

**Bureau d'études**

**Exhibitions (selection)**

- 2005 *Making Things Public. Atmosphären der Demokratie*, ZKM, Karlsruhe/D  
*Downtime, constructing leisure*, New Lanton Arts, San Francisco/USA
- 2004 *Ökonomie – There must be an alternative*, steirischer herbst, Forum Stadtpark, Graz/A  
*Utopia Station*, Haus der Kunst, Munich/D  
*The Future of the Reciprocal Readymade*, Apex Art Gallery, New York/USA  
*Ex Argentina. Schritte zur Flucht von der Arbeit zum Tun*, Museum Ludwig, Cologne/D  
*There is No Alternative*, Forde, Geneva/CH
- 2003 *GNS (Global Navigation System)*, Palais de Tokyo, Paris/F  
*3 Städte / LEVIATHAN*, Kunsthalle Düsseldorf/D  
*Geografie und die Politik der Mobilität / Geography and the Politics of Mobility*, Generali Foundation, Vienna/A
- 2001 *digital deviance*, Ecole du Magasin, Grenoble/F  
*Black, silver and gold*, Galerie du Bellay, Rouen/F
- 2000 *No man's empire*, Forum Stadtpark, Graz/A  
*Pertes & profits*, Centre National de l'Estampe et d'Art Imprimé Maison Levanneur, Chatou/F  
*Transitif Popoï*, Centre d'Art Contemporain d'Albi/F  
*Trans-actions ou les nouveaux commerces de l'art*, Rennes/F  
*revue parlée*, Centre Pompidou, Paris/F  
*zone de gratuité extérieure*, Club du Capitaine Pip, Bretigny-sur-Orge/F
- 1999 *ZAC'99*, Musée d'Art Moderne de la Ville de Paris, Paris/F  
*FreeLand, Art et politique 2*, Sarcelles/F  
*FreeLand, Art Clandestin et Pratiques Interstitielles*, RDV, Auvers-sur-Oise/F
- 1998 *Gratosland (zone de gratuité partielle)*, CRAC Alsace, Altkirch/F  
*Quelle baisse du taux de profit?*, Galerie Jorge Alyskewycz, Paris/F  
*Meta-Dresden*, Galerie Philippe Uzzan, Paris/F  
*Warum eher was machen, als nichts zu machen*, allgirls gallery, Berlin/D  
*Meta-Dresden Zwischenstation*, Dresden/D  
*Das Kapital*, Faubourg (espace d'art contemporain), Strasbourg/F

**Bibliography (selection)**

Weelden van, Willem. "Nothing will come of nothing. Territorial Investigations by Bureau d'études", in: Open, n° 8, April 2005.

Petresin, Natasa. "What to do with alternative/artistic knowledge", in: Parkett, n° 73, 2005.

Breitwieser, Sabine; Biemann, Ursula (ed). *Geography and the Politics of Mobility*. Generali Foundation, Wien/Köln 2002.

Biesenbach, Klaus (ed). *Bureau d'études. Planet of the apes*. Kunst-Werke Berlin, Berlin 2002.

Holmes, Brian. "Kartographie des Exzesses, Sucht nach Nutzung", in: Springerin, April/May 2002.

Krumpl, Doris. "Salzmarsch durch die Halbleiter", in: Der Standard, 10. December 2002.

Azimi, Roxane. "Collectifs d'artistes", in: Le magazine de la gazette, n° 9, September 2001.

*Bureau d'études. Bilan. Pertes & profits*. Ecole nationale des beaux-arts de Bourges, Bourges 2000.

Bédarida, Catherine. "La jeune création artistique invente les zones collectives", in: Le Monde, 14 October 1999.

**Website**

<http://bureaudetudes.free.fr>

<http://www.u-tangente.org>

**Alice Creischer**

1960 Geroldstein/D – Berlin/D

Studies of Visual Arts, Academy of Fine Arts Düsseldorf/D, Studies of Philosophy and Literature, University of Düsseldorf/D

**Exhibitions (selection)**

- 2005 *Alice Creischer: Apparat zum osmotischen Druckausgleich von Reichtum bei der Betrachtung von Armut.* Gesellschaft für Aktuelle Kunst Bremen/D  
*Occupying Space. Sammlung Generali Foundation Collection,* Haus der Kunst, Munich/D  
*Be what you want but stay where you are,* Witte de With, center for contemporary art, Rotterdam/NL  
*Paradiesische Handlungsräume,* Secession, Vienna/A
- 2004 *Ex Argentina. Schritte zur Flucht von der Arbeit zum Tun,* Museum Ludwig, Cologne/D  
*¿Com volem ser governats?,* Centre Cívic de La Mina, Fundació Palo Alto, nave J, Institut Barri Besòs und Museu d'Art Contemporani de Barcelona, MACBA, Barcelona/E  
*How do we want to be governed? (Figure and Ground),* Miami Art Central, MAC, Miami/USA  
*Tauchfahrten. Zeichnung als Reportage,* Kunsthalle Düsseldorf/D
- 2003 *Die Regierung,* Kunstraum der Universität Lüneburg/D
- 2002 *Geschichte(n),* Salzburger Kunstverein, Salzburg/A  
*Erlauf erinnert sich ... / Erlauf remembers ... (II),* Öffentlicher Raum Erlauf/A  
*Museutopia@, Schritte in andere Welten,* Karl Ernst Osthaus-Museum, Hagen/D  
*Die Gewalt ist der Rand aller Dinge / Violence is at the Margin of All Things,* Generali Foundation, Vienna/A
- 2001 *Manuskript Arbeits-Stipendium,* Galerie für Zeitgenössische Kunst, Leipzig/D  
*Alice Creischer. The Greatest Happiness Principle Party,* Secession, Vienna/A  
*The Subject and Power (the lyrical voice),* Art Moscow, Moscow/RUS und Knoll Galerie, Vienna/A
- 2000 *Dinge die wir nicht verstehen / Things we do not understand,* Generali Foundation, Vienna/A  
*Gouvernementalität, Expo 2000,* Alte Kestner Gesellschaft, Hannover/D  
*Sidewalks,* Künstlerhaus Bremen/D
- 1999 *Bildung. Information, Kommunikation und Didaktik in der zeitgenössischen bildenden Kunst,* Grazer Kunstverein, Graz/A und steirischer herbst 1999, Graz/A  
*Studiocity – Die Televisionierte Stadt,* Kunstverein Wolfsburg/D und Wien1240, Vienna/A  
*How is Your Work Going,* Galerie Christian Nagel, Cologne/D
- 1998 *Mach doch heute Lobby,* Kunstbüro Wien, Vienna/A  
*SuperMarkt,* Shedhalle Zurich/CH
- 1994 *Freundschaftsspiel,* Kunsthalle Düsseldorf/D

