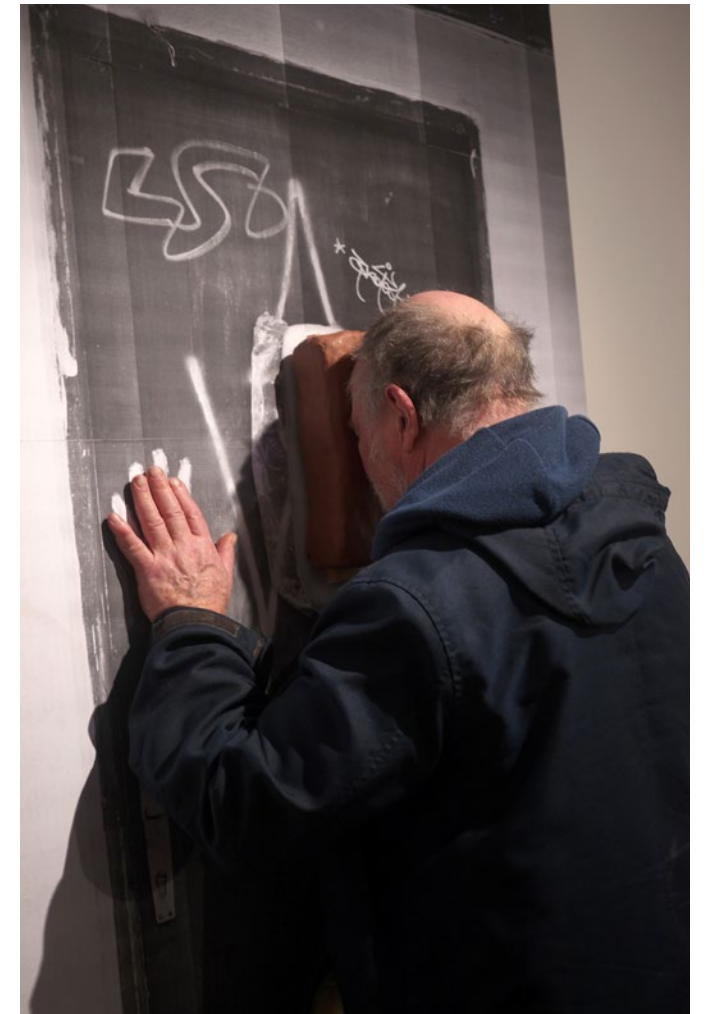


SOFT SHELL II
Cyanotype on terry
60 × 65cm
2017

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



*DRAWING ATTRIBUTES,
Exhibition view
2016/2017*



*DOOR REVISITED (THE QUIET MIDDLE BODY,)
Works in collaboration with Vasco Costa
Laser prints, clay,
2016*

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.

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.

WEST BALKAN CALLING
 Artist in Residence
 August - September, 2017
 Performance at Gem Club, Skopje, 14 Sep.
 Press to exit Space, Skopje (MKD)



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

During a performance at the Gem Club in Skopje, North Macedonia, the artist swallowed some images which represented significant themes for his artist in residence stay in Skopje. The performance goes back to a Catholic Austrian tradition of using images of sacred persons as medicine (Schluckbildchen). The motives I chose were suggested to Jakub Vrba, a Czech artist based in Vienna, who did the drawings as a basis for my prints.



SHELTER
 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).



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

During a one-month artist residency in Skopje (North Macedonia), I attempted to respond artistically to the city's infrastructure and urban situation, exploring the question of to what extent Skopje can be viewed as a body. Among other things, I was interested in the relationship between the predominantly Roma-populated district of Opština Šuto Orizari (commonly known as Shutka) and the city center.

After the devastating earthquake of 1963, many Roma people were resettled in Shutka. Today, it is home to around 30,000 residents and is relatively isolated from public life, making it the largest Roma community in Europe. The district's coat of arms features, among other things, a Roman aqueduct that was decommissioned in the 18th century—an overlooked landmark of Skopje. From an urban planning perspective, the approximately 400-meter-long aqueduct forms a kind of vector linking Shutka with the city center.

Roma people are a constant presence on the streets of Skopje, collecting empty plastic water bottles from trash bins to later sell them as recyclable material. The image of the decommissioned aqueduct and the circulation of plastic water bottles has left a lasting impression on me—it reflects the precarious situation of the Roma more clearly than the aqueduct alone, which stands as a relic of a bygone era that feels largely disconnected from the present.

