







## Found in Translation

Die Künstlerin Barbara Sturm spielt mit Doppeldeutigkeiten, mit Uneindeutigkeiten, mit der Vervielfachung von Bezügen und Referenzen. Ihre Arbeiten stellen überkommene Definitionen von Originalität und Virtuosität als Kriterien zur Beurteilung von Kunstwerken in Frage. Oder besser gesagt: Sie verschieben die Objekte, an die man derartige Maßstäbe anlegen könnte.

Die Serie „Der Bug/The Bug“ macht diese Strategie deutlich. Im Deutschen trägt dieses Wort mehrere Bedeutungen: die Schiffsnase wird so genannt oder das Schulterstück vom Rind, die Zimmerleute bezeichnen damit eine Gebäckstrebe und die Buchbinder die Falz im Papier. Gemeinsam ist all diesen Bedeutungen das Biegen, das sich wohl aus dem germanischen Wort für Arm, bog, herleiten lässt. Auf Englisch meint man damit einen Käfer oder eine Wanze und im übertragenen Sinne auch die Abhörwanzen. In der Computersprache bedeutet der Begriff einen Programmierfehler oder generell einen technischen Defekt. Angeblich weil tatsächlich in der Frühzeit der Digitaltechnologie oftmals Insekten in den noch recht großen Rechnern elektronische Verbindungen kurzgeschlossen haben. Das englische Verb bezeichnet das, was Insekten mit einem tun: nerven.

Diese großformatigen Zeichnungen von Barbara Sturm zeigen Interieurs, die im Geschmack der 60er und 70er Jahre eingerichtet sind. Große Buchstaben, die offenbar nicht in der dargestellten Wohnung zu finden sind (sondern nur in deren Abbildung), deuten mit einem auffälligen Pfeil auf den „Bug“ hin. Folgen die Augen dem Hinweis, fällt auf, dass die Künstlerin hier eine Papierfalz mitgezeichnet hat. Es handelt sich also nicht um Bilder von Innenräumen, sondern um Zeichnungen von Fotos von Möblierungen aus alten Einrichtungsratgebern. Und außerdem klebt da ein echter Käfer, aus einer entomologischen Sammlung genommen und hierhin versetzt. Sind das geheimdienstlich verwanzte, konspirative Wohnungen aus der bleiernen Zeit des deutschen Terrorismus?

Was meint der „Bug“? Letztlich weder Käfer noch Knick, sondern die lange Reise der Bilder durch unterschiedliche Medien, durch Intentionen, Funktionen und durch die Zeit. Die Möbeldesigns selbst haben die Entwurfsgeschichte der Moderne aufgesaugt, die zeitgeistgesättigten Aufnahmen für den Katalog stecken voller historischer und persönlicher Assoziationen, die Mode wurde mehrmals altbacken und dann als Retrochic wieder heiß, in den vergangenen vier oder fünf Dezennien sind die Einrichtungsbücher, die jene Fotografien abgedruckt haben, gealtert und vergilbt. Dies sind nur die augenfälligsten Stationen einer Bildgenealogie, die sich schließlich in Sturms Übertragung in das Medium der Zeichnung an der Stolperfalle des „Bugs“ aufstauen und sichtbar werden.

Auch die Zeichnungen der Serie „Famous Male Colleagues“, mit denen Barbara Sturm die Arbeiten anderer zeitgenössischer Künstler wie Wim Delvoye, Santiago Sierra oder Franz West gleichzeitig ehrt und karikiert, machen diese Reise der Bilder durch die Köpfe der Menschen nachvollziehbar. Die autobiografischen Momente, die sich in Sturms Werk finden, bei der Erinnerung in Kunst überführt wird; die Serie „corrections“, die in Photoshop verzerrte Ansichten abzeichnet und die eingescannten Zeichnung mit dem gleichen Computerprogramm vergeblich wieder zu entzerren versucht – all diese Ansätze zeigen Bilder, die im Akt der Übersetzung entstanden sind: found in translation.

Eine solche ästhetische Abstammungslehre der Übertragung und Tradierung ist weitaus komplizierter als das Prinzip der biologischen Vererbung. Hier gibt es mehr als zwei Elternteile und ein unüberschaubares Hin und Her verschiedenster Merkmale zwischen den diversen Filialgenerationen. Das zeigt sich an dem eigenwilligen Experiment, mithilfe einer Nagelschere eine Zimmerpflanze zumindest ästhetisch in eine andere zu verwandeln. Ein Genetiker wird sich so nicht hinter das Licht führen lassen und auch wir Nichtbotaniker bemerken bald den Trug. Und doch werden gerade im Scheitern jene Differenzen und Gemeinsamkeiten sichtbar, die Entwicklungsbiologie und die Geschichte der Kunst voneinander trennen und miteinander verbinden.

Das ist eine großartige Schule des Sehens, das ist ebenso witzig wie geistreich, das sind herausfordernde Spiele auf hohem intellektuellen Niveau, die aber niemals eine abweisende Diskurswand um sich aufziehen. Hier wird die Referenz selbst zum Material der Kunst, ohne die ästhetische Präsenz und eine Leichtigkeit der Darstellung aufzugeben. Hier findet sich das Beste, was Kunst kann: gleichzeitig leicht und schwer sein, Humor und Tiefe miteinander versöhnen, Genuss und Erkenntnis in Einklang bringen.

Friedrich Weltzien



*Exchange: Ficus Elastica/Monstera Deliciosa*  
Durch Beschneiden der Pflanzenblätter tauschen die beiden Pflanzen ihre Identität  
by cutting the leaves of both plants they exchange identity  
2011 - 2012

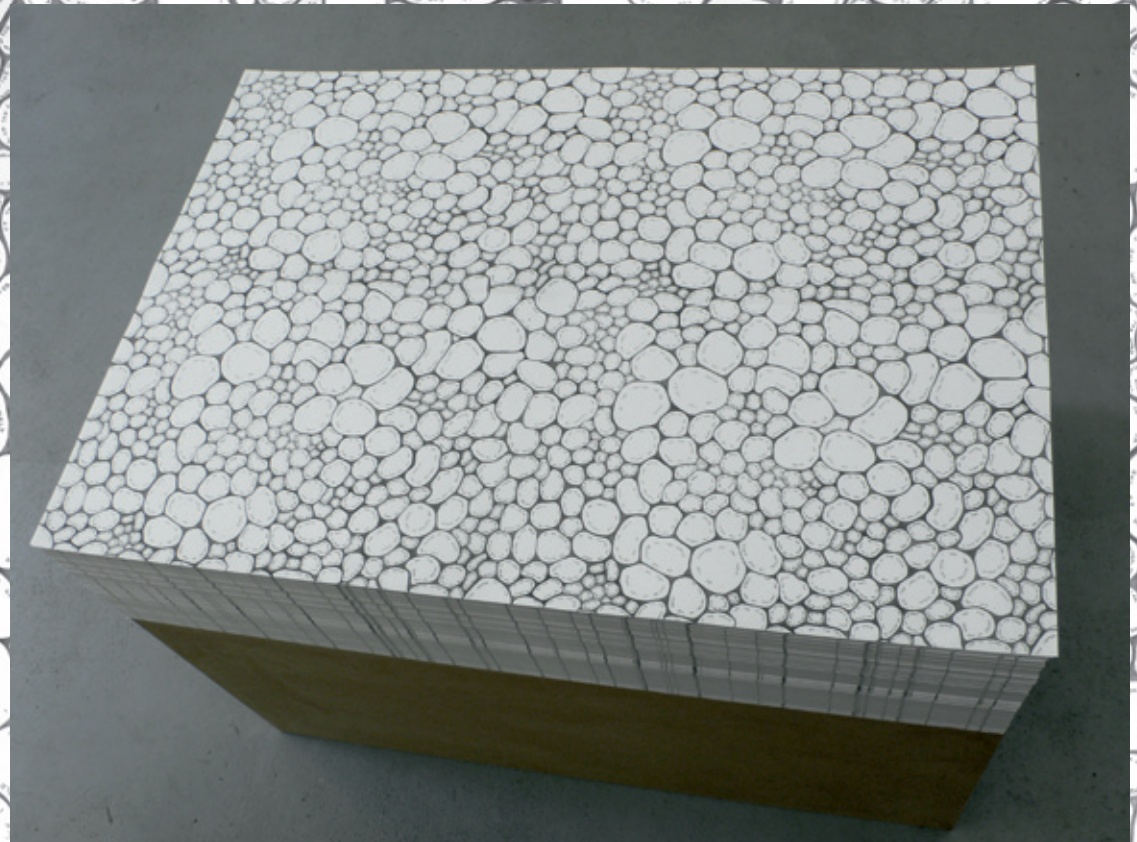
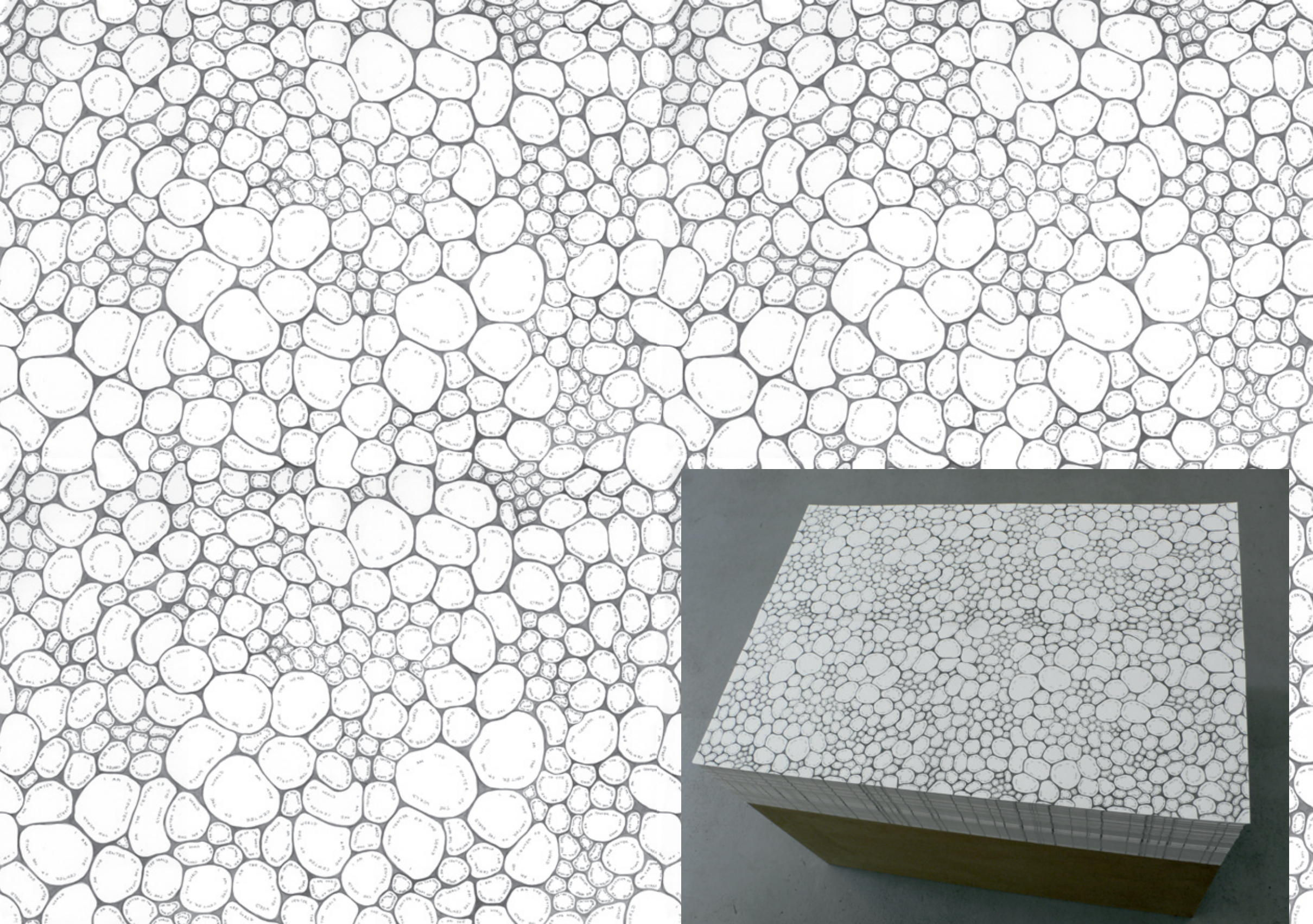






