

la Biennale 2011 Austria

Commissioner Eva Schlegel



la Biennale di Venezia

54. Esposizione
Internazionale
d'Arte

Partecipazioni nazionali

PRESS CONFERENCE

**Presentation of the Austrian Contribution
to the 54th International Art Exhibition –
la Biennale di Venezia**

**with Markus Schinwald,
Artist of the Austrian Pavilion,
Cultural Minister Claudia Schmied
and Commissioner Eva Schlegel**

Austrian Pavilion

Giardini della Biennale, Venice

June 1st, 2011, 3 pm

Christina Werner / Press

Austrian Pavilion, La Biennale di Venezia 2011
Breite Gasse 17/4, A-1070 Wien / Vienna
T +43 1 524 96 46-22, F +43 524 96 32
press@labiennale.at

Office / Austrian Pavilion, La Biennale di Venezia 2011
Praterstrasse 66/7a, A-1020 Wien / Vienna
T +43 1 713 24 32-49, F +43 713 24 32-44
office@labiennale.at, www.labiennale.at

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MARKUS SCHINWALD, ARTIST

OF THE AUSTRIAN CONTRIBUTION
Spatial Intervention, Sculptures, Film, Paintings,
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THE AUSTRIAN PAVILION

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APPOINTMENTS IN VENICE

Pressconference: Wednesday, June 1st, 2011, 3 pm

Opening: Thursday, June 2nd, 2011, 5 pm

Party: Thursday, June 2nd, 2011, 9 pm

Press download: www.labiennale.at

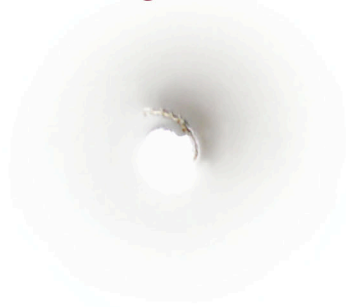
TEAM OF THE AUSTRIAN CONTRIBUTION TO THE 54th INTERNATIONAL ART EXHIBITION –

LA BIENNALE DI VENEZIA

Christina Werner / Press

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CLAUDIA SCHMIED, AUSTRIAN FEDERAL MINISTER FOR EDUCATION, THE ARTS AND CULTURE, ON THE 54th INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA

In choosing Markus Schinwald, an outstanding artist of the younger generation, commissioner and artist Eva Schlegel has made an excellent pick for the Austrian contribution to this year's 54th International Art Exhibition – la Biennale di Venezia. Markus Schinwald is a versatile artist whose performances, films, and sculptures are as impressive as are his paintings and installations. His ongoing quest for adequate forms of expression to explore the individual's psychological conditions in our society has already produced a number of internationally noted exhibitions.

In his Venice project, Markus Schinwald examines the Austrian Pavilion, built 1934 by Josef Hoffmann, an architectural landmark on and around the Giardini grounds. The central point of reference of Schinwald's engagement with the Pavilion's structural components and architectural elements is, as in his previous works, the human body. Providing moments of disturbance and irritation in three-dimensional space, the artist exposes visitors to an emotional experience of breaches and deficiencies. Markus Schinwald's contribution is convincing because of his strength and artistic consistency in realizing his installation for the Austrian Pavilion. With all her exhibition experience, the internationally renowned commissioner Eva Schlegel succeeded to make a modern, critical, and genuinely contemporary statement for Austria at the International Art Exhibition – la Biennale di Venezia, one of the most important contemporary visual art events worldwide.

The Austrian contribution will draw international attention to contemporary art-making in our country. Between 1948 and 2011, Austria was present at the Venice Biennale 31 times, with contributions curated, in one or several years, by 5 female and 13 male commissioners to date. All in all, 103 artists, male and female, have participated in the event one or several times over this period. The Federal Ministry for Education, the Arts and Culture has provided funding of 400,000 Euros for the conception, organization, and implementation of the exhibition at the Austrian Pavilion.

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EVA SCHLEGEL, COMMISSIONER ON MARKUS SCHINWALD



Tons of material are piled in front of the Austrian Pavilion. There are enormous steel baskets; pallets bearing six-meter panels that are worked on outside the Austrian Pavilion. In the end, everything will have proceeded upward and be suspended from the ceiling. Light, white, and labyrinthine.

Before the entry portals, two gates with asymmetrical apertures impede the visitor's access. The detour via the side entrances signals that, for the duration of the 54th International Art Exhibition – la Biennale di Venezia, it won't be possible to take a linear path through this pavilion.

With his work for the Biennale, Markus Schinwald has used spatial constriction to create spatial expansion – a paradox pervading his artistic oeuvre. He also introduces an unusual horizontal division, which begins at crotch height. Physically palpable and unsettling, this caesura becomes the moment of torsion between uncontrollable expanse and choreographed constriction.

The dissection of the upper space along vertical axes gives rise to a new form of perception, one that takes the human body as the reference point for its articulation, yet also adds a sense of uncanniness through the disproportional ceiling height. As a result, the fractures, the disruptive

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moments that Schinwald's works otherwise inscribe in the human body here reappear in three-dimensional space. Hanging cubes, inserted walls, niches, long corridors leading nowhere, and the natural light that falls from above into the oversized chasms of the passageways shape this journey of discovery between the hidden and the visible. It's an arena that closely matches the topography of its location – reflecting Venice, a maze of alleyways and sunken roads.

Yet when he describes the structural elements, Markus Schinwald prefers to use the terms of psychoanalysis. The space he creates is a dissociative rather than a genuinely fragmented one: claustrophobic above, nothing below. Or, as he puts it, the head in neurosis, the crotch in psychosis.

In his Biennale work, Schinwald confidently combines architectural elements with pictorial, sculptural, and filmic or performative ones. He subtly explores the dispositifs of control, discipline, and self-correction. These are inscribed in the human body, shaping and permeating it; they reemerge on the body surface, in visible and tangible form, as psychologically charged inner worlds. For his new two-part film, entitled *Orient*, Schinwald recreates the Austrian Pavilion entrance in model form, and the situation he has contrived offers him a means to coerce the body. The vertical abysses on display thus become a showplace for inadequacy and compulsiveness.

In the framework of Bice Curiger's general theme *ILLUMInations*, Markus Schinwald negotiates the representation and manipulation of space, time, light, and shadow. He not only alters our experience of space through an element of disturbance, but also allows the Austrian Pavilion's architecture and history to stand and makes it his subject – with all its ruptures, rifts, and blemishes.

