

**Wolfgang Obermair**  
**Solo works and Collaborations**  
**2025 - 2013**

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

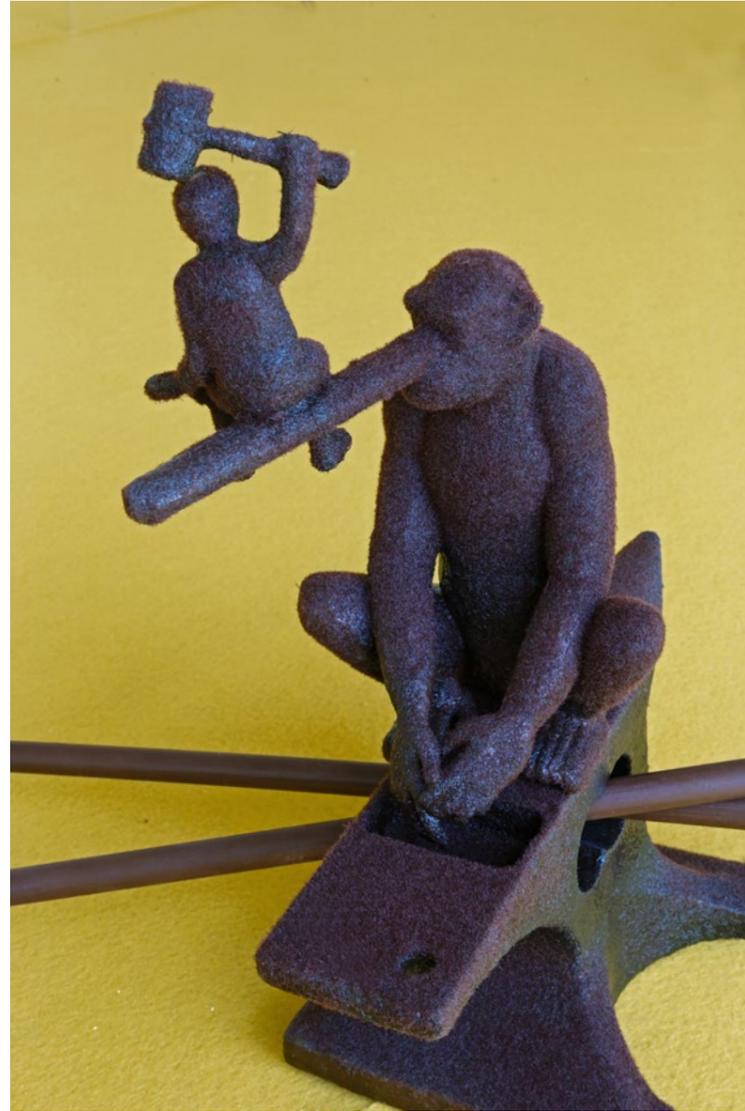
m: wobermair@gmail.com  
t: 0043 650 7411666

SOFTSHELL ARCHIPEL  
with *Sasha Auerbakh, Jason Bunton, Vasco Costa,  
Uladzimir Hramovich, Bögdana Kosmina, Wolfgang  
Obermair, Lesia Pcholka und Ekaterina Shapiro-  
Obermair*  
February 13 – April 10, 2026  
Fünzigzwanzig, Salzburg (AT)

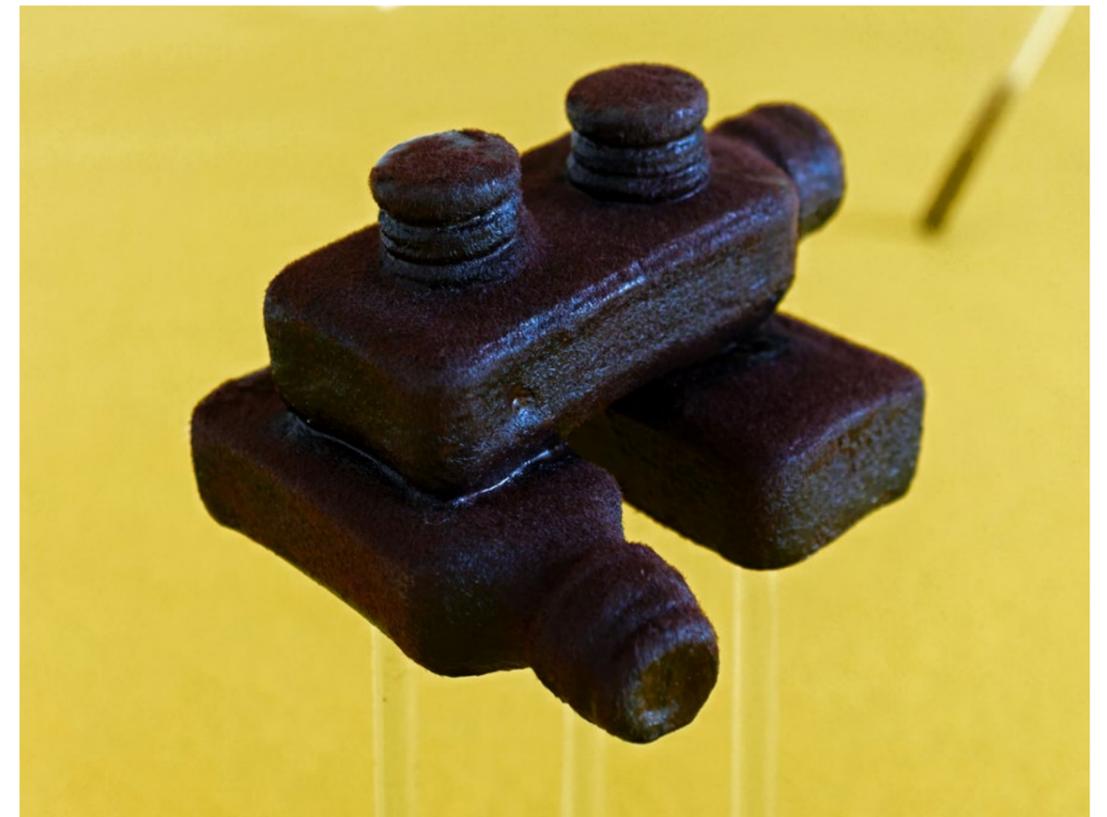


*BLOW UP*  
*Tyvek, fan, 3D-Print, paint*  
2025

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





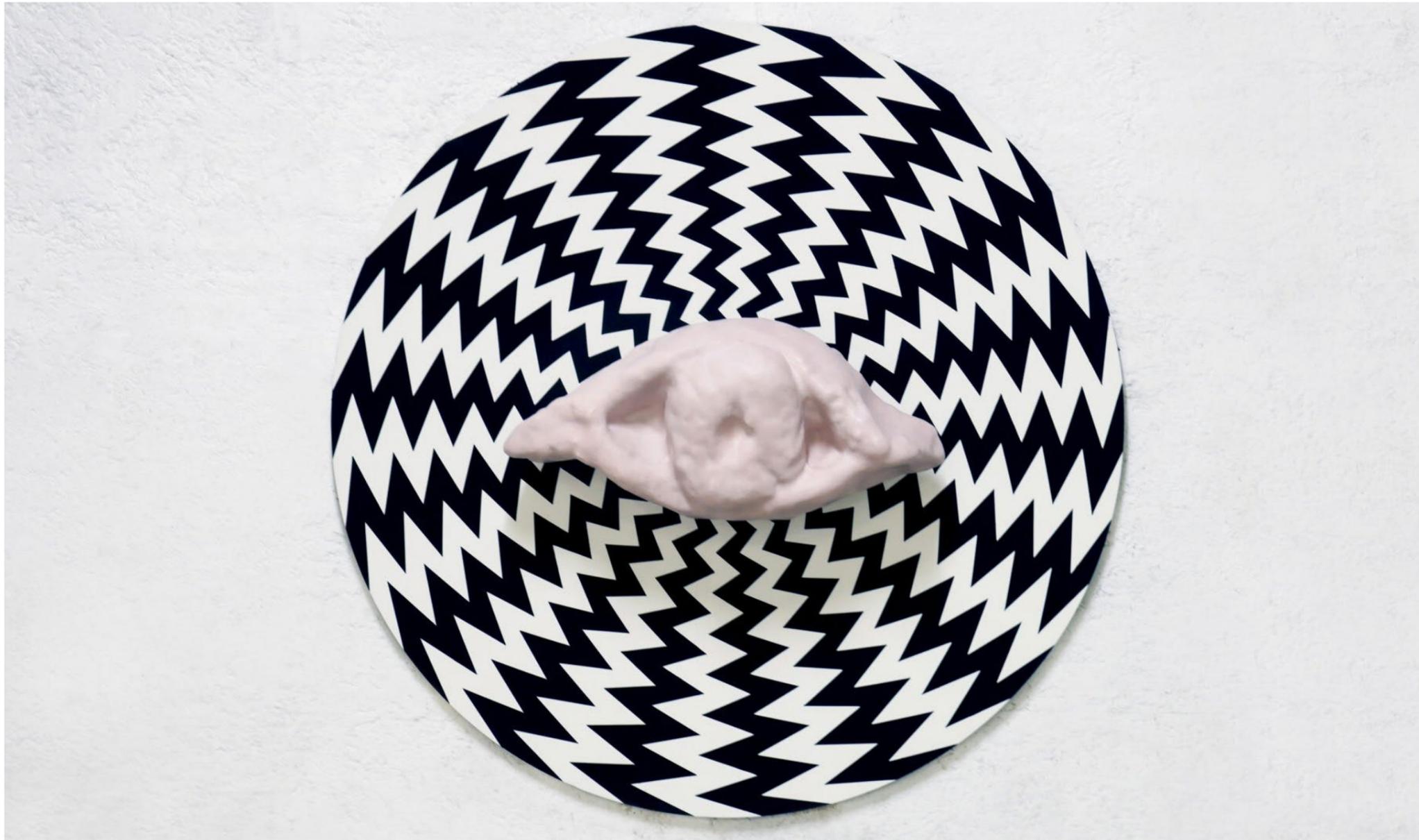
*PEPE CROSSING*  
Shellac, wood, PLA 3D print, tubes, pipe cleaner  
120 × 120 × 10 cm  
2022





*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)



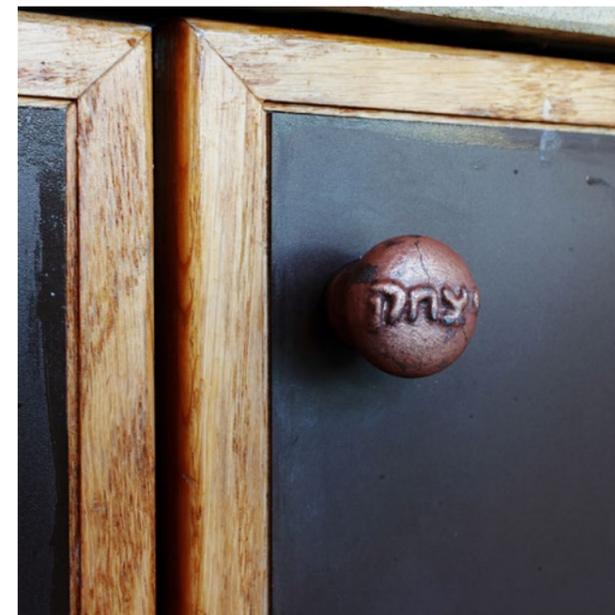
*MALERHEMDCHEN DECKENKLOPPER*  
Textile, timer, broom sticks, electromagnetic engine  
200 × 200 × 150 cm  
2023

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.





