



Anna Artaker, from: Unbekannte
Avantgarde, 2008.

UNTITLED The Author Entitles Texts By Experimenting With Art.

Anna Artaker (AT), Miriam Bajtala (SK), Nikolaus Gansterer (AT), Michael Kargl – aka carlos katastrofsky (AT), Miriam Laussegger / Eva Beierheimer (AT), Jörg Piringer (AT)

Opening: 18.6.2010, 7 p.m.; Performances: 18.6.2010, 8 p.m.

Press talk: 18.6.2010, 11 a.m.; Press download: <http://medienturm.at/presse/>

Period: 19.6.–21.8.2010, Tue–Sat 10 a.m.–1 p.m., Wed–Fri 3–6 p.m.

Special opening hours: 20.7.–21.8.2010, Wed–Sat 10 a.m.–1 p.m.

Location: Kunstverein Medienturm, Josefigasse 1, A-8020 Graz

Contact: Helga Droschl, +43 (0)664.3935718, key@medienturm.at

Curators: Birgit Rinagl, Franz Thalmer / CONT3XT.NET Vienna

Performances: worte#26/lesung/2010, Eva Beierheimer / Miriam Laussegger; entwurf einer grammatik des kontinuums – sound/video/drawing/text, Jörg Piringer / Nikolaus Gansterer

The prevalent components of the art reception are, at present, the continuum of the artist's visage, the integration into the world of celebrity, the calculation of capacity and municipal marketing of the institutions, the pop- and soap connection and the child-oriented cooperative interactivity. (Diedrich Diederichsen)

Pseudonyms, avatars and artificial characters – incognito and bodiless, authors hastily appear in blogs and online forums using these as retreat in an increasingly more transparent world. Nameless, without age and descent and dwelling in this vague anonymity, they seem to honour "The Death of the Author" [1] as emblematically as it has already been postulated, long ago, in the context of literary theory. However, even if the biography – in theory – might have disengaged from the meaning of the work, the literature- and the art scene symbolically and actually focus on the individual. Institutions which adjust their program to the market according to significant stages in the life of their protagonists, but also debates around copyrights and copyright licenses directly refer to the irrevocable relevance of the biography in a "regime of biographism and narcissism, service processuality and authenticity" [2] – the curriculum as measure of all art production?

Starting from the idea of a "modern scriptor" who is "born simultaneously with the text" [3] – as introduced by literary criticism – the exhibition untitled (The Author Entitles Texts By Experimenting With Art.) questions an art market-driven orientation towards subject and biography as meaningful criteria in the valuation of art. The foremost language- and text-based artworks in the exhibition reflect the role of the artist-subject in the production- and reception aesthetics-based discourse in the current socio-political context and with respect to the interpretation practice in the exhibition space. First of all, the art scene acts as superstructure, as a mechanism which outlives itself and seems to only make possible the construction of sense relations. The main focus of the exhibition is the figure of the "author", which is raised to an universal instance, meaning a model-like artist-subject, an existence that is independent from the individual and evolves only with the interactive relation of artwork and audience – text and reader – and is defined during its time "of the enunciation" [4]. The complex and entangled relations between the producing and the receiving subject are, thus, opened up for the aesthetical valuation of art in a medial context: "The autonomy of art, consequently and according to this understanding is not anymore inside the object, but is inferred from the relation of subject and object: with respect to the specific manner of how we experience objects of art – in particular in contrast to other things." [5]

Not least by the title of the exhibition, the role of the curator is analysed in the light of the complex interplay of artist status and its commercial marketability, of the artwork's production- and reception processes and the institutional critique which opposes the system of the "art



Miriam Bajtala, arbeiten für ohne titel – collector's version, 2008/2009. Photo: Rainer Iglar

market". The unassigned untitled puts up for discussion the editorial tasks of the exhibition makers, thus allowing the reader's/visitor's imagination the greatest possible range. The computer-generated subtitle – Der/die AutorIn titulierte Texte durch eine versuchsweise Kunst. (The Author Entitles Texts By Experimenting With Art.) –, on the other hand, summarizes on the text level what Roland Barthes has described – referring to Julia Kristeva's theory of intertextuality – as a "tissue of quotations drawn from the innumerable centres of culture." [6]. Finally, the work emancipates itself from the artistic concept and the reader is defined as "the space on which all the quotations that make up a writing are inscribed without any of them being lost" [7]. The audience becomes the meaningful subject and the author no longer is at the helm.

