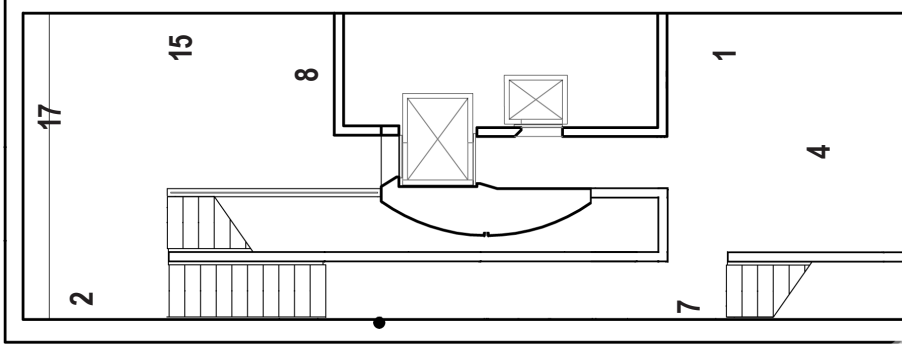


**Exhibition Overview**

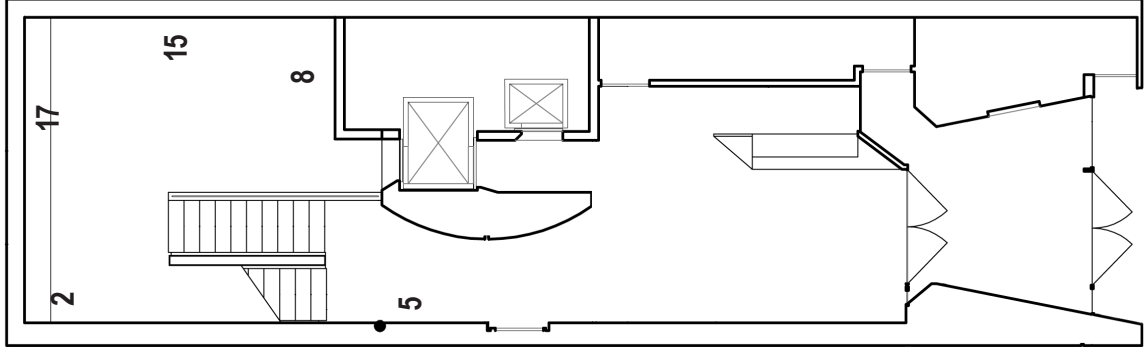
- 1 Julien BISMUTH
- 2 THE BRUCE HIGH QUALITY FOUNDATION
- 3 Ernst CARMELLE
- 4 Peter COFFIN
- 5 Alex HUBBARD
- 6 KOUDLAM
- 7 Ruth LASKEY
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- 9 MAHONY
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- 11 Sands MURRAY-WASSINK
- 12 Gerwald ROCKENSCHAUB
- 13 Martha ROSLER
- 14 Misha STROJ
- 15 Piotr UKLAŃSKI
- 16 Rita VITORELLI
- 17 Wallpaper of an Austrian "Heuriger"

**First Floor**



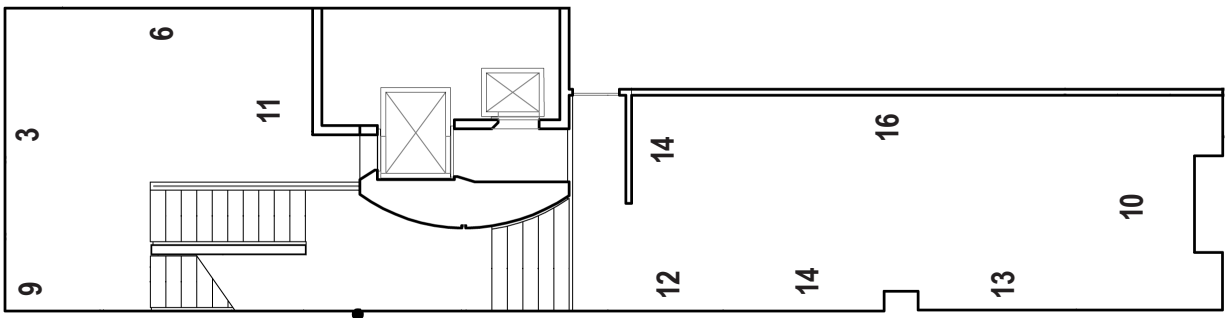
**Second Floor**

**First Floor**



**Lobby**

**First Basement Floor**



**Second Basement Floor**

Lobby:

**Alex Hubbard**

*"Menu Painting III"*, 2009

Silkscreen print, oil and enamel on canvas / wooden stretcher

72 x 50 inches, unique

Courtesy Standard Oslo

Private Collection New York

By enlarging the menu card of a seafood restaurant, Alex Hubbard's work deals with everyday life in art. The decorative qualities of the work are developed by transferring the card to a silkscreen on canvas and overpainting it to create a modern still-life.