At the core of Schinwald's art is the psychological confrontation with space and body, the uncanny and the discomfiting, the deficient and the irrational depths of individual and collective being. His observing eye focuses on the human body with all its idiosyncrasies, and on the sociocultural environment in which that body is embedded. By binding the distanced, passive viewer to the spatial and temporal context, Schinwald makes the spectator a protagonist, someone who sees actively and is given the opportunity, through emotionalized experience, to develop and pursue individual analogies and storylines. The carefully positioned paintings and sculptures pick up new narrative threads and emphasize the denseness of the void.

The space expands outward, a storytelling babel of voices commences – and the labyrinth begins to float.

Biography

1960 born in Hall/Tyrol, lives and works in Vienna. 1979–1985 Studies at the University of Applied Arts in Vienna with Oswald Oberhuber. 1997–2006 Professor of Photography at the Academy of Fine Arts Vienna. 2011 Commissioner of the Austrian Pavilion at the 54th Art Exhibition – la Biennale di Venezia.

Eva Schlegel's production comprises photographic works, objects, and installations which the artist, relying on various media like photography and painting, also executes on lead, mirrors, and glass in an experimental manner. Taking account of modes of perception and questioning habits of seeing, Schlegel explores fields bordering on the three-dimensional. Since 1995, she has realized numerous projects in public space in Austria and abroad.

Exhibitions (selection)

2010 *In Between*, MAK Vienna; Galerie Krinzinger, Vienna; *Island*, Nexus Kunsthalle Saalfelden; *His/Her Nature*, Galerie Fortlaan, Ghent **2009** CIGE, Beijing; Galerie CUC, Berlin; Galerie Dittmar, Berlin; Galerie Krinzinger, Vienna **2008** Galleri Bo Bjerggaard, Copenhagen; Galerie Nikolaus Ruzicska, Salzburg (with Joep van Lieshout); **2007** *Foto.Kunst*, Museum Sammlung Essl, Klosterneuburg; Austrian Cultural Forum Prague; Galerie Nikolaus Ruzicska, Salzburg; *There is no border*, Galerie im Taxispalais, Innsbruck; *21 Positions*, Austrian Cultural Forum New York; *The Last Seduction*, Carrie Secrist Gallery, Chicago; Galerie Six Friedrich – Lisa Ungar, Munich; **2006** *Simultan*, Fotomuseum Winterthur; *Crossover*, Koroška galerija likovnih umetnosti, Slovenj Gradec, Slovenia; Galerie Fortlaan, Ghent; Dom fotografie / House of Photography, Liptovsky Mikulas, Slovakia; *Why Pictures Now – Fotografie/Film/Video heute*, MUMOK, Vienna; IKOB – Museum of Contemporary Art Eupen, Belgium; *Opera austria*, Centro per l'Arte Contemporanea, Prato, Italy; *Österreich: 1900–2000. Konfrontationen und Kontinuitäten*, Museum Sammlung Essl, Klosterneuburg **2005** *Eva Schlegel*, Secession, Vienna; Galleri Bo Bjerggaard, Copenhagen; Galerie Six Friedrich – Lisa Ungar, Munich **2004** Galerie Fortlaan, Ghent; Gasart Gallery, Turin; *Handlungsanweisungen*, Kunsthalle Wien, Vienna; *Paula's Home*, Lentos Kunstmuseum Linz; Galerie Krinzinger (with Annelies Strba), Vienna; *Sketches*, Architekturforum Tirol, Innsbruck; *Permanent 04*, Museum Sammlung Essl, Klosterneuburg; *Vision einer Sammlung*, Museum der Moderne Salzburg **2003** Galerie Cora Hölzl, Düsseldorf; *Favorites+*, Galerie Fortlaan, Ghent; *L.A. Women*, MAK Center for Art and Architecture, Schindler House, Los Angeles; Tiroler Landesmuseum Ferdinandeum, Innsbruck; **2002** *Augenblick Foto/Kunst*, Museum Sammlung Essl, Klosterneuburg; *Stanze II*, Museion, Bolzano **2001** Margarete Roeder Gallery, New York; Black Dragon Society, Vienna; *Arbeiten 1991–2000*, Museum für Lackkunst, Münster; Szépművészeti Múzeum Budapest, (group show); *Shoes or no shoes*, Het Nieuwe Museum voor schone Kunsten, Ghent; Shanghai Art Museum **2000** Galerie im Taxispalais, Innsbruck; *Der Spaziergänger*, Künstlerhaus Graz; *Summer 00*, Margarete Roeder Gallery, New York; **1999** Artcore Gallery, Toronto; *Franz Graf, Renée Green, Peter Kogler, Eva Schlegel, Hubert Schmalix, Sue Williams*, Kunstverein Bratislava; *Jahrhundert der Frau*, Kunstforum, Vienna; Galerie Krinzinger, Vienna **1998** *L'autriche visionnaire*, Palais des Beaux-Arts, Brussels; *Photophilie*, Gamla Riksarkivet på Riddarholmen, Stockholm; **1997** Streetlevel Gallery, Glasgow; *Engel:Engel*, Kunsthalle Wien, Vienna; *The Austrian Vision*, Denver Art Museum; Museo Nacional de Bellas Artes de Buenos Aires; *Alpenblick*, Kunsthalle Wien; **1996** Il Ponte Contemporanea, Rome; *Antagonismes*, Centre National de la Photographie, Paris; *Zwei Zimmer*, Galerie Friedrich, Bern; *Experimentelle Druckgraphik*, Haus der Kunst, Munich; *Wunderkammer Österreich*, Kunsthhaus, Zurich; Galerie Six Friedrich – Lisa Ungar, Munich; *Venen*, Galerie Tanja Rumpf, Amsterdam **1995** Austrian Pavilion, La Biennale di Venezia, in cooperation with Coop Himmelb(l)au, Venice; Galerie Knoll, Budapest; Galerie Krinzinger, Vienna; The Arctic Foundation, Eindhoven; *Auf den Leib geschrieben*, Kunsthalle Wien, Vienna **1994** Shoshana Wayne Gallery, Los Angeles; The Photographers' Gallery, London; Galerie Peter Kilchmann, Zurich; *Monochromie und Transparenz*, Galerie Knapp, Lausanne; *The Austrian Vision*, Fundación „la Caixa“, Madrid; *Hautnah*, Frankfurter Kunstverein **1992** *The Boundary Rider*, Biennale Sydney **1991** *Cadences. Icon and Abstraction in Context*, The New Museum of Contemporary Art, New York