In this controversial context Anna Artaker reviews in *Unbekannte Avantgarde* (2008) the gender balance in portraits of artist groups, which had advanced, in the course of the twentieth century, to the position of crucial reference sources. Without hesitation, she furnishes the male representatives of these collectives with female names. The discourse of gender is also implicated in the poster installation *Some Of The Names Of Photoshop* (2009): the artist not only faces the authors but also the commercial and social reference framework of those technical means which are essential for today's digital image production.

Miriam Bajtala's two-part video work *Ohne Schatten: trigger* (2009) and *satellite me* (2009) also revolves around the perception of digital image material: in her arrangements, the artist creates containers for narration where the shown action becomes a variable. The video images – for *satellite me* re-arranged by a computer program – are left as visual common property and form for possible narrations to the perception of the audience. In *arbeiten für ohne titel* (2008/2009), Bajtala, finally, transfers the responsibility of seeing the artwork totally to the readers. Expectations that are brought forth on a text level are visually not fulfilled – the gap in the immaterial world is only filled by the audience's power of imagination.

An active reading on the part of the audience is also demanded by Nikolaus Gansterer with his analogue hypertext installation *Mnemocity* (Figures of Thought II - VI) (2005/2010). He concentrates individually selected and processed theoretical texts of various authors to a three-dimensional web of network nodes and interconnections, which can be deciphered over and over according to the respective spatial position of the reader. The relations between the word and its meaning, the text and its author are in the center of Jörg Piringer's video works *wir alle* (2001), *vielleicht* (2002) and *vorsprung* (2004). On the basis of already existing text material like declarations, advertising messages and political speeches and by means of moving text-images, he noticeably dissolves the borderlines between art and literature.

Michael Kargl's book installation *a misunderstanding* (2008-2010) encapsulates the topic of the exhibition in terms of a documentation of non-accepted calls of the artist, which are interpreted as waste product of the intricate mechanisms of the art scene and puts up for discussion the production conditions of contemporary art. Commercial strategies of marketability are also topicalized by the artist with objects of desire (2005-2008). In the course of a continuous process – original – artworks are generated of successive numbers, which disappear as quickly from the screen as they appeared thereon beforehand.

By the art scene often used metaphors and concepts are finally subject of Miriam Laussegger's and Eva Beierheimer's series of works *worte#25/installation/ der/die betrachterIn interpretiert/2010* (2010) and the corresponding online text generator *worte.at/art-words.net* (2006/2010). With their collection of technical terms and terminologies, they reduce to absurdity language that relates to art by generating artificial language and return it again to the exhibition space as installation which is detached from the author-subject.

[1] Barthes, Roland: *Image Music Text*, Essays selected and translated by Stephen Heath, Fontana Press: London, 1977

[2] Diederichsen, Dierich: *Eigenblutdoping. Selbstverwertung, Künstlerromantik, Partizipation*, Kiepenheuer & Witsch: Cologne, 2008, p. 196

[3] Barthes, Roland: *Image Music Text*, Essays selected and translated by Stephen Heath, Fontana Press: London, 1977, p. 145

[4] *ibid.*

[5] Rebentisch, Juliane: *Ästhetik der Installation*, Suhrkamp: Frankfurt am Main, 2003, p. 105

[6] Barthes, Roland: *Image Music Text*, Essays selected and translated by Stephen Heath, Fontana Press: London, 1977, p. 146

[7] *ibid.*, p. 148

BIOGRAPHIES (SELECTION)



Anna Artaker, Unbekannte Avantgarde,
2008. Installation view Bauhaus. Photo:
Anna Artaker

Anna Artaker (AT)

*1976 Vienna, lives in Vienna

1995 – 2002 study of philosophy and political science, Vienna, Paris

2000 – 2007 study at the Academy of Fine Arts, Vienna

Awards / scholarships / A.I.R.

