

Utopia and Monument II
On Virtuosity and the Public Sphere

24/09 - 02/11

Public space & Exhibition pavilion Tummelplatz

Opening: Fri 24/09, 5 pm, Exhibition pavilion

Curated by Sabine Breitwieser (A)

With Armando Andrade Tudela (PE/D), Kader Attia (F/DZ), Ângela Ferreira (MOZ/P/ZA), Andrea Fraser (USA), Isa Genzken (D), John Knight (USA), Jutta Koether (D), Kooperative für Darstellungspolitik (Jesko Fezer, Anita Kaspar & Andreas Müller) (D), Paulina Olowska (PL), Michael Schuster (A), Ruby Sircar (D) with students of IZK/TU Graz, sozYAH (Sabine Haring & Anja Eder) (A)

Thu 30/09, 07 & 14/10, 4 - 7 pm

Interventions of the Institute for Contemporary Art at the Exhibition pavilion

Utopia as a space of thought, the monument as a space of memory: art beyond the museum and gallery negotiating these two imaginary spaces plays an important role in the history of steirischer herbst, but has increasingly fallen into disrepute. Last year, the two-stage exhibition project "Utopia and Monument" above all examined the privatisation of the public space. This year it focuses on the question as to how art for public space is exposed to the gaze of others but at the same time needs their presence: what transfers, what interventions, but also what disappearances insist on sharing common space?

How do artists deal with this situation of their exposure (as a political act?), how do they react to the expectations and various interests with which they are confronted? What specific abilities and skills do they possess with regard to designing memorials, sculptures and monuments – that is to say, interventions intended to create public effect, a political terrain of common affairs? What networks and proven co-operations do they avail themselves of? Do they need cunning PR strategies to make their own work visible in public space in the first place?

This exhibition for the public space with its commissioned works becomes an experiment exploring the question whether the public space can still offer the "space of appearance", as politically organised space, as described by Hannah Arendt. The exhibition covers a wide range of works from collective models and changes in the psycho-geographical sphere all the way to work; work in which artistic authorship is reduced to a script, with the work being carried out by someone else.

Commissioned by steirischer herbst

In co-operation with the Center for Social Research at the Karl-Franzens University Graz & Institute for Contemporary Art (IZK) of Graz University of Technology

With thanks to Hans Kupelwieser

Project supporter Land Steiermark

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Biographies

Sabine Breitwieser (A)

Sabine Breitwieser is currently a freelance curator living in Vienna and will be starting her new job as Chief Curator of the Department for Media and Performance Art at the Museum of Modern Art in New York in October 2010. For steirischer herbst 2009 and 2010 she has curated "Utopia and Monument", a two-part exhibition for public space. Her major themed exhibition "Modernologies", with more than thirty artistic contributions on the subject of modernity and modernism, was shown at the Museu d'Art Contemporani de Barcelona (MACBA) in 2009, as was the exhibition "Welches Leben? Zwischen Beruf und Berufung", that Breitwieser curated as part of the "Curators' Project" of the Academy of Visual Arts in Vienna. She sits on numerous international juries and is secretary and treasurer on the board of CIMAM – the international committee of ICOM (International Council of Museums) for museums and collections of modern and contemporary art (www.cimam.org).

From 1988 until the end of 2007 Sabine Breitwieser was (founding) director and the curator of the Generali Foundation in Vienna for which she has built up a widely acclaimed contemporary art collection of more than 2000 works and an important archive of about 200 international artists. From 2003 through 2004 she was Researcher/Co-Curator of International 04. Liverpool Biennial 2004, and she was active as one of the three moderators of the "Museums Initiative Policy 2007/2008" launched by the federal Ministry for Education, Arts and Culture in Austria. Sabine Breitwieser has curated and directed more than 80 exhibitions, has edited numerous publications and is the author of many texts on contemporary art as well as on museum management. Among her last publications is "Modernologies" for the eponymous catalogue (Actar Barcelona, 2009) and an interview conducted by André Rottmann on "Artists Artists" in *Texte zur Kunst* (Berlin, 2008). Her essay "Two Times Four: Isa Genzken's Hi-Fi Series" is published in the volume on Isa Genzken in the Phaidon-series (London-New York 2006) and "Art and Artists: Please wait for a Commission" is published in the catalogue of the International 04 Liverpool Biennial 2004.