**Bibliography (selection)**

- Creischer, Alice. *Alice Creischer. Erpresserbriefe an die Geisteswelt*. Gesellschaft für Aktuelle Kunst, Bremen 2005.
- Raunig, Gerald (ed). *Bildräume und Raumbilder. Repräsentationskritik in Film und Aktivismus*. Wien 2004.
- Creischer, Alice; Siekmann, Andreas (ed). *Ex Argentina. Schritte zur Flucht von der Arbeit zum Tun*. Museum Ludwig, Köln 2004.
- Creischer, Alice; Siekmann, Andreas (ed). *Violence is at the Margin of All Things*. Generali Foundation, Wien 2002.
- Creischer, Alice. *The Greatest Happiness Principle Party. Secession*, Wien 2001.
- Jakobsen, Henrik Plenge; Larsen, Lars Bang (ed). *Remarks on Interventive Tendencies. Meetings between different economies in contemporary art*. Danish Contemporary Art Foundation, Kopenhagen 2001.
- Bildung. Information, Kommunikation und Didaktik in der zeitgenössischen bildenden Kunst*. Grazer Kunstverein, Graz 1999.
- Höller, Christian (ed). *Widerstände*. Wien 1999.
- Schlegel, Christof; Spiegl, Andreas; Teckert, Christian (ed). *Studiocity. Die televisionierte Stadt*. Wien 1999.
- Dany, Hans-Christian (ed). *Dagegen – dabei. Texte, Gespräche und Dokumente zu Strategien der Selbstorganisation seit 1969*. Hamburg 1998.
- Creischer, Alice (ed). *Messe 2ok. ökonomiese machen*. Köln 1996.

**Andreas Siekmann**

1961 Hamm/D – Berlin/D

Studies of Arts and History, Academy of Arts/University Münster/D

Studies of Visual Arts, Academy of Arts Düsseldorf/D

**Exhibitions (selection)**

- 2005 *Schrumpfende Städte – Interventionen*, Galerie für Zeitgenössische Kunst, Leipzig/D  
*Be what you want but stay where you are*, Witte de With. center for contemporary art, Rotterdam/NL  
*Die Regierung. Paradiesische Handlungsräume*, Secession, Vienna/A  
*Occupying Space. Sammlung Generali Foundation*, Haus der Kunst, Munich/D
- 2004 *Ex Argentina. Schritte zur Flucht von der Arbeit zum Tun*, Museum Ludwig, Cologne/D  
*¿Com volem ser governats?*, Centre Cívic de La Mina, Fundació Palo Alto, nave J, Institut Barri Besòs und Museu d'Art Contemporani de Barcelona, MACBA, Barcelona/E  
*How do we want to be governed? (Figure and Ground)*, Miami Art Central, MAC, Miami/USA  
*Andreas Siekmann – Aus: Die Exklusive*, Galerie Barbara Weiss, Berlin/D  
*All Creatures Great and Small*, Comme ci Comme ca II, Cologne/D  
*Tauchfahrten. Zeichnung als Reportage*, Kunsthalle Düsseldorf/D
- 2003 *Die Regierung*, Kunstraum der Universität Lüneburg/D  
*Formen der Organisation*, Kunstraum der Universität Lüneburg/D  
*50. Biennale Venice*, Venice/I
- 2002 *Organisational Forms*, Škuc Gallery, Ljubljana/SLO  
*documenta 11*, Kassel/D  
*Andreas Siekmann – ABMachine / Ne travaillez jamais*, museum in progress, Vienna/A  
*Forward a Choice, Die Exklusive*, Karussell Brussels/B  
*Hier ist Dort 2*, Secession, Vienna/A  
*Die Exklusive – Zur Politik des ausgeschlossenen Viertels*, Salzburger Kunstverein, Salzburg/A  
*Die Gewalt ist der Rand aller Dinge / Violence is at the Margin of All Things*, Generali Foundation, Vienna/A
- 2001 *Hier baut die Firma "Petit a Petit"...*, BUGA, Potsdam/D  
*Gespensterökonomie*, (EA)ART Basel/CH  
*Du bist die Welt*, Künstlerhaus, Vienna/A
- 2000 *Hey, International Competition Style...*, TENT Rotterdam/NL  
*Welcome to the site of...*, Galerie Barbara Weiss, Berlin/D  
*Gouvernementalität, Expo 2000*, Alte Kestner Gesellschaft, Hannover/D
- 1999 *All – Over*, Galerie Ursula Walbröl, Düsseldorf/D  
*Hypothalamus/Schärferelation*, Galerie Wahlbröl, Düsseldorf/D
- 1998 *SuperMarkt*, Shedhalle Zurich/CH  
*Public Space*, Kunstverein Salzburg/A

