

curated by_vienna 2012: Kunst oder Leben. Ästhetik und Biopolitik

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Ausstellungsansichten und eine Auswahl der in den Ausstellungen gezeigten Kunstwerke finden Sie
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Ausstellungsansichten Exhibition photos: © Karl Kühn

Galerie Ernst Hilger curated by Claire Breukel

Die Politik von Kunst als Leben: Peterson Kamwathi Waweru

The Politics of Art as Life: Peterson Kamwathi Waweru

Biopower: Simon Vega

Biopower: Simon Vega

Simon Vega.jpg

Inverted Surveillance Systems, 2006–2012.jpg

Holz, Karton und Plastikkamera-Imitationen

Intervention am ZonaMACO in Mexiko Stadt

Inverted Surveillance Systems, 2006–2012

wood, cardboard, and plastic fake cameras

intervention at ZonaMACO in Mexico City, 2007

Peterson Kamwathi.jpg

Peterson Kamwathi

„Study“ for Border series, 2012

Kohle und Pastell auf Papier, 152,5 × 183 cm

Peterson Kamwathi, „Study“ for Border series, 2012

charcoal and pastel on paper, 152.5 × 155 cm

Lukas Feichtner Galerie curated by Martha Kirszenbaum | David Harper

Der versteinerte Fluss

The Petrified River

Iman Issa.jpg

Iman Issa, Material for a sculpture commemorating a singer whose singing became a source of unity of disparate and often opposing forces, 2011

Ein Holzsockel mit Foto unter Glas, 49 × 49 × 77 cm; ein Holzsockel mit Holzskulptur und Beschriftung mit Klebefolie, 49 × 49 × 33 cm

Iman Issa, Material for a sculpture commemorating a singer whose singing became a source of unity of disparate and often opposing forces, 2011

one wooden plinth with photo under glass, 49 × 49 × 77 cm; one wooden plinth with wooden sculpture and vinyl writing, 49 × 49 × 33 cm

Shahryar Nashat.jpg

Shahryar Nashat, Back View of Cloaked Boy Standing on Drag Bench's Sister, 2011

Tintenstrahldruck auf Papier, 160 × 120 cm

Foto Serkan Taycan

Shahryar Nashat, Back View of Cloaked Boy Standing on Drag Bench's Sister, 2011

inkjet print on paper, 160 × 120 cm

photo Serkan Taycan

Knoll Galerie Wien curated by Simina Neagu

Täglich Arbeit, nächtlich Freizeit

Days of Labour, Nights of Leisure

Kunst als Unterbrechung des Alltags

Art as the Disruption of Everyday Life

Berry Patten.jpg

Berry Patten, Ham Rose, 2012

Fuji Gloss Digitaldruck, 118,9 × 84,1 cm

Berry Patten, Ham Rose, 2012

Fuji Gloss digital print, 118.9 × 84.1 cm

Antje Peters.jpg

Antje Peters, 01/05 (VI. The Breakfast), 2012Miklos_Onucsan.jpg

C-Print, unterschiedliche Dimensionen

Antje Peters, 01/05 (VI. The Breakfast), 2012Miklos_Onucsan.jpg

C-print, variable dimensions

Galerie Meyer Kainer curated by Will Benedict

Anita Leisz/ Norah Schultz

Anita Leisz/ Norah Schultz

Nora Schultz_1.jpg

Nora Schultz, Listening-Printing-Performance, 2012

Ausstellungsansicht Portikus

Nora Schultz, Listening-Printing-Performance, 2012

exhibition view Portikus

Nora Schultz_2.jpg

Nora Schultz, Predicament of Culture, 2011/2012

Druckmaschine mit Drucken, Metall, Isomatten, Papier, Farbe

Installation, Ausstellungsansicht MoMA

Nora Schultz, Predicament of Culture, 2011/2012

Printing machine with prints, metal, sleeping pad, paper, color

installation, exhibition view MoMA

Krobath Wien curated by Karel Cisar

The Lovers

[Dominik Lang.jpg](#)

Dominik Lang, Private Collection, 2011/12
Installationsansichten Installation Galerie Krobath Berlin
Foto Jens Ziehe
Dominik Lang, Private Collection, 2011/12
Installation views Galerie Krobath Berlin
photo Jens Ziehe