Projects und permanent architectural interventions (selection)

2010 KPMG, Copenhagen **2009** Volksbank, in collaboration with Franzobel, light and literature installation (in process); law firm Willheim/Müller, text and mirror intervention **2008** MAK-Gegenwartskunstdepot, Flakturm Arenbergpark, Vienna, permanent intervention; Museum der Moderne, Salzburg, facade – architectural and artistic intervention; brewery Liesing, Vienna, 6 courtyards / mirror construction – architect Johannes Kaufmann; TownTown Jet, Vienna, restaurant, architectural and artistic intervention; Kommunalkredit, partition wall **2007** Novartis Campus, Basel, walkway; Galleri Bo Bjerggaard, entrance / office, Copenhagen **2004** Museum der Moderne am Mönchsberg, Salzburg, lounge – FHZ-Architekten München; Skybar, Versicherungskammer Bayern, Munich **2003** University Vienna, new department building, – in cooperation with Ortner + Ortner; Kunsthalle Krems, interior facade – Arch. Krischanitz **2002** University Bozen, IT space – Arch. Bischoff Azzola, Zurich **2000** Car licensing office, Munich **1998** Sammlung Essl, Klosterneuburg, partition wall bookshop / café – Arch. Heinz Tesar **1997/98** Porschehof Salzburg, facade / glass floor **1997** Iron curtain, Festspielhaus St. Pölten, in cooperation with Klaus Kada

Bibliography (selection)

Eva Schlegel: In Between, MAK/Peter Noever (ed.), Vienna 2010

Stills at the Back of the Brain, Schlebrügge.Editor (ed.), Vienna 2009

Eva Schlegel, text by Synne Rifbjerg, Galleri Bo Bjerggaard, Copenhagen (ed.), 2008

Eva Schlegel: Lead 2007, Eva Schlegel (ed.), 2007

Jugendgericht, Eva Schlegel (ed.), Schlebrügge.Editor, Vienna 2006

L.A. Women, Eva Schlegel (ed.), Schlebrügge.Editor, Vienna 2005

Eva Schlegel, Secession (ed.), Vienna, 2005

Eva Schlegel, Galerie Schmidt, Reith im Alpbachtal, 2002

Eva Schlegel, texts by Silvia Eiblmayr, Maia Damianovic, Brigitte Huck, and Elisabeth Schlebrügge, Galerie im Taxispalais, Innsbruck, Triton Verlag, Vienna, 2002

Eva Schlegel: Arbeiten 1991–2000, Museum für Lackkunst, Münster, 2001

Eva Schlegel, Künstlerbuch, Galerie Krinzinger, Vienna, 1993

Eva Schlegel, texts by Markus Brüderlin, Beat Wismer, and Lorand Hegyi, Museum moderner Kunst Stiftung Ludwig, Vienna, 1991

Eva Schlegel, texts by Wilfried Skreiner and Elisabeth Schlebrügge, Galerie Krinzinger, Neue Galerie Graz (eds.), Vienna 1989

www.evaschlegel.com



MARKUS SCHINWALD

ARTIST EXHIBITED AT THE AUSTRIAN PAVILION

54th INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA

Spatial Intervention



Installation view, Austrian Pavilion, 54th International Art Exhibition – la Biennale di Venezia

Photo: Andreas Balon / la Biennale 2011 Austria, Copyright: VBK, Vienna 2011

“With exhibition architectures, I have generally started with certain peculiarities of the space. Each one has its pitfalls: one is too large, another too powerful, another is simply too nice. Then I’ve tailored ‘space prostheses’, so to speak, which emphasize or conceal a certain characteristic. [...] In the Austrian Pavilion, the entrance is very powerful; it makes visitors look small and puny. By placing a split wall in front, I stripped the building of some of its grandeur, breaking the symmetry and making visitors shrink a little less,” says Markus Schinwald, commenting on his artistic intervention which responds to Josef Hoffmann’s design concept for the Austrian Pavilion.

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In their basic layout, Schinwald's exhibitions are informed by an overall architectural staging concept. While retaining the White Cube's original purpose of being a place secluded from the outside world that centers on the work and its effect, Schinwald adds architectural and installational interventions to this setting, which he consciously places so as to pose an impediment to the casual stroll of the art flaneur.

At the Austrian Pavilion in Venice, Schinwald once again aims for spatial, bodily and emotional irritation, luring visitors into a maze, a labyrinth of hollow alleys and narrow tube-like passage-ways.

Schinwald's construction of space at the Austrian Pavilion is based on the principle of partitioning. By precisely positioning partition walls that hang from the ceiling, roughly down to navel height, the artist interrupts und disrupts our everyday movement routines. Over and again, visitors have to re-orientate themselves in Schinwald's labyrinthine passages and find themselves prodded into staying alert and flexible in their perception.

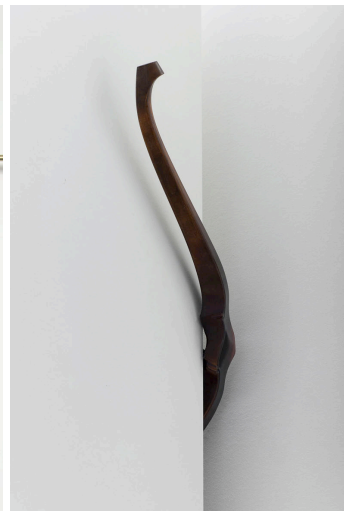
Sculptures



Untitled (legs) #20, 2011
Sculpture, wood, 90 x 50 x 60 cm
Courtesy of the artist /
la Biennale 2011 Austria
Copyright: VBK, Vienna 2011



Untitled (legs) #23, 2011
Sculpture, wood, 90 x 30 x 60 cm
Courtesy of the artist /
la Biennale 2011 Austria
Copyright: VBK, Vienna 2011



Installationview, Austrian Pavilion
54th International Art Exhibition –
la Biennale di Venezia
Photo: Andreas Balon / la Biennale 2011 Austria
Copyright: VBK, Vienna 2011

The theme of body posture, body correction and body control also is the red thread of the recent sculptures that Schinwald has developed for his exhibition at the Austrian Pavilion. The material of his 2011 sculptures are old table legs. Schinwald saws them off and rearranges the individual pieces, interlocking them or joining them together so that the viewer gets an impression as if they were just about to start moving, running. Here, once again, the artist turns everything upside down and inside out, calling each and everything into question and making irritation a creative principle. What was static before is set in seeming motion. If the legs' original function was to support a tabletop, he unburdens them, giving them a quirky lightness through careful situational arrangement on the walls, protruding from corners, chasing each other or simply dancing along.