*PNEUMA*  
*(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.

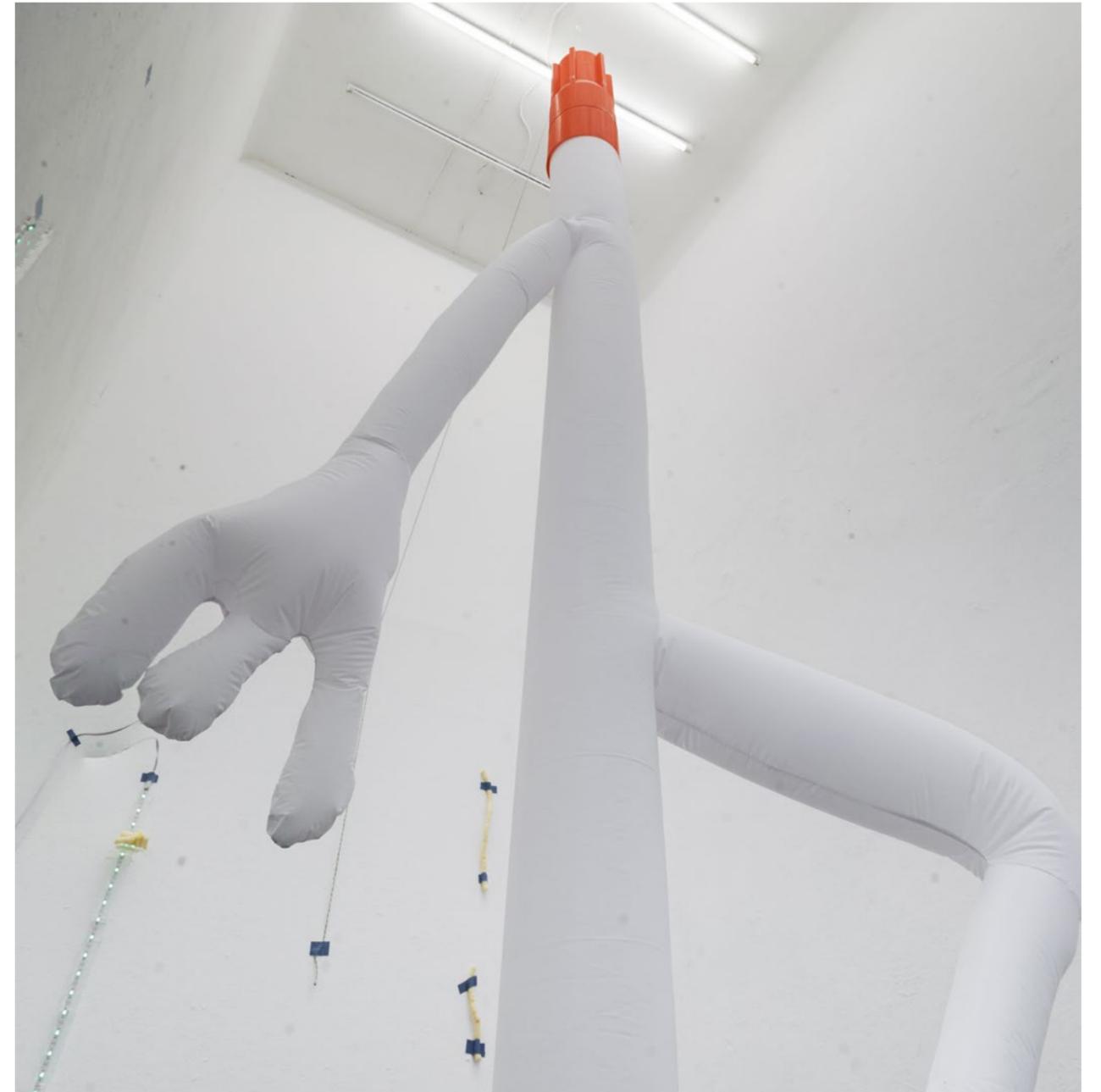
During Wolfgang Obermair's 2023 residency in Israel, the artwork Pan-Pan emerged from a collaboration with Portuguese artist Vasco Costa conducted through a series of WhatsApp calls. Together, they designed a logo for T-shirts intended for the demonstrations occurring in Tel Aviv. The shirts were treated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

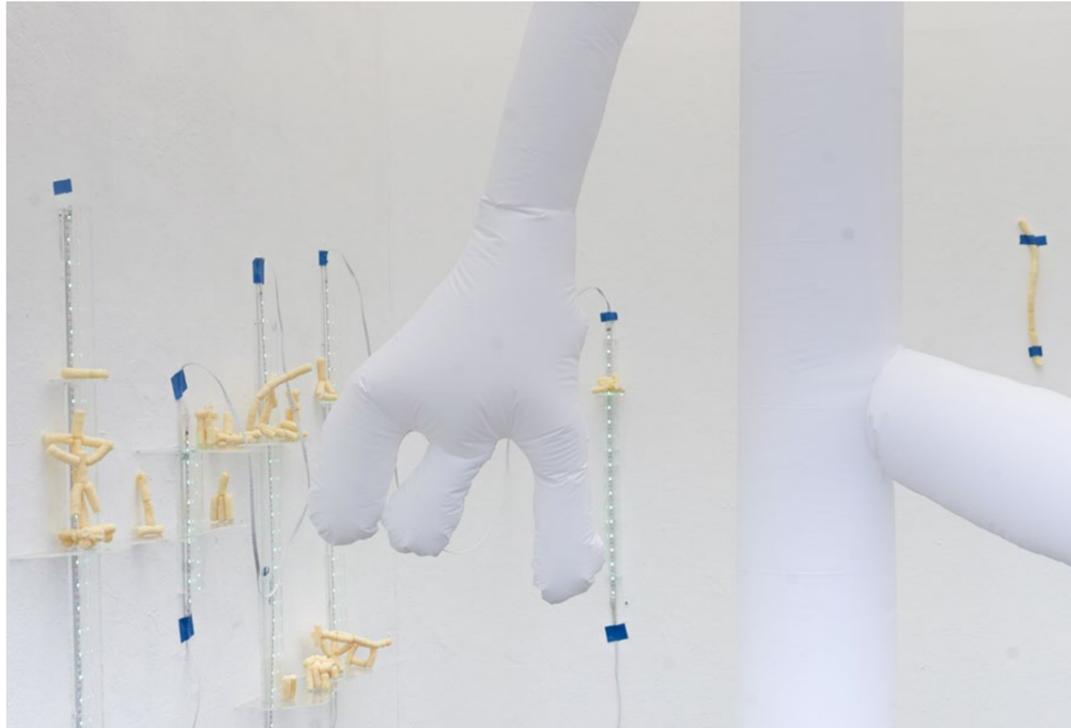


PAN-PAN  
In Situ Installation  
Milk, flag, stone  
2023

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)



*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



*APE MOTHER  
Wood, Shellac, PLA, Nylon  
Flocking, Ceramic, Shoe Strings, Oogoo  
220 x 90 x 50 cm  
2021*



APE MOTHER  
Details



LIFT  
Foam, Shellac, parabolic mirror, plaast  
60 x 20 x 30 cm,  
2021

FLOWERS FOR DAVID CHAIN  
work in collaboration  
with Peter Fritzenwallner  
September – October 2022  
Dimensions 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