Bug



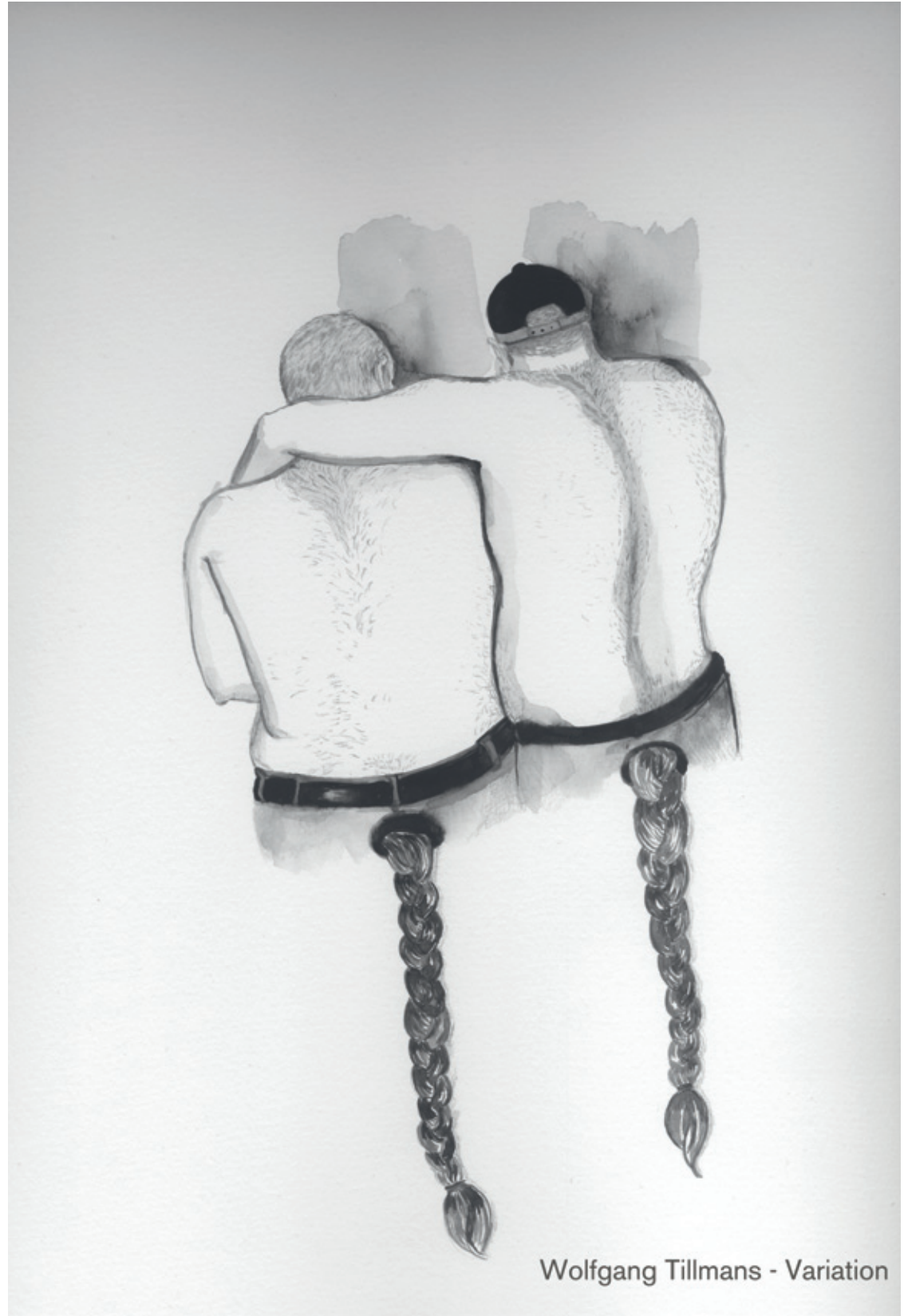


*I am the center of the world, 2011 - 2012*





Peter Friedl - Variation



Wolfgang Tillmans - Variation

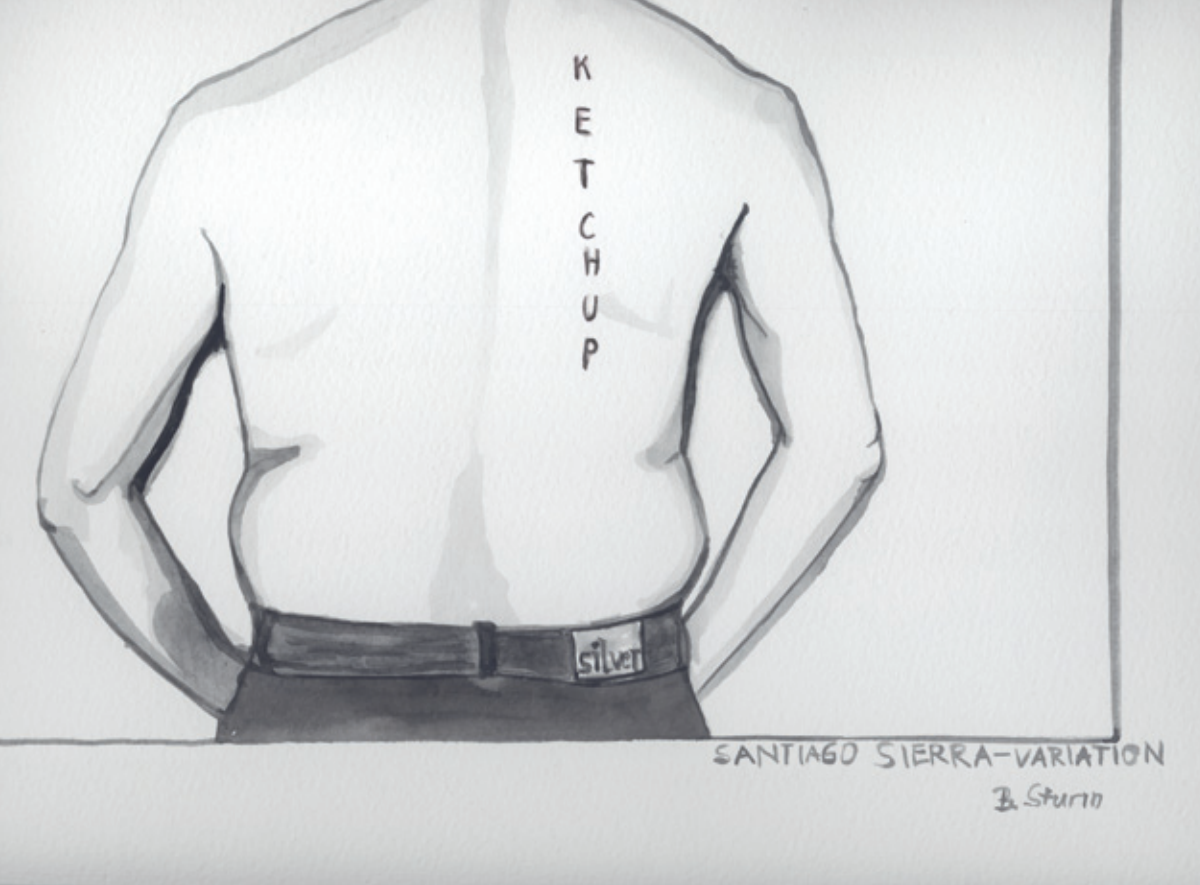




ERWIN WURM VARIATION:  
express yourself through „ha ha“



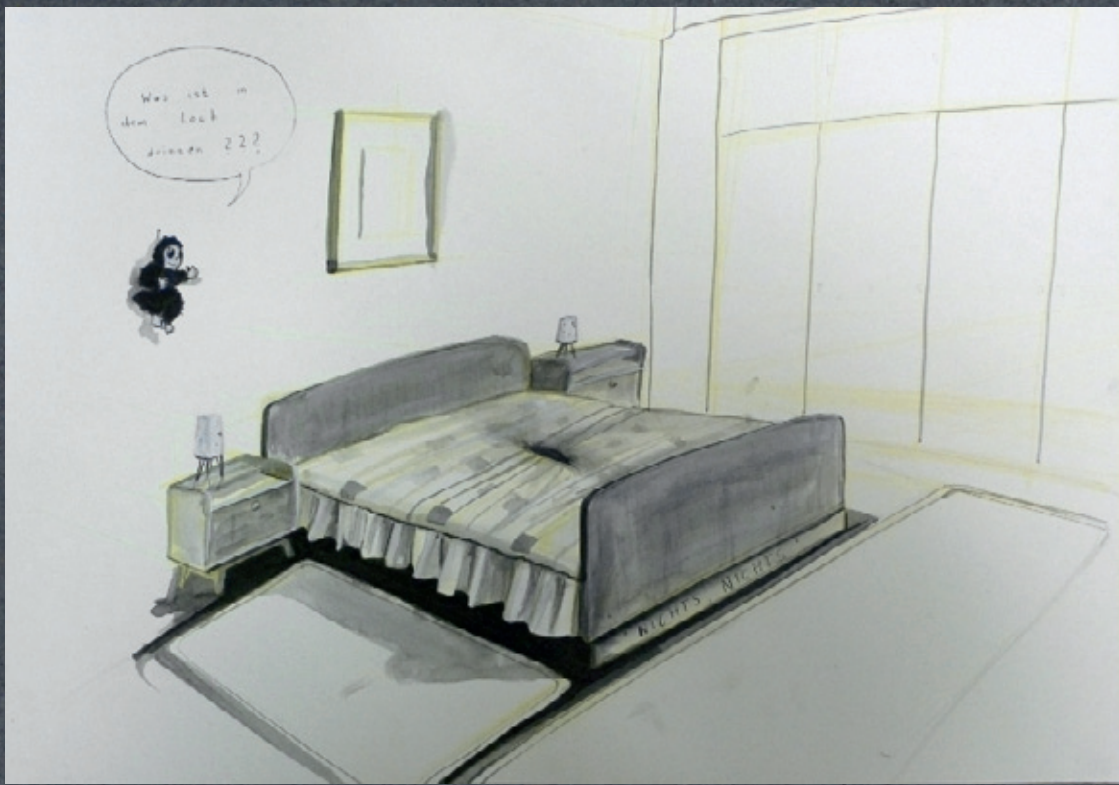




*some famous male colleagues, 2012*

GELATIN - VARIATION II









She thought, she was a penis...



She WAS a Penis...





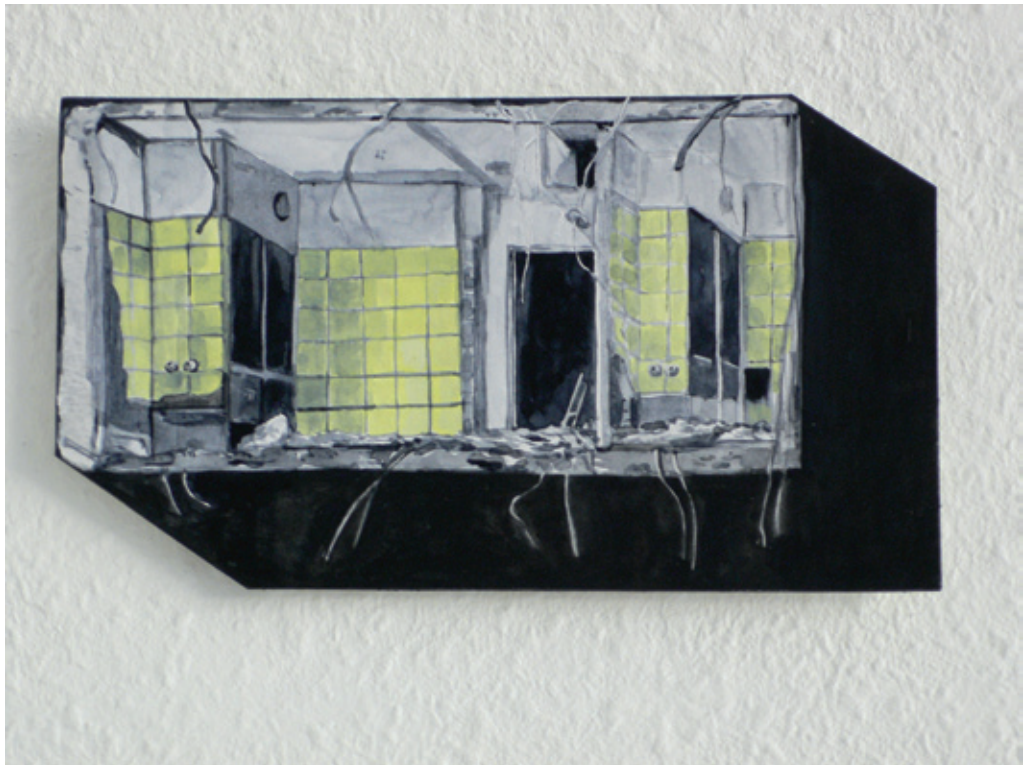
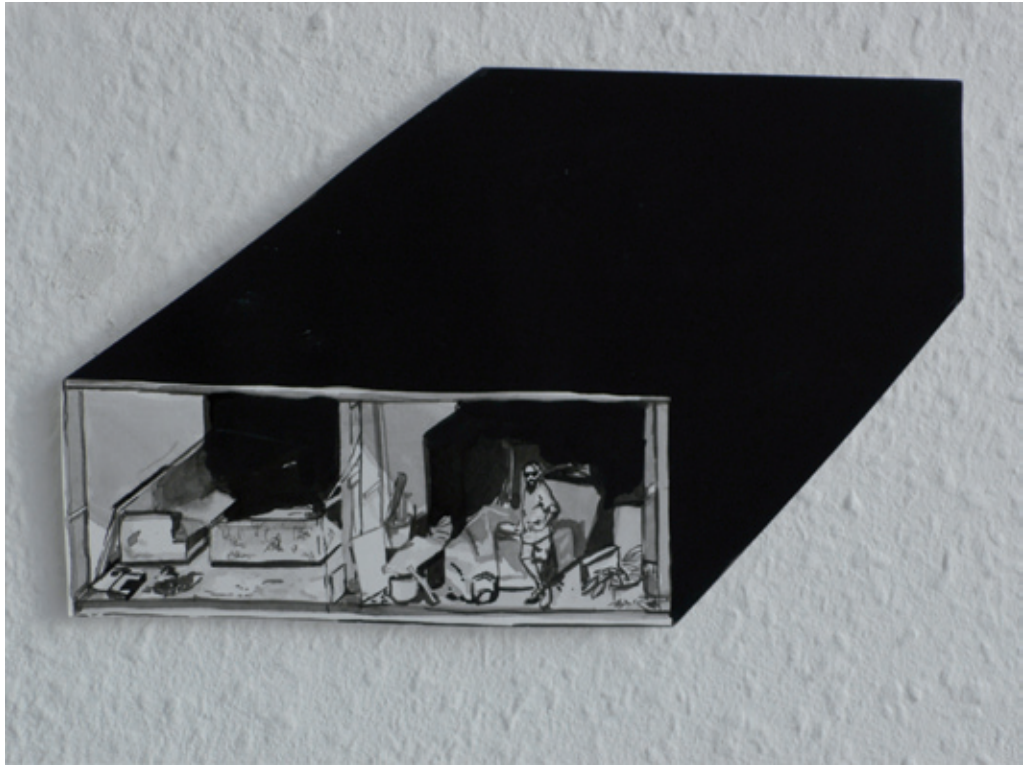
*Der Bug/The Bug*, 2012  
Ausstellungsansicht Galerie Gilla Lörcher, Berlin  
exhibitionview Galery Gilla Lörcher, Berlin



