

PAUL DIVJAK

Born in 1970 in Vienna, Austria

Lives and works in Vienna, Austria

In his video *Sonnenland*, Paul Divjak addresses a sensitive subject. He filmed handicapped children, showing the viewer the fine line between documentation and voyeurism via a sociopolitically controversial subject. Rather than violating privacy, his camera captured the direct, playful, and authentic interaction between those involved in the video shoot.

After studying theater, film, and media in Vienna, Divjak's first productions in the mid-1980s involved Super-8 films combining experimental footage with soundtracks. In 1993, he began to explore film/video installations. As a sound artist, he released his latest album, *Aural Siesta*, in May 2008.

PAUL DIVJAK

Born in 1970 in Vienna, Austria

Lives and works in Vienna, Austria

Paul Divjak's *Die letzten Bilder der Nacht* remembers the time before 24-hour programming on Austrian state television was introduced. Before 1994, the last pictures and sounds of the night were two shots of the Austrian flag waving in the wind with the national anthem playing in the background. The era of state-monopolized television has been overcome. The age of permanent over-exposure arrived with the inception of multiple private channels. Historic changes in media made the flag (or any other kind of test pattern) obsolete.

After studying theater, film, and media in Vienna, Divjak's first productions in the mid-1980s involved Super-8 films combining experimental footage with soundtracks. In 1993, he began to explore film/video installations. As a sound artist, he released his latest album, *Aural Siesta*, in May 2008.

LEOPOLD KESSLER

**Born in 1976 in Munich, Germany
Lives and works in Vienna, Austria**

Leopold Kessler is interested in the organization of public space and the rules that govern it. In *Privatisiert/Paris*, he takes systemization to absurd lengths: during the day he installs devices on streetlamps and at night uses remote control to switch off the lights. He interrupts and questions infrastructures that appear to serve citizens and that convey the impression of a “safe” self in a controlled and functioning public sphere. Where is the line between private and public? Who does the city belong to?

In his artworks, Kessler, a graduate of the Academy of Fine Arts Vienna, often explores the limits between public and private spaces. His interventions are sometimes hard to notice, but highly relevant and site-specific.

ANNA JERMOLAEWA

Born in 1970 in St. Petersburg, Russia

Lives and works in Vienna, Austria

Working on a metaphorical level, Anna Jermolaewa's cynically entitled socio-critical video *The Way Up* shows caged rats in a market in Mexico City. They try in vain to climb up the slippery glass wall to escape – a hopeless struggle for survival. A strange mix of pity and disgust irritates the viewer. It's like watching a horror film.

Anna Jermolaewa graduated with a degree in art history from the University of Vienna in 1998. In 2002, she received another degree from the Academy of Fine Arts Vienna in painting and graphic art/new media. Since 2005, she has been a professor for media arts at the State School of Design/ZKM Karlsruhe, Germany.

TOMAS ELLER

Born in 1975 in Merano, Italy

Lives and works in Vienna, Austria

In a wintry alpine landscape, Tomas Eller filmed *Electricnight*, a nocturnal dance of snow caterpillars. In their seemingly choreographed sequences of movements, the machines take on a life of their own and appear to follow an ominous, but indecipherable, game plan. The work conveys an undecided feeling that oscillates between orientation and disorientation, chance and concept, control and powerlessness. Do we control our inventions or does technology control its creator? A building plan for reality appears as a shadowy outline on the horizon, but before it can become more distinct, it disappears again into the black winter night.

Like Eller's formula, in which a helicopter vainly tries again and again to land in a snow-covered landscape, *Electricnight* is also marked by an incomprehensible oscillation between attraction and revulsion.

Eller graduated from the University of Applied Arts Vienna in 2002, where he studied sculpture, painting, and new media.

NICOLAS JASMIN

Born in 1967 in Toulouse, France

Lives and works in Vienna

Nicolas Jasmin uses predominantly short sequences from feature films to create his videos. *Male Trouble (fear of fear)* is based on an excerpt from Jan Kounen's *Vibroboy* (1994), and *Breaker* is taken from Mathieu Kassovitz's *La haine* (1995). Jasmin mixes, loops, rearranges, and constructs a reality behind reality that is anti-contemplative and broken down into visual and acoustic segments. In his works based on found footage, he examines forms of filmic subconsciousness and reveals structures concealed beneath the surface that generate a desire for the ultimate view.

Jasmin graduated from the Academy of Fine Arts Vienna in 1991.

RUDOLF POLANSZKY

Born in 1951 in Vienna

Lives and works in Vienna, Austria

Rudolf Polanszky's *Der musikalische Affe II. Gedächtnis und Musik, Wiener Fassung* recalls the aesthetic of early video art. In the nine-screen split format, Polanszky creates a cacophony that presents the artist in an orchestral play of dissonances with himself: the self as a split personality that experiments with parallel identities and makes the video loop spin off into infinity like a spiral.

Born in 1951, Rudolf Polanszky has been working as a freelance artist since the 1970s. His work deals with the permanent struggle with self-discovery.

ERWIN WURM

Born in 1954 in Bruck/Mur, Austria

Lives and works in Vienna, Austria and New York, USA

In the video *Adelphi Sculptures*, Erwin Wurm shuffles through a repertoire of his *One-Minute Sculptures*. The video was shot in a room in Liverpool's once magnificent Adelphi Hotel. Wurm disconsolately clutches onto his funny, absurd, and performative sculptural rituals. In one exercise, he attempts to fake his own disappearance by hiding in a wardrobe: the door is closed, and the viewer is left staring at a mirror.