2009 Emanuel und Sofie Fohn scholarship

2008 award of the Academy of Fine Arts, Vienna

project grant, BMUKK, City of Vienna, Austrian Embassy of South Caucasus

2007 academic grant, City of Vienna

project support, Academy of Fine Arts, Vienna

2003 grant, Federal Chancellery (with Meike Schmidt-Gleim)

Exhibitions / projects

2010 "Anna Artaker", Vereinigung Bildender KünstlerInnen, Wiener Secession, Vienna
"Quasi dasselbe...? Diskurse mit poetische Funktion", Kunstpavillon der Tiroler
Künstlerschaft, Innsbruck

2009 "Modernologías / Modernologies", MACBA Museu d'Art Contemporani de Barcelona
"Fortsetzung folgt", series on art in public space in Lower Austria,
Kunstraum Niederösterreich, Vienna
"passing 5", Künstlerhaus, Vienna (with Marlene Haring)
"48 Köpfe aus dem Mercurov Museum", Salzburger Kunstverein, Salzburg
"Figure / Ground", Galerie Transit, Mechelen

2008 "Am Sprung", Junge Kunst / Szene Österreich, O.K Centrum für Gegenwartskunst,
Linz; white club, Verein für junge Kunst, Salzburg
"URBAN SIGNS - LOCAL STRATEGIES", fluc / FQ-Kunsthalle Praterstern, Vienna

2007 "¡REVOLUTION?", Múzeum Mücsarnok, Budapest
"Lange nicht gesehen", MUSA Museum auf Abruf, Vienna
"Tension; Sex; Despair, Aber Hallo / Na und", Kunsthalle Exnergasse, Vienna

2006 "¡Revolution?", Künstlerische Reflexionen massenmedialer Repräsentationen, CHB
Collegium Hungaricum Berlin

2005 "Kunst und Theorie", VBKÖ, Vienna (with Nina Stuhldreher)
"MEDIALISIERUNG/ARBEIT/SPATIALISIERUNG/(RE)POLITISIERUNG", fluc /
FQ-Kunsthalle, Praterstern, Vienna

2004 "Playlist", Palais de Tokyo, Paris

2003 "Did you ever dream of becoming barbarian?", Galerie Public, Paris

2002 Schindler Workshop, Vereinigung Bildender KünstlerInnen, Wiener Secession, Vienna

Miriam Bajtala (SK)

*1970 Bratislava, lives and works in Vienna

1989 study of art history, University of Vienna

1996 study of electroacoustics and experimental music, Academy of Music and Performing
Arts, Vienna

1998 – 2002 study at the Academy of Fine Arts Vienna (photography / painting)

Awards / scholarships / A.I.R.

2009 international studio grant BMUKK, Paris

2008 national grant for fine arts

2005 29. Austrian graphic design competition Innsbruck, award of the City of Vienna
2004 international studio grant BKA, Rome
Schindlerstipendium, Los Angeles
2002 international studio grant BKA, Krumau

Solo shows / projects

2009 "satellite me", Kunstverein das weisse haus, Vienna
2007 "die tarnung – (was gelungen ist, wird vergessen)", SWINGR, raumaufzeit, Vienna
2006 "ich und andere leuchten", Künstlerhaus, Vienna
"WILDE LÖSUNGEN", Galerie 5020, Salzburg
"Einladung: ›M‹ wie made, mania und mehr", Galerie Sonnensegel; Galerie & Atelier; trafo.K, Vienna
2005 "can't see nothing", dreizehn zwei, Vienna (with Flora Watzal)