- Veilleurs du Monde*, Musée des Arts d'Afrique et d'Océanie, Paris/F  
1997 *Platz der permanenten Neugestaltung*, Neuer Aachener Kunstverein, Aachen/D  
*Wir fahren nach Bakunin (Teil III)*, TU Wien, Vienna/A  
1996 *Park fiction*, Elbpark St. Pauli, Hamburg/D  
*Bakunin – ein Denkmal?!*, Neue Gesellschaft für Bildende Kunst, Berlin/D  
1995 *Wir fahren nach Bakunin*, Artclub Wien, Vienna/A  
*Vorzeichen II*, Galerie Bochynek, Düsseldorf/D  
1994 *Freundschaftsspiel*, Kunsthalle Düsseldorf/D

### **Bibliography (selection)**

- Creischer, Alice. *Alice Creischer. Erpresserbriefe an die Geisteswelt*. Gesellschaft für Aktuelle Kunst, Bremen 2005.
- Raunig, Gerald (ed). *Bildräume und Raumbilder. Repräsentationskritik in Film und Aktivismus*. Wien 2004.
- Creischer, Alice; Siekmann, Andreas (ed). *Ex Argentina. Schritte zur Flucht von der Arbeit zum Tun*. Museum Ludwig, Köln 2004.
- Creischer, Alice; Siekmann, Andreas (ed). *Violence is at the Margin of All Things*. Generali Foundation, Wien 2002.
- Creischer, Alice. *The Greatest Happiness Principle Party*. Secession, Wien 2001.
- Jakobsen, Henrik Plenge; Larsen, Lars Bang (ed). *Remarks on Interventive Tendencies. Meetings between different economies in contemporary art*. Danish Contemporary Art Foundation, Kopenhagen 2001.
- Bildung. Information, Kommunikation und Didaktik in der zeitgenössischen bildenden Kunst*. Grazer Kunstverein, Graz 1999.
- Höllner, Christian (ed). *Widerstände*. Wien 1999.
- Schlegel, Christof; Spiegl, Andreas; Teckert, Christian (ed). *Studiocity. Die televisionierte Stadt*. Wien 1999.
- Dany, Hans-Christian (ed). *Dagegen – dabei. Texte, Gespräche und Dokumente zu Strategien der Selbstorganisation seit 1969*. Hamburg 1998.
- Creischer, Alice (ed). *Messe 20k. ökonomiese machen*. Köln 1996.

**Maria Eichhorn**

Maria Eichhorn, born in 1962 in Bamberg, Germany, studied from 1984-1990 at the Berlin University of the Arts (HdK). The artist, who lives in Berlin, was awarded the George Macunias Prize in 1992 and the Arnold Bode Prize in 2002.

After a start in painting, she set out at the HdK to explore the basic conditions of art in a series of subtle interventions, beginning with *Entnutzte Treppe* from 1987. Since 1989, she works on monochromatic relief inscriptions, as in *gemischtes Doppel/mixed doubles* (1992) at the Vienna Secession, where she was reacting to a situation in a group exhibition. In 1989, Eichhorn also embarked on the *Vorhang* project, where curtains were installed in different contexts. On many occasions she has invited individuals from other disciplines to participate in process-oriented works, such as her *Arbeit/Freizeit* project (1994-1996), organized on behalf of the Generali Foundation. Here, she questioned employees at the headquarters of the Generali Insurance Company in Berlin about their work and leisure activities and placed selected objects inside a specially constructed display case in the company building. Eichhorn involved a number of political groups in *Plakatwand*, her contribution to *Orient/Ation*, the International Biennial at Istanbul in 1995, while in *Skulptur. Projekte in Münster* in 1997 she persuaded a tenants' union to participate. Art and its entanglement in other social realities also forms the background to *May 1, Film, Medien Stadt* (1999) at the Portikus exhibition space in Frankfurt, where the artist transformed the exhibition space into an editors' office, with, among other things, a complete typographical workshop. In *Das Geld der Kunsthalle Bern* (2001-2002), Maria Eichhorn was concerned with the actual financial needs and requirements of the institution. Her contribution to the Documenta 11 at Kassel in 2002 was to establish an *Aktiengesellschaft* that would tolerate no profits from capital gains. In so doing, she raised questions about both the principle of a profit-oriented social system and the role played by capital in the artistic production process. (Monika Vykoukal)

**Bibliography (selection)**

Breitwieser, Sabine (ed). *Occupying Space. Sammlung Generali Foundation Collection*. Generali Foundation, Wien/Köln 2003.

*documenta 11\_Plattform 5: Ausstellung. Katalog*. Documenta, Kassel 2002.

*Maria Eichhorn Aktiengesellschaft | Maria Eichhorn Public Limited Company*. München 2002.

*Women Artists. Künstlerinnen im 20. und 21. Jahrhundert*. Köln 2001.

*Das Geld der Kunsthalle Bern/Money at the Kunsthalle Bern*. Kunsthalle Bern, Bern 2001/2002.

*Curtain (Denim)/Lectures by Yuko Fujita, Mika Obayashi*. Center for Contemporary Art/Korinsha, Kitakyushu 1999.

*Skulptur*. Westfälisches Landesmuseum, Münster 1997.