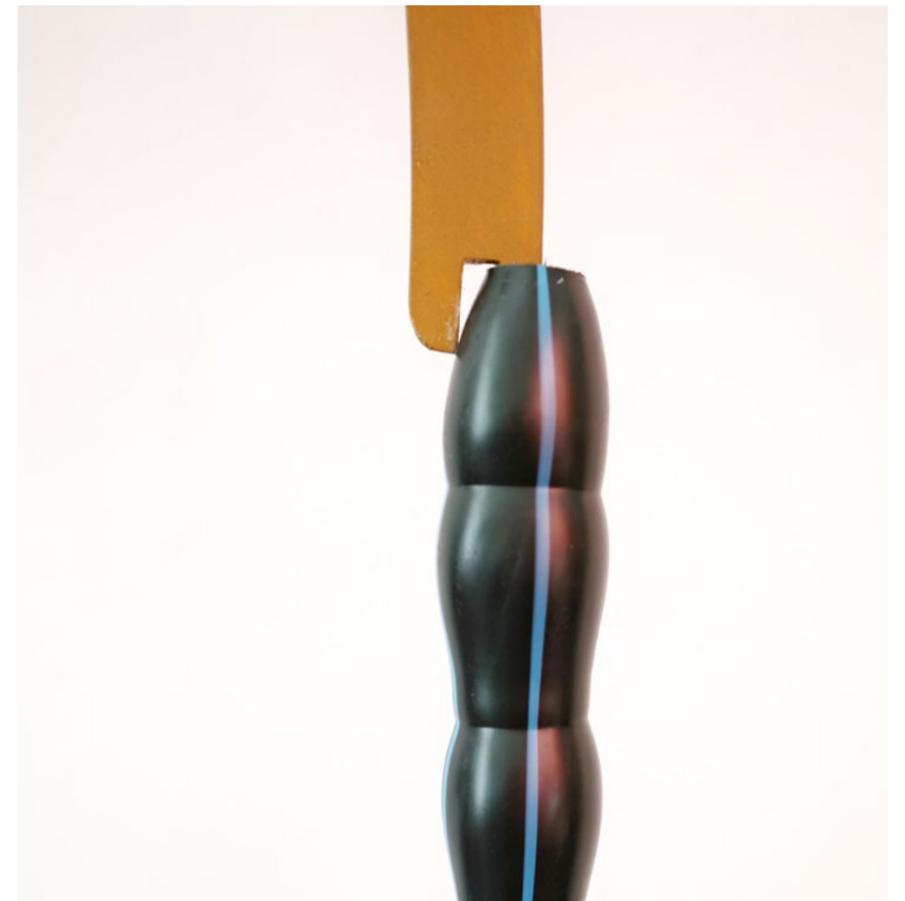
Peter Fritzenwallner’s Carbon Age Gallery is a mobile presentation display for contemporary sculptures, installations and performances, continuing his earlier Daihatsu Rooftop Gallery.

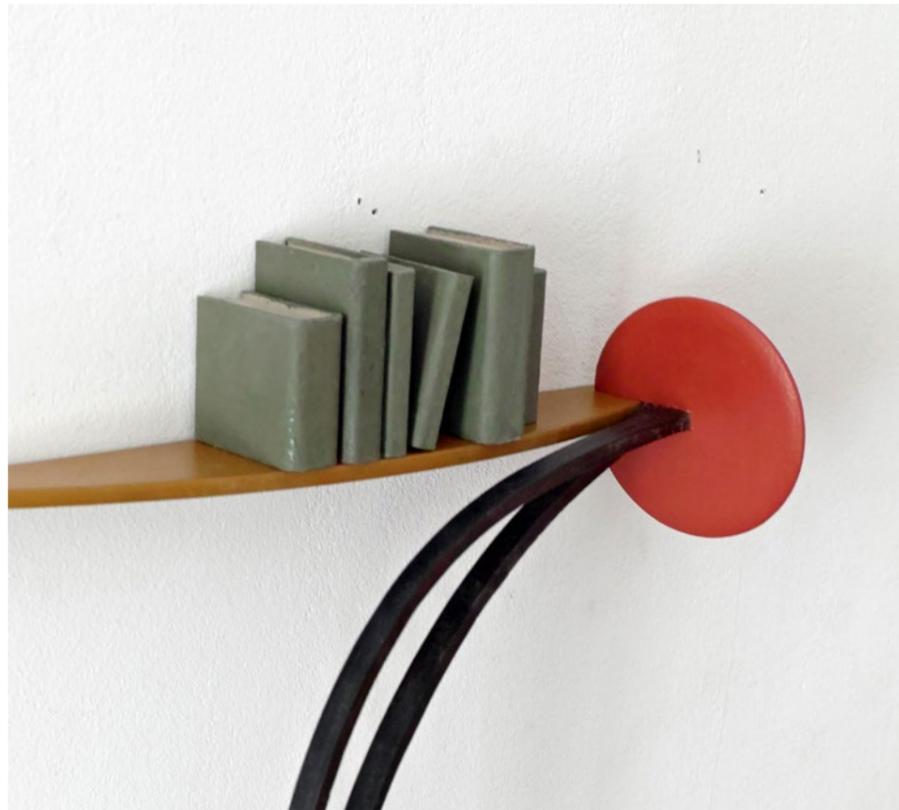


*UNCHAINED GODDESS*  
Oogoo, strings, paint, bouncing balls  
sculpture, variable size  
2022



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





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



BIRDMAN  
HDPE, oogoo, woogoo  
70 x 50 x 30 cm  
2024

BUSTOPIA  
Works and performances in collaboration  
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



*HAVE A LIGHTTIGER?*  
Objects and 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 scripted and improvised performances in and around the ski resort Flachau for the Minus20degree festival. Fritzenwallner and Obermair combine eclectic art phenomena and world politics into concise pieces. Performances take place at fixed times in the form of participatory video shoots. Flachau Boëdromios is like a road movie that seeks to channel the aggression, fears, and fantasies of everyone in the face of global challenges toward a collective catharsis on the eve of the impending corona epidemic. The performances were realized with support from students of 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



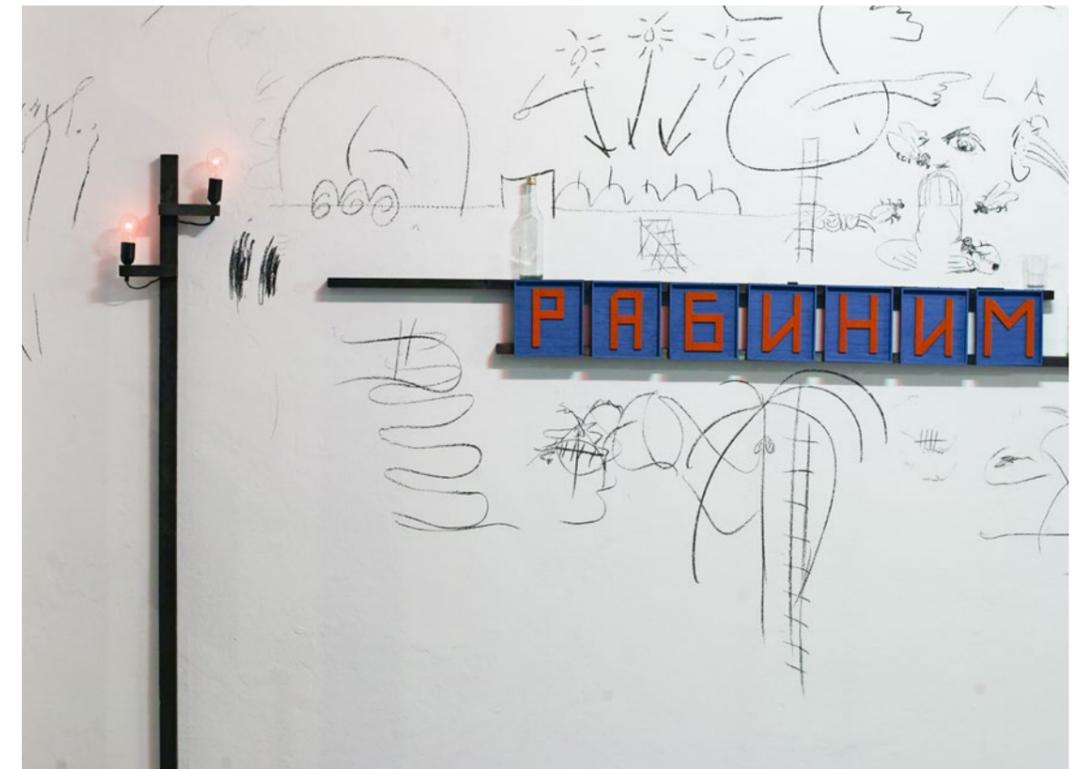
NO BACKUPCHECK FRO TREBUCHET  
Daihatsu Rooftop Gallery  
2018

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*  
Multiple, 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 (AT)  
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*