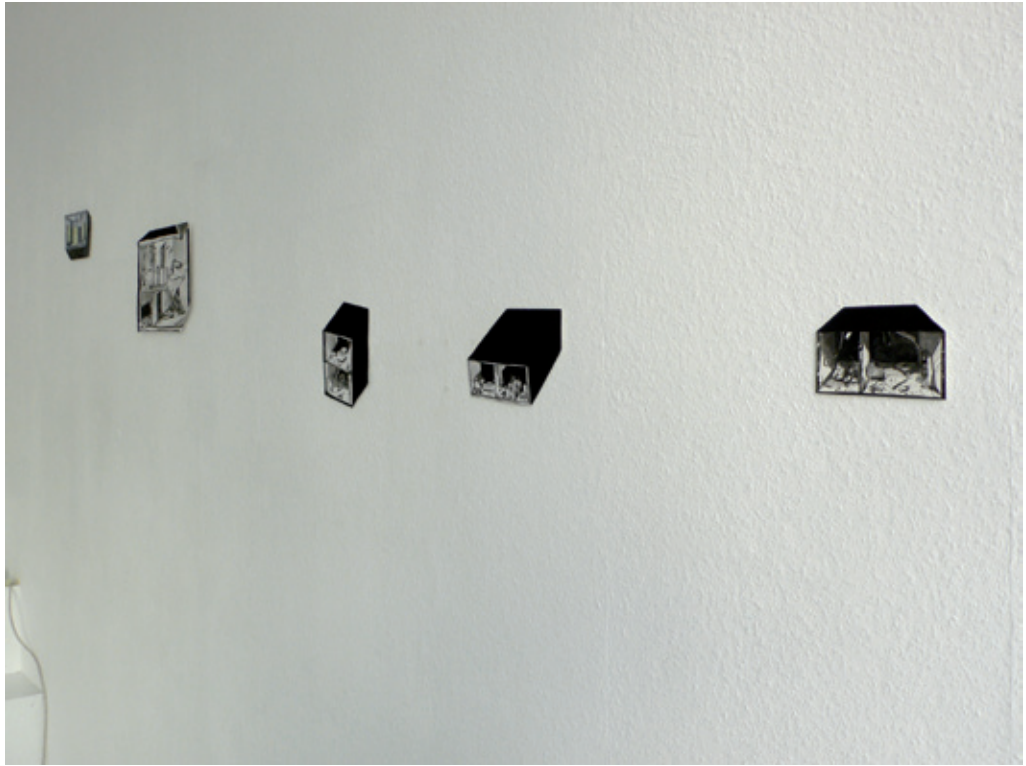




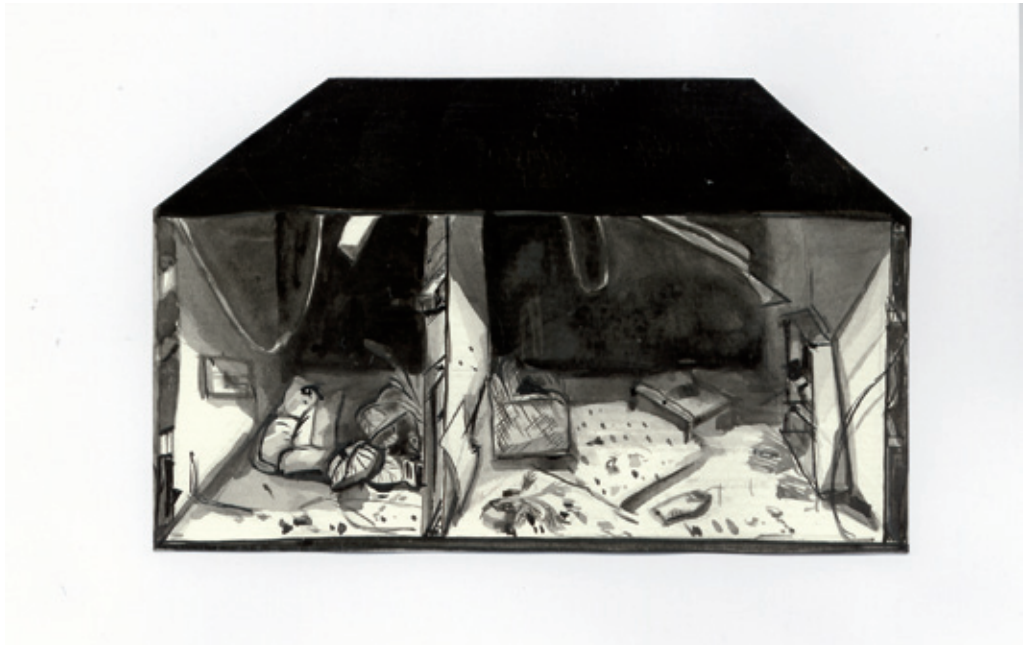
*desolation rooms*  
Tusche auf Papier, kaschiert auf ausgeschnittenen Karton  
Ink on paper, mounted on cutout cardboard  
2004



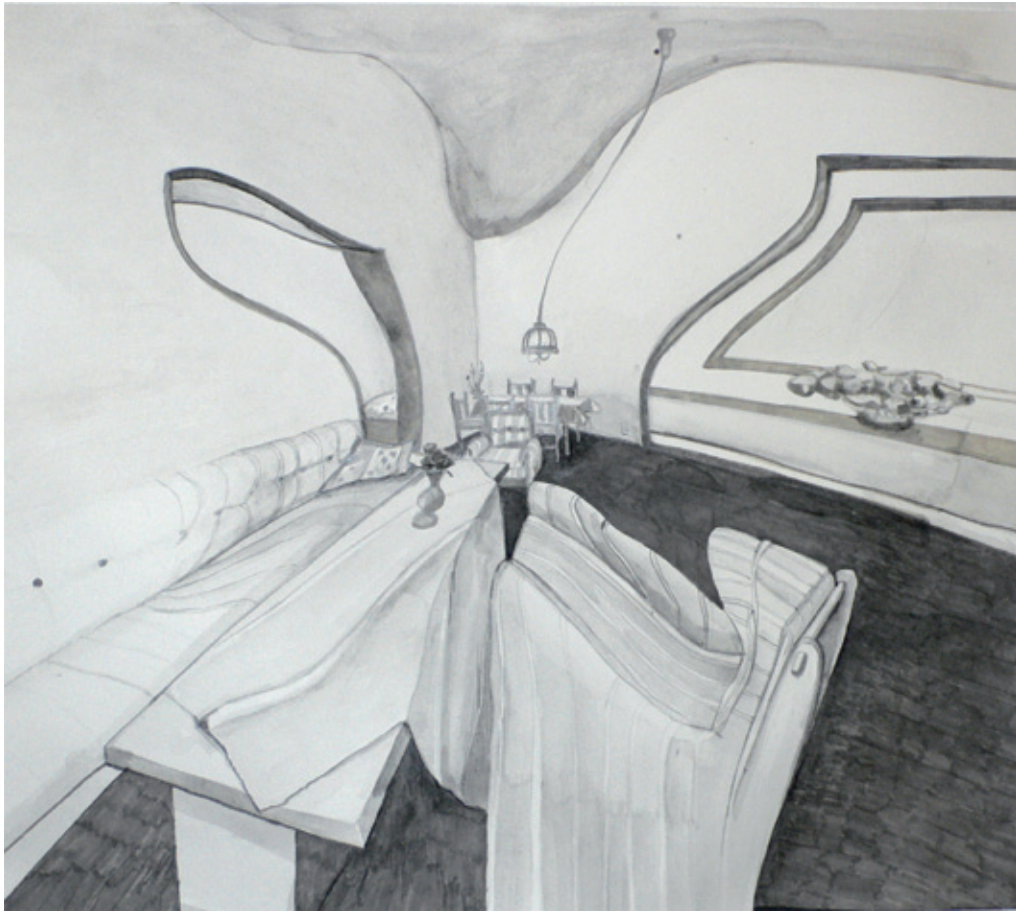




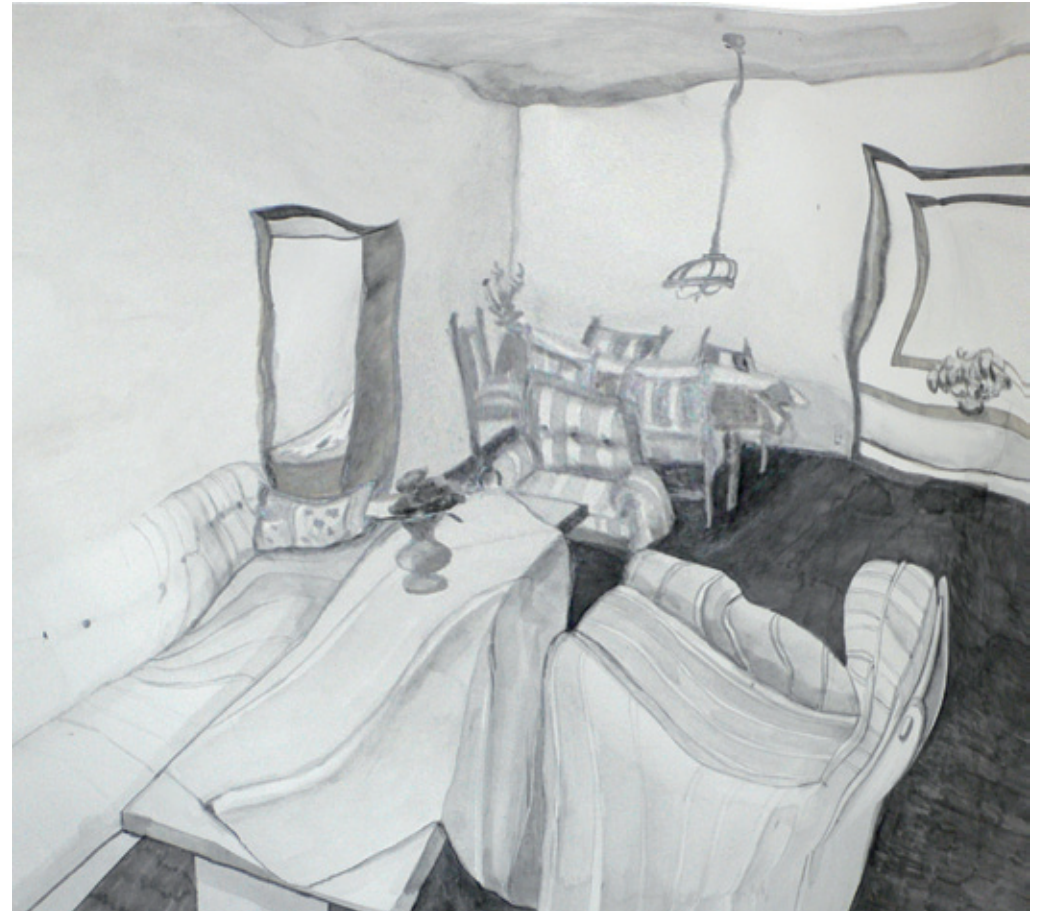
137







138



139

*corrections*

Zeichnungen auf Papier und digital bearbeitete Prints. Die Originalzeichnung hängt ungerahmt neben dem digital korrigierten und gerahmten Ausdruck.