Group shows

2010 "in:system", Schloss Ulmerfeld, Ulmerfeld-Hausmening
"Das Leben ist wahrscheinlich rund", Galerie Maerz, Linz
2009 "asymmetrical focus", Galerie Stadtpark, Krems
Performance I, Fotogalerie Vienna
"unORTnung V.", Ehemalige Ankerbrotfabrik, Vienna
"Quergeblick", Ausstellung zum Jubiläum, Technisches Museum, Vienna
"Video Edition Austria / Release 02", 39 DADA; MASC FOUNDATION; Medienwerkstatt; MAK Museum für angewandte Kunst, Vienna
2008 "ArtVent 2008", Galerie Studio 18, Vienna
"AUSTRIA conTEMPORARY", Essl Museum, Klosterneuburg
"Travel Light", Forever and a Day Büro, Berlin; quartier21, Vienna
2007 "Zorn_Aggression", KunstRaum Goethestraße, Linz
2006 "company", Galerie 422, Margund Lössl, Gmunden
"HEUTE KEIN EVIDENZPROBLEM", Junge österreichische Positionen, WestLicht, Vienna
"ALPHA..ROMEO..TANGO", Hangar-7, Salzburg
2005 "Gosh! Where are you? ... now", kunstraum AUTO, Vienna
"Miriam Bajtala, Svetlana Heger, Claudia Klucaric", Künstlerhaus Palais Thurn und Taxis, Bregenz; Galerie im Traklhaus, Salzburg
2004 "reerears", one evening sound festival, 18th Street Arts Center, Santa Monica
loop – Raum für aktuelle Kunst, Berlin
"mandatory", MAK Center for Art and Architecture, Schindler House, Los Angeles



Miriam Bajtala, Ohne Schatten: trigger,
2009. Videostill: Miriam Bajtala

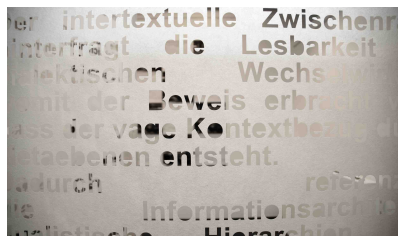
Eva Beierheimer (AT)

*1979 Graz, lives and works in Vienna and Stockholm

1994 – 1999 Academy of Performing Arts (sculpture), Ortweinschule Graz
1999 – 2001 study of philosophy and art history, University of Vienna
2000 – 2006 study at the Academy of Fine Arts Vienna (Heimo Zobernig)
since November 2005 producer of the TV program "kit" (at OKTO www.okto.tv/kit)

Awards / scholarships / A.I.R.

2009 international scholarship of the Styrian Government, Stockholm
2008 Styrian art award / award of the Styrian banks
"1st international openart residency", Eretria
artist-in-residency, Atelier Ricklundsgarden Saxnes
2007/08 "project-studies", Royal Academy of Art, Stockholm
2006 Marianne.von.Willemer – Frauen.Netzkunst.Preis
2004 Erasmus-scholarship at IAA – Iceland Academy of the Arts, Reykjavik



Eva Beierheimer / Miriam Laussegger,
 worte, 2006-, Photo: Beierheimer /
 Laussegger

Solo shows

- 2010 "ART-WORDS", Galeria HIT, Bratislava (with Miriam Laussegger)
- 2009 "worte", Kroart Gallery, Vienna (with Miriam Laussegger)
 "in reference to...", Galleri Mejän, Stockholm (with Miriam Laussegger)
 "anonymous drawings/archive", Liste Basel; Berlin (with Kunstraum Galerie fruehsorge)
 "V.art09", Gummifabriken, Värnamo
 "Nahverkehr", project, Graz
- 2008 Sollentuna art fair Stockholm
 "rörelse", Skulpturenpark Ängelsberg
 "Sylt i morgon sylt i går", KKH, Stockholm
 "Responsive Views (46° 25' N 2°45' W)", Galleri Mejän, Stockholm
- 2007 "making of kit", Demonstrationsraum, Vienna
 "into position", Portfolio Archiv, Vienna
 "project studies", KKH, Stockholm

Group shows

- 2010 "Übersetzen ist eine Form. I Translation is a mode", Kunstraum Niederösterreich, Vienna
- 2009 "Twilight Zone – Art Hits Design", Kunstraum Niederösterreich, Vienna
 "Flavours of Austria", The Art Foundation, Athens
 "artists in progress", KKH, Stockholm
 "Vagina Dentata", Art Concept Store, Stockholm
- 2008 "extended lines", Galerie 5020, Salzburg
 Ada Street Gallery, London
 "ARTmART", Künstlerhaus Vienna
 photo_graz08, Künstlerhaus Graz
 "anonymous drawings", Kunstraum Kreuzberg Bethanien, Berlin
- 2007 "Architektur in Wörtern", Kunsthaus Mürz, Mürzzuschlag
 "Plattform Quelle", Vienna
- 2006 Gallery AVU, Prague
 "Architektur in Wörtern", Kunsthaus Mürz, Mürzzuschlag
 "VISTAPOINT. Perspectives in Styrian Art", Kunstverein Medienturm, Graz