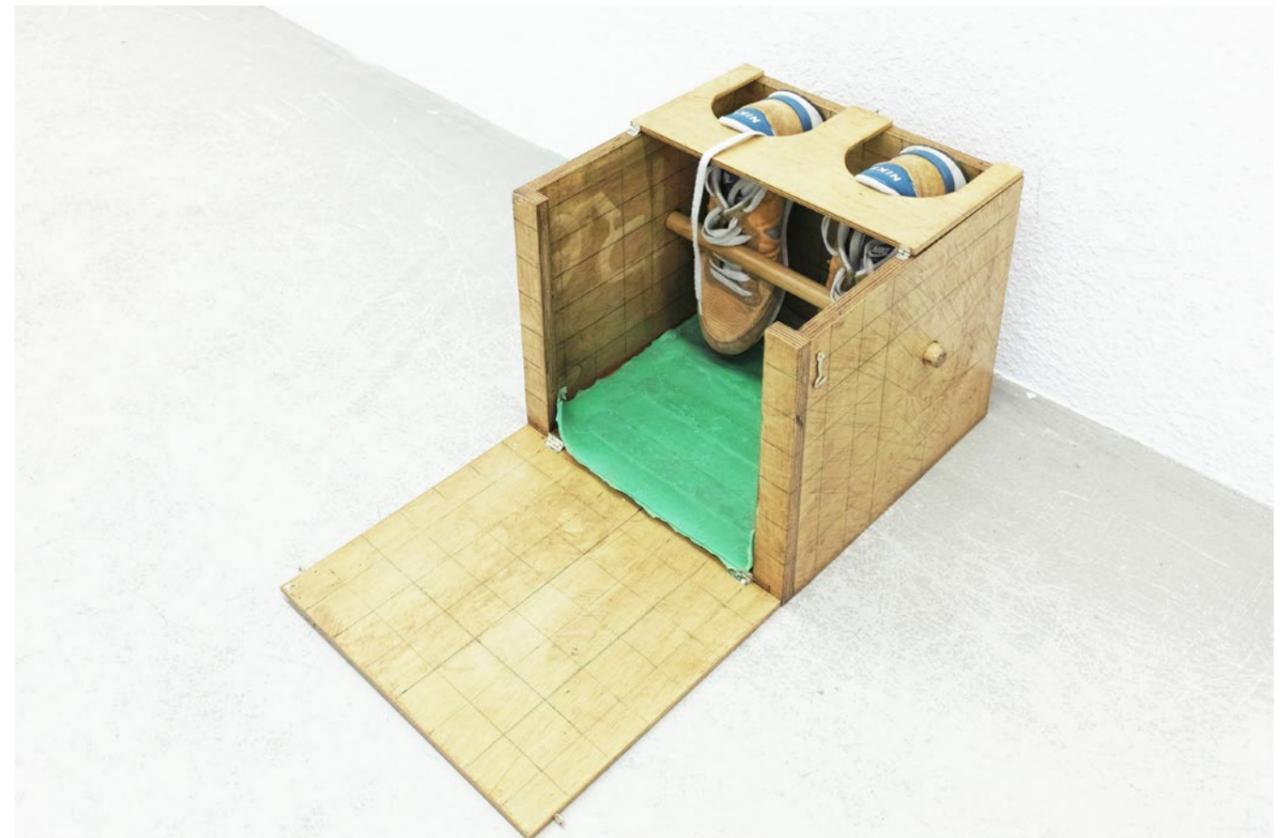
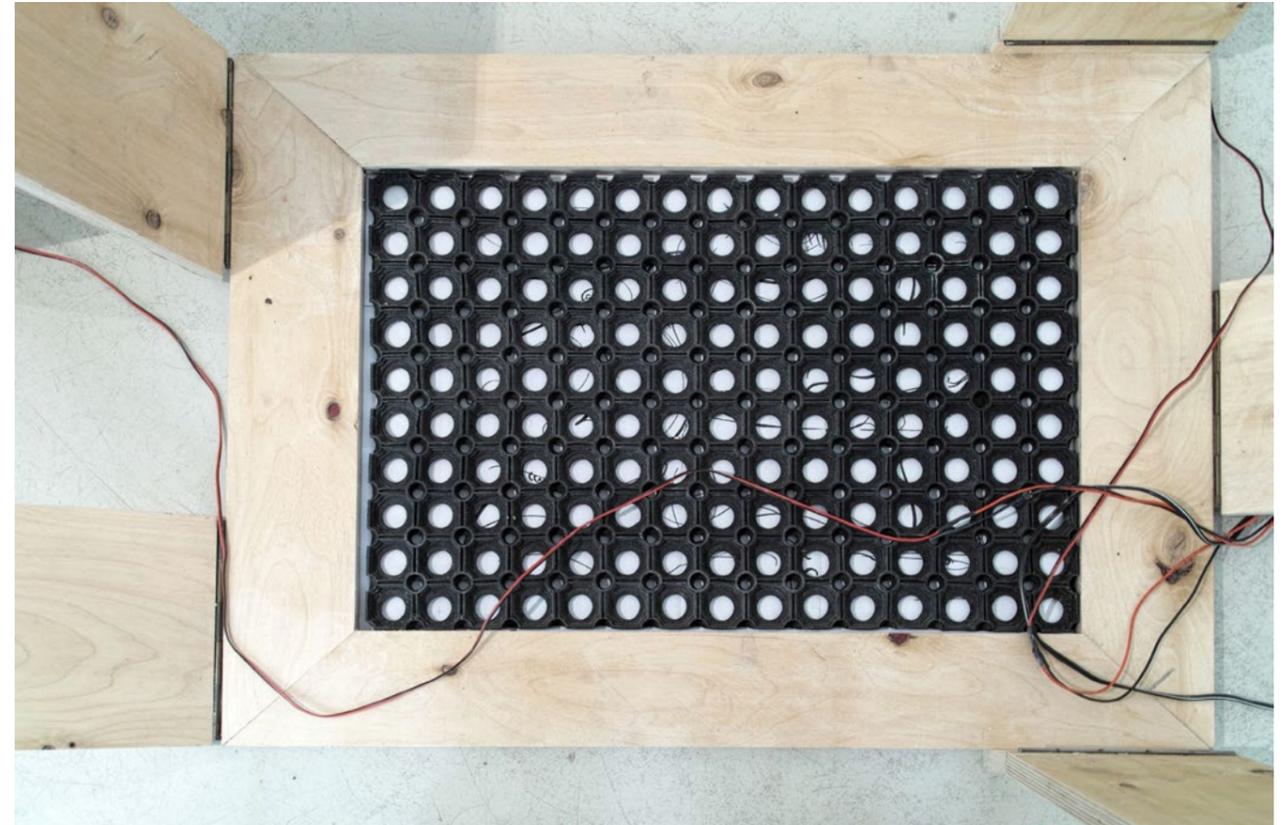


*PLACES THAT ARE BUILT ONLY AS SIGNS FROM AFAR. GETTING  
CLOSER, THEY DO NOT HAVE A NAME.,  
Installation view, wood, starch, silicone, jute,  
2018*

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 northeast 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 in concrete and construction. The space had recently been transformed by the Czech artist Monika Fryčová into an artist-in-residence project called 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 x 65cm  
2017

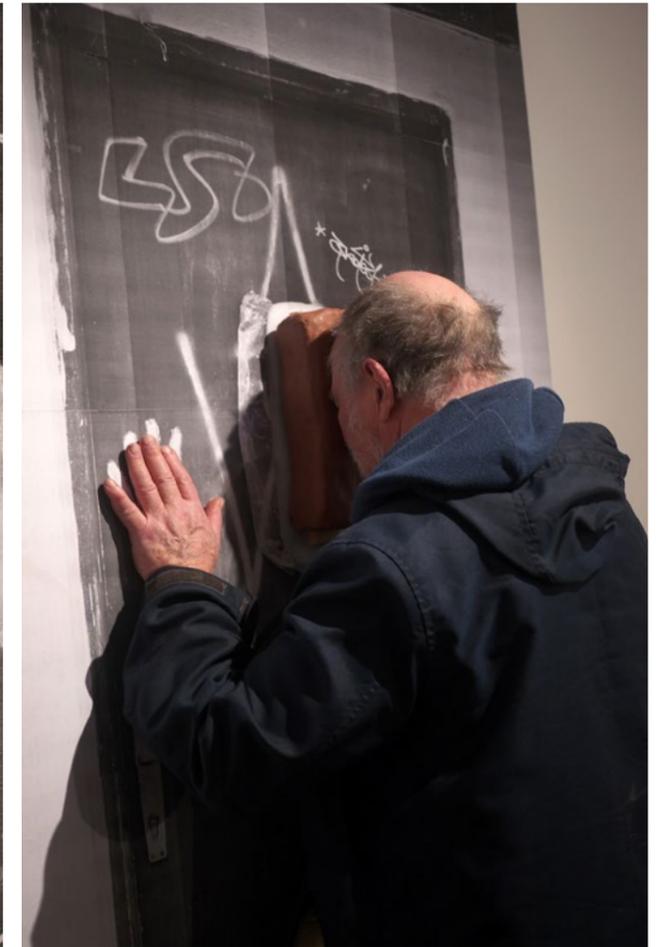


*SOFT SHELL II*  
Cyanotype on terry  
60 x 65cm  
2017

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  
Skafffell 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 Skafffell's Bookshop Projectspace, through video screenings and objects.



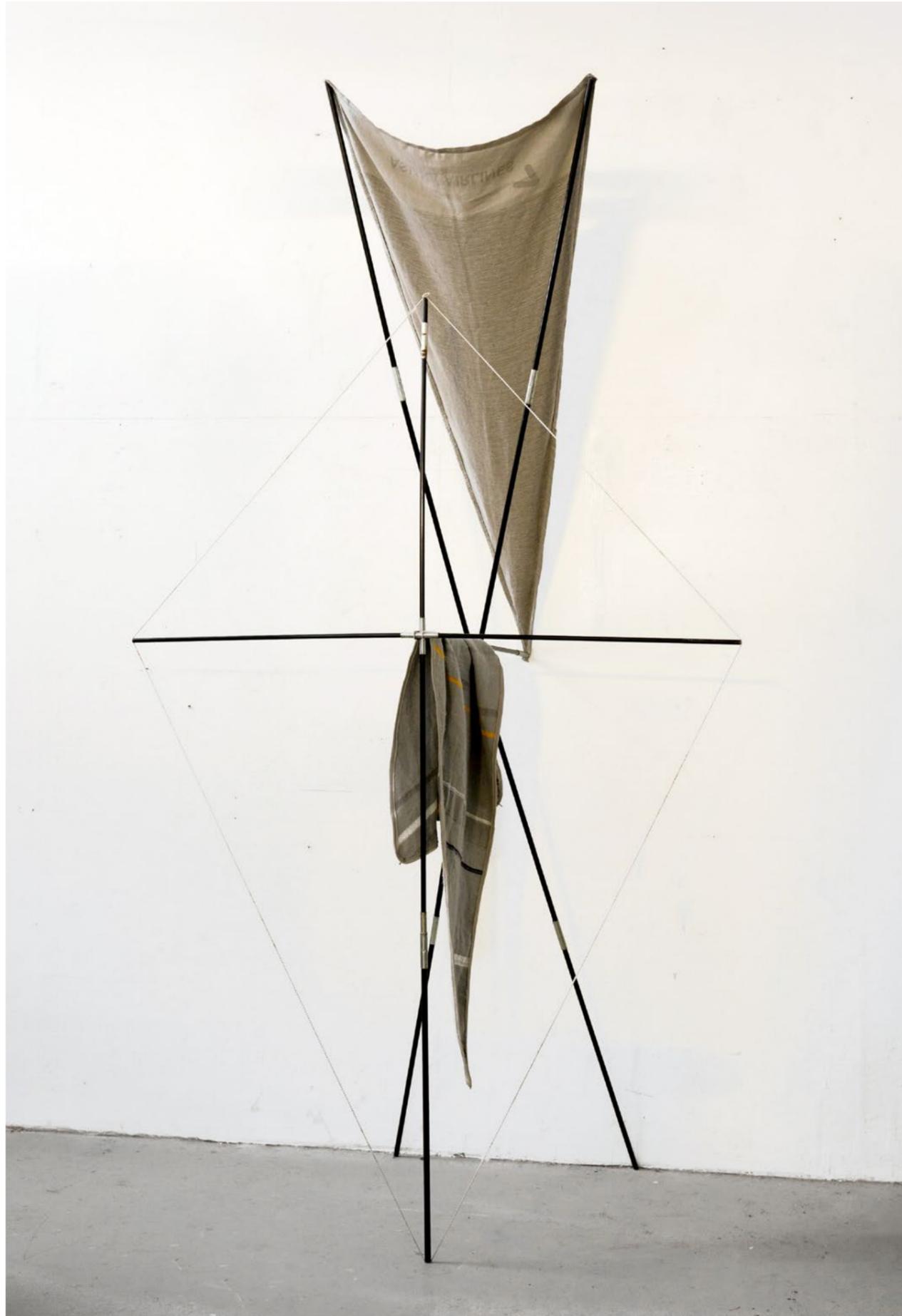
REVOLVING BLUE FROM BOTH SIDES,  
Performance at the opening of the exhibition  
VISIBLE SIDE WHEN INSTALLED, 2016  
Video documentation: <https://vimeo.com/177682550>