Drawings on paper and digitally manipulated prints. The original drawing, unframed, is presented next to the digitally "rectified" and framed print.

2008

*correction*



140



141



correction





142



143





144



145





*Correction V*

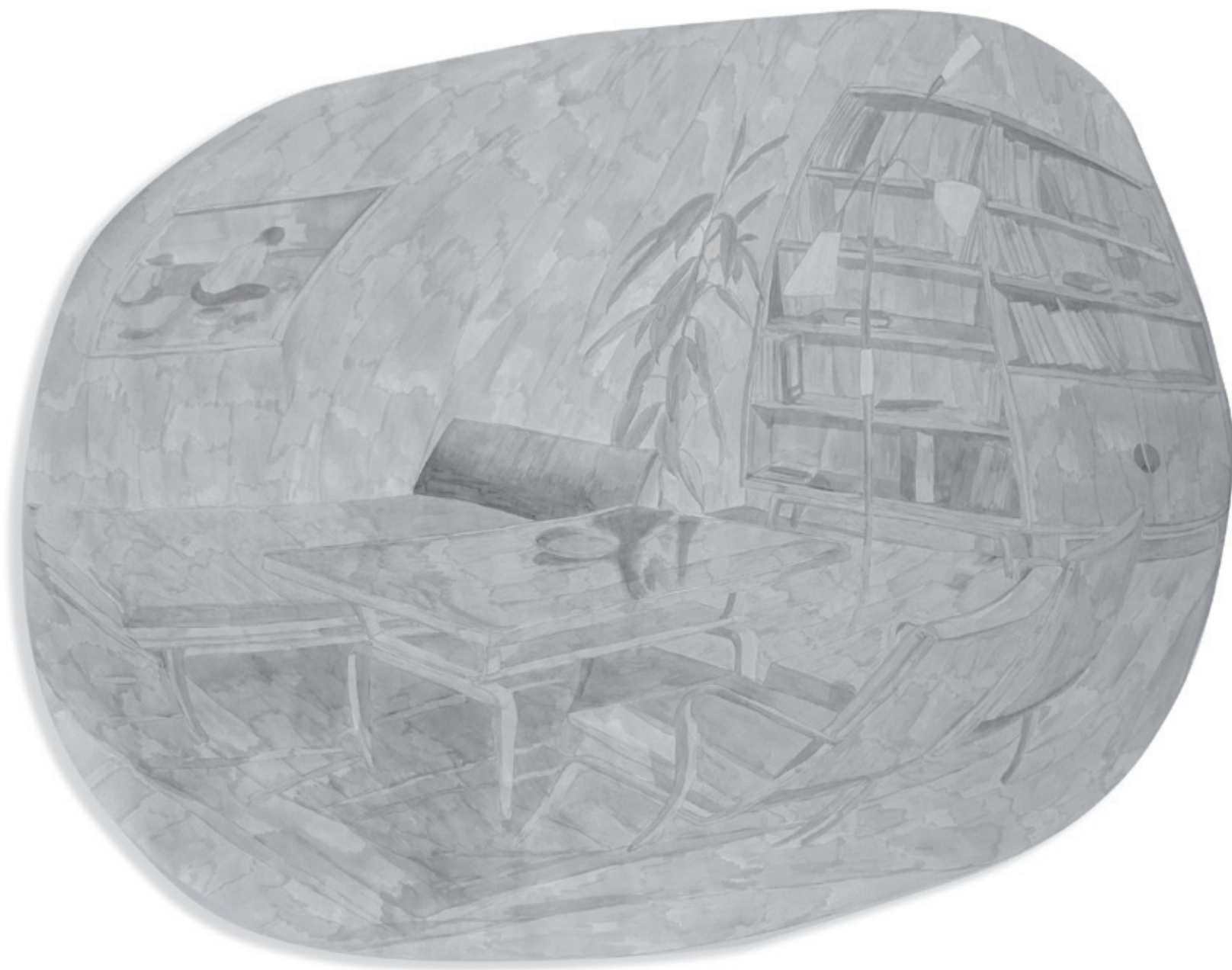
Tusche auf Papier kaschier auf ausgeschnittenen Karton (einheitlich verdünnte Tusche lässt die Zeichnung nur durch die Überlagerung entstehen). Nach dem Scannen wird versucht, durch diverse Photoshop-Filter die Perspektive zu korrigieren, was nicht eigentlich gelingt.

Der Ausdruck auf A4 hängt gerahmt neben der ungerahmten Originalzeichnung.

Ink on paper, laminated on cardboard cutout (uniformly diluted ink produces drawing only by virtue of superimposition). The ink drawing is scanned in order to rectify the distorted room. The printed attempt is presented in a frame – next to the original drawing.

2010



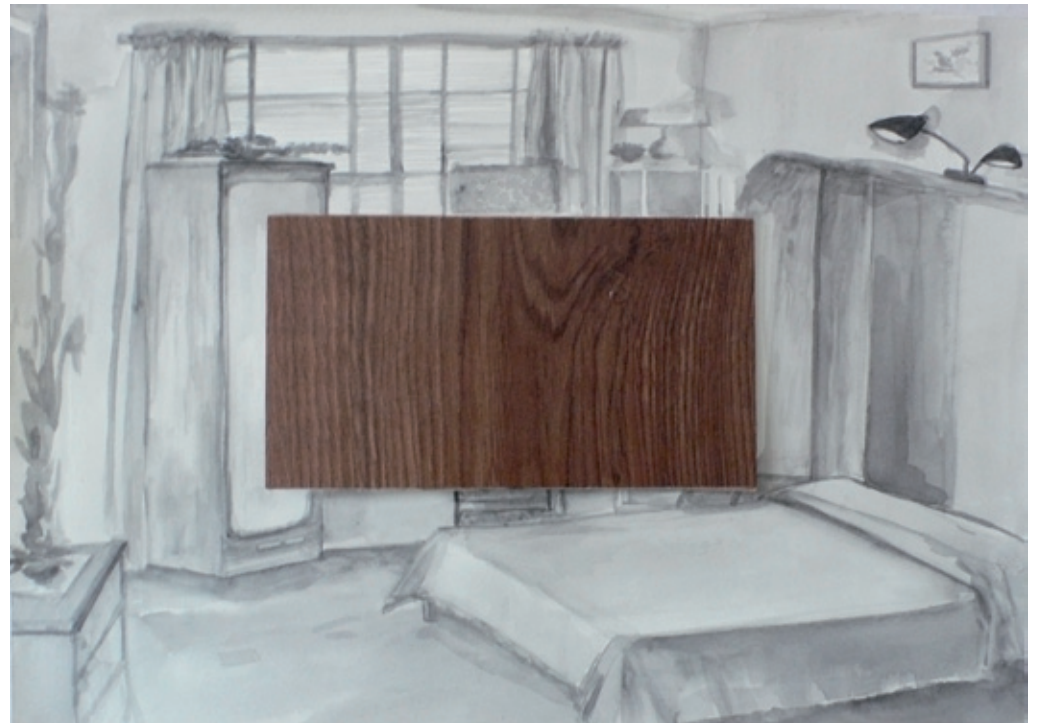


*Correction VI*  
2009





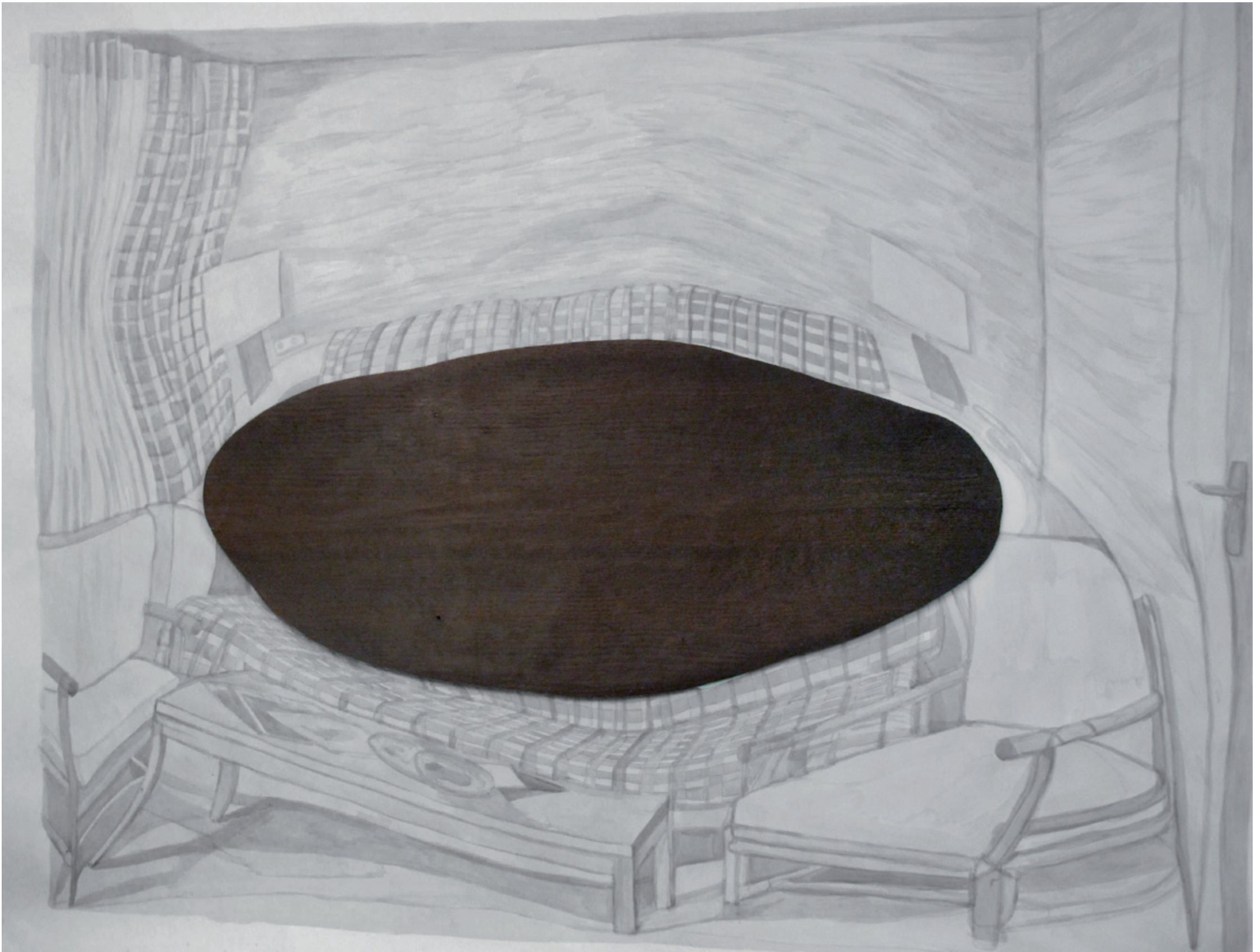
150



151

*Modell für einen Rahmen, der das Bild verdrängt / Model for a Frame displacing the Image*  
Furnierholz, Tuschezeichnung  
veneer wood, ink drawing  
2010







Einrichtungsgegenstände von Wohn- und Nutzräumen offenbaren ästhetische Vorlieben ihrer Bewohner sowie ihre sozialen Verhältnisse. Derart sprechende Wohnumgebungen und Ateliers manifestieren sich in den jüngsten Zeichnungen von Barbara Sturm.

Um die psychischen Komponenten der Innenräume nachdrücklich zu betonen, entwickelte die Künstlerin verschiedene manipulative Bildverarbeitungsverfahren. Die fotografischen Vorlagen sowie die nach ihnen angefertigten Zeichnungen durchlaufen Prozesse digitaler Ver- und Entzerrung. Die so verzeichneten, d.h. gestauchten, gelängten oder gewölbten Bildgegenstände wirken entsprechend psychisch aufgeladen.