Georg Kargl Fine Arts curated by Thomas Locher

Von Zeichen und Körpern
On Signs and Bodies

[Baruchello.jpg](#)

Gianfranco Baruchello, *Pas la couleur, mais la NUANCE*, 2009
Holz, Glas, verschiedene Materialien; 50 × 70 × 16 cm
Gianfranco Baruchello, *Pas la couleur, mais la NUANCE*, 2009
wood, glass, mixed media; 50 × 70 × 16 cm

[Peter Fend.jpg](#)

Peter Fend, *World to be*, 1998
Filzstift und Buntstift auf Papier, 76 × 57 cm
Peter Fend, *World to be*, 1998
felt pen and coloring pencil on paper paint, 76 × 57 cm

Galerie Andreas Huber curated by Adam Carr

Detective
Detective

[Kessler.jpg](#)

Videostill aus Leopold Kessler, *Lucky Day*, 2009
Video, 2 Min. 22 Sek., Farbe, Ton
Gefilmt mit versteckter Kamera
video still from Leopold Kessler, *Lucky Day*, 2009
video, 2 min 22 sec, color, sound
filmed by hidden camera

[Prieto.jpg](#)

Glas, unterschiedliche Dimensionen
Wilfredo Prieto, *Spark*, 2011
glass, variable dimensions

Galerie Emanuel Layr curated by Florence Derieux

Das Körperargument The Body Argument

Wardill.jpg

Emily Wardill, *The Pips*, 2011
16-mm-Film, übertragen auf DVD, 3 Min. 39 Sek.
Installationsansicht
Emily Wardill, *The Pips*, 2011
16-mm film transferred to DVD, 3 min 39 sec
Installation view

Reynaud-Dewar.jpg

Videostill aus Lili Reynaud-Dewar,
Why Should Our Bodies End At the Skin, 2012
Performance
video still from Lili Reynaud-Dewar,
Why Should Our Bodies End At the Skin, 2012
Performance

Galerie nächst St. Stephan curated by Agata Jastrzabek | Dirk Snauwaert

Nicht berühren

No touching

Hempel_1.jpg

Simon Hempel, *Images from the ongoing project XTCs*, 2008–...
Analoge S/W-Fotografien
Simon Hempel, *Images from the ongoing project XTCs*, 2008–...
Analogue b/w photographs

Hempel_2.jpg

Simon Hempel, *Images from the ongoing project XTCs*, 2008–...
Analoge S/W-Fotografien
Simon Hempel, *Images from the ongoing project XTCs*, 2008–...
Analogue b/w photographs

Galerie Mezzanin curated by José Luis Blondet

Prina_1.jpg

Stephen Prina, *Haberdashery*, 2002

Ein Paar silberne Manschettenknöpfe, Schmuckschachtel; 10 × 8,5 × 3 cm

Stephen Prina, *Haberdashery*, 2002

one pair of silver cufflinks, jewelery box; 10 × 8.5 × 3 cm

Prina_2.jpg

Stephen Prina, *Untitled: Exquisite Corpse: The Complete Paintings of Manet*, 2011

Installationsansicht

Stephen Prina, *Untitled: Exquisite Corpse: The Complete Paintings of Manet*, 2011

Installation view

Galerie Hubert Winter curated by Suzy M. Halajian/Marlies Wirth

Impeded Time

Impeded Time

Weiner_1.jpg

Lawrence Weiner, *SMASHED TO PIECES (IN THE STILL OF THE NIGHT)*, Catalogue #670, 1990

Flakturm, Esterházy park, Wien

Foto Christian Wachter

Lawrence Weiner, *SMASHED TO PIECES (IN THE STILL OF THE NIGHT)*, Catalogue #670, 1990

Flakturm, Esterházy park, Vienna

photo Christian Wachter

Weiner_2.jpg

Lawrence Weiner, *DIE EBBE UND DER STROM*, 2009 |

Kerstin Engholm Galerie curated by Christoph Doswald

Cosmology, Aesthetics, and Atrophy
Einige Stichworte zur komplexen Beziehung von Kunst und Leben
Cosmology, Aesthetics, and Atrophy
Several Catchwords on the Complex Relationship between Art and Life