Since the late 1980s, Wurm has been developing an ongoing series of *One-Minute Sculptures* in which he poses himself or his models in unexpected relationships with ordinary everyday objects, prompting the viewer to question the definition of sculpture. Erwin Wurm has been a professor at the University of Applied Arts Vienna since 2002.

GERWALD ROCKENSCHAUB

Born in 1952 in Linz, Austria

Lives and works in Berlin, Germany

Rockenschaub's videos are brightly colored geometrical solids set in motion, like a Concrete art video game. These dancing forms, overwhelming at first, become agreeably challenging: it is possible to grasp the rhythm of this soundless loop. This music for the eye bore traces of both Rockenschaub's interest in Techno and his early Neo-Geo painting. A central aspect of Rockenschaub's artistic intention is the notion that the perception of art cannot be separated from the space in which it is displayed.

Gerwald Rockenschaub studied philosophy, psychology, and pedagogy at the University of Vienna for 1975 to 1980. From 1978 to 1982, he studied at the University of Applied Arts Vienna. Since the 1980s, he has primarily been working as an installation artist, and also as an electronic musician and DJ.

HUBERT SIELECKI

Born in 1946 in Rosenbach, Austria

Lives and works in Vienna, Austria

In Hubert Sielecki's *Buchfabrik*, the viewer is confronted with many absurd machines, plants, animals, and objects that are connected through humorous, imaginative, and even erotic correlations. The film aptly reflects the way our world is filled with odd twists and loopholes that intertwine. Though created as an animation, the work is reminiscent of the famous video *Der Lauf der Dinge* by Peter Fischli & David Weiss. This experimental artistic setup with mundane everyday objects is a chain reaction, a controlled happening based on the inevitability and chance inherent in a precarious situation that might also be termed an order of fluctuations.

Sielecki studied at the University of Applied Arts Vienna and at the Film Academy in Lodz, Poland. He is a screenwriter, director, cinematographer, musician, sound technician, actor, draughtsman, and painter.

THOMAS DRASCHAN

Born in 1967 in Linz, Austria

Lives and works in Vienna, Austria and Frankfurt, Germany

Thomas Draschan's both sumptuously and precisely composed art bristles with pin-up girls, animals, and figures from pop culture. An abundance of found footage resembling shreds from dreams and splinters of consciousness provides the material for a visual overexcitement. Thomas Draschan establishes a transformative art of superlatives. His ornamental video collage unfolds an interplay of contrasts by telling stories of terror and joy, hatred and love. *Heroes* deals with the staging of Conan, Hulk, Daredevil, Roman heroes, and cowboys juxtaposed with modern-day American TV material. These ironic montages show how the line between reality and fiction is slowly dissolving.

Thomas Draschan studied dramatics and journalism at the University of Vienna as well as film at the University for Fine Arts in Frankfurt/Main, Germany. In 1995, he studied at New York's Cooper Union.

RENATE BERTLMANN

Born in 1943 in Vienna, Austria

Lives and works in Vienna, Austria

Renate Bertlmann paints with her camera. *Shortcuts*, a series of visual impressions accompanied by discreet sounds, shows kaleidoscopic refractions of colors and shapes, fabrics embroidered with stones, expressive fashion, the melancholy of a slow pan across deserted spaces, and pathos-laden urban imagery. With her explicitly photographic eye and her use of blurring, Bertlmann penetrates reality. Her sensual works and dissolves stage transitions, describing changes and mutations, something also suggested by her work *Formationen*, which consists of latex objects.

Bertlmann studied painting and conservation at the Academy of Fine Arts Vienna from 1964 to 1970. After teaching at the Academy of Fine Arts for 12 years, she has been working as a freelance artist since 1982, producing photography, films, installations, and performance art.

BITTEBITTEJAJA

ULU BRAUN

**Born 1976 in Schongau, Germany
Lives and works in Berlin, Germany**

ROLAND RAUSCHMEIER

**Born in 1974 in Augsburg, Germany
Lives and works in Vienna, Austria**

BitteBitteJaJa's filmic *Cadavres Exquis Vivants* reference André Breton's surrealist phrase "Le cadavre exquis boira le vin nouveau." Taking turns, and without knowing which segment of film the other has chosen, Roland Rauschmeier and Ulu Braun compose horizontal film fragments as moments of person, plot, and landscape into film portraits with titles like *Erasmus von Rotterdam, Henri Becquerel, and Kaspar Hauser*. The found footage comes from films such as Rainer Werner Fassbinder's *Satan's Brew* and various television documentaries. The works are accompanied by phrases from the original soundtracks: "And the fish make noises at night too." The result is a Frankenstein monster, a true sur-réalité that goes beyond the reality of the film.

Ulu Braun studied painting and experimental film at the University of Applied Arts Vienna from 1996 to 1999, at the Academy of Fine Arts in Helsinki in 1999, and animation film at the Babelsberg Film University Potsdam, Germany, from 2001 to 2006.

Roland Rauschmeier is a graduate of the Academy of Fine Arts Vienna, where he studied conceptual painting.

STEPHAN LUGBAUER

**Born in 1976 in Feldkirch, Austria
Lives and works in Vienna, Austria**

In *Evoluciones*, his documentary filmed in Mexico City, Stephan Lugbauer shows how the street is used to earn a living: in images and interviews, he follows the performances of a father and his two sons who dress as clowns and entertain people sitting in cars stuck in traffic. In a tragic-comic way, Stephan Lugbauer presents a struggle for survival.

Stephan Lugbauer studied at the Academy of Fine Arts Vienna from 1996 to 2003.