Film



Markus Schinwald, *Orient*, 2011, HD 9 min, Loop

Film still: Courtesy of the artist / la Biennale 2011 Austria, Copyright: VBK, Vienna 2011

“If the novel is the literary equivalent of the feature film, then *Orient* is a kind of visual counterpart of the poem. The protagonists don’t act in a linear temporal sequence of events, but understand themselves as phrases of an emotional discourse,” Markus Schinwald says about his most recent video – a nine-minute loop – that was especially produced for the exhibition at the Austrian Pavilion and is presented as an artistic element of equal weight alongside the architectural intervention and the sculptures and paintings exhibited.

The background of the action is an unreal artificial ruin, in which modern architectural elements are integrated in a dilapidating large hall. The ruin as the relic of a past that has ended; the setting signaling an almost disconcerting void, a cultural vacuum which provides little information about the origins, social life or activities of the five protagonists. Their bodies, clothed or unclothed, but fitting in air and appearance, are present without being real. Their carriage, unmoving or exaggerated postures and quiet rituals, is a metaphor of an invisible demonstration of autonomy.

Slapstick elements meet modern-dance gestures. What momentarily looks like random moves turns out to be part of an abstract choreography seconds later. The protagonists' relationships with things and objects seem as inconsistent as they are ardent, yet conflicting.

Sound plays a leading role in *Orient*. It is utterly independent in character, directing attention to movements and events not focused by the camera eye and thus planting false acoustic traces. Due to the film's low-key lighting, major parts of the action simply disappear in shadows.

Markus Schinwald

Orient, 2011

HD, 9 min, Loop

Camera Sebastian Pfaffenbichler

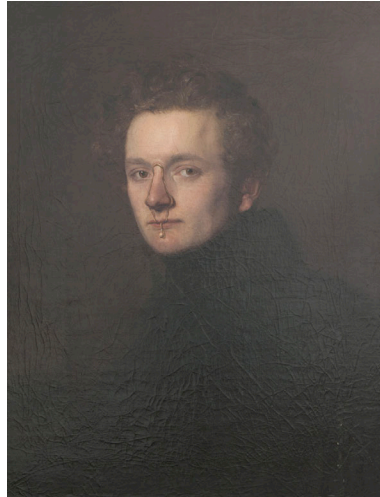
Production Close up, Vienna

Produced by Georg Kargl Fine Arts, Vienna, Yvon Lambert, Paris, Gió Marconi, Milan

Paintings



Nell 2011
Oil on canvas, 71 x 99 x 5 cm
Courtesy of the artist /
la Biennale 2011 Austria
Copyright: VBK, Vienna 2011



Gallagher 2011
Oil on canvas, 66 x 78 x 5 cm
Courtesy of the artist /
la Biennale 2011 Austria
Copyright: VBK, Vienna 2011



Fanny 2011
Oil on canvas, 45 x 53 x 5 cm
Courtesy of the artist /
la Biennale 2011 Austria
Copyright: VBK, Vienna 2011

Markus Schinwald's works go beyond visual perception, condensing the moment when rational self-control over the body ceases. This shows particularly clearly in his reworkings of 19th century portraits, lithographs, and nudes. As at the level of space, Schinwald stylistically assimilates his interventions with the original to the point that one gets an impression as if they had always been there.

"Schinwald invents a form of retouching that, instead of going under the surface of the picture and operating in the gray zone of connoisseurship, forces into visibility something that was already latently present." (Mirjam Schaub, Catalogue for the Austrian Biennale Contribution, 2011, p. 61)

In doing so, Schinwald proceeds with great subtlety, carefully choosing the prostheses, as he calls them, for the persons in the portraits. Thus he veils a woman's head in white linen, as in *Nell*, 2011, or forces another woman into a corrected posture by means of a chain and a leather prosthesis around her chin, as in *Fanny*, 2011. What Schinwald paints on the skin of the portrayed goes "under the skin" of the viewer, evoking a sense of anxiety at first sight.

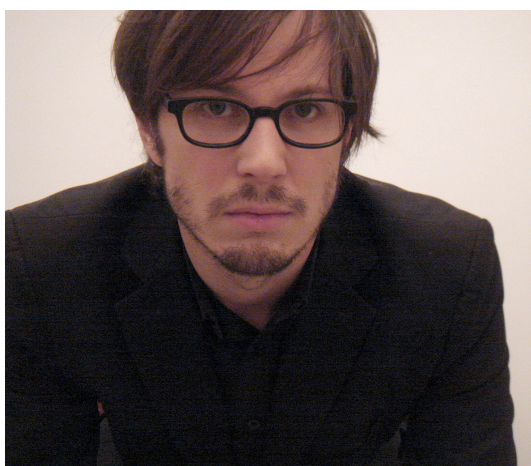
“Worrying and grotesque as the individual additions may be, veiling, wiring (to an artificial respirator), postural immobilization (of the smiling mouth) or correction (of the chin) are all uncannily accommodated to the corporeality of the people portrayed. It is as if the added detail laid bare the yearnings themselves; and yet, because at the same time it also discreetly realizes those yearnings, the process avoids a sense of mere deficit and exposure. Interestingly, uncanniness and discomfiture thus gradually transmute back into tranquil, unruffled secrecy.” (Mirjam Schaub, (Mirjam Schaub, Catalogue for the Austrian Biennale Contribution, 2011, p. 61)



Markus Schinwald, *Orient*, 2011, HD 9 min, Loop

Film still: Courtesy of the artist / la Biennale 2011 Austria, Copyright: VBK, Vienna 2011

MARKUS SCHINWALD, ARTIST



Biography

Markus Schinwald, born 1973 in Salzburg, Austria, lives and works in Vienna and in Los Angeles. He studied at the University of Art and Design, Linz, and the Humboldt University, Berlin. Numerous solo exhibitions, e.g. Kunsthaus Bregenz (2009), Múcsarnok – Kunsthalle Budapest (2009), migros museum für gegenwartskunst, Zurich (2008), Augarten Contemporary, Vienna (2007), Aspen Art Museum (2006) and Frankfurter Kunstverein (2004). His works are included in numerous international collections, such as Tate Modern, London, Musée d' Art Moderne, Paris, Kunsthaus Zürich, MUMOK – Museum moderner Kunst, Vienna.