Nikolaus Gansterer (AT)

*1974 Klosterneuburg, lives and works in Vienna

1992 – 1997 study of anthropology, University of Vienna
 1997 – 2000 study at the University of Applied Arts, Vienna (Brigitte Kowanz)
 2000 – 2002 study of transmedial art, University of Applied Arts, Vienna
 2005 – 2006 postgradual study, Jan van Eyck Academie, Maastricht
 since 2007 guest lecturer at the University of Applied Arts, Vienna

Awards / scholarships / A.I.R.

- 2008 artist-in-residency, Chengdu
- 2007 artist-in-residency, Duende, Rotterdam; Air Antwerpen
- 2006 nomination with honors for "digital music", Prix Ars Electronica, Linz
- 2005/2006 Jan van Eyck Academie Fellowship, Maastricht
- 2004 award of the Federal Chancellery, art section
- 2003 national grant for fine arts of the Republic of Austria
- Forum Stadtpark Air03 Graz
- 2001 Transfer Damascus, Center for Art and Knowledge Transfer, Vienna/Damascus

Solo shows

- 2009 "Bureau of Found Appropriations", Vooruit, Ghent



Nikolaus Gansterer, Mnemocity,
 2005/2010. Photo: Nikolaus Gansterer

- 2008 "Hypnoramareflex", Wittmann Schauraum, Vienna
- 2005 "Zero Bending", P74 Galerie, Ljubljana
- "Theoremkollektor", Transeuropa MQ, Vienna
- 2004 "Vom Rand der Dinge Sprache leihen", Auto, Vienna

Group shows

- 2010 "niederösterreichkulturpreisträger 2009 – Bildende Kunst", NÖ Dokumentationszentrum für moderne Kunst, St. Pölten
- 2009 "Mifan", Anni Art Gallery, Beijing
- "Sound Escapes", Space Gallery, Electra, London
- "The Stone Road", Argos, Brussels
- "Structures", Club Transmediale, Kunstraum Kreuzberg, Bethanien, Berlin
- "Konturen", Kunstraum Niederösterreich, Vienna
- 2008 "The Stone Road", Kunsthalle Exnergasse, Vienna
- "Projektor", Mama Showroom, Rotterdam
- 2007 "Hard Rock Walzer", Villa Manin Centro d'Arte Contemporanea, Udine
- "Science Fictions", Gallery Czarna, Warsaw
- "Fresh Trips", Kunstraum Innsbruck
- "Wrong time", Wrong place, Tent, Rotterdam
- 2006 "Riss/Lücke/Scharnier", Galerie nächst St. Stephan / Rosemarie Schwarzwälder, Vienna
- "Resonances", Stuk, Leuven; Artis, Den Bosch
- "Potential Dialogues", RCM Art Museum, Nanjing
- "Grounded", E:vent Gallery, London
- "Gezeichnet", Niederösterreichisches Landesmuseum, St. Pölten
- "Profiler", Futura Project, Karlin Studios, Prague
- 2005 "Architecture of Interaction", Chisenhale Gallery, London; Veemvloer, Amsterdam
- "Profiler", Kunstraum Niederösterreich, Vienna
- "Lebt und arbeitet in Wien II", Kunsthalle, Vienna
- "Trichtlinnburg", Salzburger Kunstverein; JVE, Maastricht; CCA, Tallinn

Michael Kargl (AT)

*1975 Tyrol, lives in Vienna

1998 – 2004 study at the University Mozarteum Salzburg (sculpture)

Awards / scholarships / A.I.R.