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



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

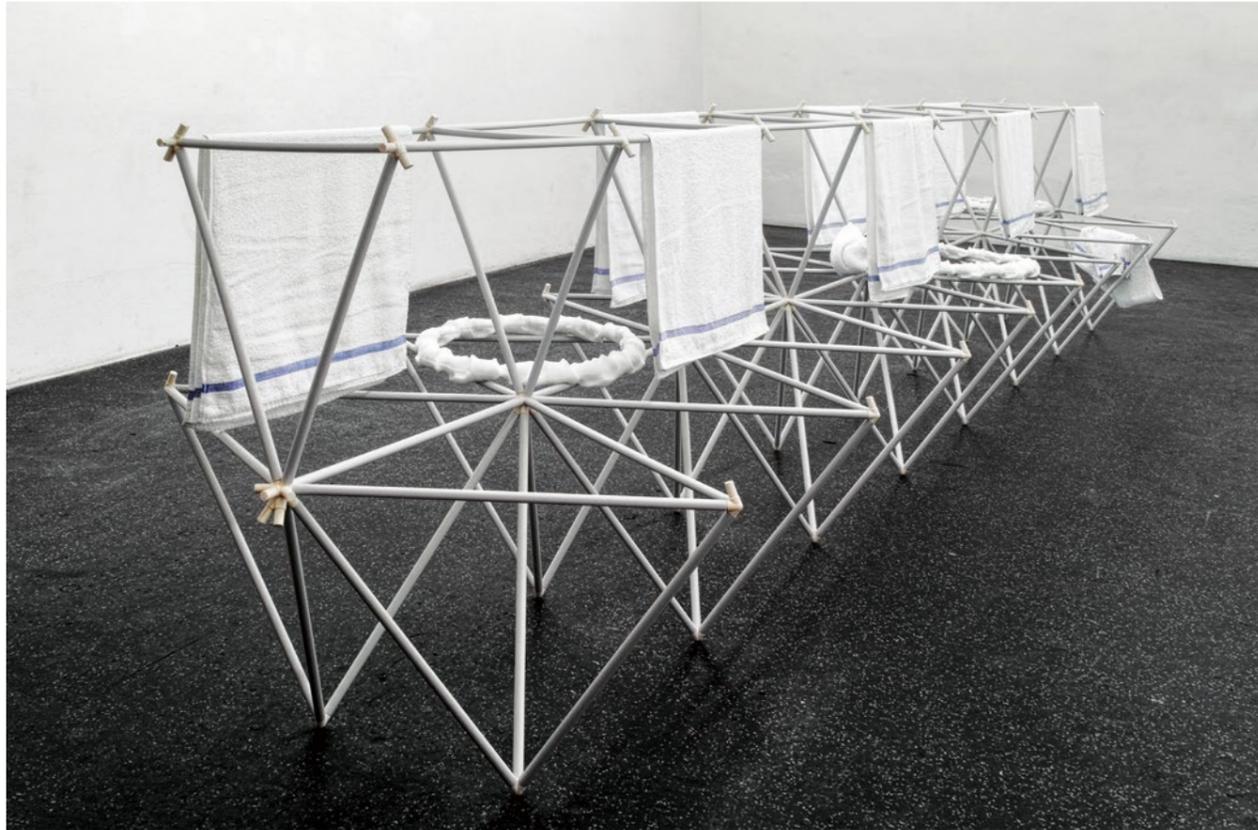


*LOST AIRLINES*  
Blankets, tent posts, lines  
2016



*INFLATABLE SITUATION*  
Metal, wood, plastic toad  
2015

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



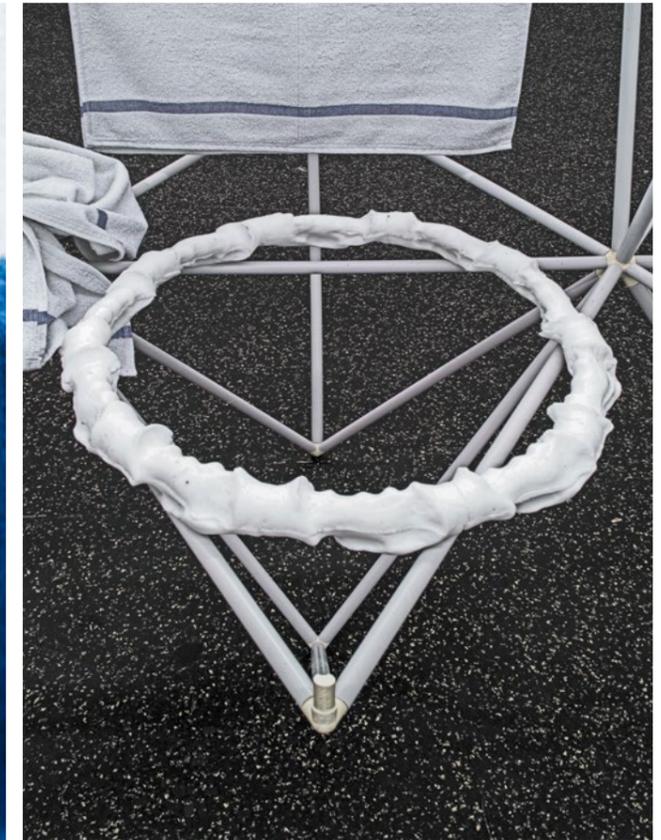
TAKE A MUTUAL SHOWER I  
Towels, PVC, PUR, soap  
500 x 120 x 120 cm  
2015

*"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)



Photo: Ekaterina Shapiro-Obermair

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

“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  
 Performance in collaboration with Jagrut Raval  
 2014



*PENDING*  
Photography on rice paper  
2015



*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

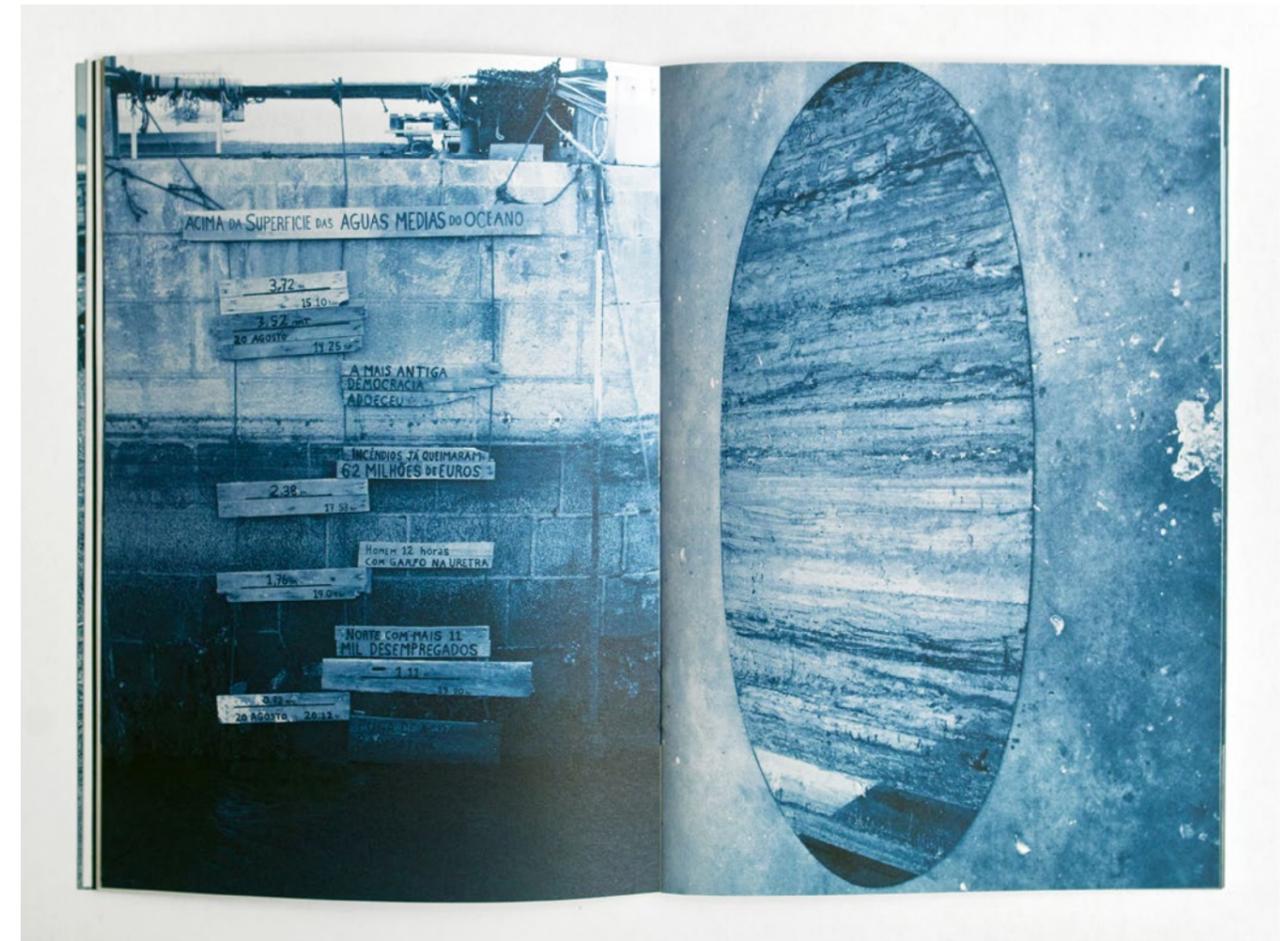


*The reigning belief today is that closeness between persons is a moral good. The reigning aspiration today is to develop individual personality through experiences of closeness and warmth with others. The reigning myth today is that the evils of society can all be understood as evils of impersonality,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