Die Tuschzeichnungen der Serie Squashed Studios (ab 2008) beziehen sich auf fotografische Vorlagen, die Sturm vor zehn Jahren in Chicagoer Künstlerateliers machte. Während ihres damaligen Stipendiums Aufenthaltes durchforstete sie systematisch ganze Atelierhäuser und sammelte zahlreiche Studioansichten – zumeist mit Künstlern im Vordergrund. Die Zeichnungen, die sie heute nach ihren eigenen Fotos anfertigt, scannt sie ein, um sie digital zu manipulieren. Sie staucht die x-Achse ihrer Zeichnungen,

so dass alle Bildgegenstände gelängt erscheinen. Diese verzerrte Version ist dann das Vorbild für eine zweite Zeichnung. Beide Zeichnungsversionen – die schmale und die normalbreite – präsentiert Sturm nebeneinander als ein zusammengehöriges Werk. Überraschenderweise erscheinen dem Betrachter die gelängten Motive nicht falscher als die normalbreiten. Denn der Eindruck der beengten, zumeist vollgestopften Studios verdichtet sich durch Sturms Eingriff. Auch die schmalen Figurenproportionen wirken nicht unangemessen. Als Bildbetrachter sind wir heute mit Manipulationen und Retuschen an Körpern vertraut. Deshalb erscheinen die normalbreiten Figuren im Vergleich eher zu dick – ebenso wie in der Werbung und Mode.

Für die Serie Destored living-rooms (ab 2008) manipuliert die Künstlerin ihre Arbeitsvorlagen, noch bevor sie anfängt, sie abzuzeichnen. Die vorgefundenen Abbildungen aus DDR-Einrichtungsmagazinen der 60er- und 70er-Jahre scannt sie ein und verzerrt oder krümmt sie. Erst dann übersetzt sie die digital verzeichneten Wohnwelten in das Medium der Tuschzeichnung. Sturms Motivauswahl zielt auf ein zeit- und schichtentypisches Wohnambiente; die Darstellung von Privatheit oder Individualität hat für sie keine Priorität. Ihre Zeichnung scannt sie wiederum ein, um den verzerrten Raum nach den Regeln der Zentralperspektive zu begradigen, ein Vorgang, der im eigentlichen Sinne nicht gelingen kann, weil das Zwischenstadium des eigenhändigen Zeichnens zu viele Ungenauigkeiten verursacht hat.

Man steigt nicht zweimal in den denselben Fluss. Auch die Welt kann nicht beliebig oft ver- und entzerrt werden, ohne dass dauerhafte Spuren bleiben. Eine Rückkehr zum Ausgangspunkt wird unmöglich.

Damit erinnert uns Barbara Sturm daran, dass Eingriffe in die Welt, die wir durch unsere Gestaltung vornehmen, irreversibel sind. Wenn wir versuchen, einen früheren Zustand wiederherzustellen, wird das Ergebnis eine schlechte Kopie sein. Diesen Umstand führt uns die Künstlerin vor Augen, indem sie die verzerrte und die notdürftig entzerrte Zeichnung nebeneinander präsentiert. Ein breit gerahmter Computerausdruck der digital manipulierten Zeichnung hängt neben der ungerahmten echten Zeichnung. Sturm persifliert mit den übertriebenen Rahmungen den bürgerlichen Umgang mit Kunstproduktionen.

Sie wählt die Rahmenleisten betont protzig breit, um den vermeintlich hohen Wert des reproduzierten Schaustücks zu suggerieren. Einen vorläufigen Endpunkt findet dieses satirische Spiel in der Arbeit „Modell für einen Rahmen, der das Bild verdrängt“ (2009). Hier setzte Sturm ein breites Stück Holz mittig auf die Zeichnung. Der Rahmen steht nun wortwörtlich im Vordergrund.

Kopie und Imitation haben Sturm früh fasziniert. 1998 begann sie mit Hilfe von verkleinerten Modellen Räume zu verdoppeln. In ihrer Abschlussarbeit an der Wiener Kunstakademie reproduzierte sie den Raum ihrer eigenen Akademieklasse in verkleinertem Maßstab: Room 11. Der eigentliche Klassenraum blieb verschlossen und durch einen Türspion konnte man vermeintlich in den dahinterliegenden Raum sehen. Tatsächlich schaute man in ein 1:10-verkleinertes Modell der Klasse. Einige Meter neben der echten Klassentür installierte sie puppenstubengroße Flügeltüren in Augenhöhe auf der Flurwand. Öffnete man diese, sah man in die dahinterliegende Klasse – wiederum eine Manipulation, denn der Blick fiel auf einen Monitor, der den Blick in den Raum nachahmte: zu sehen war ein Film, der das Leerräumen der Klasse einige Tage zuvor zeigte.

Der Maßstab 1:10 blieb Sturms bevorzugter Verkleinerungs-Faktor. Von 2001 bis 2006 schickte sie ihre gallery 1:10, einen Miniaturausstellungsraum, auf Tournee durch verschiedene Gruppenausstellungen. Durch diesen Kunstgriff konnte sie eine Ausstellung in der Ausstellung schaffen. Sie konnte Kuratorin sein, obwohl sie ausstellende Künstlerin war. Das faszinierende an ihren Miniaturpräsentationen bleibt, dass sie jederzeit mit relativ wenig Aufwand wieder herstellbar sind, die Idee der Ausstellung in nuce zeigen und die Wechselwirkungen der Arbeiten erneut entstehen können. Die damaligen Stationen waren: Kunstverein Salzburg, Galerie Knoll Budapest, Kunstraum Innsbruck, Artforum Berlin, Landesgalerie Linz, Galerie Air de Paris, Heeresbäckerei Berlin, Sammlung Essl Klosterneuburg und Kunstraum Kreuzberg. 2006 gab es ausnahmsweise auch eine gallery 1:12, die nur eine einzige Arbeit ausstellte: das Malewitsch Museum von Albrecht Schäfer.

In ihren aktuellsten zeichnerischen Arbeiten greift Sturm stärker in vorgefundene Raumsituationen ein als früher bei ihren dreidimensionalen Konstrukten. Trotz der Transformationen wahrt die Künstlerin die Gesamtstimmung ihres Vorbildes; sie akzentuiert sie sogar noch. Ihre Zeichnungen funktionieren als Psychogramme von Generationen oder sozialen Gruppen. Das Instrument der digitalen Bildverarbeitung, das unsere mediatisierte Welt zunehmend makelloser erscheinen lässt, verwendet Sturm als subtilen Stolperstein, der den Bildeinstieg erleichtert und ein betrachtendes Umherwandeln im Bild erleichtert.

Der kohärente Raum ist gebrochen und zur Betrachtung freigegeben.

Die reflexive Betrachtung bestehender Verhältnisse ist ein generelles Anliegen der Künstlerin. Erstmals dehnt sie ihre Manipulationen nun auch auf den öffentlichen Raum aus. 2010 realisierte sie im Rahmen des Skulpturenparks Berlin\_Zentrum eine Intervention, die den dortigen status quo fragwürdig macht. Bei ihrer Arbeit Nichts/Etwas dehnte Sturm die Wildnis des Brachlandes kontrolliert auf das Trottoir aus – um ungefähr einen Quadratmeter.

Ein minimaler und doch fundamentaler Eingriff: die Grenze zwischen Brachland und



Zivilisation (Bürgersteigplatten) schwimmt oder löst sich auf.  
Neuerdings vergrößert Sturm auch Objekte. Ein um 3:1 vergrößerter Diaprojektor kann so in seinem Inneren einen Videobeamer aufnehmen, um filmische Arbeiten der Künstlerin zu projizieren. Die vorgeblich analoge Projektion stellt sich als digital heraus. Die Arbeit *A Cloud* (2010) zeigt beispielsweise sechs Zeichnungen einer einzigen Wolke. Die wechselnde Einblendung der leicht unterschiedlichen Zeichnungen erzeugt den Eindruck von Bewegung; im Hintergrund spricht eine digitalisierte Stimme einen Text. Bild und Text sind redundant, denn die Stimme beschreibt, was der Betrachter sieht. Der Loop beginnt nach 30 Sekunden von vorne.  
Die Redundanz zieht den Betrachter in ihren meditativen Sog; denn der Betrachter betrachtet sich selber beim Betrachten.

*Sabine Dorscheid, Luxembourg, 2010*



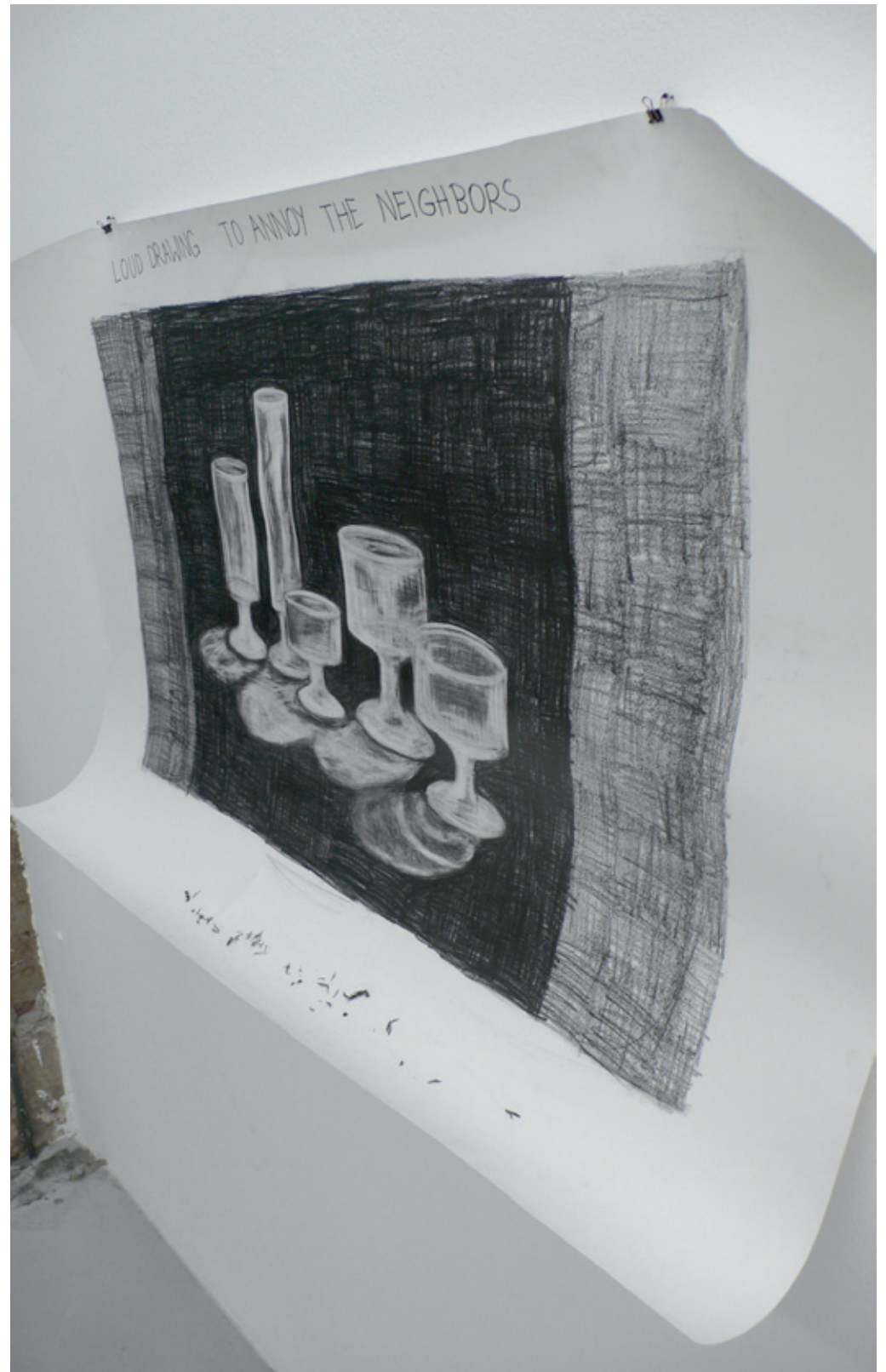




*Vorder- und Rückseite*  
 Mischtechnik auf Papier  
 mixed technique on paper  
 2011



*Loud Drawing to annoy the neighbours*  
Graphit und Radiergummi auf Papier  
Graphite and rubber on paper  
2010