- 2006 scholarship for electrolobby 06, Ars Electronica, Linz
- 2004 artist-in-residency, Budapest Galerija, Budapest
- 2001 scholarship Internationale Summer Academy of Fine Arts Salzburg

Solo shows

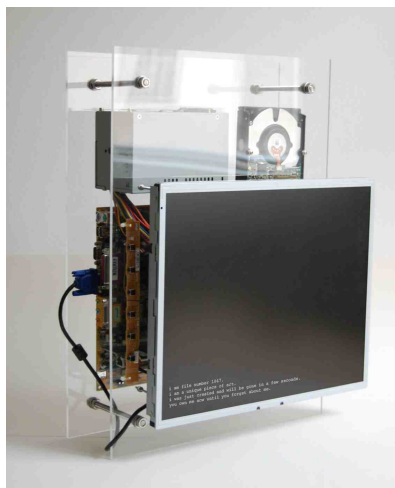
- 2009 "interference", netfilmmakers, Copenhagen
- 2008 "interference", Spanien19c, Aarhus; mikrogalleriet, Copenhagen
- 2007 "stimulus/response", Projektraum Sonnensegel, Vienna
- "last wishes", LX2.0, Lisboa 20 Arte Contemporânea, Lisbon

Group shows

- 2010 "Übersetzen ist eine Form. I Translation is a mode", Kunstraum Niederösterreich, Vienna
- "Quasi dasselbe...? Diskurse mit poetischer Funktion", Kunstpavillon der Tiroler Künstlerschaft, Innsbruck
- "On gaps and silent documents", STUK arts center, Leuven
- 2009 "Interzone/Economy", Galerija Galzenica, Velika Gorica
- "Im Prinzip, zeitbasiert", Fluc, Vienna
- 2008 "YOU OWN ME NOW UNTIL YOU FORGET ABOUT ME", Galerija Miklova Hisa,



Michael Kargl – aka carlos katastrofsky,
 a misunderstanding, 2008-2010. Photo:
 Michael Kargl



Michael Kargl – aka carlos katastrosky,
objects of desire, 2005-2008. Photo:
Michael Kargl

Ribnica; Mala Galerija, Ljubljana

"white club space#3", white club, Salzburg

"ALT_CPH", Fabrikken for Kunst og Design, Copenhagen

"Utopia", Paraflows 08, MAK-Gegenwartskunstdepot, Vienna

"ongoing FW: Re: Re: ", a selection from Rhizome's ArtBase, Rhizome.org

"After the net", Observatori 2008, Museum of Fine Arts Valencia

"Bild-Macht-Wissen", Galerie 5020, Salzburg

"Souped-up Pontiac", Museum of New Art, Pontiac

"Art for sale", Vooruit arts centre, Ghent

2007 Ankäufe des Landes Salzburg, Galerie im Traklhaus, Salzburg

2006 "artechmedia06 encounters", iMuseo Nacional Centro de Arte Reina Sofia, Madrid;

Museu d'Art Modern i Contemporani de Palma Palma de Mallorca;

CCCB – aCentro de Cultura Contemporanea de Barcelona

"Signals from/about Central-Europe II", Central European Cultural Institute, Budapest

Miriam Laussegger (AT)

*1980 Vienna, lives and works in Vienna

1995 – 2000 Academy of Applied Arts, Vienna

2000 – 2006 study at the Academy of Fine Arts Vienna (Heimo Zobernig)

since 2005 producer of the TV program „kit“ (at OKTO www.okto.tv/kit)

Awards / scholarships / A.I.R.

2010 international grant BMUKK, Paris

2009 guest student at the Royal Academy of Art Stockholm

2006 Marianne.von.Willemer – Frauen.Netzkunst.Preis

2005 Erasmus at the Academy of Fine Arts, Barcelona

Solo shows

2010 "ART-WORDS", Galeria HIT, Bratislava (with Eva Beierheimer)

2009 "worte", Kroart Gallery, Vienna (with Eva Beierheimer)

"in reference to... ", Galleri Mejan, Stockholm (with Eva Beierheimer)

"tastes of austria", The Art Foundation, Athens

2008 "Die Lagebesprechung", ESC, Graz

2007 "...", Quelle Platform für Kunst und Kultur, Vienna

"making of kit", Demonstrationsraum, Vienna

Group shows

2010 "Übersetzen ist eine Form. I Translation is a mode", Kunstraum Niederösterreich, Vienna