As an artist, I believe one cannot formulate a scientific thesis or offer a solution to a social problem. What one can do, however, is create images that raise open-ended questions. In that sense, the photographic work "Skopje Aqueduct Wet Towel Try" is a result of this engagement.

VISIBLE SIDE WHEN INSTALLED
 Works in collaboration with Vasco Costa
 July 2016
 Skaftfell bookshop-projectspace,
 Blue Factory
 Seyðisfjörður (IS)



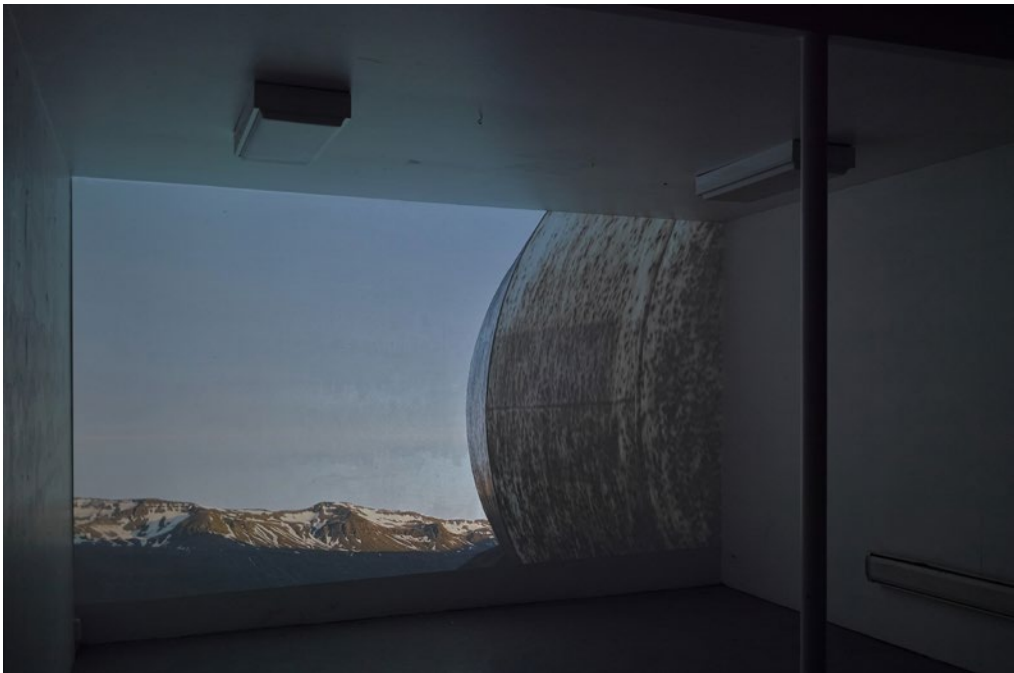
During their three-week residency at the Blue Factory in Seyðisfjörður, Iceland, Vasco Costa and Wolfgang Obermair have been working on a visual structure as a physical and social platform to interact with the surrounding area and public space, for the people and visitors of the Blue Factory. The development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