Solo Exhibitions (Selection) (P = Publication)

2012 Centro de Arte Contemporáneo La Conservera, Murcia, Spain (P); **2011** Lentos Kunstmuseum, Linz, Austria (P); Kunstverein Hannover, Germany (P) **2010** Yvon Lambert, New York, USA **2009** *Vanishing Lessons*, Kunsthaus, Bregenz, Austria (P); Georg Kargl Fine Arts, Wien, Austria; *Markus Schinwald: Pocket History*, Múcsarnok – Kunsthalle Budapest, Hungary **2008** migros museum für gegenwartskunst, Zurich, Switzerland (P); Galleria Gió Marconi, Milan, Italy; Galerie Thaddaeus Ropac, Annex, Salzburg, Austria **2007** Augarten Contemporary, Wien, Austria (P); Centre d'édition contemporaine, Geneva, Switzerland; *I'M ONLY HUMAN – Contemporary Video Art*, Thessaloniki Center for Contemporary Art, Thessaloniki, Greece (P) **2006** Aspen Art Museum, Colorado, USA; MAMbo – Museo d'Arte Moderna di Bologna, Museo di Palazzo Poggi, Italy; Argos – Centre for Art and Media, Brussels, Belgium; CAC Brétigny, France **2005** *Markus Schinwald. Korridor der Unsicherheiten*, Ausstellungshalle zeitgenössische Kunst, Münster, Germany; Galleria Gió Marconi, Milan, Italy **2004** *Markus Schinwald. Tableau Twain*, Frankfurter Kunstverein, Germany (P); *dictio pii*, Sprengel Museum, Hannover, Germany **2003** *Ceaseless Blur*, TAV Gallery, Taipei, Taiwan; Georg Kargl Fine Arts, Vienna, Austria **2002** *...seconds*, Kunstverein Goldegg, Austria (P) **2001** *dictio pii*, Moderna Museet, Stockholm, Sweden (P); *Warp*, Tanzquartier Wien, Austria **2000** *Oxygen. Flipping through Frederick Kiesler*, MAK Center for Art and Architecture, Los Angeles, USA (P) **1999** *Markus Schinwald*, Kunstverein Freiburg, Germany (P); Galerie Karin Günther, Hamburg, Germany; *GAP*, Museum Fridericianum, Kassel, Germany; *Stage*, museum in progress, Wien, Austria (P).

Group Exhibitions (Selection) (P = Publication)

2011 *Un'espressione geografica*, Fondazione Sandretto Re Rebaudengo, Turin, Italy (P); *Geheimgesellschaften / Secret Societies*, Schirn Kunsthalle, Frankfurt, Germany (P); *Le Surréalisme, c'est moi! Hommage an Salvador Dalí*, Kunsthalle Wien, Austria (P); Prague Quadrennial, Czech Republic (P); *WELTTHEATER. Die Sammlung migros museum für gegenwartskunst*, Zurich, Kunstmuseum Liechtenstein; *Von Engeln & Bengeln. 400 Jahre Kinder im Porträt*, Kunsthalle Krems, Austria (P); *Zeit zu handeln!*, Collection, migros museum für gegenwartskunst, Zurich, Switzerland; *Things are queer, Highlights aus der Sammlung Uni Credit*, MARTa Herford, Germany; **2010** *International 10 – Touched*, Liverpool Biennial, United Kingdom (P); *Hyper Real – Die Passion des Realen in Malerei und Fotografie*, MUMOK – Museum moderner Kunst, Vienna, Austria (P); *Memories of the Future*, Sean Kelly Gallery, New York, USA; *Body/Space Mechanics*, De Hallen Haarlem, Niederlande; *Scene Shifts*, Bonniers Konsthall, Stockholm, Sweden; *Wystawa*, Muzeum Sztuki Nowoczesnej, Warsaw, Poland; *Che cosa sono le nuvole? Artworks from the Enea Righi Collection*, Museion – Museum für moderne und zeitgenössische Kunst, Bolzano, Italy (P); *Konstellationen. Sammeln für ein neues Jahrhundert*, MUMOK – Museum moderner Kunst, Vienna, Austria; *Sammlung Rheingold*, Stiftung Schloss Dyck in Jüchen, Germany (P); *Design by Performance*, Z33 – House for contemporary art, Hasselt, Belgium; *Psychoanalysis: Gazes on Photo and Video Art from Austria*, Tokyo Wonder Site Shibuya; Contemporary Art Museum Kumamoto/Kyushu, Japan (P); *Extraits de Printemps: La part des ombres*, Musée Henri Martin, Cahors, France (P) **2009** *Choral Visual*, Palacio Nacional de las Artes, Buenos Aires, Argentine; *Subversive Spaces: Surrealism and Contemporary Art*, Whitworth Art Gallery, Manchester; Compton Verney, Warwickshire; Sainsbury Centre, Norwich, United Kingdom (P); *Intervenciones Foro Sur 2009*, Museo de Cáceres, Spain; *Le Sang d'un Poète*. Estuaire Nantes – Saint-Nazaire Biennale, Nantes, France; *Shifting Identities*, CAC Contemporary Art Center, Vilnius, Lithuania; *Attitudes*, Le Printemps de Septembre, Toulouse, France (P); *Faces and Gazes*, Museo Cantonale d'Arte, Lugano, Switzerland (P) **2008** *Archeology Of Mind – Morra Grecos Fondation*, Malmö Konstmuseum, Malmö, Sweden; *Kunstin modernin taiteen museo Vaasa*, Finland; *System Mensch*, MdM - Museum der Moderne, Salzburg, Austria; *Held Together with Water*, Istanbul Museum of Modern Art, Istanbul, Turkey; *Kunstpreis des Landes Salzburg*, Galerie im Traklhaus, Salzburg, Austria; *Western Motel. Edward Hopper and Contemporary Art*, Kunsthalle Wien, Austria (P); *DRESSing the MESSAGE. Transformationen von Kunst und Mode*, Sprengel Museum, Hannover, Germany (P); *I have nothing to say and I am saying it*, Platform Seoul, Korea (P); *Legend*, Domaine Département de Chamarande, France (P); *The World as a Stage*, ICA, Boston, USA (P); *Gravity. Ernesto Esposito Collection*, Artrium Centro – Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spanien (P); *Shifting Identities – (Schweizer) Kunst heute*, Kunsthau Zürich, Switzerland (P); *True Romance – Allegorien der Liebe von der Renaissance bis heute*, Kunsthalle Kiel & Museum Villa Stuck, Munich, Germany **2007** *The World as a Stage*, Tate Modern, London, United Kingdom (P); *Talking Pictures – Theatralität in zeitgenössischen Film- und Videoarbeiten*, K21 – Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (P); *True Romance – Allegorien der Liebe von der Renaissance bis heute*, Kunsthalle Wien, Austria (P); *Foto.Kunst – Zeitgenössische Fotografie aus der Sammlung Essl*, Essl Museum, Klosterneuburg, Austria (P); *Held Together with Water – Sammlung Verbund*, MAK – Österreichisches Museum für angewandte Kunst/Gegenwartskunst, Vienna, Austria (P); *Cross Border*, Kunstmuseum Stuttgart, Germany (P); *Manipulations – On Economies of Deceit*, Centre for Contemporary Art, Warsaw, Poland (P); *Paul Klee – Überall Theater. Spektakel und Situation*, Zentrum Paul Klee, Berne, Switzerland (P); *Knappernes Krig*, Arhus Kunstbygning Center for Contemporary Art, Arhus, Dänemark; *Timer 01*, Triennale Milano, Milan, Italy (P); *An Interpersonal Journey*, New Museum of Contemporary Art, Istanbul, Turkey; *Our magic hour*, ARARIO Gallery, Cheonan, Korea (P); *Depiction, Perversion, Repulsion, Obsession, Subversion*, International Film Festival Rotterdam, Witte de With – Center for Contemporary Art, Rotterdam, Netherlands **2006** *Don Quijote*, Witte de With, Rotterdam, Netherlands (P); *William Kentridge, Catherine Sullivan, Markus Schinwald*, Museum für Gegenwartskunst Siegen, Germany; *Sigmund Freud in den Kunstwerken*, Österreichische Galerie Belvedere, Vienna, Austria (P); *Manipulations. On Economies of Deceit*, Laznia Centre for Contemporary Art, Gdansk, Poland (P); *Personal Affairs. Neue Formen der Intimität*, Museum Morsbroich, Leverkusen, Germany (P); *Krieg der Knöpfe*, Ursula-Blickle-Stiftung, Kraichtal, Germany; *Simultan*, Fotomuseum Winterthur, Switzerland; *Le Printemps de Septembre*, Les