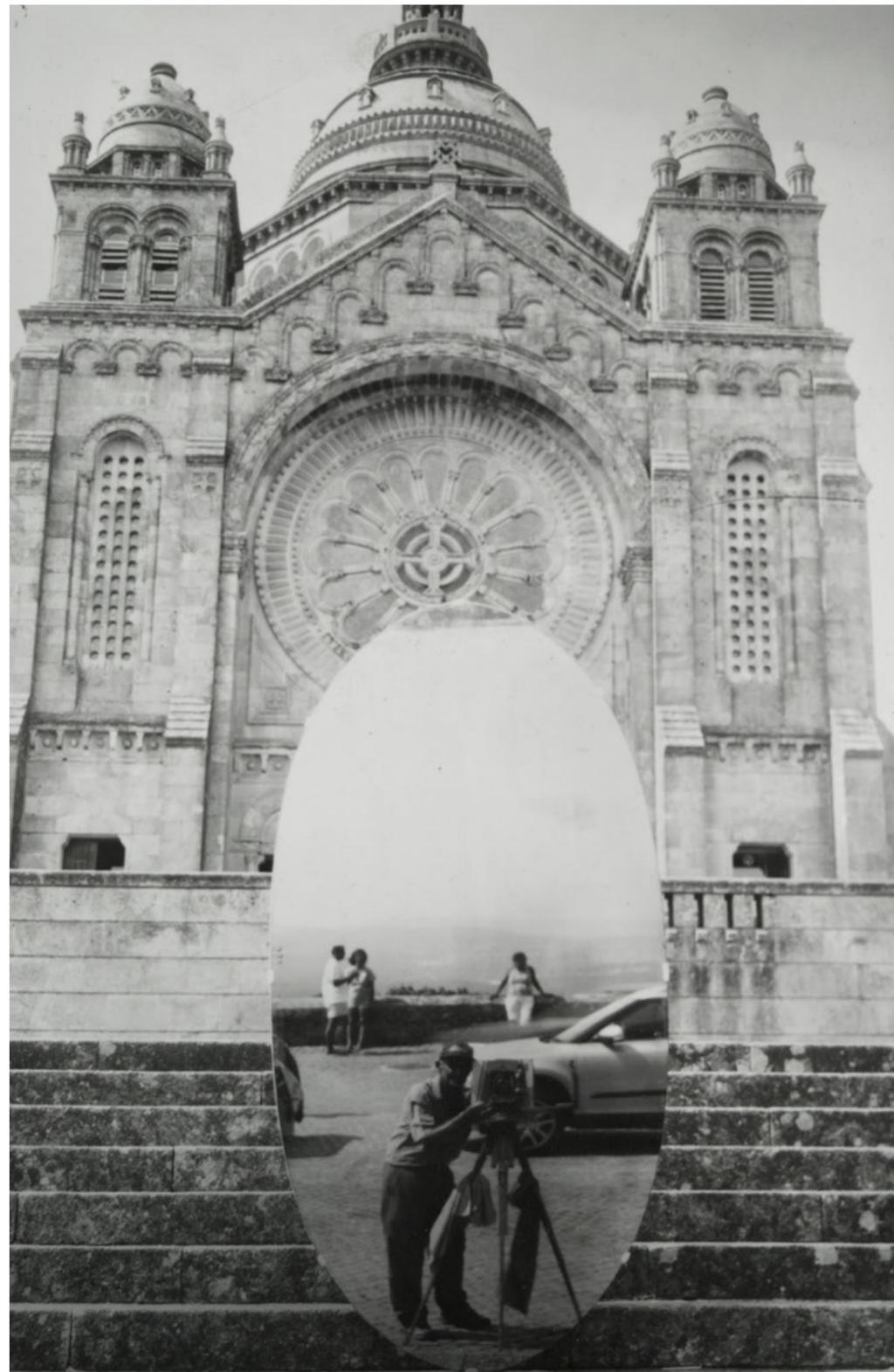
OLHO DE PEIXE  
2014  
with Vasco Costa  
64 pages, limited to 300 copies



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. Along these lines, the artists' cooperation was inspired by specific local conditions, such as the history and architecture of the former shipyard building, the tidal rhythm, the fishing industry and the local rites of the people of Viana do Castelo.



SANTA LUCIA  
2013  
with Vasco Costa  
Viana do Castelo (PT)



SANTA LUCIA  
Photography  
2013



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 keeps a photo taken by him 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 motif 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 in 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 an oval life-size mirror on the stairs of the church to ask the photographer to take a portrait of himself. "Santa Luzia" is part of a series of collaborative works that question photography on a basic level as a tool to give insight to the world around us.

During their stay in the AIR programme of AISCA – an art association in Viana do Castelo – 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  
September 23 – 15 2013  
with Vasco Costa  
AISCA, Viana do Castelo (PT)