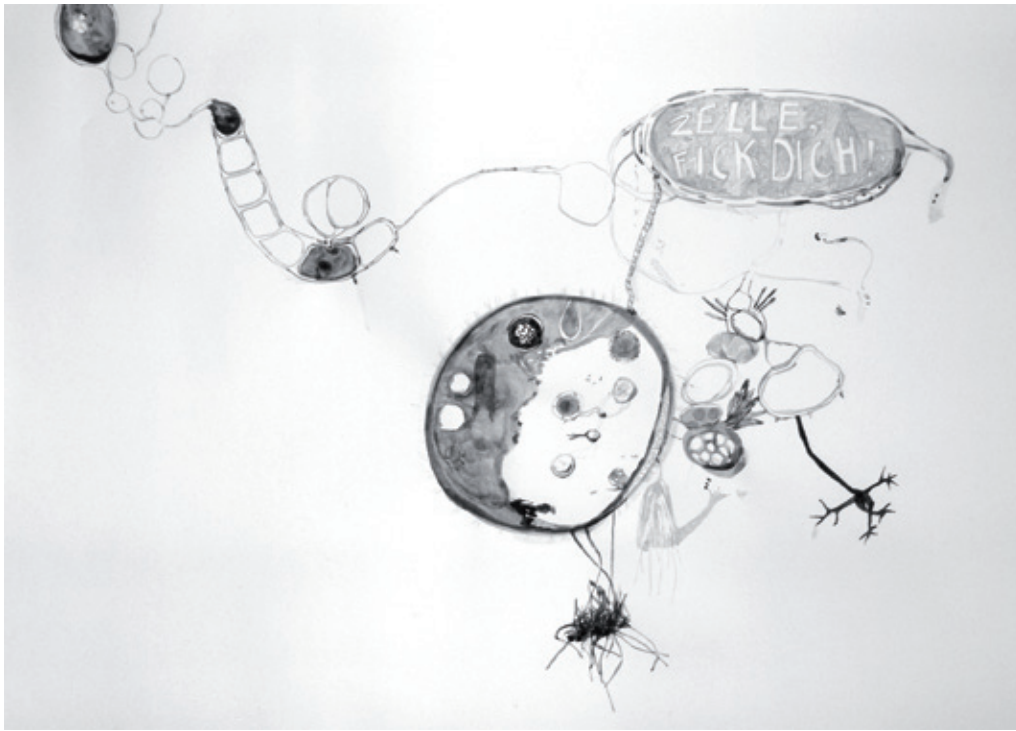


*Pflanzen als Sündenböcke / Plants as Scapegoats*  
Farbstift auf Papier  
Coloured pencil on paper  
2008



*Pflanzen als Sündenböcke / Plants as Scapegoats*  
Farbstift und Filzstift auf Papier  
Coloured pencil and felt pen on paper  
2008





*Zelle, fick dich! / Cell, fuck yourself!*  
Bleistift und Tusche auf Papier  
Pencil and ink on paper  
2009

translations



*On a radical act of blurring the boundaries of dysfunctional open space*

Skulpturenpark Berlin\_Zentrum and the situation it presents in the spring of 2010—an overgrown empty area in the middle of the city, a site of art that is also the object of real estate speculation—constitutes the point of departure for Barbara Sturm's project "NICHTS/ETWAS," which examines the role and function of art in the context of urban developments. Skulpturenpark Berlin\_Zentrum is located on a stretch of the so-called 'Mauerstreifen,' the militarized zone along the Berlin Wall, in what is now an urban wasteland. Since November 175 2006, its organizers—a collective of artists and curators called KUNSTrePUBLIK—have realized numerous projects reflecting on formal, functional, socio-cultural, historical, urban, and social processes.

While these projects have continuously redefined the sculpture park as a historical concept, KUNSTrePUBLIK has also worked to define the current state of "art in the public space" and its output.

In contrast with the beginnings of Skulpturenpark Berlin\_Zentrum, when some projects addressed the site's past as a military prohibited zone, the focus has now moved toward the particular situation of the land as an object of real estate speculation.

Subdivided into 62 lots held by various owners, the land has been used as a dog run, a playground, a barbecue area, and a parking lot. Surrounded by residential and office buildings rising to between six and eight floors, it forms an open space in a very urban setting.

In collaboration with artists and architects, the operators of Skulpturenpark Berlin\_Zentrum develop exemplary methods and strategies in the use of urban open spaces. At the same time, their work seeks to develop model functions for other sites and to reveal deficits and necessities. Parts of the area originally occupied by the sculpture park are already being used and built on by urban planners, investors, and speculators, reducing the amount of land, and the leeway, available to artistic activities. On one parcel of the land, measuring 5 hectares (12.4 acres) in total, building activities commenced in 2009; the project is being advertized with a show pavilion called "Dolce Vita."

Barbara Sturm's intervention "NICHTS/ETWAS" undercuts the urban planner's perspective,

in which the city is defined as a space to be filled with buildings and commercial uses. For her intervention, she chooses a particular place at the edge of the Skulpturenpark area where the sidewalk has been repaved and new buildings have risen up. Contrary to her expectations, the realization of her project—an expansion of the urban wasteland by ca. 2 sq m (22 sq ft)—turned out to be astonishingly unproblematic. With the help of a worker from one of the surrounding construction sites, Sturm cut the paving stones, covering the resulting empty area with clods of soil and grass; by adding a little trash, the artist turned it into a piece of urban wasteland identical to the Skulpturenpark area. For her illegal urban intervention, Barbara Sturm herself slips into a construction worker's outfit; to passersby, her actions are inconspicuous, seemingly part of regular construction work in the area. Despite the subtlety of her intervention, the distinctive displacement of the border between the urban wasteland and the pavement immediately strikes the eye. Deriving her action from the concept of "dysfunctional open space"—that is to say, open space in the middle of the urban landscape that is as yet without concretely defined function or use—Barbara Sturm marks the possibility of an individual use that allows for a certain subversive illegality. This inversion of evaluative standards engenders a multiplicity of voices, undoes hierarchies, is expansive and diversifying.

The displacement produces a complex of tensions with which Barbara Sturm makes polemical allusion to the characteristics and genius loci of an "un-place." Derived from the concept of the non-place developed by the French anthropologist Marc Augé, the term un-place refers to suburban spaces and zones of transit whose characteristic feature is a lack of historical reference. On the area of the sculpture park, by contrast, it is paradoxically enough precisely the site's history as part of the security strip along the Wall that has so far allowed this open space to elude intermediate- or long-term urban definition. In this context, the concept of the un-place does not become a discipline; it instead serves as an arena that at once also extends beyond the principle of a diagnosis of the status quo. In artistic projects, the exhibition site itself can become a non-place, as Roman Ondak demonstrated during the last Venice Biennale, in 2009. Given the Czech and Slovak pavilion to work with, he allowed the building to be overgrown with plants from the Biennial grounds.

Based on the observation that areas in the city's landscape to which urban planners have not yet assigned a predefined purpose are described as dysfunctional open spaces, Barbara Sturm examines the ambivalences this raises. The alterations and adaptations implemented by her intervention "NICHTS/ETWAS" are minimal, and yet Sturm's act slices into the local syntax. Sturm's intervention confronts us with the dystopias of urban development; in an act of protest, a counter-reaction, she allows the urban wasteland to encroach once more into built-up and domesticated areas. The sculpture park as a public urban site of art thus trespasses into the space of urban motion. The image transfer of the site this triggers undergoes expansion not only in the local, but at once also in the mental sense, as a metaphor for the traces it engenders, which form a threshold function; though not producing a state of emergency, they enact a break from normalities. A politically motivated different way of thinking about space

and spatiality emerges. As an interstice, the third space produced in this fashion marks a spatial constellation, negotiating a dualism vis-à-vis leeways of cultural and artistic practices in the urban space. This changes the coordinates in cartography. And in this way, Barbara Sturm simultaneously marks the conflictual and interactive space of urban artistic and cultural encounters. In a liberal interpretation of Michel de Certeau's practices in space, space here becomes a place with which the artist does something, at once also framing a response to a pervasively geometric urbanism. Our apparatus of consciousness and perception thus encounters an artistic practice that makes use of fissures and gaps in existing patterns of thought and relations of power. Today's site-specificity no longer aims primarily at the topological peculiarities of a given site. The site is no longer the manifest object of an artistic "intervention"; rather, it is the specific occasion for a (re-)activation of layers of meaning, for a discursive operation, as Juliane Rebentisch has argued in her "Aesthetics of Installation Art" vis-à-vis the aspect of a situational involvement of the beholder. In "NICHTS/ETWAS," as in other works by Sturm, what takes place is a rotation or displacement, and hence also a repurposing, of meaning and the attribution of meanings. Her intervention marks an in-between and simultaneously offers a model of how to negotiate open spaces for cultural practices and unstable urban identities. Henri Lefebvre's critique of the dichotomic distinction between a physically perceived and a mathematically constructed space, which influences Barbara Sturm's models, is here expanded by the addition of a negative space that can be experienced as an in-between. With no more than a minimal intervention, Sturm's project <sup>177</sup> "NICHTS/ETWAS" creates a site or stage that produces more information than it reveals at first glance. In this way, artistic practices can become part of the way urban developments find images, acting in expanded operational fields of an artistic trade.

*Ursula Maria Probst, Vienna, 2010*



The two media installations “Boring Walls” were produced in immediate response to the working and exhibition conditions the artist found when she held a job on the side helping to install art for documenta12. Most people who work in art handling are artists for whom the job is a source of income. The euphemistic term, which covers a great variety of tasks involved in exhibition installation, constructs a symbolic upward valuation of secondary forms of involvement on the periphery of the exhibition business. In reality, second and third jobs become impediments to an artist’s own production.

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179 The overlap between multiple projects inspired the artist to “Boring Walls,” an aesthetic intervention that responds to these economic and institutional conditions. When, for instance, the work during her documenta job was redistributed and rescheduled, the artist squeezed in the research for her travel project “Faulheit” [“idleness”]. The works for “Boring Walls” were produced on the occasion of an invitation to create an exhibition on the subject of “Idleness” for the Kunstverein Wolfsburg; they respond directly to the documenta job, and the work on the art and the artist’s employment in fact overlapped. Sturm presented the results of her research project before the documenta even opened.

Using intersections between media, manipulations, and special ways of framing video and photographs, the artist staged the non-event of cleaning up and perfecting Lacaton & Vassal’s exhibition pavilion, which preceded the event of the exhibition, simulating it as an exhibition event in its own right and shifting the center of attention to a framework that usually goes unnoticed.

In the video “Boring Walls,” we hear the monotonous drone of the cleaning machine that, as though remote-controlled, moves up and down the empty documenta12 hall—even complete automation would be conceivable. A camera fixed on the back of the vehicle films the empty exhibition pavilion from the perspective of the cleaning machine. By masking the people involved in preparatory work, the artist brings the anonymous spatial qualities of the temporary exhibition hall to the fore. If the title “Boring Walls” ties the work to the artist’s authentic experience of the situation that forms the work’s point of departure, the video captures the measures preceding the exhibition event with a neutral eye. In contrast with the ephemeral and variable construction of the pavilion, the perfectionism in arranging the exhibition display represents an unbroken tradition. The intensity of the emptiness of the room is palpable in condensed form when the video taken during the clean-up work is projected onto a white movable wall visible in a photograph of the empty exhibition hall; the experience is heightened by the movements and sounds of the cleaning machine. The prosaic physical prerequisites for

the real event are superimposed upon the typical forms of aesthetic representation employed in the current exhibition business, and this superimposition appears directly on the surface. In "Boring Walls," the artist simulates the internal and external conditions framing the integration of analogue and digital displays as a way to smuggle in her own experiences as an outsider. The video in the second installation, also entitled "Boring Walls," shows the back of a man operating a sander to plane a wall. Combined with a photograph of a piece of wall on which a monitor is mounted—Barbara Sturm cut out the screen in order to show her own video on an LCD screen—"Boring Walls" functions as a reflection on forms of representation with a particular focus on techniques of reproduction, negotiating the framework on an aesthetic level.

Both media installations develop the transformation of documentary materials and their inscription into fictional forms of representation on the basis of the fundamental comparability or exchangeability of the contexts and conditions that define exhibitions. Sturm's institutional critique is based on the commercial exploitation in secondary areas of work surrounding artistic forms of production; in the titles, it takes the form of a complaint about boredom. In "Boring Walls," the artist thus responds in an ambiguous way to the artificial scarcity of capacities and possibilities, by using components that constitute the operating system on its margins to feign a setting of the art business that displays its own involvement as secondary or tied to the use of reproductive technology, indirectly gesturing toward the failure of institutional critique.

*Nicola Hirner, Vienna, 2010*

Literature:

- Walter Benjamin: Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Suhrkamp Verlag, Frankfurt am Main 2009 (Erste Auflage 1963)
- Silvia Eiblmayr (Hg.): Arbeit\*. A: 'aml. – E: work, labour. F: travail. – R: trud, rabota. S: trabajo. – C: laodong, Ausstellung Galerie im Taxispalais, Innsbruck; Revolver – Archiv für aktuelle Kunst, Frankfurt am Main 2005
- Viola Vahrson und Hannes Böhringer (Hg.): Faulheit. Verlag der Buchhandlung Walther König, Köln 2008
- Dieter Mersch: Was sich zeigt. Materialität, Präsenz, Ereignis. Wilhelm Fink Verlag, München 2002
- ders.: Untersuchungen zu einer Ästhetik des Performativen. Suhrkamp Verlag, Frankfurt am Main 2002



## Minus times minus is?

### *On a recurrent feature in Barbara Sturm's art*

I.