Abattoirs – Frac Midi-Pyrénées, Toulouse, Frankreich (P); *Kontracom 06*, Öffentlicher Raum, Salzburg, Austria; *Filmen Opera #1*, Castel Sant’Elmo, Neapel, Italy; *Grand Spectacle II*, MdM - Museum der Moderne, Salzburg, Austria; IFFR – International Film Festival Rotterdam, Netherlands; *Egomania*, Galleria Civica di Modena, Italy (P); *Von Mäusen und Menschen*, 4. Berlin Biennale, Germany (P); *Bühne des Lebens*, Lenbachhaus, Munich, Germany (P); *Protections*, Kunsthaus Graz, Austria (P); *A Reverie Interrupted by the Police*, Galleria S.A.L.E.S., Rome, Italy; *Trial Balloons*, MUSAC – Museo de Arte Contemporáneo de Castilla y León, Spain; *Kosmopolis*, International Festival of Literature, Centre de Cultura Contemporània de Barcelona, Spain; *Ghosts of Self and State*, Monash University Museum of Art, Clayton, Australia (P); *War is over*, Galleria d’Arte Moderna, Bergamo, Italy (P); *Videozone 3*, International Video Biennial, Tel Aviv, Israel **2005** *I still believe in miracles II*, Musee d’Art moderne, Paris, France (P); *3’*, CGAC – Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain (P); Prag Biennial, Czech Republic (P); Baltic Triennial, Vilnius, Lithuania (P); T1 Torino Triennial, Turin, Italy (P); *Simultan*, MdM - Museum der Moderne, Salzburg, Austria (P); *Panopticon and more...*, Zacheta Gallery, Warsaw, Poland; *Das Neue II*, Österreichische Galerie Belvedere, Vienna, Austria (P); *Nach Rokytník. Die Sammlung der EVN*, MUMOK – Museum moderner Kunst, Vienna, Austria (P); *Matthew Buckingham, Markus Schinwald, Clemens von Wedemeyer*, Galerie Klosterfelde, Berlin, Germany; *Lebt und arbeitet in Wien II*, Kunsthalle Vienna, Austria (P); *Slices of Life*, Austrian Cultural Forum, New York, USA (P); *Kunstpreis der Böttcherstraße in Bremen 2005*, Kunsthalle Bremen, Germany **2004** *Manifesta 5*, Donostia-San Sebastian, Spanien (P); Lodz Biennial, Poland (P); *3’ condensed information*, Schirn Kunsthalle, Frankfurt, Germany (P); *Ulysses*, Österreichische Galerie Belvedere, Vienna, Austria (P) **2003** *Bewitched, bothered and bewildered*, Migros Museum für Gegenwartskunst, Zurich, Switzerland (P); Laznia Centre for Contemporary Art, Gdąnsk, Poland; *How Big is the World*, Kaohsiung Museum of Fine Arts, Taiwan (P); *In Passing*, Pavel House, Potrana, Italy (P); *The Air is Blue*, Casa Museo Luis Barragán, Mexico City, Mexico (P); *LOVE/HATE*, Ursula-Blickle-Stiftung, Kraichtal, Germany (P); *Utopia Station*, 50th International Art Exhibition Biennale di Venezia, Italy (P); *Adorno*, Frankfurter Kunstverein, Germany (P); *Horror der Kunst*, Kunstverein Graz, Austria; *re:local*, Kurzfilmtage, Oberhausen, Germany (P) **2002** *Animation: Videos*, Centre d’édition contemporaine, Geneva, Switzerland; *Waiting for the Ice Age*, Georg Kargl Fine Arts, Vienna, Austria (P); *Dialog IV: Wie groß ist die Welt? How Big is the World?*, O.K. – Offenes Kulturhaus Oberösterreich, Linz, Austria (P) **2001** *Untragbar*, Museum für angewandte Kunst, Cologne, Germany (P); Tirana Biennial, Albanien (P) **2000** *Exit*, Chisenhale Gallery, London, Großbritannien; *Die neue Künstlergeneration*, Kunsthalle Krems, Austria (P) **1999** *Destination is Wherever it Arrives*, Salon 3, London, Großbritannien; *Expanded design*, Salzburger Kunstverein, Austria **1998** 1. Berlin Biennale, Germany (P); *fast forward 3 „body check“*, Kunstverein Hamburg, Germany (P); *Junge Szene*, Secession, Vienna, Austria (P); *Leisz, Schinwald, Heger/Dejanov*, Kunstverein Graz, Austria **1997** *time out*, Kunsthalle Nürnberg, Germany (P); *Inner Space*, Galerie 5020, Salzburg, Austria; *Falling and suspension*, Galerie A4, Wels, Austria.