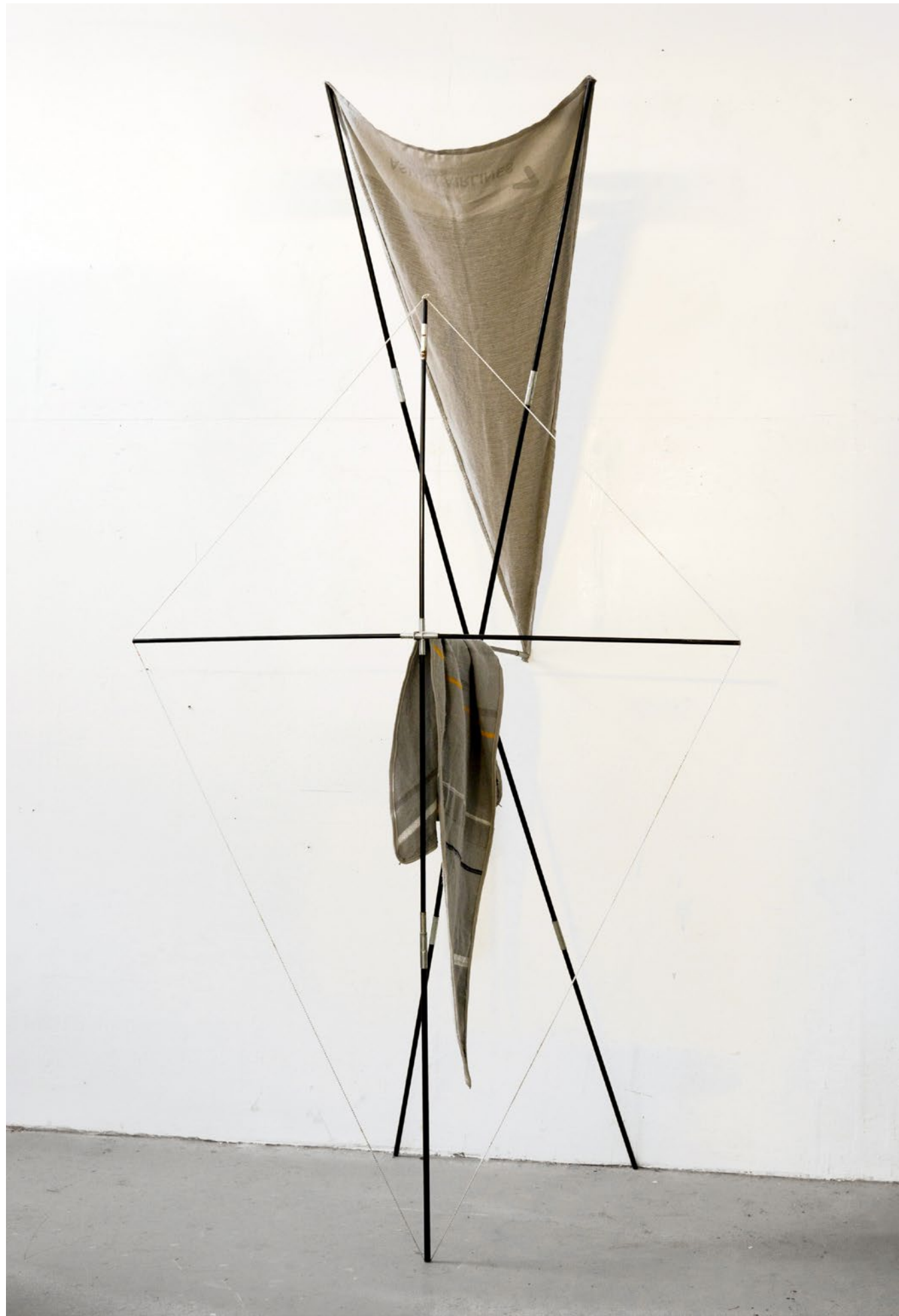
REVOLVING BLUE FROM BOTH SIDES,
 Performance at the opening of the exhibition
 VISIBLE SIDE WHEN INSTALLED, 2016
 Video documentation: <https://vimeo.com/177682550>