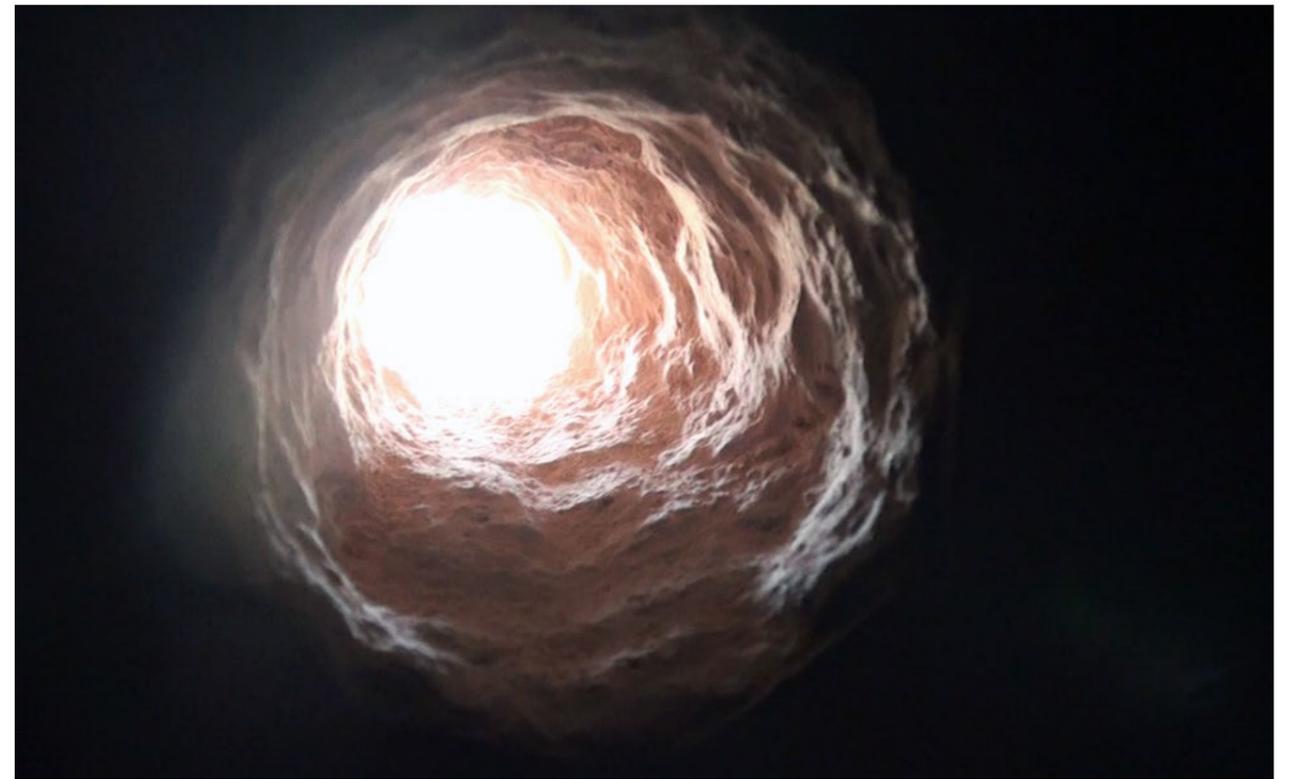


OLHO DE PEIXE,  
Photographies  
2013

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, paint  
2013



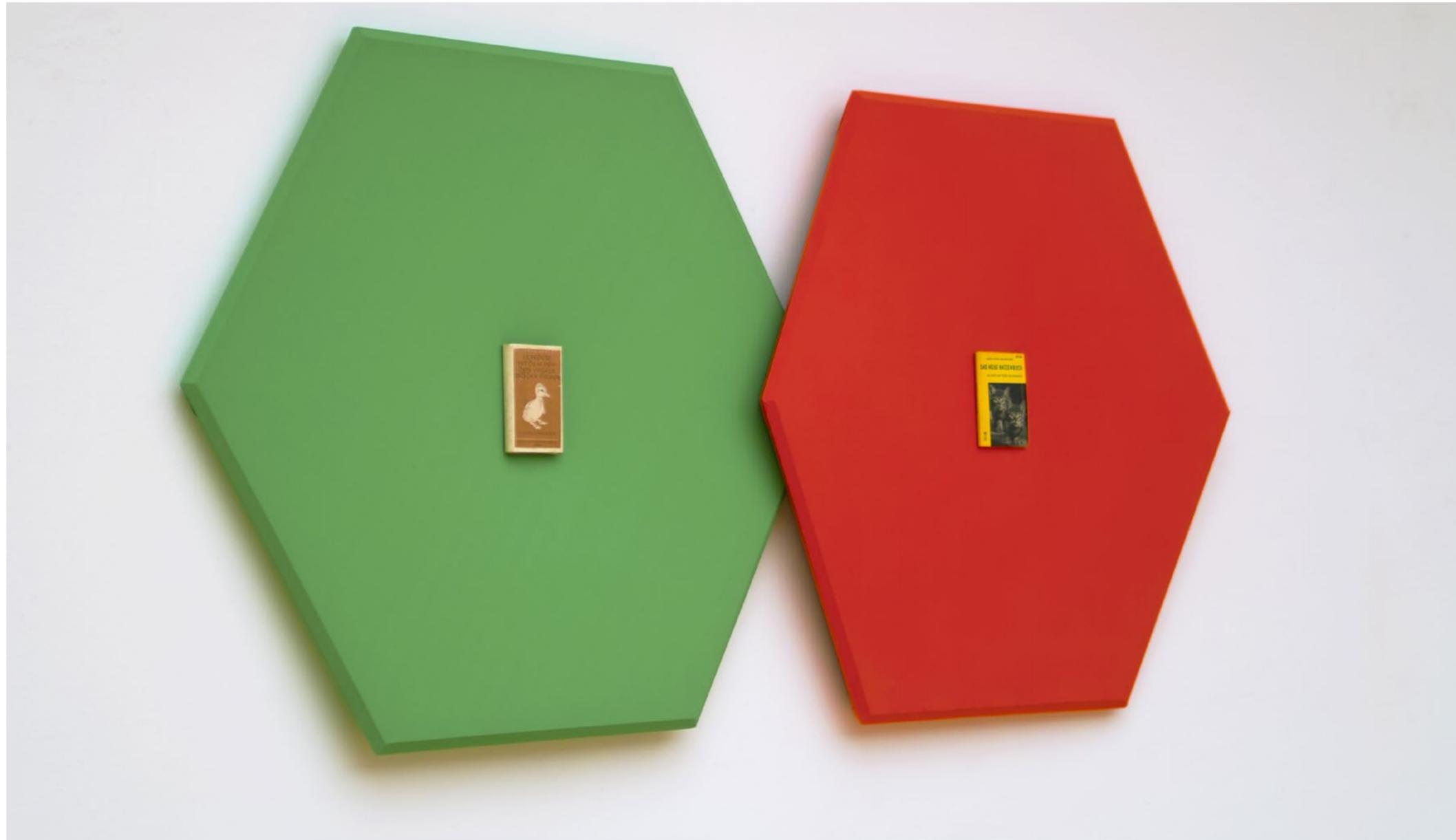
*OLHO DE PEIXE,  
Installation views  
2013*



*OLHO DE PEIXE,  
Camera obscura  
2013*

Part of the exhibition setup of OLHO DE PEIXE is a camera obscura: In the morning a direct image of the city's port is projected through a carved hole.

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



*FIXED ACTION PATTERNS*  
*Textile on hexagons, books*  
2012

Two books are presented on a dual perception display: Konrad Lorenz's "He Talked with the Beasts, Birds and Fishes" and Countess Maria von Maltzan's "The New Cat Book". Both books appeared shortly after the Second World War, in a period of economic and social instability. Both authors chose to publish a popularized guide on how to keep and care for pets. Countess Maria von Maltzan was a veterinarian and resistance fighter during the Third Reich.

Konrad Lorenz was an ethologist and a Nobel Prize winner – controversial because of for opportunistically supporting Nazi ideas of "racial hygiene". Obermair is interested in historical parallels, and how perceptive settings are able to reflect the conditions of cultural and scientific production.

GEFAELSCHE SONNE  
September 06 – 13 2012  
Schneiderei Home Studio Gallery,  
Vienna (AT)



*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



*STABILIZING CROSS*  
Wood, foam, soap, tension belt, spray paint  
2012

LAST ORDERS  
Schneiderei late night format  
part 1 to 10  
August 26 – September 04, 2012  
from 11.55 pm – 03.00 am  
Schneiderei Home Studio Gallery  
Vienna (AT)

During 10 nights the artist and his friends were challenged to invent quick and spontaneous works for the unsettled space of the Schneiderei. Only visible from the outside, the illuminated gallery was addressing the late visitors of the “New Bar” on their way back home. While 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 wants to sound out possibilities of artistic collaboration and to pursue an artistic approach which sees itself as a shaping work on the Schneiderei.



*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*

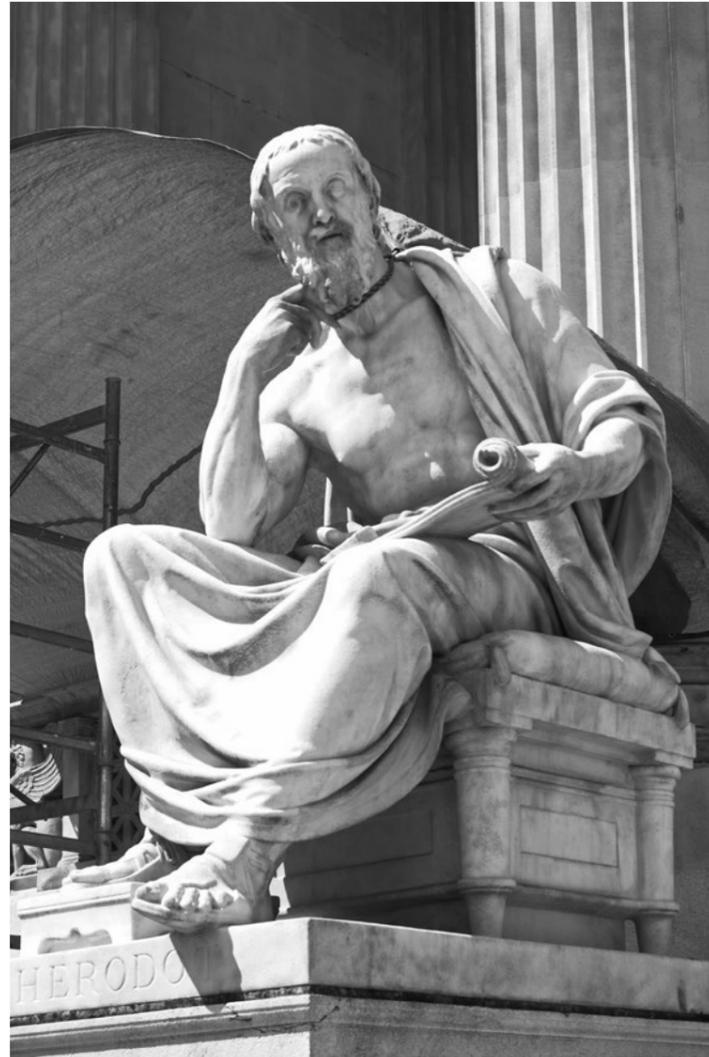
*PT7, foam, wire, cloth, including a parallel projection of LA JETEE by Chris Maker in the New Bar, with Fernando Mesquita*

*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  
July 15 – 30, 2012  
part 1, UP AND DOWN  
part 2, SINGLE-UNIT HUNTER STYLE  
part 3, THE QUIET MIDDLE BODY  
Schneiderei Home Studio Gallery  
Vienna (AT)



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 in 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 in collaboration with 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 walking 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, installation views,  
2012*



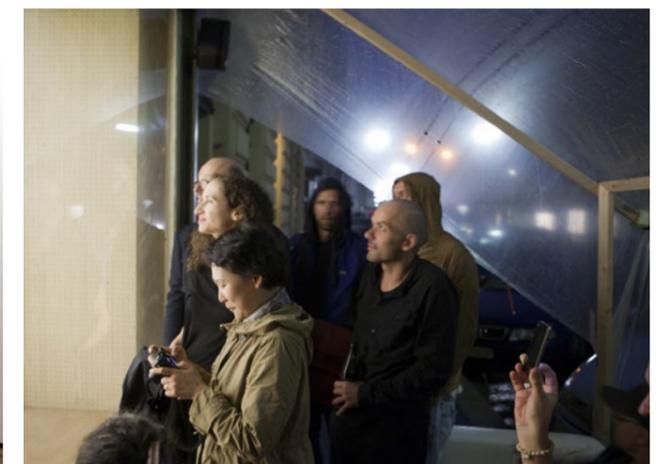
Part 1, UP AND DOWN  
 Part 2, SINGLE-UNIT HUNTER STYLE  
 Part 3, THE QUIET MIDDLE BODY

*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)*

In the first part of their collaboration, Costa and Obermair created a vertically and horizontally structured environment placing the audience within a courtroom constructed from mattresses, ladders, and ancient Greek thinkers. Two large display boards displayed photographs of the Herodotus and Xenophon sculptures in front of the Austrian parliament, which was under renovation. Around the neck of Herodotus, workers had tied a rope to secure a shade cloth in the hot summer sun. In the exhibition, the ladders suggest access to—or an ascent towards—the foundational principles meant to govern democracy.

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.

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.