Buetti.jpg

Daniel Buetti, *oh boy oh boy XXIII*, 2011
Pigmentdruck hinter Laser-Kontur-Schnitt Acrylglas-Mosaik, 180 × 140 cm
Daniel Buetti, *oh boy oh boy XXIII*, 2011
pigment print behind laser contour-cut acrylic glass mosaic, 180 × 140 cm

Dahlem.jpg

Björn Dahlem, *Aus fernen Welten*, 2010
Installationsansicht
Björn Dahlem, *Aus fernen Welten*, 2010
Installation view

Christine König Galerie curated by Marius Babias

Thomas Kilpper/Jimmie Durham
Thomas Kilpper/Jimmie Durham

Durham.jpg

Jimmie Durham, *Even after so many years have passed so strangely
I still cannot explain adequately what happened that night.*, 2012
Vitrine, unterschiedliche Materialien, Holzsockel, 50 × 120 × 50 cm
Foto Margherita Spiluttini

Jimmie Durham, *Even after so many years have passed so strangely
I still cannot explain adequately what happened that night.*, 2012
vitrine, mixed media, wooden base frame, 50 × 120 × 50 cm
photo Margherita Spiluttini

Gabriele Senn Galerie curated by Margrit Brehm

Prinzip Baustelle

Men at work

Smith.jpg

Bob and Roberta Smith, *Hiding Places, The Magnanimous Cuckold reworked including a Piss Bar and an Apathy Workshop*, 2007

Plattform, Tisch, Stuhl, Schilder und andere Materialien, ca. 500 × 800 × 400 cm

Installationsansicht ZKM | Karlsruhe, 2008

Foto Jan Windszus

Bob and Roberta Smith, *Hiding Places, The Magnanimous Cuckold reworked including a Piss Bar and an Apathy Workshop*, 2007

platform, table, chair, signs, and other materials approx. 500 × 800 × 400 cm

installation view ZKM | Karlsruhe, 2008

photo Jan Windszus

Herold.jpg

Georg Herold

Kaffee, welcher angeblich niemals schmeckt, 1982

Öl auf Leinwand

90 x 70 cm

Georg Herold

Coffee, which supposedly never tastes, 1982

Oil on canvas

90 x 70 cm

Projektraum Viktor Bucher curated by Niekolaas Johannes Lekkerkerk

Artists of the No

Artists of the No

Sherry.jpg

David Sherry, *Just Popped Out*, 2012 (erstmalig präsentiert 2008)

Performance

David Sherry, *Just Popped Out*, 2012 (first performed in 2008)

Performance

Garcia.jpg

Dora Garcia, *Today I Wrote Nothing*,

Hommage an Daniil Kharms, 2009

Filzstift auf Papier, 21 × 29 cm

Dora Garcia, *Today I Wrote Nothing*,

homage to Daniil Kharms 2009

pen on paper, 21 × 29 cm

Galerie Krinzinger (Schottenfeld) curated by Katya García Antón

Interieurs, Modelle

Interieurs, Modelle

Lienbacher_1.jpg

Ulrike Lienbacher, Nippes, 2012

Pigmentdruck auf Fotopapier, 30 × 24 cm

Ulrike Lienbacher, Nippes, 2012

carbon print on photographic paper, 30 × 24 cm

Lienbacher_2.jpg

Ulrike Lienbacher, aus: Vorlagen, 2012

Tusche, 76 × 107 cm

Ulrike Lienbacher, [from: patterns], 2012

ink, 76 × 107 cm

Galerie Krinzinger Seilerstätte curated by Katya García Antón

the pieces earth took away

the pieces earth took away

Shetty.jpg

the pieces earth took away, 2012

Verschiedene Materialien, unterschiedliche Dimensionen

the pieces earth took away, 2012

mixed media, dimensions variable

Mario Mauroner Contemporary Art Vienna curated by Lórand Hegyi

Jan Fabres Welt

Jan Fabres' World

Fabre_1.jpg

Jan Fabre, *Zeno Brains and Oracle Stones*, 2012
Carraramarmor, 150 × 150 cm

Foto Pat Verbeuggen

Jan Fabre, *Zeno Brains and Oracle Stones*, 2012
Carrara marble, 150 × 150 cm

photo Pat Verbeuggen

Fabre_2.jpg

Jan Fabre, *Zeno Brains and Oracle Stones*, 2012
Carraramarmor, 150 × 150 cm

Foto Pat Verbeuggen

Jan Fabre, *Zeno Brains and Oracle Stones*, 2012
Carrara marble, 150 × 150 cm

photo Pat Verbeuggen

Galerie Steinek curated by Julien Robson

Mel Chin: It's not what you think

Chin_1.jpg

Filmstills aus Mel Chin, *SOS: RELOADED*, 2012
Film, 17 Min.