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



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

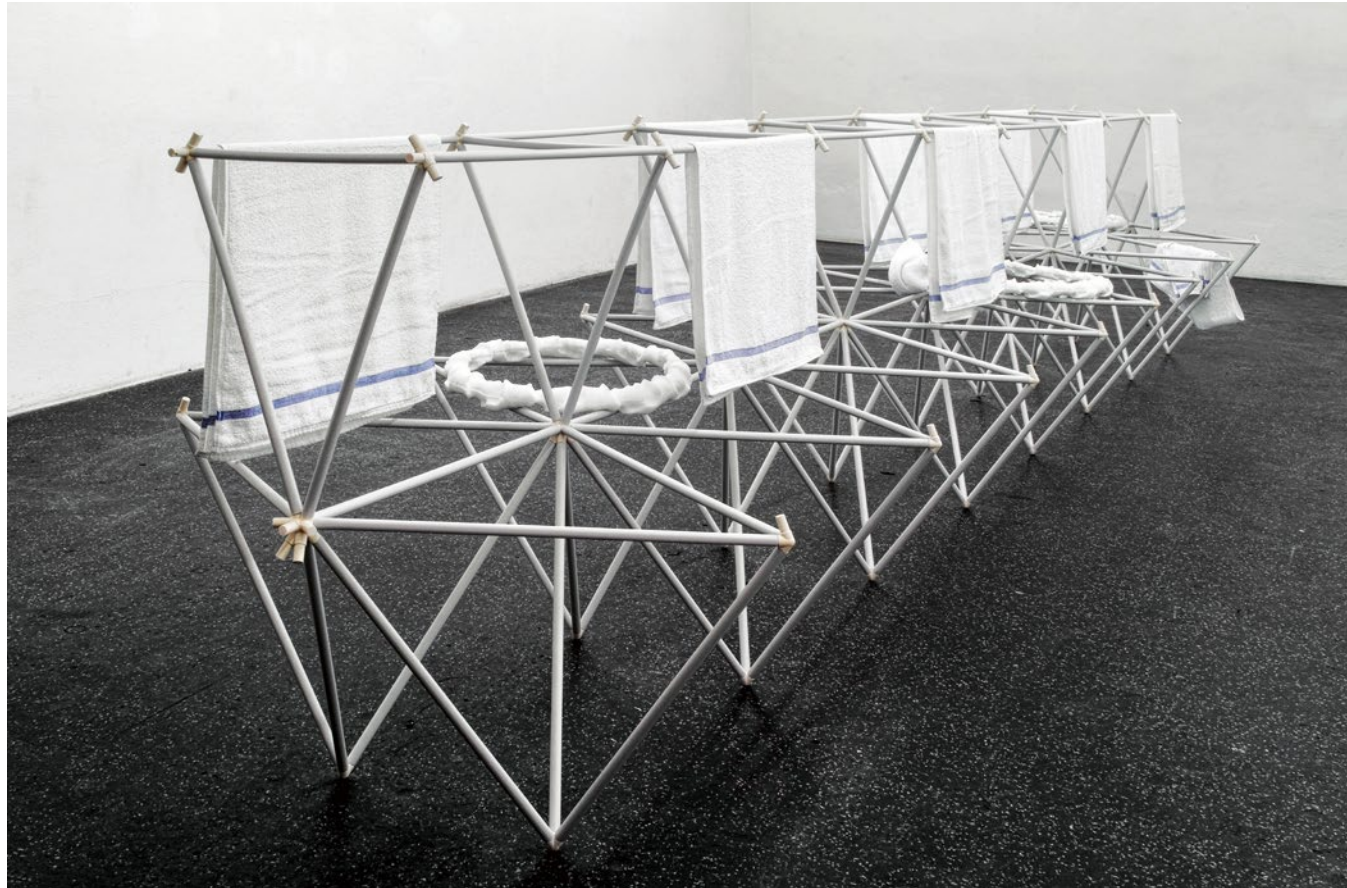


LOST AIRLINES
Blankets, tent posts, lines
2016



INFLATABLE SITUATION
Metal, wood, plastic toad
2015

FILMTEICH
26 June – 19 July 2015
VESCH, Vienna (AT)



TAKE A MUTUAL SHOWER I
Towels, PVC, PUR, soap
500 x 120 x 120 cm
2015

"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

Filmteich ("film lake") is a place in Vienna, defined both historically and geographically. Due to its local characteristics and its name, Filmteich carries the potential to generate fiction. It is, therefore, also the name of an imaginary space of production. In this sense, Filmteich becomes a place for the future in reverse — an occult invocation of intimacy and community.



TAKE A MUTUAL SHOWER II
Detail,



TAKE A MUTUAL SHOWER I
Detail



TAKE A MUTUAL SHOWER II,
Towels, PVC, PUR, soap,
450 x 280 x 40 cm
2015



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



FILMTEICH
Wood, bulbs, fabric,
155 x 160 x 40 cm, 2015,,

H-A-L-F-A-M-A-N
with Jagrut Raval
February 07 – 21, 2015
AOTU, Beijing (CN)



The exhibition of Indian artist Jagrut Raval and German-Austrian artist Wolfgang Obermair explores the fundamental meaning of the term “sharing.” The German word *teilen* (to divide something into parts) and the Hindi word *bhaag* (a portion of the whole) both express the dual sense of “to share” and “to divide.” The ambiguity of the word sharing evokes multiple layers of meaning, touching upon social, military, and geopolitical dimensions. There is a latent potential for aggression and frustration embedded in the term, which also conveys a sense of loss: to share something is, in a way, to destroy the whole



OPERA BUFFA: DO WITH LESS; SO THEY'LL HAVE ENOUGH,
Detail, 2015

The installation, built from a fragile tent-pole structure, forms the framework for two narratives unfolding through a single object and five cyanotypes, both addressing the concept of the “locked room mystery.” This literary topos centers on the paradox of a closed system — a space where an action occurs that should be impossible without external intervention. The resolution of such riddles is always unusual, often defying conventional logic.