Participating artists

Armando Andrade Tudela

1976 Lima/PE – Berlin/D

Solo exhibitions

ahir, demà, MACBA, Barcelona/E, 2010; Hier, Aujourd'hui, Demain, Aujourd'hui, Demain, Hier, Demain, Hier, Aujourd'hui, FRAC Bourgogne, Dijon/F, 2010; Torcida, DAAD Galerie, Berlin/D, 2009; Gamblers Die Broke, Frankfurter Kunstverein, Frankfurt a.M/D, Kunsthalle Basel, Basel/CH, 2008; Les Signaux de l'âme, Annet Gelink Gallery, Amsterdam/NL, 2007; Inka Snow, Carl Freedman Gallery, London/GB, 2006; Camión, Carl Freedman Gallery, London/GB, 2004.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; Modernologies, MACBA, Barcelona/E, 2009; Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa/PL, 2010; Yellow and Green, MMK, Frankfurt a.M/D, 2009; Open Plan Living, Helena Rubinstein Pavillon, Tel Aviv/IL, 2008; Building, Dwelling, Thinking, Laura Barlett Gallery, London/GB, 2008; Autour de Max Bill, Centre culturel suisse, Paris/F, 2008; 9e Biennale de Lyon 2007, Lyon/F, 2007; 27. Bienal de São Paulo, São Paulo/BR, 2006; Tropical Abstraction, Stedelijk Museum Bureau, Amsterdam/NL, 2005.

Publications

ahir, demà, Barcelona/E, 2010; Manacorda, Francesco, „Armando Andrade Tudela“, Kaleidoscope, Milano/I, 5/2010; Modernologies, Barcelona/E, 2009; How to live together, São Paulo/BR, 2006; Inka Snow, London/GB, 2006; Fox, Dan, „Armando Andrade Tudela“, Frieze, London/GB, 102/2006; Camión, London/GB, 2004; Godfrey, Mark, „Andrade Tudela“, Frieze, London/GB, 85/2004.

Kader Attia

1970 Dugny/F – Algier/AL, Berlin/D

Solo exhibitions

Kasbah, CCC, Tours/F, 2009; Po(l)etical, Galerie Krinzinger, Wien/A, 2009; Signs of Reappropriation, Acca Gallery of The Savannah College of Art and Design, Atlanta/USA, 2008; Black & White: Signs of Time, Centro de Arte Contemporaneo Huarte, Huarte/E, 2008; Kader Attia: New Work, Henry Art Gallery, Faye G. Allen Center for the Visual

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Arts, University of Washington, Seattle/USA, 2008; Momentum 9: Kader Attia , ICA, Boston/USA, 2007; Square Dreams, BALTIC Center for Contemporary Art, Newcastle/GB, 2007; Kader Attia, MAC Lyon, Lyon/F, 2006.

Group exhibitions

17th Biennale of Sydney, AUS, 2010; Dreamlands, MNAC, Centre Pompidou, Paris/F, 2010; Geo-graphics, A Map of Art Practices in Africa, Past and Present, Palais des Beaux Arts, Bruxelles/B, 2010; 10th Havana Biennial, Havana/CU, 2009; La Force de l'art 02, La Nef du Grand Palais, Paris/F, 2009; Time out of Joint : Recall and Evocation in Recent Art , The Kitchen, New York/USA, 2009; Notre Histoire, Palais de Tokyo, Paris/F, 2006; 50. Biennale di Venezia, Venezia/I, 2003.