Produziert mit No Longer Empty, Bronx NY
film stills from Mel Chin, *SOS: RELOADED*, 2012
film 17 min

produced with No Longer Empty, Bronx NY

Chin_2.jpg

Mel Chin, *Toaster from the set Ill-Posed Inverse Problemware*, 20XX
Umgebautes Modell eines Sunbeam Toastmasters, 19,05 × 14,60 × 29,21 cm

Mel Chin, *Toaster from the set Ill-Posed Inverse Problemware*, 20XX
converted vintage Sunbeam Toastmaster, 19.05 × 14.60 × 29.21 cm

Charim Galerie Wien curated by Felicitas Thun-Hohenstein

Lima_1.jpg

Roberta Lima, *The Rings*, 2005
Chromogen-Print, 90 × 70 cm
Roberta Lima, *The Rings*, 2005
chromogenic print, 90 × 70 cm

Lima_2.jpg

Roberta Lima, *ReBirth – Standing Up/Self-Portrait*, 2012
Silbergelatineabzug, 48 × 37,5 cm
Roberta Lima, *ReBirth – Standing Up/Self-Portrait*, 2012
gelatin silver print, 48 × 37,5 cm

Galerie Raum mit Licht curated by Alexander Streitberger

Prozesse
Processes

Mossman.jpg

Anna Mossman, bemalte Leinwand mit diagonalem Negativtest (A/R) (2011)
Anna Mossman, painted canvas with diagonal negative test (A/R) (2011)

Tandon.jpg

Rini Tandon, o. T. (2011)
Papier, Kunststoff, Permanent Marker, 50 x 70 cm
Rini Tandon, Untitled (2011)
Paper, synthetic material, permanent marker, 50 x 70 cm

Pamminger.jpg

Klaus Pamminger, *remains – guggenheim new york*, 2008
C-Print, 66 × 70 cm

Klaus Pamminger, *remains – guggenheim new york*, 2008
C-print, 66 × 70 cm

Galerie Martin Janda curated_by Thomas D. Trummer

JANDA_AS.jpg

Alina Szapocznikow, *Untitled*, 1960
Monotypie und Tinte auf Papier, 21 x 20,7 cm
Alina Szapocznikow, *Untitled*, 1960
monotype and ink on paper, 21 x 20,7 cm

JANDA_LF.jpg

Lara Favaretto, *Screwing*, 2011
Beton und Eisen, 110 x 70 x 70 cm
Foto: Guillaume Zicarelli
Lara Favaretto, *Screwing*, 2011
cement and steel, 110 x 70 x 70
photo: Guillaume Zicarelli

JANDA_RG.jpg

Ryan Gander, *Come on! Think!*, 2011
44 Fotos auf Plexiglas montiert, Holzregale, 330 x 168 x 10 cm
Ryan Gander, *Come on! Think!*, 2011
44 photos assembled on plexiglass, woodshelves, 330 x 168 x 10 cm

Galerie Elisabeth & Klaus Thoman curated_by Michael Scott Hall

Durchsicht- alle.jpg

Jürgen Klauke, *Durchsicht*, 1972–1973
Farbige Fotoarbeit, 3 Teile, je 30 x 45 cm
Jürgen Klauke, *Durchsicht*, 1972–1973
coloured fotowork, 3 parts, each 30 x 45 cm

Selfperformance_Anordnung.jpg

Jürgen Klauke, *Self Performance*, 1972–1973
S/W-Fotografien auf Barytpapier, 13 Teile, je 57 x 42 cm
Jürgen Klauke, *Self Performance*, 1972–1973
black/white-photographs on barytpaper, 13 parts, each 57 x 42 cm