Correct?: We see an unframed drawing of a room or, more precisely, of a room strangely distorted. The drawing evinces the optical characteristics of a so-called fisheye lens. To the right of the drawing is a slightly smaller sheet, this one presented in a wooden frame. It is a computer-generated graphic representing the attempt to use various filters in order to rectify the distorted room presented in the picture on the left—an attempt that has patently failed. We might say that what appears on the aesthetic stage in this series of works entitled “Corrections” (2010) is the negation of a negation, a dialectical process, that is to say—but one that does not produce the desired result.<sup>1</sup>

In this series of works by Barbara Sturm, the distorting view through a fisheye is a stand-in of sorts for an artificial gaze that constitutes a perception *sui generis*; the electronic “manipulations” represent an expansion of the range of possible ways of depicting “reality.” Taken together, the “Corrections” thus perform an epistemological critique, reflecting on the tri(dis)unity that defines our perception: immediacy, mediation, and the aspiration to convey truth. In this reflection, visual communication loses its innocence, as it were, and turns out to be a complex construction. Not even (framed) art offers a way out. Quite to the contrary.

II.

“This inversion of evaluative standards,” as Ursula Maria Probst already put it with regard to Barbara Sturm’s project “NICHTS/ETWAS” (“NOTHING/SOMETHING,” 2010), constitutes a central feature of the artist’s work. In “NOTHING/SOMETHING,” for instance—the very title describes a dialectical inversion!—she illicitly cut a piece out of an urban wasteland in Berlin—not in order to provide “usable” land for investors; quite to the contrary, this piece of wasteland was planted next to its own site, which is to say, at the expense of the remaining, ostensibly more valuable land. That is indeed also an economic issue: minus times minus is *plus*?

<sup>1</sup> The failure of allegedly dialectical processes is something we also know in the form of the failure of really existing socialism.

Another problem area to which a “negation of negation” applies can be found in “documenta 12/boring walls” (2007).<sup>2</sup> To make the video in this installation, a camera was mounted on a cleaning machine controlled by a member of the custodial staff; after a temporary exhibition pavilion had been set up for documenta 12, but before the art was installed, the vehicle moved up and down the building’s length. The moving picture produced by what was quite literally a “trucking shot” was then projected onto a photograph of an exhibition wall. Setup and cleaning are kinds of work that, as Brecht might say, the art business doesn’t attach great importance to, almost trying to conceal them; making art history is something other people do. Barbara Sturm’s work negates this negation by turning the movement of the cleaning machine into an integral element of her artistic production, while excluding the art that will actually be exhibited on the site.

III.

The problem of art’s semblance character is what Barbara Sturm addresses in her installation “Heiß ist der Projektor und nicht die Atmosphäre” (“It’s the projector that’s hot, not the atmosphere,” 2010). A projector, magnified on a scale of 3 to 1, casts an animation on a wall: six drawings showing a cloud. A sound system plays a recitation of a poem describing the installation; a copy of the text is also put up in the exhibition room. The poem can be heard in a loop, beginning afresh every thirty seconds; the animated drawing of the cloud starts over in the same rhythm. A cloud, then, is a cloud is a cloud? Not at all; for despite the redundant loop-like repetition, Barbara Sturm contrasts this affirmative sequential arrangement inspired by Gertrude Stein with a series of refractions that primarily serve to negate the immediacy of representation and enactment. The installation accordingly represents a deliberate break with what is commonly called “realism”: not only are the clouds drawn in a way that immediately points up their artificial nature—the projector’s outsized dimensions, too, give it away as a sort of “fake,” as made specifically for art. And the poem? Precisely by describing what the beholder sees does it successfully unmask any semblance. “It’s the projector that’s hot, not the atmosphere,” we hear and read, so negation is once again an important aspect, drawing our attention to the concrete temperature of the projector as it does its work of reproducing images, and “not” to the putative heat of the atmosphere to which the clouds might owe their existence. It was, in the end, the graphic artist who created them.

IV.

As we can recognize in the work “Projected Moth” (2010), the problem of (beautiful) semblance appears at the precise moment when the aesthetic play is set in motion. A slide projector furnished with empty slide frames is set up on a rectangular wooden construction that contains a concealed digital projector. Instead of the slide projector, the digital equipment throws a fake slide show on the wall, an ostensible slide projection as a film showing insects the artist found in her studio. At the same time, and in near-perfect synchrony with the fake slide show, the empty slide frames cycle through the slide projector.

<sup>2</sup> The second part of this title recalls Jeppe Hein’s title “moving walls.” But unlike in Hein’s work—this, too, is an instance of inversion—these walls do not move but instead remain immobile.

The action is interrupted by a short sequence during which we can see a moth fluttering through the projector's beam of light. It is virtually impossible for the viewer to tell whether this moth is actually fluttering through the projection light or yet another projected appearance. Taken as a whole, Barbara Sturm's "Projected Moth" stages a confusing sequence of various inversions: what should be in motion appears arrested (the insects, now dead; the film, here converted into a slide show), but then it does move, only to be called in question as movement. The result of these artistic operations is a productive state of suspension that, as in "It's the projector that's hot, not the atmosphere," tends to leave the boundaries between being and semblance permeable.

*Raimar Stange, Berlin, 2011*

## Reading Rooms

The furniture in an apartment, in living rooms and bedrooms as well as kitchens and bathrooms, reveals its inhabitants' aesthetic preferences as well as their social circumstances. Such telling residential environments and studios are manifest in Barbara Sturm's most recent drawings. The artist has developed a variety of manipulative image processing techniques in order to lend special emphasis to the psychological components of these interiors. The photographic originals as well as drawings based on them undergo processes of digital distortion and rectification. The resulting de-lineated—compressed, elongated, or buckled—pictorial objects accordingly appear to have a special psychological aura.

<sup>184</sup> The ink drawings of the Squashed Studios series (since 2008) refer to photographic originals, pictures Sturm took ten years ago in artist's studios in Chicago, where she lived on a fellowship. She systematically worked her way through entire studio buildings and collected numerous views of artists' workspaces—usually with the artists in the foreground. Now she creates drawings based on her own photographs, which she then scans and subjects to digital manipulation. She compresses the x-axis of her drawings so that all objects in the depiction appear elongated. This distorted version is then the model for a second drawing. Finally, Sturm presents both versions of the drawing—the narrow one and the one of normal width—side by side as constituting a single work. Surprisingly, the elongated motifs do not strike the beholder as any more wrong than the ones of normal width: Sturm's intervention condenses the impression made by the cramped and, in most cases, jam-packed studios. Nor do the slender proportions of the human figures appear incongruous. As viewers of today's imagery we are accustomed to manipulated and retouched bodies. In fact, the normal-width figures tend to look too big by comparison—just as in advertising and fashion.

<sup>185</sup> For the Distorted living rooms series (since 2008), the artist manipulates the originals on which her works are based even before making the first drawings. She scans found illustrations from East German interior decoration magazines from the 1960s and 1970s and then distorts or warps them. Only then does she translate the digitally de-lineated living environments into the medium of ink drawings. Sturm's selection of motifs aims to show the characteristic residential style of a specific time and social stratum; she does not place great emphasis on the representation of privacy or individuality. She then scans the drawing once more in order to rectify the distorted room in accordance with the rules of central perspective, an operation that cannot strictly speaking succeed since the intermediate stage of free-hand drawing has caused too many inaccuracies.

You do not step into the same river twice. Nor can the world be distorted and then rectified



ad infinitum without incurring permanent marks. Returning to the point of departure becomes impossible. Barbara Sturm thus reminds us that the interventions in the world we perform by fashioning it are irreversible. When we attempt to recreate an earlier state of affairs, the result will be an inferior copy. The artist illustrates this fact by presenting the two drawings, the distorted one and its rough-and-ready rectification, side by side. A computer printout of the digitally manipulated drawing in a wide frame is mounted next to the unframed real drawing. With the exaggerated frames, Sturm satirizes the bourgeois use of art reproductions. She deliberately chooses pretentiously wide borders to suggest that the reproduced showpiece is supposedly of great value.

The most recent instance of this satirical play is the work "Model for a frame that displaces the picture" (2009), in which Sturm placed a wide piece of wood on the center of the drawing. The frame has quite literally moved to the foreground.

Copies and imitations fascinated Sturm early on. In 1998, she began to use reduced-scale models to duplicate rooms. For her thesis project at the Vienna Academy of Fine Arts, she reproduced the classroom of her own Academy class on a reduced scale: Room 11. The actual classroom was locked; through a spyhole, the beholder thought he could see into the room behind the door. In reality, however, he saw a model of the classroom on a scale of 1 to 10. A few yards down from the real classroom door, Sturm installed a dollhouse-sized double wing door at eye level in the wall of the hallway. Opening this door, the visitor would see the classroom behind it—another manipulation: for his eye actually fell on a monitor that imitated the view of the room, displaying a film that showed a student emptying the classroom a few days earlier.

1 to 10 remained Sturm's preferred scale of miniaturization. From 2001 to 2006, she sent her gallery 1:10, a miniature exhibition room, on a tour of several group shows, a device that enabled her to create an exhibition within the exhibition. She could be a curator even though she was an exhibiting artist. What remains fascinating about her miniature presentations is that they can be recreated at any time with relatively little effort, showing the idea of the exhibition in nuce and giving rise to new interferences between the works. The stops of the original tour were: Kunstverein Salzburg, Galerie Knoll (Budapest), Kunstraum Innsbruck, Artforum (Berlin), Landesgalerie Linz, Galerie Air de Paris, Heeresbäckerei (Berlin), Essl Collection (Klosterneuburg), and Kunstraum Kreuzberg. In 2006, she made an exception from her customary scale, creating a gallery 1:12 that exhibited a single work: Albrecht Schäfer's Malevich Museum.

In her most recent graphic work, Sturm intervenes more forcefully into found spatial situations than in her earlier three-dimensional constructions. Despite the resulting transformations, the artist preserves, and even accentuates, the original's overarching mood. Her drawings function as psychograms of a generation or a social group. Digital image processing lends an increasingly flawless appearance to our world, a world created by media; Sturm uses this instrument as a subtle stumbling block that renders the picture more approachable and allows us to take a stroll through the image, looking here and there. A coherent space is broken up and opened up for inspection.

The reflective examination of existing states of affairs is a concern the artist is interested in more generally.

For the first time, she now extends her manipulations to the public space. In 2010, she realized an intervention as part of the Skulpturenpark Berlin\_Zentrum that lets the status quo at the site appear questionable. For her work Nichts/Etwas, Sturm performed a controlled expansion of an overgrown urban wasteland into a sidewalk, adding roughly ten square feet. A minimal and yet fundamental intervention: the boundary between wasteland and civilization (the paving stones) is blurred or dissolved.

Most recently, Sturm has enlarged objects as well. A slide projector magnified on a scale of

10 to 1 is large enough to house a video beamer that projects the artist's filmic works. What appears at first glance to be an analogue projection turns out to be a digital one. The work A Cloud (2010), for instance, shows six drawings depicting one and the same cloud. The cross-fades between the drawings with their slight differences create the impression of movement; in the background, a digital voice recites a text. Image and text are redundant: the voice describes what the beholder sees. After thirty seconds, the looped video starts from the beginning.

This redundancy pulls the viewer into a meditative maelstrom: he views himself as he is viewing.

*Sabine Dorscheid, Luxembourg, 2010*

## Group exhibition

*Barbara Sturm • Heinrike Sturm • Dr. Friedwin Sturm*

The group exhibition, part of the “emerging artists” series at the Essl Collection, focuses on the collection of ca. 10,000 slides built by my grandmother, who died in 1999.

The slides are snapshots documenting the numerous group tours all over the world in which Heinrike Sturm participated between ca. 1970 and 1990.

All pictures are captioned; they convey how the traveler’s eye schematized what she saw, how her perspective was wedded to stereotypes. They can be subsumed under categories such as “children,” “natives,” “folklore dances,” “work,” “animals,” “streetscape,” etc.

Sifting through these slides, the beholder recognizes miniaturized fragments of a world created by a camera sometimes casually pointed at objects, sometimes capturing clichéd views. This enables us to go on a virtual journey in my grandmother’s footsteps.

Because she used a simple camera with a fixed wide-angle lens, details that were presumably of no interest to the traveler can become, in someone else’s eyes, the true focus of attention. I selected sixty pictures from the great pile of photographs—on the one hand focusing, as I was retracing my grandmother’s travels, on what interested me because of formal and compositional aspects; on the other hand, I used zooming and altered the color settings of the scanned images to reveal ruptures that render a normalizing and post-colonial gaze patent as such.

I changed the scale of the slides and their frames, turning miniatures that can be collected, sorted, and bundled into objects ten times their size that are mounted on the wall like light boxes. Contrasting with the pictures replete with folkloristic clichés are scattered snapshots of my grandmother herself – standing in front of various landmarks or taking advantage of the entertainments offered as part of a group tour’s programming.

By cutting a glamorous figure, by exuding a hedonistic way of life, my grandmother as depicted in these photographs corroborates the perspective revealed by the other pictures.

Heinrike Sturm becomes an uncongenial, stereotypical person, no less a stock character than the residents of the countries she visits, which are labeled on the slide frames as “real American Indians,” “Zulu children,” or an “old Indian woman.”

The video on display “reanimates” my grandmother by means of digital morphing software; a monster of sorts, she now travels through lands and time.