Publications

Banai, Nuit, „Kader Attia“, in: Artforum, New York/USA, 09/2009; Altman, Anna, „Never quite filling the Void : Kader Attia“, in: Art in America, New York/USA, 07/2009; Briegleb, Till, „10 Vorurteile über Kunst und Islam und was davon zu halten ist“, in: Art , Hamburg/D, 12/2008; Signs of Reappropriation, Atlanta/USA, 2008; Ackermann, Tim, „Das Vokabular des Vandalismus“, in: die Tageszeitung, Berlin/D, 01/04/2008; Kader Attia , Lyon/F – Grenoble/F, 2006; Notre Histoire, Paris/F, 2006; Ateliers 1997-2002 – Collectif, Paris/F, 2005.

Ângela Ferreira

1958 Maputo/MOC – Lissabon/P

Solo exhibitions

Double Lecture, Carpe Diem, Lissabon/P, 2010; Werdmuller Centre and other Works, Michael Stevenson Gallery, Cape Town/ZA, 2010; BNU, Filomena Soares Gallery, Lissabon/P, 2009; Hortas na Auto-Estrada, Museum of Neo-Realism, Vila Franca de Xira/P, 2009; Hard Rain Show, Museu Coleção Berardo, CCB, Lissabon/P, La Criée, Rennes/F, 2008; For Mozambique, Michael Stevenson Gallery, Cape Town/ZA, 2008; Maison Tropicale , 52. Biennale di Venezia, Portugal Pavillon, Venezia/I, 2007; Random Walk, Filomena Soares Gallery, Lissabon/P, 2005.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; The Great Divide, Art Gallery of New South Wales, Sidney/AUS, 2009; Modernologies, MACBA, Barcelona/E, 2009, Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa/PL, 2010; Maputo: A Tale of One City – Africa in Oslo Festival, Oslo Museum, IKM, Oslo/N, 2009; 28. Bial de São Paulo, São Paulo/BR, 2008; Meridian House, Frieze, Sculpture Park, London/GB, 2008; Peripheral Vision – Collective Memory , Museion, Bozen/I, 2008; Front of House, Parasol unit, London/GB, 2008; 6th International Istanbul Biennial, Istanbul/TR, 1999.

Publications

Hard Rain Show, Lisboa/P, 2008; Maison Tropicale, Lisboa/P, 2007; Afterlife, Cape Town/ZA, 2007; Ângela Ferreira. Em Sítio Algum / No Place at All , Lisboa/P, 2003; Zip Zap Circus School , Cape Town/ZA, 2003; In the Meantime, Amsterdam/NL, 2001; House Maputo: an intimate portrait, Oporto/P, 1999; Williamson, Sue, Resistance Art in South Africa, New York/USA, 1990.

Andrea Fraser

1965 Billings, Montana/USA – Los Angeles/USA

Solo exhibitions

Andrea Fraser: Boxed Set, Carpenter Center Gallery, Harvard University, Cambridge/USA, 2010; Projection , Galerie Christian Nagel, Berlin/D, 2008; Official Welcome, Performance, MOCA, Los Angeles/USA, Dia: Chelsea, New York/USA, MUMOK, Wien/A, 2005; Andrea Fraser. Works: 1984 to 2003, Kunstverein Hamburg, Hamburg/D, 2003; Dunkers Kulturhus, Helsingborg/S; An Introduction to the Sprengel Museum, Sprengel Museum, Hannover/D, 1998; Inaugural Speech, Performance, InSITE97, San Diego/Tijuana/MEX, 1997; Ein Projekt in zwei Phasen / Project in Two Phases, Generali Foundation, Wien/A, 1995; Eine Gesellschaft des Geschmacks , Kunstverein München, München/D, 1993; May I Help You?, mit Allan McCollum, American Fine Arts, Co., New York/USA, 1991; Museum Highlights: A Gallery Talk, Performance, Philadelphia Museum of Art, Philadelphia/USA, 1989.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; Modernologies, MACBA, Barcelona/E, 2009, Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa/PL, 2010; That was Then...This is Now, P.S.1 Contemporary Art Center, New York/USA, 2008; Our Literal Speed , ZKM, Karlsruhe/D, 2008; The World as a Stage, Tate Modern, London/GB, 2007; Why Pictures Now, MUMOK, Wien/A, 2006; Life, Once More, Witte de With, Rotterdam/NL, 2005; Big Bang, MNAM, Centre Pompidou, Paris/F, 2005; Body Display, Secession, Wien/A, 2004; The Museum as Muse: Artists Reflect, MoMA, New York/USA, 1999; 45. Biennale Venedig, Österreichischer Pavillon, Venedig, 1993.