*The Artists Reserved Rights Transfer and Sale Agreement*, Salzburger Kunstverein, Salzburg 1998.

*Wie entsteht eine Stadt?/What is the origin of a city?*. Westfälisches Landesmuseum, Münster 1997.

*Abbildungen, Interviews, Texte Maria Eichhorn 1989-1996.* Kunstraum München, München 1996.

*Arbeit/Freizeit.* Generali Foundation, Wien 1996.

*Maria Eichhorn.* Kunstverein in Hamburg, Hamburg/Kunstmuseum Luzern, Luzern 1993.

*gemischtes doppel /mixed doubles.* Generali Foundation/Secession, Wien 1992.

*D.S.B.D.S. D.S.B.D.U. D.U.B.D.U. D.U.B.D.S..* Goldrausch Frauennetzwerk, Berlin 1990.

*34 Abbildungen und 35 Anmerkungen.* Kunst und Literatur, Berlin 1990.



## Hans Haacke

Hans Haacke was born in Cologne, Germany, in 1936. He has lived in New York since 1965. He studied at the Staatliche Werkakademie in Kassel, Germany, from 1956 to 1960, and then from 1961 to 1962 at the Tyler School of Fine Art, Temple University, Philadelphia, USA. From 1967 to 2002 he was professor at Cooper Union in New York, USA. He has been awarded numerous prizes for his work including the Golden Lion of the Biennale di Venezia in 1993 (which he shared with Nam June Paik).

Haacke initially became involved, initially with physical and biological systems, with living animals, plants, the physical states of water, and wind. He presented his works for the first time in a solo exhibition entitled *Wind and Water* at Galerie Schmela, Düsseldorf, Germany in 1965. A year later he introduced the legendary *Condensation Cube* (1963-1965) at the Howard Wise Gallery in New York. There, in 1969, Haacke also carried out his first visitors' polls in the *Gallery Goers' Birth Place and Residence Profile* which would be followed by a series of further projects of this kind. At the same exhibition, he also featured *Circulation* (1969), a variable network of plastic tubes through which water was being pumped. His solo exhibition, scheduled to go on at the Guggenheim Museum in New York in 1971 was cancelled as the director at that time wanted to censor three of his works. Haacke's artistic practice grew increasingly into a concentrated analysis of and reflection on socio-political structures by employing investigative methods to focus attention on the machinations of individual politicians and companies. His projects have occasionally resulted in very heated debates, which Haacke considers to be a part of his artistic work.

For his exhibition at the Generali Foundation in 2002, originally intended as a major retrospective, Hans Haacke decided to concentrate on "a single problem area, how the country [Austria] deals with its history and national identity, two questions, which continue to cause people to get hot under the collar in both Austria and Germany, even today." Two of his works, created in 1988 and 1996 in Graz as part of earlier projects on the Nazi era in Austria, were shown along with his more recent work for the Reichstag in Berlin, in addition to a new installation created specifically for this exhibition, entitled *Mia san mia* (We are who we are). (Sabine Breitwieser)

### Bibliography (selection)

Nesbit, Molly; Grasskamp, Walter; Bird, Jon; Haacke, Hans; Krauss, Rosalind et al. *Hans Haacke*. London 2004.

Breitwieser, Sabine (ed). *Occupying Space. Sammlung Generali Foundation Collection*. Generali Foundation, Wien/Köln 2003.

Grasskamp, Walter; Grunenberg, Christoph; Diers, Michael; Stemmrich, Gregor, Haacke, Hans et al. *Public space – public art: Schnittstelle Museum*. Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Köln 2003.

Lischka, Gerhard Johann. *Am Nerv der Zeit. Interviews zu Kunst, Kultur und Theorie. 1974-1990*. ZKM Zentrum für Kunst und Medientechnologie Karlsruhe, Ostfildern-Ruit 2003

Breitwieser, Sabine (ed). *Mia san mia*. Generali Foundation, Wien/Berlin/New York 2001.

*DER BEVÖLKERUNG. Aufsätze und Dokumente zur Debatte um das Reichstagsprojekt von Hans Haacke*. Frankfurt/Main 2000.

*Hans Haacke: AnsichtsSachen/Viewing Matters.* Museum Boijmans Van Beuningen, Rotterdam, Düsseldorf 1999.

*Freier Austausch. Für die Unabhängigkeit der Phantasie und des Denkens.* Frankfurt/Main 1995.

*Free Exchange.* Stanford/Cambridge 1995.

*Obra Social.* Fundació Antoni Tàpies, Barcelona 1995.

*Libre-Echange.* Seuil/les presses du réel, Paris 1994.

*Hans Haacke: Bodenlos.* Ostfildern 1993.

*Hans Haacke. Artfairismes.* Centre Georges Pompidou, Paris 1989.

*Hans Haacke: Unfinished Business.* Cambridge/London 1986.

*Hans Haacke: Volume II. Works 1976-1983.* The Tate Gallery, London/Stedelijk Van Abbemuseum, Eindhoven 1984.

*Nach allen Regeln der Kunst.* NGBK, Berlin 1984.

*Der Pralinenmeister.* Art Metropole, Toronto 1982.

*Hans Haacke: Volume I.* MoMA Oxford/Stedelijk Van Abbemuseum, Eindhoven 1978.

*Framing and being Framed: 7 Works 1970-75.* New York 1975.

*Hans Haacke. Werkmonographie.* Köln 1972.

