

Ruth Mateus-Berr

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RUMABE

Exhibitions, Performances (Selection 2009-2014)

(T: Title; E: Event; P: Project; CoP: Co- Performers; A: artwork; L: Location; D: Date; s= single; G= group; 2)

2015

L: School of Creative Media der City University of Hongkong

T: Interacct, Visuality & Mathematics, Breaking the Wall, Sticking Worlds

E: Contemporary Code, Artistic Research, University of Applied Arts Vienna

A: Objects

D: 29.10.-29.11.2015

G: Jens Kucwara, Walter Lunzer, Klaudia Kozma, Thomas Hödl et al

2015

L: BADEN, AUSTRIA

T: Wand der Erinnerungen, Mahnmal Baden; Wall of Memory, Baden

E: Geladener Wettbewerb Mahnmal Baden

A: Memorial

D: 14.5.2015

G: Beate Engl, Wolfgang Lorch, Dvora Rat-Barzilai, Peter Kozek, Ernst Logar, Katharina Struber

Wall of Memories

Baden has had the third largest Jewish community before World War II. 2015 seven Artists were invited by the government to compete for a memorial in Baden. Ruth Mateus-Berr worked on "Wall of Memories", where she referred to the rhythm of the Wailing Wall in Jerusalem. It was designed in two parts: Wall of Memories and Lost Parts of Society. The Wall opens up a space to contemplate collective forgetting. It goes on to explore and show the ways in which modes of collective forgetting are applied to communities. These two artworks stay in dialogue with each other and present the absence of the voices of the lost ones. Both pieces embody mystical numbers of Kabbala and stories of Sohar. Besides Jewish relation the memorial was designed to remember all persecuted ethnic groups and people. The construction is hard to damage, reasonable calculated for construction, has a great emphasis on playability of diverse groups, either as remembrance of people, other artists or reflection of school kids and impresses by patterns of mathematics reflecting textures of memory.

L: IG Bildende Kunst, AUSTRIA

T: Malpractice Culture

E: Handset of Curiosity (Handapparat der Neugierde), IG Bildende Kunst

A: Catalogue of staged Photography

D: 24.9.-30.10.2015

G: Alkistis-Wechsler Irene, Ambrozy Anne Marie, Angerbauer Johannes, Assmann Peter, Bachel Nora, Bachmayer Sonja, Bendel Sonja, Berger Linda, Biedermann Christa, Brandl Katharina, Bruckmüller Michaela, Bruder Kati, Csaba Fürjesi, Csuvola Walter, Curtis Alexander, Daque Kurt, Diem Eduard, Dion Britta, Dlabaja Irene, Do Juliana, Drautz Hermann Siegfriedrich, Egger Hannes, Eigner Esther, Endlicher Michael, Esslinger Astrid, Fassel Gerhard, Feyerer-Fleischhanderl Margit, Fousek Gerhard, Gaisbacher Julia, Gartner Waltraud, Gerlach Renate, Gheorghie George, Gieselmann Sibylle, Gillinger Christina, Graf Barbara, Greger Franz, Grossmann Silvia Maria, Guschelbauer Markus, Gynes Ewald, Händle Lena Rosa, Hartl-Prager Christina, Hauser Juma, Hayward Julie, Heis Hans, Heuermann Lore, Hirschmann Ilse, Höller Barbara, Holzbauer Monika, Hornbostel Susanne, Huemer Judith, Icking Roland, Jaeger Vinko Nino, Kampuridis Eleni, Karpfen Evamaria, Kircher Markus, Klein Evelin, Klucaric Claudia, Köchl Sylvia, Kos Susanne, Krebs Walter, Kröswang Thomas, Kus-Picco Monika, Kutschera Beatrix, Lampalzer/Oppermann, Langeder Heinrich, Lederbauer Monika, Leija Verena, Leuchtgelb Evi, Lorraine Liz, Lujic Radan, Majnarić Gordana, Malicky Stefan, Mateus Ruth, Merta Regina, Merzinger-Pleban Renate, Mitterer Gabi, Moritz Regina, Nein Lilo, Oberlehner Daniela, Osterider Stefan, Pfeifer Karin, Pichler Monika, Pierus Andrea, Pinter Klaus, Pisa Eva, Porten Marion, Pressl Wendelin, Radler Susanne, Rauecker Brigitte, Reif Linda, Reimer Gisela, Rohrauer Claudia, Safranek Nora, Sagmeister Andreas, Salzman Gabriele, Schatzl Leo, Scheibenpflug Hanna, Scherzer Julius, Schiffmann Veit, Schmalzl Franziska, Schmid Viktoria, Schubert Hans, Schumann Claudia, Steiner Claudia, Steiner Una, Stöger Silvester, Stöger Herbert Christian, Subhash, Talsky Bettina, Temnitschka Maria, Thurner Lisa, Tiller Sophie, Uitz Sybille, Vargas De La Hoz Lina, Vargas de Speiss Consuelo, Wagner Sieglinde, Wallenta Andy, Wass Anne-Sophie, Weissenbacher Sebastian, Werner Christina, Zahnhausen Milada, Zahornicky Robert, Zillich Judith, Zinner Birgit, Zmiyevska Oksana, Znojemska Greta.

HANDESET OF CURIOSITY

At this group exhibition Mateus-Berr presented a catalogue some of her Artworks related to **MALPRACTICE CULTURE**.