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Publications

Fraser, Andra, „Procedural Matters“, Artforum, New York/USA, 06/2008; Fraser, Andrea, „Psychoanalyse oder Sozioanalyse“, Texte zur Kunst, Berlin/D, 68/2007; Fraser, Andrea, „From the Critique of Institutions to an Institution of Critique“, Artforum, New York/USA, 07/2005; Museum Highlights: The Writings of Andrea Fraser, Cambridge/USA, 2005; Exhibition: New Video Work by Andrea Fraser, Vancouver/CDN, 2004; Andrea Fraser. Works: 1984 to 2003, Hamburg/Köln/D, 2003; Report / Bericht, Wien/A, 1995; Eine Gesellschaft des Geschmacks, München/D, 1993; Fraser, Andrea, Woman 1/Madonna and Child 1506-1967, New York/USA, 1984.

Isa Genzken

1948 Bad Oldeslohe/D – Berlin/D

Solo exhibitions

Isa Genzken: Open Sesame!, Whitechapel Art Gallery, London/GB, Museum Ludwig, Köln/D, 2009; Oil, 52. Biennale di Venezia, Deutscher Pavillon, Venezia/I, 2007; Isa Genzken, Secession, Wien/A, 2006; Kinder filmen, Galerie Daniel Buchholz, Köln/D, 2005; Empire Vampire, Lenbachhaus, München/D, 2004; Isa Genzken, Kunsthalle Zürich, Zürich/CH, 2003; MetLife. Isa Genzken, Generali Foundation, Wien/A, 1996; Isa Genzken, Kunsthalle Bremen, Bremen/D, 1993; Jeder braucht mindestens ein Fenster, Palais des Beaux Arts, Bruxelles/B, 1993, Portikus, Frankfurt a.M/D, Renaissance Society, Chicago/USA, et al., 1992.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; Modernologies, MACBA, Barcelona/E, 2009, Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa/PL, 2010; skulptur projekte münster 07, Münster/D, 2007; Birds in a Park, Galerie Daniel Buchholz, Köln/D, 2007; 50. Biennale di Venezia, Venezia/I, 2003; Documenta 11, Kassel/D, 2002; 7th International Istanbul Biennial, Istanbul/TR, 2001; 45. Biennale di Venezia, Venezia/I, 1993; documenta IX, Kassel/D, 1992; documenta 7, Kassel/D, 1982.

Publications

Isa Genzken. Sesam, öffne dich! / Open, Sesame!, Köln/D–London/GB, 2009; Isa Genzken. Ground Zero, London/GB, 2008; Oil, Köln/D, 2007; Isa Genzken, Köln/D, 2006; Isa Genzken, London/GB, 2006; Isa Genzken, Innsbruck–Wien/A, 2006; Isa Genzken. I Love New York, Crazy City, Zürich/CH, 2006; Buchloh, Benjamin, „All Things Being Equal: Isa Genzken“, Artforum, New York/USA, 09/2005; Isa Genzken, Köln/D, 2003; Artists Imagine Architecture, Boston/USA, 2002; MetLife. Isa Genzken, Wien/A, 1996; Isa Genzken. Jeder braucht mindestens ein Fenster / Everyone needs at least one window, Bruxelles/B–Chicago/USA–Frankfurt a.M/D–München/D, 1992.