One early example is Edgar Allan Poe’s *The Murders in the Rue Morgue* (1841), where an orangutan, mimicking its master with a razor, decapitates one woman, strangles another, and hides her body up a chimney after entering a supposedly sealed room. Among the most famous illustrations of this story is Aubrey Beardsley’s 1894 drawing, which not only captures the room’s enclosed nature but also reflects a society unsettled by the blurred boundary between human and animal in the wake of Darwin’s theories. By the late 19th century, the locked room — and a fascination with the bestial — had become emblematic of the era’s dominant scientific currents: Darwinism and positivism.

The second narrative references a recent case involving a German art-transport employee imprisoned in China: “Each prisoner receives soap and a toothbrush, shortened by half so it cannot be used as a weapon.” Whatever the reasoning — a practice common in prisons elsewhere — the breaking of an object tied to personal care disrupts one’s perception of reality in a precarious, hermetic environment. Within the installation, a segmented hand evokes what Guillaume Apollinaire termed a “drame surréaliste,” functioning both as an overarching structural principle and as a signifier of a mysterious action. What remains is the opening of the lock.



*OPERA BUFFA: DO WITH LESS; SO THEY'LL
HAVE ENOUGH
Tent poles, silicon, Cyanotypes
2015*



*OPENING OF THE LOOK
Photography
2015*

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



“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?



Photo: Ekaterina Shapiro-Obermair

PENDING
Inkjet on rice paper
MOVING STOLLS
collaborative work of a line of
moving stolls
2014



SPIT
Performance in collaboration with Jagrut Raval
2014



OUT OF SIGHT,
HD video, 5 min
2014

A kinetic head construction slowly begins to spin. The rotation of the camouflage textile transforms the blunt cone shape into a wavy parasol. As it lifts, it reveals the face of the protagonist, who seems to resist communication with the viewer — even after his disclosure.

Only when the pattern accelerates does the regularity of its structure emerge. The movement itself becomes a film within a film, spatializing the ornament and deconstructing the camouflage.

Set against a garden-like backdrop, *Out of Sight* presents an ambivalent sequence oscillating between visibility and invisibility, between presence and deprivation. The scene evokes a fragment of a dystopian film, its full plot remaining unknowable.