2009 "in fragments II", Art Concept Store, Stockholm

"twilight zone – art hits design", Kunstraum Niederösterreich, Vienna

2008 Wettbewerbsausstellung für den Steirischen Kunstpreis, Neue Galerie, Graz

"Ansich[t] Wien", KroArt Gallery, Vienna

"In Fragments", Ada Street Gallery, London

2006/07 „Architektur in Worten“, Kunsthaus Mürz, Mürzzuschlag

2006 "white club space #1", Salzburg

"verk", Stiftung Forsbacka Bruk, Forsbacka

2005 "S/W", Forum Stadtpark, Graz

Jörg Piringer (AT)

*1974, lives and works in Vienna

member of the Institute for Transacoustic Science, Vienna



Eva Beierheimer und Miriam Laussegger,
 worte, 2006-. Photo: Beierheimer /
 Laussegger

member of "das erste wiener gemüseorchester"
 student at the school for poetry, Vienna
 study of informatics, University of Vienna
 2008 artist-in-residency, Stadtmühle, Willisau

Solo shows

- 2009 "abcdefghijklmnopqrstuvwxyz", Cabaret Voltaire, Zürich; e-poetry Festival, Barcelona
 "text2haydn", installation, OHO, Rotunde in Oberwart
 "frikativ live", ReVox Sala Conservas, Barcelona
- 2008 "nam shub web", You own me now, Ljubljana; Ribnica
 "vy2ms", ViennArt, Vienna
 "three ideophones", Onomatopee, Eindhoven
- 2007 "ENTER", 3rd international Festival, Prague

Group shows

- 2010 "Übersetzen ist eine Form. I Translation is a mode", Kunstraum Niederösterreich, Vienna
- 2009 "sollbruchstelle – ein Statement, ein Hörspiel", Literaturhaus Vienna (with Vallaster
 Mastrototaro, Cejpek, Ballhausen)
 "Poesis: Sprachspiele", Poesiefestival, Academy of Fine Arts, Berlin
 "Im Prinzip, Zeitbasiert", performance, screening and installation, Kubatur des
 Kabinetts, Vienna (with Siegfried A. Fruhauf, Michael Kargl)
 "die entstehung des nichts III", Transforming Freedom, quartier 21 Vienna
 (with Sabine Maier, elfriede)
 "eins nach dem anderen", IMA – Institut für Medienarchäologie, Hainburg/Donau
 (with Tamara Wilhelm)
 „bewegte Sprache – sprachgewaltig“, Amerlinghaus, Vienna
- 2008 „sirupture“, Fullframe Festival, Gartenbaukino, Vienna (with Nikolaus Gansterer)

CURATORS

Birgit Rinagl (AT)

*1973 Steyr, lives and works in Vienna

study of comparative literature and journalism in Vienna and St. Etienne
 graduation paper with focus on text/image-relation in digital literature
 communication manager and press work at Generali Foundation, Vienna
 free lance lecturer/corrector for art and literature
 freelance web designer
 recently curated exhibition: YOU OWN ME NOW UNTIL YOU FORGET ABOUT ME. (Mala
 galerija/ Museum of Modern Art, Ljubljana/SLO, May/June 2008; Galerija Miklova hisa,
 Ribnica/SLO Oct/Nov 2008)

Franz Thalmair (AT)

*1976 Wels, lives and works in Vienna

study of Romance studies and linguistics in Salzburg, Paris and Barcelona
 doctorate with focus on media linguistics and text semiotics
 head of department of derStandard.at/culture
 freelance author for springerin – Hefte für Gegenwartskunst, Kunstforum International
 co-founder of CONT3XT.NET, platform on discourse and presentation of media art
 recently curated exhibition: YOU OWN ME NOW UNTIL YOU FORGET ABOUT ME. (Mala
 galerija/ Museum of Modern Art, Ljubljana/SLO, May/June 2008; Galerija Miklova hisa,
 Ribnica/SLO Oct/Nov 2008)



Jörg Piringer, vielleicht, 2002. Videostill:
 Jörg Piringer