IZK

Institut für Zeitgenössische Kunst, TU Graz/A

The Institute for Contemporary Art, Department for Architecture, University of Technology Graz, researches interfaces between contemporary artistic, design and architectural practices. The students are asked to gather new artistic, media and spatial experiences, implementing those into projects and exhibitions. The institute focuses on how to work with and in public space. The results have been shown in various urban and rural settings: in Graz, Bad Radkersburg/Gornja Radgona and Lunz am See, as well as in exhibition spaces such as Kunsthaus Muerz.

The IZK's current team is: Hans Kupelwieser (Director), Annemarie Dreibholz, Nicole Pruckermayr, Ruby Sircar, Claudia Genger, Christian Hoffelner, Jasna Kuljuh, Lisa Obermayer and Maurice Rigaud.

Kooperative für Darstellungspolitik

Jesko Fezer, Anita Kaspar, Andreas Müller – Berlin/D

Solo exhibitions

advocate / educate, hfg ulm, Ulm/D, 2009;

Group exhibitions and other projects

Utopia and Monument II, steirischer herbst, Graz/A, 2010; Berlin Documentary Forum, Haus der Kulturen der Welt, Berlin/D, 2010; Utopia and Monument I, steirischer herbst, Graz/A, 2009; An Atlas of Radical Cartography, whitespace, Zürich/CH, 2010, Künstlerhaus Stuttgart/D, 2009; In der Wüste der Moderne. Koloniale Planung und danach, Haus der Kulturen der Welt, Berlin/D, 2008; Soziale Diagramme. Planning Reconsidered, Künstlerhaus Stuttgart, Stuttgart/D, 2008; traurig sicher, im training, Grazer Kunstverein, Graz/A, 2006; Projekt Migration, Kölnischer Kunstverein, Köln/D, 2005; Jetzt und zehn Jahre davor, KW, Berlin/D, 2005.

Publications

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An Atlas of Radical Cartography, Los Angeles/USA, 2009; Miller, Daniel, „In the Desert of Modernity“, Frieze , London/GB, 19/2008; Krasny, Elke, „Das Labor europäischer Modernfantasien“, Dérive , Wien/A, 32/2008; Projekt Migration , Köln/D, 2005; Jetzt und zehn Jahre davor , Berlin/D, 2005; An Architektur. Produktion und Gebrauch gebauter Umwelt, Berlin/D, 2002/2008.

John Knight

1945 Los Angeles/USA – Los Angeles/USA

Solo exhibitions

Works in Situ, A Work in Situ, Galerie Rüdiger Schöttle, München/D, 2008; Cold Cuts, EACC, Castelló/E, 2008; John Knight, Storm King Art Center, Mountainville, New York/USA, 2000; John Knight, American Fine Arts, Co., New York/USA, 2004; John Knight, Galerie Roger Pailhas, Marseille/F, 2002; Bienvenido , MCASD, San Diego/La Jolla/USA, 1990; Enkele Werken, Witte de With, Rotterdam/NL, 1990; Treize Travaux , Le Nouveau Musée, Villeurbanne/F, 1989.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; How Many Billboards?, MAK Center, Los Angeles/USA, 2010; Modernologies, MACBA, Barcelona/E, 2009; Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa/PL, 2010; ...Und So Hat Konzept Noch Nie Pferd Bedeutet., Generali Foundation, Wien/A, 2006; Los Angeles 1955-1985: Naissance d'une capitale artistique, MNAM, Centre Pompidou, Paris/F, 2006; 1965-1975: Reconsidering the Object of Art, MOCA, Los Angeles/USA, 1995; De Campagne / The Campaign, Stroom Den Haag, Den Haag/NL, 1993; Treize à la douzaine, Palais des Beaux-Arts, Bruxelles/B, 1991; documenta 7, Kassel/D, 1982.