**Klub Zwei**

Simone Bader 1964 Stuttgart/D – Vienna/A

1992 graduation University for Applied Arts, Vienna/A

Jo Schmeiser 1967 Graz/A – Vienna/A

1993 graduation University for Applied Arts, Vienna/A

The artists are working in cooperation since 1992 under the label Klub Zwei.

**Exhibitions (selection)**

- 2005 *The Need to Document*, Halle für Kunst e.V., Lüneburg/D  
*In Zusammenarbeit mit*, Secession, Vienna/A  
*Zone 2005. Zwischen politischer Repräsentation und repräsentativer Politik*, IG Bildende Kunst, Vienna/A  
*Arbeiten gegen Rassismen*, Klub Zwei in Zusammenarbeit mit SFC – Schwarze Frauen Community (Black Women Community), Vienna/A
- 2004 *Nine Points of the Law – Bild Macht Besitz Verhältnisse*, NGBK Neue Gesellschaft für Bildende Kunst e.V., Berlin/D  
*Video as Urban Condition*, Austrian Cultural Forum, London/GB  
*Voluntary Memory. Imagining the invisible past*, Austrian Cultural Forum, London/GB  
*Trading Places*, Pumphouse Gallery, London/GB  
*Interventionen gegen Rassismen*, IG Bildende Kunst, Vienna/A  
*Niemandsland*, Künstlerhaus, Vienna/A
- 2003 *Things. Places. Years. & Arbeit an der Öffentlichkeit. Klub Zwei in Zusammenarbeit mit MAIZ – Autonomes Zentrum von und für Migrantinnen*, Halle für Kunst e.V., Lüneburg/D  
*Lehrpersonal*, Rakouské Kulturní Fórum, Prague/CZ
- 2002 *Double Bind*, Irida Gallery, Sofia/BG  
*Geschichte(n) – (Hi)stories*, Salzburger Kunstverein, Salzburg/A
- 2001 *At Home In Vienna*, Austrian Cultural Forum, London/GB
- 2000 *Arbeit an der Öffentlichkeit. Klub Zwei in Zusammenarbeit mit MAIZ – Autonomes Zentrum von und für Migrantinnen*, Kunstraum Goethestrasse, Linz/A  
*Widerstand: Kunst und Politik in Österreich*, Galerie Jaques Donguy, Paris/F  
*Gouvernementalität, Expo 2000*, Alte Kestner Gesellschaft, Hannover/D  
*Die andauernden Städte*, Galerie im Taxispalais, Innsbruck/A  
*MoneyNations*, Kunsthalle Exnergasse, Vienna/A
- 1999 *Public@Domain. 3. Österreichische Triennale zur Fotografie*, Eisernes Haus und öffentlicher Raum, Graz/A
- 1997 *Zonen der VerStörung*, steirischer herbst 97, Graz/A  
*Pozor Vysávac*, Österreichisches Kulturinstitut, Bratislava/SK
- 1996 *Map*, Museum für angewandte Kunst, Vienna/A
- 1995 *Hotel Room Movie*, Neue Galerie, Graz/A

**Bibliography (selection)**

- Klub Zwei (ed). *Things. Places. Years. Das Wissen Jüdischer Frauen*. Wien 2005.
- Reitsamer, Rosa; Schmeiser, Jo. "Geteilte Territorien. Er kämpfte Gemeinsamkeiten", in: Bratić, Ljubomir; Koweindl, Daniela (ed). *Allianzenbildung zwischen Kunst und Antirassismus*. Wien 2004.
- Schmeiser, Jo. "Weiß-Sein und Diversität. Ein Beitrag zur Dekolonisierung von Differenz", in: BUM – Büro für ungewöhnliche Maßnahmen (ed). *Historisierung als Strategie. Positionen. Macht. Kritik*. Wien 2004.
- Arbeit an der Öffentlichkeit*. in: Die Bunte Zeitung, Nr. 3, June 2004.
- Marth, Gabriele; Schmeiser, Jo. "Politik der (Un)Sichtbarkeit. Zur Bedeutung von Öffentlichkeit in der anitracistischen feministischen Praxis", in: Ostern von, Marion; Spillmann, Peter (Hg). *MoneyNations. Constructing the Border. Constructing East-West*. Wien 2003.
- "Bei uns in Wien", in: Der Standard, 16. October 2002.
- "Arbeit an der Öffentlichkeit", in: Baumann, Leonie; Goehler, Adrienne; Loreck, Barbara (ed). *Remote Sensing. Laboratories of Art and Science*. Berlin 2002.
- Marth, Gabriele; Schmeiser, Jo (ed). *Vor der Information. Zeitschrift für Kunst, Medien, Politik und Theorie. Staatsarchitektur - eine kritische Auseinandersetzung mit westeuropäischen Migrations- und Asylpolitiken*. Nr. 7/8/1998.
- Marth, Gabriele; Schmeiser, Jo (ed). *Vor der Information. Zeitschrift für Kunst, Medien, Politik und Theorie. Übersetzung>Übertragung>Überschrift*. Nr. 5/6/1996.
- Marth, Gabriele; Schmeiser, Jo (ed). *Vor der Information. Zeitschrift für Kunst, Medien, Politik und Theorie. Berichterstattung*. Nr. 3/4/1995.
- Marth, Gabriele; Schmeiser, Jo (ed). *Vor der Information. Zeitschrift für Kunst, Medien, Politik und Theorie. Dokumentarische Arbeitsweisen in Kunst und Film*. Nr. 1/2/1994.