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THE AUSTRIAN PAVILION

The History

The Austrian Pavilion at the Venice Biennale was built in 1934 according to plans by Josef Hoffmann (1870–1956), one of the founders of the Wiener Secession and the Wiener Werkstätte. The clear symmetrical building, conceived as a white cube from the outset, was the first Venice pavilion to have been designed by a leading Classical Modern architect. Josef Hoffmann's last internationally acknowledged building was described in the press as a pioneering modern achievement.

Back in 1910 Hoffmann had also been responsible for exhibition architecture in a context of the Biennale. The Italian jury had invited Gustav Klimt to hold a retrospective show in the International Pavilion as there was no Austrian Pavilion at the time (The Hungarian, Bohemian and Moravian parts of the Hapsburg monarchy had completed their own national pavilions in 1909). Klimt's exhibition combined with Hoffmann's design were a major sensation.

The Hoffmann pavilion was not used following the annexation of Austria by the Third Reich in 1938, nor in the subsequent Biennale years of 1940 and 1942. Austrian artists with close ties to the Nazi regime were shown in the German Pavilion. The Biennale was cancelled altogether in the years 1944 and 1946.

In the postwar years (from 1948 to 1956) Josef Hoffmann adopted the role of commissioner for the Austrian contributions to the Venice Biennale, which was held in the Austrian Pavilion once again. The pavilion has been subjected to a number of interventions over the years. These interventions included the removal of decorative elements by Ferdinand Kitt on the portal to the courtyard.

In 1984 the 50th anniversary of the pavilion's completion was marked by comprehensive renovation work undertaken by Hans Hollein, during which the original spatial dimensions as well as the entrance situation were restored.

Christina Werner / Press

Austrian Pavilion, La Biennale di Venezia 2011
Breite Gasse 17/4, A-1070 Wien / Vienna
T +43 1 524 96 46-22, F +43 524 96 32
press@labiennale.at

Office / Austrian Pavilion, La Biennale di Venezia 2011
Praterstrasse 66/7a, A-1020 Wien / Vienna
T +43 1 713 24 32-49, F +43 713 24 32-44
office@labiennale.at, www.labiennale.at

The Artists and Commissioners of the Last 30 Years (Fine Art):

- 2009 Elke Krystufek, Dorit Margreiter, Franziska & Lois Weinberger
(commissioners: VALIE EXPORT and Silvia Eiblmayr)
- 2007 Herbert Brandl (commissioner: Robert Fleck)
- 2005 Hans Schabus (commissioner: Max Hollein)
- 2003 Bruno Gironcoli (commissioner: Kasper König)
- 2001 Granular Synthesis, Gelatin (commissioner: Elisabeth Schweeger)
- 1999 Ekke Bonk, Peter Friedl, Rainer Ganahl, Christine and Irene Hohenbüchler,
Knowbotic Research, the typosophic society, WochenKlausur
(commissioner: Peter Weibel)
- 1997 Wiener Gruppe (Friedrich Achleitner, H. C. Artmann, Konrad Bayer,
Gerhard Rühm, Oswald Wiener) (commissioner: Peter Weibel)
- 1995 Coop Himmelb(l)au, Peter Kogler, Richard Kriesche, Peter Sandbichler /
Constanze Ruhm, Eva Schlegel, Ruth Schnell (commissioner: Peter Weibel)
- 1993 Gerwald Rockenschaub with Andrea Fraser and Christian Philipp Müller
(commissioner: Peter Weibel)
- 1990 Franz West (commissioner: Hans Hollein)
- 1988 Siegfried Anzinger (commissioner: Hans Hollein)
- 1986 Max Peintner und Karl Prantl (commissioner: Hans Hollein)
- 1984 Christian Ludwig Attersee (commissioner: Hans Hollein)
- 1982 Walter Pichler (commissioner: Hans Hollein)
- 1980 VALIE EXPORT and Maria Lassnig (commissioners: Werner Hofmann
and Hans Hollein)
- 1978 Arnulf Rainer (commissioners: Werner Hofmann and Hans Hollein)



THE BUILDING

Realizing the Spatial Intervention



Installation view, Austrian Pavilion (exterior), 54th International Art Exhibition – la Biennale di Venezia
Photo: Andreas Balon / la Biennale 2011 Austria, Copyright: VBK, Vienna 2011

The suspended labyrinth that Markus Schinwald designed, among other things, for his Biennale contribution posed a considerable challenge to the team due to the fragile construction of the Austrian Pavilion: the roof rests on an all-round strip window and therefore could not be loaded with, all in all, 14 tons of suspended material.

It was only through the sponsorship contributions of the participant firms that this complex task could be solved. Following a baseline study conducted by Bollinger Grohmann Schneider Ziviltechniker GmbH, a secondary structural framing was fit into the pavilion, strong enough to support the entire suspension and to resist the extraordinary wind loads that are common in Venice. The two gates that close off the Pavilion now as new elements also needed to be reinforced. Manufacturing and assembly of the framing construction was done by Waagner-Biro Stahlbau AG as another sponsorship contribution. The Strabag AG construction group took on the

Christina Werner / Press

Austrian Pavilion, La Biennale di Venezia 2011
Breite Gasse 17/4, A-1070 Wien / Vienna
T +43 1 524 96 46-22, F +43 524 96 32
press@labiennale.at

Office / Austrian Pavilion, La Biennale di Venezia 2011
Praterstrasse 66/7a, A-1020 Wien / Vienna
T +43 1 713 24 32-49, F +43 713 24 32-44
office@labiennale.at, www.labiennale.at

task of developing and installing the labyrinth as a panel construction of 6-meter aluminum composite panels, extremely lightweight, but highly robust. Detail solutions for the labyrinth were developed by Pagitz Metal Construction to warrant minimum warping in widely variable temperature and humidity conditions. Vertical joints bring additional dynamization to the structure of the labyrinth. Surface finishing of the panels with normal wall paint makes the installation hardly distinguishable from the original walls.