Publications

In Vivo, Albuquerque/USA, 2009; Sanders, Jay, „Jay Sanders reads John Knight“, Parkett, Zürich/CH, 86/2009; Modernologies, Barcelona/E, 2009; Buchloh, Benjamin, „Counter-Propaganda“, Texte zur Kunst, Berlin/D, 70/2008; Cold Cuts, Castelló/E, 2008; L'emprise du Lieu, Reims/F, 2007; Buchloh, Benjamin, „Who's afraid of JK“, Texte zur Kunst, Berlin/D, 59/2005; 87°, New York/USA, 2001; Buchloh, Benjamin, „Knight's Moves: Situating the Art/Object“, in: Neo-Avantgarde and Culture Industry, Cambridge/USA, 2001; Rorimer, Anne, New Art in the 60s and 70s: Redefining Reality, London/GB, 2001; De Campagne / The Campaign, Bruxelles/B, 1996; Treize Travaux , Dijon/F, 1989; Leetsoi, Albuquerque/USA 1988.

Jutta Koether

1958 Köln/D – New York/USA

Solo exhibitions

Trio: Lynda Benglis/Jo Baer/Jutta Koether, Van Abbemuseum, Eindhoven/NL, 2009; Lux Interior, Reena Spaulings Fine Art, New York/USA, 2009; New Yorker Fenster, Galerie Daniel Buchholz, Köln/D, 2008; JXXXA Leibhaftige Malerei, Sutton Lane, Paris/F, 2008; Änderungen aller Art, Kunsthalle Bern, Bern/CH, 2007; Fantasia Colonia , Kölnischer Kunstverein, Köln/D, 2006; I Is Had Gone, Thomas Erben Gallery, New York/USA, 2005; Massen. Malerei und Versammlung, Generali Foundation, Wien/A, 1991.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; See This Sound , Lentos, Linz/A, 2010; Sonic Youth etc.: Sensational Fix , Kunsthalle Düsseldorf, Düsseldorf/D, et al., 2009; Nichts Ist Aufregend. Nichts Ist Sexy. Nichts Ist Nicht Peinlich, MUMOK, Wien/A, 2008; If I Can't Dance, I Don't Want To Be Part of Your Revolution Part II, MoCA, Antwerpen/NL, 2007; Bastard Creature, Palais de Tokyo, Paris/F, 2007; Whitney Biennial 2006, Whitney Museum, New York/USA, 2006; Vom Horror der Kunst , Grazer Kunstverein, Graz/A, 2003.

Publications

Koether, Jutta, „Interview with Martin Kippenberger“, in: Martin Kippenberger. The Problem Perspective, New York/USA, 2009, Erstveröffentlichung in: Martin Kippenberger. I Had a Vision, San Francisco/USA, 1991; Koether, Jutta, „Von Manischem Materialismus“, Texte zur Kunst , Berlin/D, 70/2008; Jutta Koether, Bern/CH–Köln/D, 2006; Koether, Jutta, Desire Is War, Köln/D–New York/USA, 2003; Koether, Jutta, Kairos. Texte zur Kunst und Musik , Berlin/D, 1996; The Use of Pleasure. Die Neunziger, Wien/A, 1994; 100% Malerei. Niemand ist eine Frau , Köln/D, 1992; Inside Job , Graz/A, 1992; koether: massen, Wien/A, 1991; The Köln Show , Köln/D, 1990; 20 Minuten, Köln/D, 1989; „f“, Graz/A, 1987.

Paulina Olowska

1976 Gdansk/PL – Raba Nizna/PL

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Solo exhibitions

Accidental Collages, Tramway, Glasgow/GB, 2010; Shadow with a Sneak, Pinakothek der Moderne, München/D, 2009; Attention à la Peinture, Galerie Daniel Buchholz, Köln/D, 2008; Salty Water / What of Salty Water, mit Bonnie Camplin, Portikus, Frankfurt a.M/D, 2007; Noël sur le balcon / Hold the Color, mit Lucy McKenzie, Sammlung Goetz, München/D, 2007; Metamorphosis, Museum Abteiberg, Mönchengladbach/D, 2005; Metaloplastyka, Galerie Daniel Buchholz, Köln/D, 2005; Sie musste die Idee eines Hauses als Metapher verwerfen, Kunstverein Braunschweig, Braunschweig/D, 2004.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; Early Years, KW, Berlin/D, 2010; Modernologies, MACBA, Barcelona/E, 2009; Muzeum Sztuki Nowoczesnej w Warszawie, Warszawa/PL, 2010; modern modern, Chelsea Art Museum, New York/USA, 2009; Head-Wig (Portrait of an exhibition), Camden Arts Center, London/GB, 2009; 5. Berlin Biennale, Berlin/D, 2008; The Subversive Charme of the Bourgeoisie, Van Abbemuseum, Eindhoven/NL, 2006; 9th International Istanbul Biennial, Istanbul/TR, 2005; 50. Biennale di Venezia, Venezia/I, 2003.