**Andreja Kulunčić**

1968 Subotica/YU – Zagreb/HR

Studies of Sculpture, graduation 1992 at the Faculty of Applied Arts and Design in Belgrade/YU. 1992-1994 Studies at the Hungarian Academy of Fine Arts in Budapest/H with Professor Jovanovics Gyorgy

**Exhibitions (selection)**

- 2005 *A Dummies' Guide to the New York Art World*, Gallery Art in General, New York/USA  
*Austrians only*, Festival der Regionen, Upper Austria/A  
*Just do it! The subversion of signs from Marcel Duchamp to Prada Meinhof*, Lentos Museum, Linz/A  
*Nuisance or Necessity?*, Iaspis Galleriet, Stockholm/S
- 2004 *A New Past*, Marronnier Art Centre, Seoul/South Korea  
*Liverpool Biennial International 04*, Liverpool/GB  
*exUFexTension*, Zagreb/HR  
*Collected Views from East or West*, Generali Foundation, Vienna/A  
*Passage d'Europe*, Museum of Modern Art Saint-Etienne/F  
*Cyborg Bodies*, ZKM Karlsruhe/D  
*Re-Location*, Halle für Kunst Lüneburg/D
- 2003 Extended Media Gallery, Zagreb/HR  
 Art Centre Silkeborg/DK  
*4th Triennial of Contemporary Slovene Art*, Moderna galerija, Ljubljana/SLO  
*8th International Istanbul Biennial*, Istanbul/TR  
*The American Effect*, Whitney Museum of American Art, New York/USA  
*Moszkva ter Gravitacio*, Ludwig Museum, Budapest/H  
*Translocations*, Walker Art Center, Minneapolis/USA  
*4th Austrian Triennial on Photography*, Graz/A
- 2002 Artspace Visual Art Centre, Sydney/AUS  
*Plus Ultra*, Kunstraum Innsbruck/A  
*documenta 11*, Kassel/D  
*Manifesta 4, European Biennial of Contemporary Art*, Frankfurt/Main/D  
*The Misfits*, Kunstraum Kreuzberg Berlin/D  
*Here Tomorrow*, Museum of Contemporary Art, Zagreb/HR  
*BigTorino Biennial of Young Art*, Turin/I
- 2001 Gallery Multimedia Cultural Center, Split/HR  
*Model Citizen*, Artspace, Sydney/AUS  
*To Tell a Story*, Museum of Contemporary Art, Zagreb/HR  
*Becoming*, Galeria Nacionales des Artes, Tirana/AL  
*What, How & For Whom*, WUK Kunsthalle Exnergasse, Vienna/A  
*Double Life*, Generali Foundation, Internet/CD-ROM Teil, Vienna/A  
*10th Triennale-India*, New Delhi/IND
- 2000 Gallery Miroslav Kraljevic, Zagreb/HR  
*Flip*, Gallery The Brewery Project, Los Angeles/USA

- 5th International Festival of New Film*, Split/HR  
*A Small Country for a Big Vacation*, Škuc Gallery, Ljubljana/SLO  
*What, How & For Whom*, Zagreb/HR  
*EMAF, European Media Art Festival 2000*, Osnabrück/D  
*Ambience 90*, Sarajevo/BiH und Rijeka/HR  
1999 *Mediaterra '99 festival (5th place)*, Athens/GR  
*VIPER, International Film Video and Media Festival*, Luzern/CH  
*Biennale of Young Artists of Europe and Mediterranean*, Rome/I  
1998 *Media - Scape 6*, Museum of Contemporary Art, Zagreb/HR  
*Post68*, Kunsthalle Exnergasse, Vienna/A  
*Internet.galaxis '98*, Museum of Applied Art, Budapest/H  
1997 *Biennale of Young Artists*, Moderna Galerija, Rijeka/HR  
1996 Intermedia Arts, Minneapolis/USA  
Gallery SC, Zagreb/HR  
1994 Gallery Tam Tam, Budapest/H  
Gallery Darat Al Funun, Abdul H. Shoman Foundation, Amman/JOR

**Bibliography (selection)**

- Domela, Paul (ed). *International 2004. Liverpool biennial*. Liverpool 2004.  
Fenz, Werner (ed). *Sight. Seeing. 4. Österreichische Triennale zur Fotografie*. Salzburg 2003.  
*Manifesta 4. Europäische Biennale zeitgenössischer Kunst*. Ostfildern Ruit 2002.  
Marcoci, Roxana. *Here tomorrow*. Museum of Contemporary Art, Zagreb. Zagreb 2002.  
*double life. Identity and transformation in contemporary Arts*. Generali Foundation,  
Wien/Köln 2001.  
Kuluncic, Andreja; Lane, Trudy; Radek, Garijela; Puzar, Matja; Martinovic, Ivo: *Closed Reality – Embryo/ Zatvorena zbilja embryo*. Galerija Miroslav Kraljevic Zagreb, Zagreb 2000.

**Website**

<http://www.andreja.org>

## Adrian Piper

Adrian Piper was born in New York in 1948 and lives on Cape Cod, Massachusetts, USA. She studied art at the School of Visual Arts in New York from 1966-1969, and also at City College of New York from 1970-1974. After that she took up philosophy at Harvard University, in Cambridge, Massachusetts. After a sojourn at the University of Heidelberg, Germany from 1977-1978, she completed her doctorate in 1981. Adrian Piper is currently a professor of philosophy at Wellesley College, Massachusetts.