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



*THE QUIET MIDDLE BODY, installation  
2012*





*POPSICLE,  
Paint, stick, 60 x 120cm,  
2013*



*EYE-NOSE,  
Acrylic, canvas, stick, wire, plastic, 60 x 60cm  
2013*



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



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

A SHOW IS A SHOW IS A SHOW  
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  
April 15 - March 05, 2011  
Cripta747, Torino (IT)



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 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



SHOW IS A SHOW IS A SHOW,  
Exhibition view, 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

Studio:  
Große Sperlgasse 25  
1020 Vienna  
Austria

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

[www.wolfgang-obermair.org](http://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, *Meisterschüler, State exam*  
University of Arts and Design Karlsruhe, Media Art, Prof. D. Kiessling, *scholarship Bavarian Ministry of Science and the Arts*  
Technical University Dresden, art education and geography studies

98-99

92-94

23

20

16

15

04

03

01

00

98-99

98

94

### Grants / Residencies

*BMKOES, Auslandsatelier, Tel Aviv, ISR*  
*Off-Space Grant of the city of Vienna, hoast ([www.hoast.net](http://www.hoast.net)) as one of the 5 best alternative art spaces in 2020, Vienna, AT*  
*BMKOES Staatsstipendium*  
*West Balkan Calling, artist in residency, Skopje, MK*  
*BMKOES Auslandsatelier, Beijing, CN*  
*DAAD scholarship, Rostov-on-Don, Saint Petersburg, RU*  
*Project grant, PVA Medialab, Bridport, UK*  
*Scholarship of the International Summer Academy Salzburg, class of Illya and Emilia Kabakov and Boris Groys, AT*  
*Scholarship of the Bavarian Ministry of Science and the Arts for the International Summer Academy Salzburg, class of Ellen Cantor, AT*  
*Scholarship of the Bavarian Ministry of Science and the Arts, University of Arts and Design Karlsruhe, GER*  
*Grant of the city of Nuremberg, study visit within the framework of an exchange program, Charkov, UKR*  
*Architecture workshop, Paolo Soleri, Arcosanti, Arizona USA*

### Exhibitions (since 2007)

26

25

24

23

22

21

20

*Softshell Archipel, Gallery5020, Salzburg, AT*  
*Rubber Souls, Periscope, Salzburg, AT*  
*Tombola VII, with E. Shapiro-Obermair, ES49, AT*  
*Über das Neue, Belvedere 21, Vienna, AT*  
*Made in China, GalerijaGallery, Ljubljana, SI*  
*TRC, with Peter Fritzenwallner, Kluckyland, Vienna, AT*  
*Open Studio, (Solo), Theartistresidence, Herzliya, ISR*  
*A Hail to Herr Edding, (Solo), White Dwarf, Vienna, AT*  
*Uncanny Valley, Studio Pram, Prague, CZ*  
*Dimensions Variable#, with Peter Fritzenwallner, Vienna, AT*  
*Unchained Goddess, Carbon Age Gallery, Vienna, AT*  
*Bustopia, with Peter Fritzenwallner, Supergaufestival, Salzburg, AT*  
*Taking my Thoughts for a Walk, Dortmunder Kunstverein, Urbane Künste Ruhr, Daihatsu Rooftop Gallery, Dortmund, GER*  
*Hybrid Art Fair, with Peter Fritzenwallner, Madrid, ES*  
*Dimensions Variable, semi-public space Alt-Hietzing, Vienna, AT*  
*Freischwinger, with Peter Fritzenwallner, NonStop-Scheiner, Art in Public Space Styria, Graz, AT*  
*Open Stage, with Peter Fritzenwallner, Pferd, Vienna, AT*

	<i>Durch das Raue zu den Sternen</i> , Galerie 5020, Salzburg, AT		<i>Thursday evening</i> , Ve.Sch, Vienna; <i>A show is a show is a show</i> , Cripta747, Torino, IT
19	<i>Boetromios</i> , with Peter Fritzenwallner, minus20degree festival for art and architecture, Flachau, AT		<i>Connected</i> , Gallery Lisi Haemmerle, Bregenz, AT
	<i>Barmini</i> , with Ekaterina Shapiro-Obermair, Kluckyland, AT		<i>Die Fotografie in Referenz...</i> , curated by Martin Vesely, Fotohof Salzburg, AT
18	<i>Big screens shatter easily</i> , Oberösterreichischer Kunstverein, Linz, AT	10	<i>Parallel Actions 2 (Solo)</i> , Gallery Na Vspolnom, Moscow, RU
	<i>No backup check for trebuchet</i> , Daihatsu Rooftop Gallery at Salzburger Kunstverein, Salzburg, AT		<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>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>BEETHOVEN: KK4+5-GIL</i> . and others, with Ekaterina Shapiro-Obermair, curated by Ludwig Kittinger & Fernando Mesquita, Ve.Sch, Vienna, AT
	<i>La Collezione Geometrica</i> , Ospizio Giovani Artisti, Rome, IT		<i>Appartment Exhibition. Vienna Entourage</i> , ArtRaum, Moscow, RU
	<i>responseABILITY</i> , rotor, Graz, AT		<i>Aquarellhappening 2000–2009</i> , Tyrolian State Museum, Innsbruck (Catalog), AT
	<i>Ektoplastik</i> , Akku, Künstlerbund Baden-Württemberg, Stuttgart, D	09	<i>Visual Mini Bar</i> , with Ekaterina Shapiro-Obermair, within the exhibition <i>Polygrades</i> by Kathi Hofer, Ve.Sch, Vienna, AT
17	<i>Echo Point</i> , (solo) in collaboration with Vasco Costa, hoast, Vienna, AT	08	<i>Never Odd or Evil</i> , Fenster C, Vienna, AT, (Catalog) <i>Paperworks</i> , Area 53, Vienna, AT
	<i>In der Kubatur des Kabinetts, Maieutics</i> , Fluc, Vienna, AT		<i>Mental Rotations</i> , with Ekaterina Shapiro-Obermair, SWINGR, Vienna, AT
	<i>Silly Symphony</i> , hoast, Vienna, AT		<i>Fluxus East Symposium</i> , 4:33 Generation Generali, with Ekaterina Shapiro-Obermair and Tamas St. Auby, Museum Ludwig, Budapest, HU
	<i>Lightness and matter, matter and lightness</i> , Kunstraum Niederösterreich, Vienna	07	<i>Operation Mors</i> , with Ekaterina Shapiro-Obermair, V. Biennial of Contemporary Graphic Arts, Novosibirsk, RU, (Catalog)
16	<i>Drawing Attributes</i> , CSA Space, Vancouver, CAN		<i>8. Aquarellhappening</i> , Tux, Tyrolia, AT
	<i>AWAY</i> exhibit - stories from abroad, Ehemaliges Post- und Telegraphenamnt, Vienna		<i>a little too far ahead of its time_avantgarde versus retrofiktion</i> , in cooperation with Transparadiso, Medienwerkstatt Vienna, AT
	<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		
15	<i>Maniac</i> , Reflector, Vienna, AT		
	<i>XWRA video art festival</i> , Artland Xwra Ipati, GR		
	<i>Filmteich</i> , (Solo), Vesch, Vienna, AT	22	
	<i>Canvas</i> , Gallery Peitner-Lichtenfels, Vienna, AT		
	<i>H-A-L-F-A-M-A-N</i> , with Jagrut Raval, AOTU, Beijing, CN		
14	<i>In-Between you and me</i> , Meridian 77, Beijing, CN		
	<i>From inner to outer shadow</i> , Austrian Cultural Forum, Istanbul, TR	19	
	<i>Politics camouflaged as suspicious art</i> , Florence, Italy		
	<i>Ohne Titel</i> , (Solo), O.T., Vienna, AT	since 17	
	<i>Journal of (Dis)Satisfactions</i> , a project by Nataša Bodrožić and Ludwig Kittinger, Gallery Baumann, Prag, CZ	12 - 17	
13	<i>Groupexhibition</i> , Ve.Sch, Vienna, AT	10	
	<i>In-tenções</i> , espaço Montepio, Porto, PT		
12	<i>Olho de Peixe</i> (with Vasco Costa), AISCA, Viana do Castelo, PT		
	<i>Critical Alliances</i> , HDLU, Zagreb, KR		
	<i>Gefaelschte Sonne</i> , Schneiderei, Vienna	08	
	<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> , Expedithalle der ehem. Ankerbrotfabrik, Vienna, AT		
	<i>Black Beauty</i> , Apartment Draschan, Vienna, AT		
11	<i>Pingo ergo sum</i> , Kunsthalle Rostock (GER), Ars Electronica Center Linz, AT	07	
	<i>Phase 0</i> , BFA – Bureau für Angelegenheiten, Vienna		
	<i>Future Garden</i> , kunstbunker-forum für zeitgenössische kunst, Nuremberg, GER	since 01	
	<i>Antidepressiva</i> , Gallery Peitner-Lichtenfels, Vienna, AT		
	<i>Thuesday evening, edition release</i> , Ve.Sch, Vienna, AT		

#### Curatorial

*Sfumato*, with Alissa Freilinger, Aleksandar Gabrovski Kashi Meyer, Kargl Permanent, in the framework of an exhibition seria with students of the Transmedial Art, Vienna

*With view to the Sea*, Museum of Western and Oriental Art, Odesa, UKR

founder, hoast, artist run space, Vienna, [www.hoast.net](http://www.hoast.net)

Various projects for the Viennese art association seeyounextthursday and the project space Schneiderei [www.seeyounextthursday.com](http://www.seeyounextthursday.com)

*Interpolare*, 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 *Kunstbunker/ Hintereingang* (with Ekaterina Shaipiro-Obermair), Seria of exhibitions, *...gelegentlich DJ* with Patrick Anthofer, Kathi Hofer, Michel Kral, Anna Ceeh, Franz Pomassl, Kunstbunker, Nürnberg, GER, [www.kunstbunker-hintereingang.de](http://www.kunstbunker-hintereingang.de)

*If Chemicals Enter Your Eyes, Wash Thoroughly With Clear Running Water*, 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: *Lutz Mommartz, Das Authentische*

*als Kunst – Mommartzfilme 1967–2006, 2007; Balazs Beöty, Zsolt Mesterhazy, Rolland Peresylenyi, Pal Gerber, IPUT (Tamas St.Auby), 2006; Sergey Bratkov, Menschen im Bunker, 2004; Ellen Cantor – Video and Drawings 1996–2001, 2001*

### **Teaching**

Senior Artist at the department of Transmedial Art, University of Applied Arts Vienna, AT,  
[www.transmedialekunst.com](http://www.transmedialekunst.com)

Head of the department for painting and process orientated arts, Viennese art school, Vienna, AT  
[www.kunstschule.at](http://www.kunstschule.at)

Assistant lecturer, Academy of Fine Arts, Nuremberg, GER, [www.adbk-nuerberg.de](http://www.adbk-nuerberg.de)

Assistant professor at the department of painting and art education, Academy of Fine Arts, Nuremberg, GER

Assistant professor at the class of Ellen Cantor (Video), International Summer Academy Salzburg

### **Publications**

*Bustopia, Magazine*, with Peter Fritzenwallner

*With view to the Sea*, exhibition Catalog

*Ektoplastik*, for the Künstlerbund Baden-Württemberg

*Olho de Peix*, with Vasco Costa

*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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since 08

06–08

03–04

03–04

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22

19

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