Participant Companies

Bollinger Grohmann Schneider Ziviltechniker GmbH were responsible, aside from many other outstanding projects, for the structural engineering of the Rolex Learning Center of the École Polytechnique Fédérale, Lausanne, by Pritzker Prize winners Sanaa (Kazuyo Sejima, Ryue Nishizawa & Associates) and did the structural design of many exceptional building projects, e. g. by Coop Himmelb(l)au and Zaha Hadid.

www.bollinger-grohmann.de

Waagner-Biro Stahlbau AG most recently realized the roofing of the Cour Viscontio as part of the Louvre 2020 project and the ADNEC TOWER in Abu Dhabi, which achieved Guinness World Records recognition for "world's furthest leaning manmade tower". Operating internationally, the steel construction group is a bridge building industry leader and pioneering in stage technology.

www.waagner-biro.at

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www.strabag.com

la Biennale 2011 Austria

Commissioner Eva Schlegel



la Biennale di Venezia

54. Esposizione
Internazionale
d'Arte

Partecipazioni nazionali

TEAM OF THE AUSTRIAN CONTRIBUTION TO THE 54th INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA 2011

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Eva Schlegel

Artist
Markus Schinwald

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Christina Werner / Press

Austrian Pavilion, La Biennale di Venezia 2011
Breite Gasse 17/4, A-1070 Wien / Vienna
T +43 1 524 96 46-22, F +43 524 96 32
press@labiennale.at

Office / Austrian Pavilion, La Biennale di Venezia 2011
Praterstrasse 66/7a, A-1020 Wien / Vienna
T +43 1 713 24 32-49, F +43 713 24 32-44
office@labiennale.at, www.labiennale.at

la Biennale 2011 Austria

Commissioner Eva Schlegel



la Biennale di Venezia

54. Esposizione
Internazionale
d'Arte

Partecipazioni nazionali

Approaching Venice

Concept and realisation **Eva Schlegel**

Interview Partner **Vito Acconci, Jacqueline Burckhardt, Yilmaz Dziewior, Hedwig Fijen, Jörg Heiser, Alanna Heiss, Ursula Krinzinger, Uli Sigg**

Interviewer **Jasper Sharp**

Digital Editing, Camera and Sound **Bernhard Staudinger, Nicole Szolga**

Editorial Department and Production **Barbara Horvath, Verena Platzgummer, Katharina Boesch**

Graphic Design **Alexander Rendi**

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Valerie Messini

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Klaus Bollinger, Arne Hofmann, Dieter Hauer, Bollinger, Grohmann, Schneider Ziviltechniker GmbH

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Wagner-Biro Stahlbau AG Rudolf Estermann, Wolfgang Staufer, Erich Raschun
IMA Peter Leiter, Robert Hilbich, Sebastian Gajewski, Marek Mazurek, Krystian Zgrzebniok
STRABAG AG Manfred Pagitz, Britta Gülland, Klaus Münzer, Daniel Hausharter, Waldfried Hölbling, Markus Schober, Philipp Terkl

Adjustment

Tobias Weißbacher, Manuel D'Este, Giulio Grillo, Michael Klingler, Antonio Marzo

Light technology

Zumtobel

Pavilion maintenance

Adolf Holubowsky

On behalf of the Federal Ministry for Education, the Arts and Culture.

bm:uk

Christina Werner / Press

Austrian Pavilion, La Biennale di Venezia 2011
Breite Gasse 17/4, A-1070 Wien / Vienna
T +43 1 524 96 46-22, F +43 524 96 32
press@labiennale.at

Office / Austrian Pavilion, La Biennale di Venezia 2011
Praterstrasse 66/7a, A-1020 Wien / Vienna
T +43 1 713 24 32-49, F +43 713 24 32-44
office@labiennale.at, www.labiennale.at

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54. Esposizione
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Partecipazioni nazionali

INFORMATION

www.labiennale.at

OFFICE LA BIENNALE 2011 AUSTRIA

Katharina Boesch

Verena Platzgummer

Praterstrasse 66/7a, 1020 Vienna

P +43 1 713 24 32 - 49

F +43 1 713 24 32 - 44

office@labiennale.at

PRESS

Contact for press inquiries regarding the Austrian Pavilion

Christina Werner

Teresa-Maria Raninger

w.hoch.2wei. Kulturelles Projektmanagement

Breite Gasse 17/4, 1070 Vienna

P +43 1 524 96 46 - 22

F +43 1 524 96 32

press@labiennale.at + werner@kunstnet.at

Press download www.labiennale.at

For general press inquiries contact

Press Office La Biennale

Ca' Giustinian

San Marco 1364/A, 30124 Venice

P +39 041 521 8849

F +39 041 521 8815

infoartivisive@labiennale.org

APPOINTMENTS IN VENICE

54th INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA

ILLUMInazioni / ILLUMInations

Preview Days Wednesday, June 1st – Friday, June 3rd, 2011

Press conference at the Austrian Pavilion Wednesday, June 1st, 2011, 3 pm

Opening of the Austrian Pavilion Thursday, June 2nd, 2011, 5 pm

Party Thursday, June 2nd, 2011, 9 pm

Duration of the exhibition June 4 – November 27, 2011

Vienna, June 1st, 2011

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press@labiennale.at

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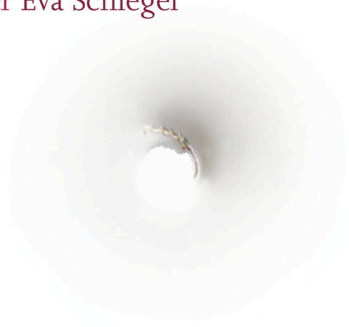
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NEWOLE.



Opening and Party



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