After beginnings in painting and following her encounter with the conceptual works and writings of Sol LeWitt, Piper began to turn her attention to language. Piper looked into aspects of time and space in an extensive series of works involving texts and numerical combinations on paper. She combined these conceptual investigations in her *Hypothesis-Series* (1968-1970), "involving a reconnaissance of her own body, which was being looked upon as a concrete object, which referred in an equal measure to itself and to other objects." Here, she documented her everyday personal activities, such as reading a newspaper or doing the shopping. Piper's first solo exhibition was the mail art project *Three Untitled Projects* (1969), which was published in the magazine *0 to 9* (edited by Vito Acconci). She was the only African American woman artist to participate in important exhibitions, for example, *Concept Art* (1969) in Leverkusen, Germany, or *Information* (1970) at the Museum of Modern Art in New York. In the 1970s Piper began to channel her art into non-artistic situations through performances within the public space that have since become legendary. As her own male alter ego, the *Mythic Being*, she mimicked a black male self-presentation. By this time she had decided to pursue an academic study of philosophy, as she did not feel content with a lay person's approach to philosophical doctrines. Piper's work directly address subjects such as xenophobia and the nature of the self. She avoids all elitist art language, and tries instead to create situations, where viewers can react in an immediate way. In her famous *Funk Lessons* (1982-1983), for example, the public was invited to identify their own stereotypes of blacks by dancing to funk music. So far, six retrospectives of Adrian Piper's work have been shown, including one organized by the Generali Foundation in 2002. (Sabine Breitwieser)

## Bibliography (selection)

- Breitwieser, Sabine (ed). *Occupying Space. Sammlung Generali Foundation Collection*. Generali Foundation, Wien/Köln 2003.
- Adrian Piper seit 1965: Metakunst und Kunstkritik*. Generali Foundation, Wien/Köln 2002.
- Adrian Piper. A retrospective*. Fine Arts Gallery, University of Maryland, Baltimore 2001.
- double life. Identity and transformation in contemporary Arts*. Generali Foundation, Wien/Köln 2001.
- MEDI(t)Ations*. Weatherspoon Art Gallery, Greensborough 2001.
- Out of Order, Out of Sight*. Cambridge, Mass./London 1996.
- Decide Who You Are*. Paula Cooper Gallery, New York 1992.
- Adrian Piper*. Ikon Gallery, Birmingham 1991.
- Colored People*. Book Works, London 1991.
- Adrian Piper: Reflections 1967-1987*. The Alternative Museum, New York 1987.
- Three Untitled Projects*. 0 to 9, New York 1969.

## Martha Rosler

Martha Rosler, born in New York, where she once again lives today, studied until 1965 at the Brooklyn College of the City University of New York and received her master of fine arts degree at the University of California in San Diego in 1974. Since 1980, Martha Rosler has been teaching at Rutgers University.

Rosler's works were shown at the Documenta 7, and the Whitney Biennales of 1987 and 1989. In her project *If You Lived Here...*, shown at the Dia Art Foundation of New York in 1989, Rosler involved not only artists and film/video makers but also architects, activists, street artists, and the homeless, thus accentuating communicative and activist aspects. In 1999, the Generali Foundation (together with the Ikon Gallery of Birmingham, England) organized the first comprehensive retrospective of the artist's work, which toured art institutions throughout Europe and the United States.

In her performances, videos, textual works, photographs, and installations, Rosler confronts her audiences with political subjects and the role of the media, analyzing quotidian, domestic, and urban life from a feminist viewpoint not altogether devoid of humor. In her series, *Beauty Knows No Pain* or *Body Beautiful* (1965-1974), she used techniques of collage to create a sense of unease with the ways in which women are portrayed. She has used this technique continuously, as in her well-known series of photomontages, *Bringing the War Home: House Beautiful*, and *Bringing the War Home: In Vietnam* (1967-1972). Here, as in her installation *B-52 in Baby's Tears* (1974), Rosler scrutinizes the role of the mass media in wartime. By the mid-1970s she had begun to employ so-called *Wordworks* (textual works) to focus on food as a central factor in social and politico-economic terms. Food and its part in the construction of the female role was also the theme of Rosler's performance video, *Semiotics of the Kitchen* (1975). A further essential aspect of Martha Rosler's work is to be seen in her critical approach to the social implications of urban structures. Her photo/text installation entitled *The Bowery in two inadequate descriptive systems* (1974-1975), is considered one of the most important reflections on the role and the representative character of documentary photography. (Monika Vykoukal)

## Bibliography (selection)

Breitwieser, Sabine (ed). *Occupying Space. Sammlung Generali Foundation Collection*. Generali Foundation, Wien/Köln 2003.

*La Biennale di Venezia. Dreams and conflicts. The Dictatorship of the Viewer*. 50th international art exhibition, Venedig 2003.

Buchloh, Benjamin. *Conversation avec Martha Rosler*. Institut d'Art Contemporain, Villeurbanne 1999.

Breitwieser, Sabine (ed). *Positionen in der Lebenswelt*. Generali Foundation, Wien/Köln 1999.

Breitwieser, Sabine; Mac Gregor, Elizabeth; Zegher de, Catherine (ed). *Positions in the Life World*. Generali Foundation, Wien/Cambridge, Mass./London 1999.

Breitwieser, Sabine (ed). *Posiciones en el mundo real*. Museu d'Art Contemporani de Barcelona, Barcelona 1999.



Lauter, Rolf (Hg). *Martha Rosler. An der Stelle der Öffentlichkeit. Beobachtungen einer Vielfliegerin/In the place of the public. Observations of a frequent flyer.* Positionen zur Gegenwartskunst, Band 3. Ostfildern-Ruit 1998.

*Rights of Passage.* New York Foundation for the Arts, New York/Kanaal Art Foundation, Brüssel 1998.

*If You Lived Here... The City in Art, Theory, and Social Activism.* Dia Art Foundation, Seattle 1991.