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



O.T
Pvc construction, ink on towel
2014



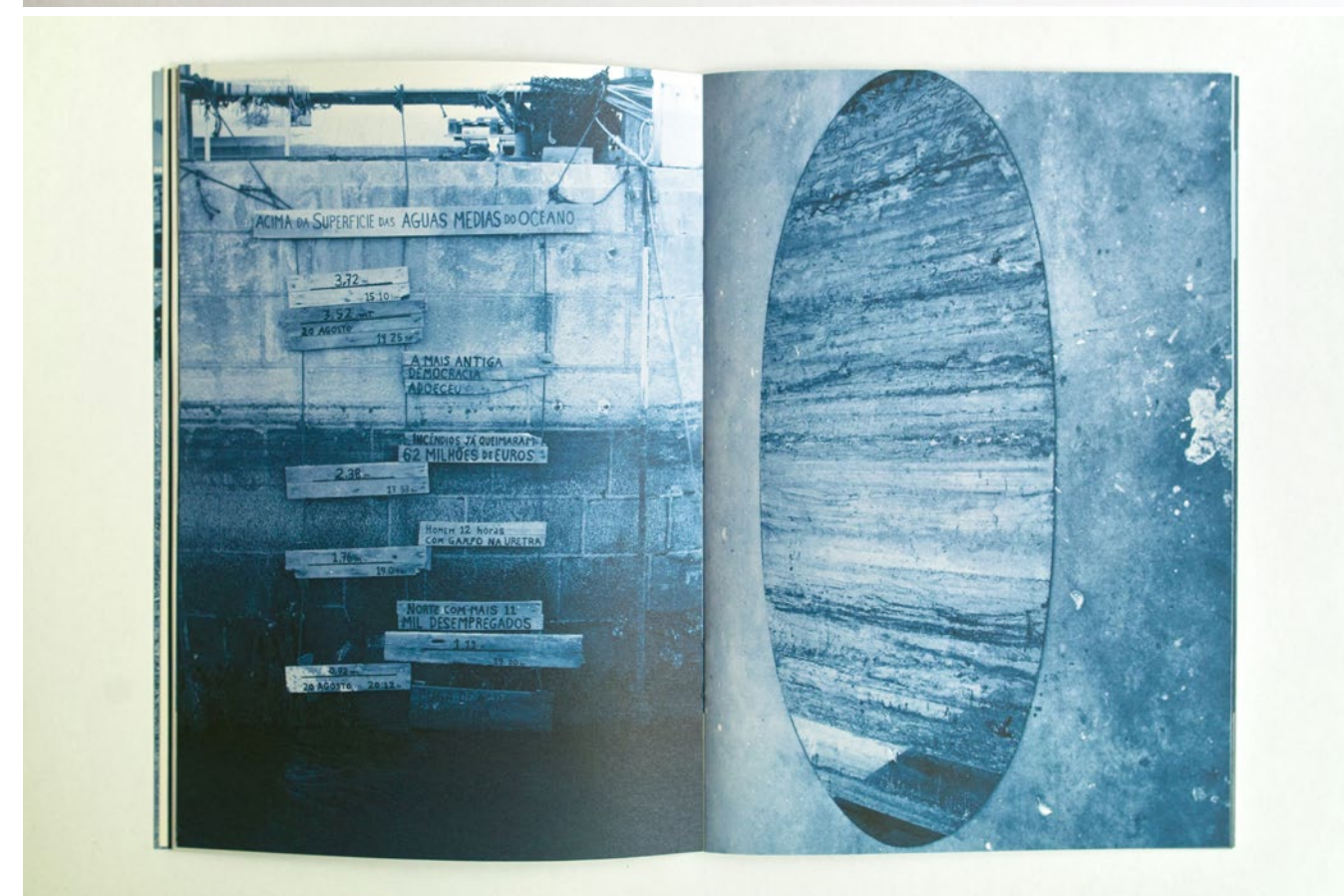
The reigning belief today is that closeness between persons is a moral good. The reigning aspiration today is to develop individual personality through experiences of closeness and warmth with others. The reigning myth today is that the evils of society can all be understood as evils of impersonality, 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)

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.