\*1975 in Toledo/Oregon, lives in New York

First Floor:

**The Bruce High Quality Foundation**

*"Ode to Joy (The Fountainhead)"*, 2009

DVD on b/w monitor, displayed in plastic plastic globe hanging from the ceiling

Diameter 27 inches, video 9 min. 10 sec.

Courtesy the artists

Bruce High Quality Foundation's *"Ode to Joy (The Fountainhead)"* combines quotes of Howard Roark, the protagonist of Ayn Rand's *"The Fountainhead"* (1943), with a recording of Beethoven's *"Ode to Joy"*. While Roark, an architect, struggles to establish his ingenious ideas and defend his ideals of individualistic creation against the mediocrity of compromises, Beethoven's *"Ode to Joy"* describes the classical ideal of an egalitarian society, connected by joy and friendship. The idea of the artist as a solitary genius, as opposed to the ideal of an egalitarian community, form the two conceptual poles of this work by the Bruce High Quality Foundation.

Formed in 2004, the artist collective lives in New York.

**Wallpaper of an Austrian "Heuriger" (typical Austrian wine tavern)**

A contribution by the curators. (Photo by Ralf Kliem)

**Piotr Uklanski**

Untitled, 2010

Inkjet on paper

30.5 x 29.5 inches

Courtesy the artist

A penis with applied feminine eyelashes, Piotr Uklanski's work evokes the image of an eye and metaphorically brings the visual (rational, immaterial) perception of the world together with a bodily (irrational, material) experience. By collageing together these antithetical elements, Uklanski brings together male and female, mind and body, and the grounded immediacy of corporeal sensation with the complex, split temporality of visual perception.

\*1968 in Warsaw, lives in New York

**Lorna Macintyre**

*"In the morning there is meaning / In the evening there is feeling"*, 2008

Diptych, two gelatin silver prints

15 x 17 inches each

Courtesy the artist and Galerie Kamm, Berlin

Lorna Macintyre's photographs focus on the production of the artwork itself. In this work, the artist photographs packing paper and tape to create an evocative composition. Titled with a quote by Gertrude Stein (*"In the morning there is meaning / in the evening there is feeling"*), this work mirrors the polarity of the creative process by means of a photograph and its solarized twin sister.

\*1977, lives in Glasgow

## Second Floor:

### **Ruth Laskey**

"Twill Series (New Black)", 2009  
Hand-woven and hand-dyed linen  
21.25 x 24.75 inches  
Private Collection New York

Ruth Laskey's small weaving belongs to her „Twill series“. Paint is not applied on the canvas but painted into the canvas, creating geometrical forms in brilliant colours and delicately fading hues. It is a contemplative and highly decorative work situated between minimalism and arts and crafts.

\*1975, lives in San Francisco

### **Julien Bismuth**

"Dead Air Comedy", 2010  
DVD, 46 min.  
Courtesy the artist & Galerie Layr Wuestenhagen Wien

The intention of "Dead Air" is to work with the sort of comedic banter that is prevalent in talk shows, comedy club, sit-coms, and even everyday life: a composite form of chatter, assembled from the flotsam and jetsam of popular culture which self-perpetrates itself in a thin yet resonant stream of jokes and voices. Don was asked to compose and improvise a series of monologues, inspired by stand-up comedy routines, and to perform them in the empty theater of the ACF, letting the silence of the absent audience amplify the tragi-comic vacuity of his solitary performance, and of the genre from which it stems.

\*1973 in Paris, lives in New York

### **Peter Coffin**

"Untitled (Balloon Equilibrium)", 2009  
Baloons in eight colors, floating on eye-level  
Dimensions variable  
Courtesy the artist

Peter Coffin's piece addresses the idea of equilibrium as a metaphor. His balloons are floating in space, neither touching the ground nor the ceiling – and thus also test the institution's own internal balance, as the piece has to be "re-balanced" by adjusting the balloons helium level every four hours.

\*1972 in Berkeley, lives in New York

First basement floor:

**Mahony**

“Schäbiger Mond, leuchte” (shabby moon, shine), 2007-2010

Light box, 33 x 57 x 43 inches

Courtesy the artist & Galerie Layr Wuestenhagen, Vienna

“Schäbiger Mond, leuchte” (shabby moon, shine) is a work of DIY-romanticism: a Caspar David Friedrich landscape adorned with a homemade moon that Mahony built, hung in the actual landscape, and then photographed. The resulting picture was installed in an open wardrobe that invites the viewers to immerse themselves into this idealized, secret world.

Mahony was founded in 2002, they live in Vienna.

**Ernst Caramelle**

“Untitled”, 2008

Paper exposed to the sun

7 x 8.5 inches

Courtesy Tracy Williams

**Ernst Caramelle**

“Untitled (NYC)”, 1995

Paper exposed to the sun

22.75 x 17.25 inches

Courtesy Tracy Williams

Ernst Caramelle resists the rapidity of the art business and insists on slow processes. As with many other works by this artist, these two poetic works on paper convey an ephemeral elusiveness simply by exposing pigment and paper to sunlight.