*Martha Rosler. Profile.* Video Data Bank, Vol. 5, #2, Chicago 1986.

*3 Works.* Press of the Nova Scotia College of Art & Design, Halifax 1981.

“Lookers, Buyers, Dealers, and Makers: Thoughts on Audience”, in: *Exposure*, Spring 1979, Reprint in: *Art after Modernism: Rethinking Representation.* The New Museum of Contemporary Art, New York/Godine, Boston

*Service: A Trilogy on Colonization.* New York 1978.

### **Website**

<http://home.earthlink.net/~navva/index.html>

**Stephen Willats**

1943 London/GB – London/GB

Studies 1962-1963 at the Ealing School of Art, London/GB. Since 1965 Editor and Publisher of the *Control Magazine*, 1972-1973 Director of the "Centre of Behavioural Art", London/GB

**Exhibitions (selection)**

- 2005 *Stephen Willats. Multichannel Life*, Galerie Christian Nagel, Cologne/D  
*Kritische Gesellschaften*, Badischer Kunstverein, Karlsruhe/D  
*70/90, Engagierte Kunst*, Neues Museum Nürnberg, Nuremberg/D
- 2004 *Utopia Station*, Haus der Kunst, Munich/D  
*Shake Zurich/Belgrade/Lüneburg – ID Troubles – Lüneburg*, Halle für Kunst, Lüneburg/D  
*L'Air du Temps*, Migros Museum, Zurich/CH  
*3. Berlinale für Zeitgenössische Kunst 2004*, Berlin/D  
*Stephen Willats – Message from the Polemical City*, Galerie Thomas Schulte, Berlin/D
- 2003 *Because if it's not love, then it's the bomb that will bring us together*, Institute of Visual Culture, Cambridge, Mass./USA  
*bewitched, bothered and bewildered*, Migros Museum, Zurich/CH
- 2002 *Blast to Freeze*, Kunstmuseum Wolfsburg/D
- 2001 *Double Vision*, Galerie für Zeitgenössische Kunst, Leipzig/D
- 2000 *Macro To Micro*, Gallery Laure Genillard, London/GB
- 1990 *Multichannel Vision*, Galerie Reinhard Hauff, Stuttgart/D
- 1998 *Random Encounter*, Southampton City Art Gallery, Southampton/GB  
*Blind Date With Reality*, Galerie Brandstetter & Wyss, Zurich/CH  
*A to Z, The Approach*, London/GB
- 1997 *Between Me And You*, Middlesbrough Art Gallery, Middlesbrough/GB
- 1996 *Du Hasard A l'Accord*, Galerie Gabrielle Maubrie, Paris/F
- 1995 *A State Of Agreement*, Galerie Franck & Schulte, Berlin/D
- 1994 *Museum Mosaic*, Tate Gallery, Liverpool/GB  
*Into the Infra-Structure*, Galerie Lumen Travo, Amsterdam/NL
- 1993 *Buildings & People*, Berlinische Galerie, Berlin/D  
*Multiple Clothing*, Institute of Contemporary Art, London/GB
- 1991 *Publishing Interventions 1963-1991*, National Art Library, Victoria & Albert Museum, London/GB
- 1990 *Mosaics*, Galerie Kaj Forsblom, Helsinki/FIN
- 1988 *Transformers*, Laing Art Gallery, Newcastle/GB
- 1986 *Grüsse vom Modernen Leben*, Städtische Galerie, Regensburg/D  
*Concepts and Models*, ICA, London/GB
- 1983 *InsideThe Night*, Lisson Gallery, London/GB
- 1981 *4 Inseln in Berlin*, Nationalgalerie, Berlin/D
- 1980 *Concerning Our Present Way of Living*, Stedelijk van Abbemuseum, Eindhoven/NL
- 1979 *Concerning Our Present Way of Living*, Whitechapel Art Gallery, London/GB

- 1978 *Questions About Ourselves*, Lisson Gallery, London/GB  
1976 *Life Codes And Behaviour Parameters*, The Midland Group Gallery,  
Nottingham/GB  
1973 *The Artist As An Instigator Of Changes in Social Cognition and Behaviour*,  
Gallery House, London/GB  
1972 *Survey of the Avant-Garde*, Gallery House, London/GB  
*Cognition Control*, Midland Group Gallery, Nottingham/GB und Museum of  
Modern Art, Oxford/GB  
1968 *Visual Automatics & Visual Transmitters*, Museum of Modern Art, Oxford/GB

**Bibliography (selection)**

- Willats, Stephen. *Art and Social Function*. London 2000.  
Willats, Stephen. *Multiple Clothing*. Köln 2000.  
Willats, Stephen. *Random Encounter*. Southampton Art Gallery 1998.  
Willats, Stephen. *The Art Museum in Society. Collected Writings*. Middlesbrough Art Gallery  
1997.  
Willats, Stephen. *Between Buildings and People*. London 1996.  
Willats, Stephen. *Wie ich meine Fluchtwege organisiere*. Leipzig 1995.  
Willats, Stephen. *White Towers*. Academy of Art, Helsinki 1990.  
Willats, Stephen. *Intervention and Audience*. Tate Gallery, London 1986.  
Willats, Stephen. *Cha Cha Cha*. Coracle/Lisson Gallery, London 1982.  
Willats, Stephen. *Ich lebe in einem Betonklotz*. Köln 1980.  
Willats, Stephen. *Art and Social Function*. London 1976.  
Willats, Stephen. *The Artist As An Instigator of Changes in Social Cognition and Behaviour*.  
London 1973.