The contribution made by my father, Heinrike Sturm’s son, is a spiral-bound A4-size booklet he compiled after Heinrike Sturm’s death. It was meant as a way to document and summarize her life, and was handed out within the family.

*Barbara Sturm, Vienna, 2002*



## Barbara Sturm

Geb./B. 1970 in Leoben, Österreich/Austria  
Lebt und arbeitet/Lives and works in Berlin, Wien und/and Graz

### Studien und Stipendien/Studies and Fellowships

- 1989–91 Meisterschule für Malerei, HTBLA, Graz  
1991 Gaststudium/Guest study an der Kunstakademie in Prag/Prague  
1991-93 Malerei/Painting, Academy of fine Arts, Wien/Vienna  
1993–98 Bildhauerei/Sculpture, Academy of Fine Arts, Wien/Vienna (B.Gironcoli)  
1995 Chelsea College of Art and Design, London  
1998 Diplom, Bildhauerei/Sculpture (B.Gironcoli)  
1999 Atelierstipendium/Studio grant in Budapest  
Ausbildung/Training in Mediendesign/Mediadesign  
2000 Atelierstipendium/Studio grant in Chicago

### Ausstellungen/Exhibitions

- 2012 *EVA*, National Gallery, Bangkok,Thailand  
*Some famous male colleagues*, SIXFEETUNDER, London (s)  
*Der Bug/The Bug*, Galerie Gilla Lörcher, Berlin (s)  
*x hibit*, Academy of Fine Arts, Wien/Vienna  
2011 *Still*, Galerie Gilla Lörcher, Berlin  
*Summer Break 1*, Galerie Gilla Lörcher, Berlin  
*Chain Letter*, Shoshana Wayn Gallery, Santa Monica, CA  
*YOUTH*, forgotten bar project, Berlin  
2010 *heiß ist der Projektor und nicht die Atmosphäre*, Galerie Gilla Lörcher, Berlin (s)  
*FELD/FIELD*, Skulpturenpark Berlin\_Zentrum, Berlin  
*#3 Copy*, Kantine, Berlin  
2009 *analogue frames II*, camouflage\_center, Kopenhagen (s)  
*#2 Paris*, Kantine, Berlin  
*#1 Salon*, Kantine, Berlin  
Videofeature: *Desolation/gallery 1:10*, Bar Diwana, Wien/Vienna  
2008 *analogue frames*, camouflage\_center, Kopenhagen (s)  
2007 *Faulheit*, Kunstverein Wolfsburg  
Panton Gallery, Budapest  
2006 *Stips 06*, In Zusammenarbeit mit Gert Bendel , Kunstraum Kreuzberg, Berlin  
*post\_modellismus*, Kunsthalle Bergen, Norwegen/Norway  
*desolation*, Capri, Berlin (s)  
*KMA*, Berlin  
2005 Kunstsalon, Berlin  
*post\_modellismus*, Krinzinger-Projekte, Wien/Vienna  
*hotspots*, Sammlung Essl, Klosterneuburg  
*TRANSFERT*, Galerie Rapinel, Bazouge la Perouse, Frankreich/France  
*the travelling eye*, freiraum, Museumsquartier, Wien/Vienna  
*softmanipulation III*, Roxy Art house, Edinburgh  
2004 *guestroom 1:10*, loop, guestroom, Berlin  
*softmanipulation II*, Budapest Galéria, Budapest  
2003 *softmanipulation I*, Videos aus/from A und/and H, Atelierraum Martin Vesely, Wien, Vienna  
*Mimosen-Rosen-Herbstzeitlosen*, Kunsthalle Krems (Videobeitrag/Video contribution)  
*Gallery1:10*, Air de Paris, Paris (s)  
*on the road again...*, engler u. piper Projektraum, Berlin  
*shopstop*, showroom, Berlin

XXVIII, Capri, Berlin

- 2002 *Modellierte Wirklichkeiten*, Landesgalerie Linz  
*Galerie 1:10*, Art Forum Berlin  
Kunstraum Innsbruck/Projektraum  
*emerging artists*, Sammlung Essl, Wien/Vienna  
*Hear the Art*, Kunsthalle Exnergasse, Wien/Vienna  
*1:10*, Knoll Galéria, Budapest  
Sydney Biennale, public video program, Sydney  
Body without Organs –Symposium, Videobeitrag/Video contribution, Wien/Vienna  
2001 *Collaborations*, Salzburger Kunstverein, Salzburg  
*Galerie 1:10*, KunstWien, MAK, Wien/Vienna  
2000 Kooperation mit GoodLuckDruckLook –Goin Sub–Mode.  
Wienstation; NCC48, Streirischer Herbst, Graz; Forum Stadtpark, Graz  
*SoHo in Ottakring*, Wien/Vienna  
*The fantastic voyage*, 6100 S.Blackstone, Chicago  
*Counterproductive industries*, Exhibition studies space, Chicago  
1999 *Briefcase*, 33 Sydney artists in Vienna  
*Vienna all-girl show*, Sydney  
*Stuffed*, Stuffed Gallery, London  
Kuvataideakademian galleria, Helsinki  
1998 *A perfect movement*, Austrian Cultural Institute, London (s)  
Kulturzentrum bei den Minoriten, Graz (s)  
*7 nights gallery*, station3, Wien/Vienna  
Diplomausstellung, Academy of Fine Arts, Wien/Vienna  
fishe gallery, London  
1997 *red-handed*, Semperdepot, Wien/Vienna  
*2 plateaux*, Mezzanin, Wien/Vienna  
*Träbanta*, Messe für zeitgenössische Kunst, Trabant, Wien/Vienna  
1996 *22 thresholds*, The Fridge, London  
*if not, then...*, Moravian Burial Ground, London  
1995 *Spiegelsprung*, Academy of Fine Arts, Wien/Vienna  
Joanneum Ecksaal, Graz (s)

## Kuratorische Projekte/Curated Projects

1997 *red-handed*, Semperdepot, Wien/Vienna

2001-2006

### GALLERY 1:10

Kunst-Wien / Salzburger Kunstverein (2001)

(Iris Andraschek, Regula Dettwiler, Anita Fricsek, Christian Konzett, Sabine Marte)

Knoll Galéria Budapest (2002)

(Balázs Beöthy, Gábor Gerhes, Andrea Schneemeier, Dezsö Szabó)

Kunstraum Innsbruck/Projektraum (2002)

(Balázs Beöthy, Eike Berg, Andrea Schneemeier, Dezsö Szabó)

ARTFORUM Berlin (2002)

(Balázs Beöthy, Eike Berg, Sabine Heine, Friederike Klotz, Dezsö Szabó)

Modellierte Wirklichkeiten, Landesgalerie Linz (2003)

(Manfred Grübl, Friederike Klotz, Hans Schabus)

Air de Paris, Paris (2003) / Guestroom, Heeresbäckerei, Berlin (2004)

(Stéphane Dafflon, Hans Hemmert, Mirjam Kuitenbrouwer, Alena Meier,

Petra Mrzyk + Jean-François Moriceau)

hotspots, Sammlung Essl, Klosterneuburg (2005)

(Gert Bendel, Frederik Foert, Andreas Koch, Alena Meier, Annette Ruenzler,

Albrecht Schäfer, Barbara Sturm, Dominic Wood, Vanessa Wood)

Stips06, Kunstraum Kreuzberg (2006)

(Gert Bendel)

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sofmanipulation, Videos aus A und H: Atelierraum Martin Vesely, Wien/Vienna

Budapest Galeria, Budapest

Roxy Art House, Edinburgh

2010 FELD/FIELD, skulpturenpark Berlin\_Zentrum, Berlin

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## Sabine Dorscheid

studierte in Aachen und Amsterdam Kunstgeschichte, Literatur, Philosophie und Kunstökonomie. Ihr Promotionsthema lautete "Niederländische Kunstpolitik seit 1945". Sie lehrte in Wuppertal am Lehrstuhl für Kunst- und Designgeschichte, bevor sie 2003 nach Österreich ging: zunächst als Curator in Residence nach Krems und dann als Direktorin der Galerie Krinzinger nach Wien. 2004 wurde sie zudem Mitglied der Enquêtekommision Kultur des Deutschen Bundestages. Seit 2007 lebt sie in Luxemburg, wo sie als freie Kuratorin arbeitet und u.a. für 2011 als Kuratorin des internationalen Kunstpreises Prix Robert Schuman nominiert ist.

## Nicola Hirner

Studium der Kunstgeschichte in Wien  
1994–1997 Depot - Kunst und Diskussion  
1997–2002 basis wien. Kunst Information und Archiv  
2003 Mitarbeit im Atelier Augarten  
2004 Kleines Wissenschaftsstipendium der Stadt Wien  
SS 2004–2006 freie Mitarbeiterin am Da Ponte Institut in Wien  
seit 2005 Mitarbeit in der Bibliothek des Architekturzentrum Wien  
seit 2008 Mitarbeit im Achleitner-Archiv,  
Texte für KünstlerInnen, springerin – Hefte für Gegenwartskunst, rohstoff, sixpackfilm, Hintergrund (Az W, Architekturzentrum Wien), \_\_fabrics interseason

## Ursula Maria Probst

Kunsthistorikerin, Kunstkritikerin, Kuratorin und Künstlerin;  
Mitinitiatorin des Performancekollektivs Female Obsession.  
Kuratorin von u.a.: 2010: Crossing Limits. Art in Urban Transitions, Vienna Art Week. Mit uns ist kein (National)Staat zu machen, Kunstraum Niederösterreich. DIS PLAY PRATER STERN. Eine Idee von Gemeinschaft, Fluc Wien. Status Quo Vadis/Melk, Kunst im öffentlichen Raum NÖ. In Passing 1-12, K/haus Wien. 2009: The Center of Attention, Kunst als Soziotopie, Vienna Art Week.  
2008 Urban Signs–Local Strategies, Kunst im öffent-lichen Raum Wien.  
2007 Artmapping 1-2, Fluc Wien. Zahlreiche Kunstkritiken und KünstlerInnen-Texte u. a. in Kunstforum International, Vienna Art Week Magazine, Modern Painters, Umelec, Präsens, Artmagazine, Spike, Dérive. Vorträge, Seminare u.a. an der Kunstuniversität Linz und Akademie der bildenden Künste Wien

## David Ryan

Lebt als bildender Künstler, Schriftsteller und Musiker in London.  
Zahlreiche Publikationen über Kunst und Neue Musik, wie z.B. in *Contemporary*, London, *Artpress*, Paris, *Tempo* und *Art Monthly*, London.  
Er hat zahlreiche Katalogbeiträge unter anderen für *Hybrids*, Tate Liverpool und für *Jessica Stockholder/Fabian Marcaccio*, Sammlung Goetz, München geschrieben.

## Raimar Stange

geboren 1960, ist freier Kurator und Kunstpublizist. Er schreibt u.a. für die Kunstmagazine Art Review, Kunst-Bulletin, Spike, Cura und Camera Austria. Diverse Katalog- und Buchpublikationen. Raimar Stange lebt in (Ost-)Berlin und ist Bassist im Art Critics Orchestra.

## Sabine Dorscheid

studied art history, literature, philosophy, and art economy in Aachen and Amsterdam, and wrote her doctoral thesis on "Cultural Policy in the Netherlands after 1945." She taught at the department of art and design history in Wuppertal before moving to Austria in 2003, first as a curator-in-residence in Krems and then as director at Galerie Krinzinger, Vienna. She has also been a member of the German federal parliament's commission of inquiry on art. She has lived in Luxemburg since 2007, working as a freelance curator. She is a nominee for the 2011 curatorship of the Prix d'Art Robert Schuman.

## Nicola Hirner

studied art history in Vienna  
1994–1997 Depot - Kunst und Diskussion  
1997–2002 basis wien. Kunst Information und Archiv  
2003 assistant at Atelier Augarten  
2004 junior academic scholarship, City of Vienna  
summers of 2004–2006 freelance assistant, Da Ponte Institute, Vienna  
since 2005 library assistant, Architekturzentrum Wien  
since 2008 assistant, Achleitner-Archiv  
essays for artists in springerin – Hefte für Gegenwartskunst, rohstoff, sixpackfilm, Hintergrund (Az W, Architekturzentrum Wien), \_\_fabrics interseason

## Ursula Maria Probst

art historian, art critic, curator, and artist  
co-initiator, Female Obsession performance collective  
curatorial work (selections): 2010: Crossing Limits. Art in Urban Transitions, Vienna Art Week. Mit uns ist kein (National)Staat zu machen, Kunstraum Niederösterreich. DIS PLAY PRATER STERN. Eine Idee von Gemeinschaft, Fluc Wien. Status Quo Vadis/Melk, Kunst im öffentlichen Raum NÖ. In Passing 1-12, K/haus Wien. 2009: The Center of Attention, Kunst als Soziotopie, Vienna Art Week.  
2008 Urban Signs–Local Strategies, Kunst im öffentlichen Raum Wien.  
2007 Artmapping 1-2, Fluc Wien.  
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