Publications

Decker, Julia/Liebs, Holger, „Ich kann Ihnen die Handlung Seite für Seite erzählen: Ein Interview mit Paulina Olowaska“, Süddeutsche Zeitung Magazin, München/D, 46/2009; Modernologies, Barcelona/E, 2009; Le Nuage Magellan, Paris/F, 2007; Salty Water / What of Salty Water, Frankfurt a.M/D, 2007; Noël sur le balcon / Hold the Color, München/D, 2007; Metamorphosis, Frankfurt a.M/D, 2005; Alphabet, Köln/D, 2005; Sie musste die Idee eines Hauses als Metapher verwerfen, Köln/D, 2004.

Michael Schuster

1956 Graz/A

Solo exhibitions

For Your Information, Neue Galerie, Graz/A, 2008; Der Kurator, Galerie Bleich Rossi, Graz/A, 2004; Drombeg, Camera Austria, Graz/A, 2002; Fotografie als Spiegel, Neue Galerie, Graz/A, 2000; Dialektstudie I und II, Neue Galerie, Graz/A, 1999, Galerie im Taxispalais, Innsbruck/A, 2000; Schuster / Schneider, Galerie & Edition Artelier, Graz/A, 1999; K.C.C.P. in USA, Galerie & Edition Artelier, Frankfurt a.M/D, Neue Galerie, Graz/A, MUMOK, Wien/A, 1993; 5 x SM 144-18, Neue Galerie, Graz/A, 1990.

Group exhibitions

Utopia and Monument II, steirischer herbst, Graz/A, 2010; Medium Religion, ZKM, Karlsruhe/D, 2008; BIACS 3, Sevilla/E, 2008; Reading Back And Forth, Stadtmuseum Graz, Graz/A, 2007; Shandyismus. Autorschaft als Genre, Secession, Wien/A, 2007; Simultan, Museum der Moderne, Salzburg/A, 2005, Fotomuseum Winterthur, Winterthur/CH, 2006; Die Postmediale Kondition, Neue Galerie, Graz/A, 2005, ARCO, Madrid/E, 2006; Occupying Space, Haus der Kunst, München/D, Nederlands Fotomuseum, Rotterdam/NL, MSU, Zagreb/HR, 2005.

Publications

Medium Religion, Karlsruhe/D, 2008; Shandyismus. Autorschaft als Genre, Wien/A, 2007; Simultan. Zwei Sammlungen Österreichischer Fotografie, Salzburg/A, 2005; Draxler, Helmut, „Michael Schuster. Die Quadratur des Kreises“, Camera Austria, Graz/A, 81/2003; M_ARS – Kunst und Krieg, Graz/A, 2003; Variable Stücke. Strukturen. Referenzen. Algorithmen, Innsbruck/A, 2002; Re-Play. Anfänge internationaler Medienkunst in Österreich, Wien/A, 2000; Brunner, Norbert/Schuster, Michael, Dokumentarische Dialektstudie vom Fersental bis Garmisch-Partenkirchen, Graz/A, 1982.

sozYAH

Anja Eder, Sabine Haring – Graz/A

sozYAH is a research team formed at the Centrum für Sozialforschung of the Department of Sociology at Karl-Franzens-University Graz, in order to undertake a socio-scientific analysis for the project You Are Here, outlined and proposed by Andrea Fraser for the steirischer herbst 2010 festival's particular exhibition Utopia and Monument II.

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