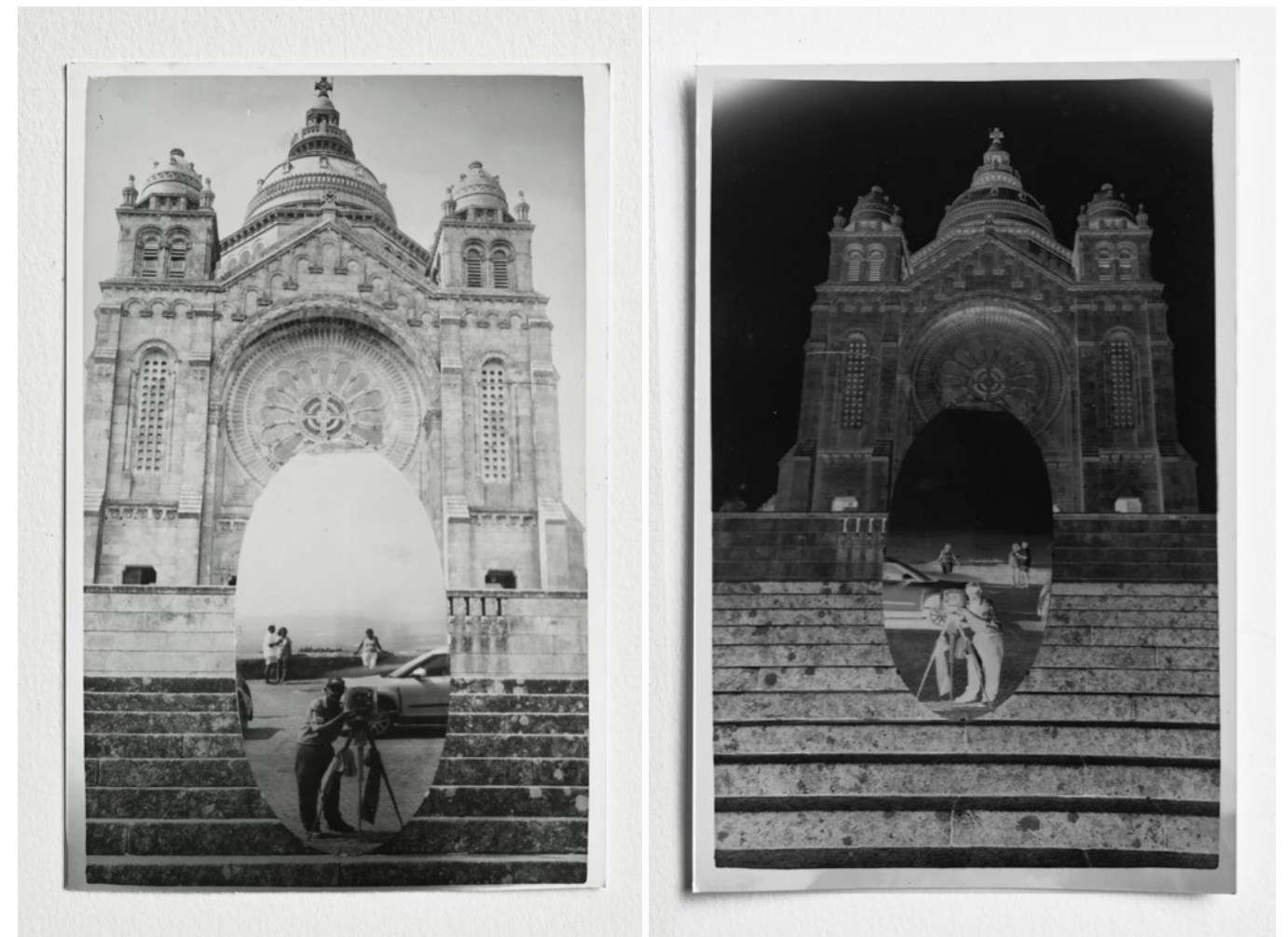
The temple Santuário de Santa Luzia, which began in 1904 and was only finished in the early 1940s, played a central role in the project. Since the finalization of its construction a photographer has been taking pictures of tourists and visitors in front of the church. Almost everybody in Viana do Castelo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