\*1952 in Hall/Austria, lives in New York and Frankfurt/Germany

**Koudlam**

“I was down”, 2010

DVD, 3 min. 8 sec.

Courtesy the artist

“I was down in the city ... I was downnnnnnn ...” are the lyrics of the slow, melancholic music that Koudlam composed for this video. The images are a remix of R&B videos that the artist found on the Internet. In his revisitation, he removed the scenes in which the rappers appeared, draining the machismo of the original video to create a “real lover’s video”. Koudlam takes shit (the aesthetic of the music industry) and turns it into art, revealing a new beauty and creating sense where there was none.

\*1979 in Grenoble/France, lives in Paris

**Sands Murray-Wassink**

“Sands Masturbation”, 2008

DVD, 65 Min., looped

Courtesy the artist

Sands Murray Wassink calls himself a feminist artist. Autobiography is an important aspect of his work as it was for so many feminist artists in the 1970s. He wants to draw attention to American queer culture and its clandestine aspects. “Sands Masturbation” is about privacy and intimacy, creating identity while dealing with the familiar taboo of onanism.

\*1974 in Topeka/USA, lives in Amsterdam

Second basement floor:

**Gerwald Rockenschaub**

Untitled, 2007

DVD, 22 sec., ed. 3

Courtesy the artist and Galerie Georg Kargl, Vienna

Gerwald Rockenschaub's working method is sampling – microscopic cuts taken from magazines, graphic design, art history, architecture or television, as a kind of remix of the artist's world. His works range from "paintings" (foil on enamel) to animations of circles, squares, and rectangles to large-scale room installations. They deal with formalism by creating a maximum effect with minimal means. For the animations, music or rhythm is transferred to images that create a silent soundtrack out of their own.

\*1952 in Linz/Austria, lives in Berlin

**Misha Stroj**

"Now That We Can Talk About (Lament As Praxis)", 2010

Wood, branches, photocopies on paper, various materials

Variable dimensions: 25 x 53 x 35 inch, 32 x 73 x 35 inch, 72 x 94 x 10 inch (wall)

Courtesy the artist & Engholm Galerie Vienna

The multilayered installation of Misha Stroj is a "score," based on the musical form of the elegy or lament. Stroj does not believe in innovation, originality, entertainment and much less in risk, but in "... habits I once become fond of and the restrictions of a sculptural language – the axis, the vertical, the horizontal, views up and down. The repetition of all that turns it into something musical very quickly." Modest ambitions are comforting when facing the creation of prospective artworks ...

\*1974, lives in Vienna

**Rita Vitorelli**

"Idyll with signature", 2010

pencil and acrylic on canvas

39.4 x 47.2 inches

Courtesy the artist

**Rita Vitorelli**

"Idyll with signature", 2009/2010

pencil and acrylic on canvas

39.4 x 47.2 inches

Courtesy the artist

Rita Vitorelli often deals with the topic of the ideal landscape in her work. The paintings in this show address the question of how one can recover a historical form – in this case the idyllic landscape (by 17<sup>th</sup> century painters Nicolas Poussin or Claude Lorrain) – in our time. Vitorelli responds to this question by processes of reduction (b/w), fragmentation (the painting is not carried out), caricature (the works are humorous), naïve elements, and rapidity of drawing and brushwork. She is interested in acting out – like in a memory - this historical form where subject and the escapist concept of painting itself as a counterworld overlap.

\*1972, lives in Vienna

**Martha Rosler**

"Flower Fields (Color Field Painting)", 1974

*Super 8 mm film transferred to DVD, 3 min. 40 sec., color, silent*

Courtesy the artist & Galerie Christian Nagel, Berlin

Martha Rosler's film "Flower Fields (Colour Field Painting)" creates a tension between the comforting nature of the landscapes and colors which she films, and the hard realities that they mask. The over-saturated images of the flower fields fade to reveal the migrant workers laboring in them, thereby creating a stark contrast between the idyllic landscape and its socio-political realities.

\*1943, lives in New York

**Tom Marioni**

"The Act of Drinking Beer With Friends is the Highest Form of Art", 1970-2010

Functioning beer bar: site-specific installation at ACFNY

Bar, fridge, free beer, table, chairs, yellow light, shelves, flatscreen playing "golden rectangle beer", 2004

Courtesy the artist

For the last 30 years, Tom Marioni has installed "The Act of Drinking Beer with Friends Is the Highest Form of Art" in different museums and galleries all over the world. Meeting friends, drinking beer together and exploring the poetry of everyday experience, this work engages with the process of making and talking about art more than with its material products. As with the work of Beuys, this is a social sculpture, albeit much more fun.

\*1937, lives in San Francisco