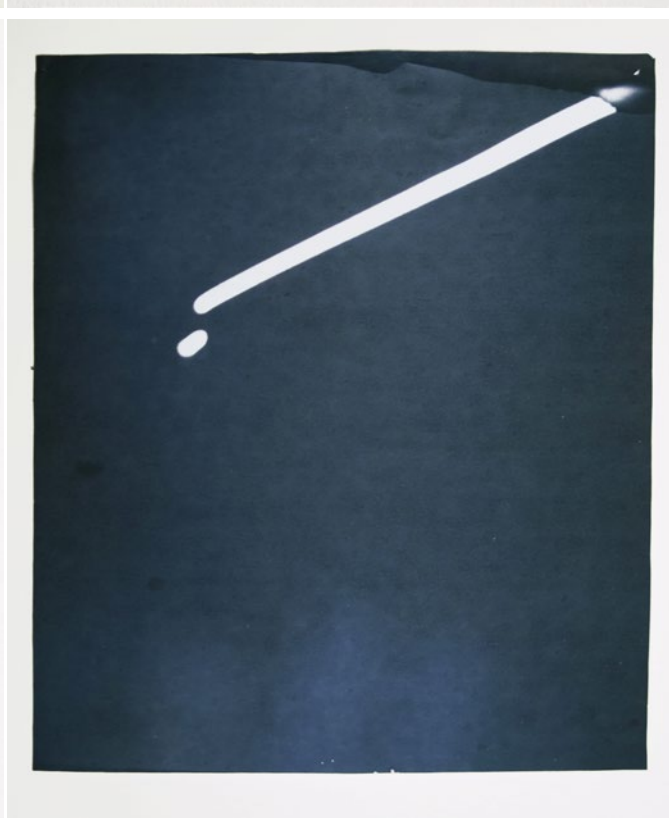


OLHO DE PEIXE, 2 cameras, exhibition view, 2013

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



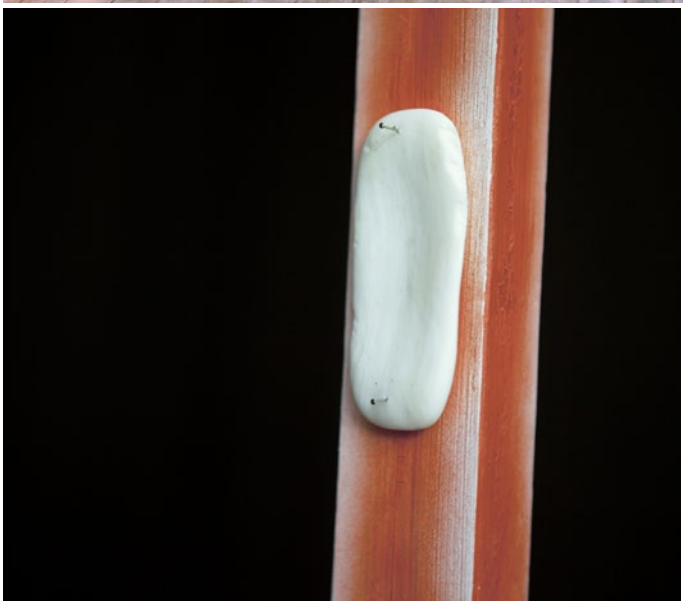
STOOL, rubber, astro magazines, 2012



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

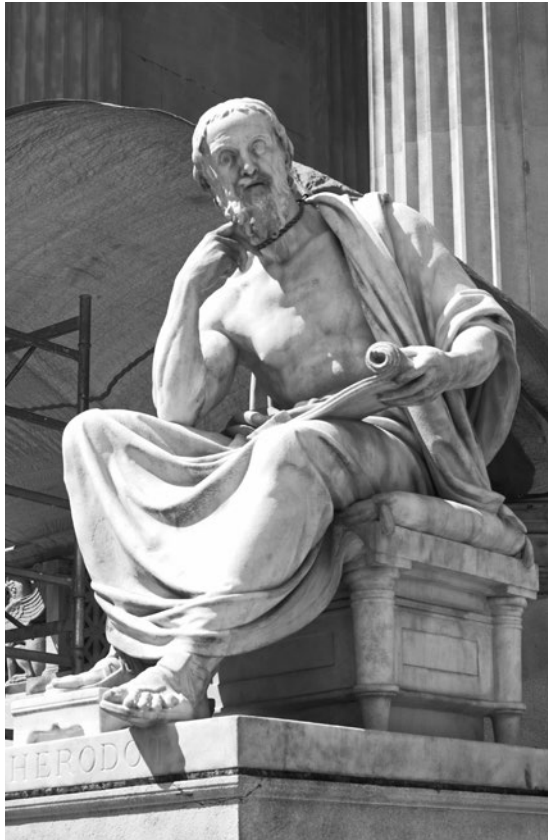
PT7, foam, wire, cloth, including a parallel projection of LA JETEE by Chris Maker in the New Bar, with Fernando Mesquita

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

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, cripta747, Torino, 2011

BEETHOVEN:KK4+5-GIL. and others
 Performance and installation in collaboration
 with Ekaterina Shapiro-Obermair
 November 16, 2010
 Ve.Sch, Vienna (AT)



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.



BEETHOVEN:KK4+5-GIL. and others
10 audiotapes of classical music and a tape machine
Tape, design: unknown artist
2010

Wolfgang Obermair

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t: 0043 650 7411666

www.wolfgang-obermair.org

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
25 24	Exhibitions (since 2007) Rubber Souls, Periscope, Salzburg, AT 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

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

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
19 *With view to the Sea*, exhibition Catalog
17 *Ektoplastik*, for the Künstlerbund Baden-Württemberg
14 *Olho de Peix*, with Vasco Costa
08 *Das große Moskau, das es niemals gab (The Great Moscow, that Never Was)*, Buildings of the Soviet avant-garde in contemporary Moscow, Ekaterina Shapiro-Obermair, Wolfgang Obermair [Ed.]
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