The acronym *malpractice* originally stood for euphemistic paraphrase of errors within the medical discipline. It was used at times where physicians (medical doctors) were still considered as impeccable. The recent years created many lawsuits and the human beings are put on machine technique. Input – Output – Failure. Just as humans were constantly comparing their bodies with machines during the Industrial Revolution, so are people misidentifying their bodies with computers in the new Information Revolution. The constructivist thinker and Viennese Heinz von Foerster explained that human beings do not behave like machines. Together with Warren McCulloch, Norbert Wiener, John von Neumann, and others, Heinz von Foerster was the designer of cybernetics. Von Foerster's famous distinction between trivial (input-output) and non-trivial machines (input – not predictable output) is a starting point to recognize the complexity of contemporary belief in measurement.

Beautox for example eludes to the design of the perfect human body, especially woman are set under pressure.

The Trilogy Malpractice Culture engages with the possible errors that happen to human beings and how we can take different perspectives and how we may cope with it.



L: Chinesisches Kulturinstitut, AUSTRIA
T: INPUT – OUTPUT – FAILURE. Malpractice Culture
E: Macau & Austrian Female Artists Exhibition
A: Staged Photography
D: 28.9.-4.10.2015
G: Feng Lei, Iuna Mateus, XU Ling Zhi, YUAN Zhi Qin, Selina Seranova,

**INPUT – OUTPUT - FAILURE
MALPRACTICE CULTURE**

The acronym *malpractice* originally stood for euphemistic paraphrase of errors within the medical discipline. It was used at times where physicians (medical doctors) were still considered as impeccable. The recent years created many lawsuits and the human beings are put on machine technique. Input – Output – Failure. Just as humans were constantly comparing their bodies with machines during the Industrial Revolution, so are people misidentifying their bodies with computers in the new Information Revolution. The constructivist thinker and Viennese Heinz von Foerster explained that human beings do not behave like machines. Together with Warren McCulloch, Norbert Wiener, John von Neumann, and others, Heinz von Foerster was the designer of cybernetics. Von Foerster's famous distinction between trivial (input-output) and non-trivial machines (input – not predictable output) is a starting point to recognize the complexity of contemporary belief in measurement.

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2014

L: Mikser House. Belgrade, SERBIA
T: MATHVIS - VISMATH. Leonardo: Password Project
A: Multimediainstallation
D: 17.9.-21.9.2014

G: Slavik Jablan, Anjelka Simic, Gerhard Funk, The Imaginary Collective, János Szász Saxon, Julia Monaco, Laszlo Bagi, Luis Filipe Rodrigues, Manuel Holunder Heiss, Milan Licina, Monica Gross, Patrick Karaoulanis, Project Password (Dirk Huylebrouck, Ruth Mateus Berr, Lei Feng, Moje Menhardt, Waltraud Mohoric, Daniel Thomas Moran, Radmila Sazdanovic, Heliane Wiesauer-Reiterer, Gerald Wenzl), Ron Wild, Sama Mara, Stefanie Leinhos, Ulrich Kuehn, Zsuzsa Dardai.

MATHVIS – VISMATH

The exhibition MATHVIS – VISMATH, as a collaboration of the Belgrade Metropolitan University and University of Applied Arts Vienna, shows pieces of art of more than 20 artists and scientists, which will be seen on monitors and simultaneously. The installation, classified as a multiple work of different artists and scientists of diverse countries, combining math, computation, molecular-biology, movie, art and design. Professional artists and autodidactic scientists go hand in hand by questioning and discussing relationships and enmities as well as approaches of sciences (mathematics) and the arts and challenge visitors of the exhibition to continue. Feyerabend (2010) argued, that "knowledge needs a plurality of ideas, (...) and that well established theories are never strong enough to terminate the existence of alternative approaches." He considered science as a confused political process, a new experience and argued "against established methods" in science. He calls into question methods of exact and systematic methods and encourages "irrational approaches" as a basis for experimental research. He believes that scientists should use artistic research.

Ruth Mateus-Berr curated the exhibition and co-exhibited with the collective Password Project.

PASSWORD PROJECT

Writers, Artists and Musicians collaborate worldwide to create a joint art project. Internet is the primary medium. Writers choose fragments of their work which are then put online on the website. The artists draw from this pool of texts. Whatever inspires them passes to the next stage.

Password Project = quantum x (text fragments) turns into $x+1+2+3+4+5...$. The basis of the project is text (x). Images inspired texts are computer-generated and modified ("painted over") by any number of artists (+1+2+3+4+5...). Different from real paint-overs, originals and all phases of the pictures are preserved and remain visible. Instead of conventional tools the artists use IT tools for visualizing the text fragments. All password project artists may then alter the pictures, react with texts or music compositions. The result is a complex construct based on the participation of many writers and artists. The project exists since 2006, has more than 60 collaborating artists from all over the world and was invited to several countries of the world (Airport Graz, Austria, Biblioteca Departamental Jorge Garcés Borrero/Cali/Columbia, Casa de Refugio/Mexico City/Mexico, Künstlerhaus Graz/Austria, DIAF/798 district Beijing/China, Goethe Institute Washington D.C./USA, Kulturforum Milano/Italy, Casa Strobele/Borgo/Italy, Kunstraum Praterstraße/Vienna/Austria, Munt.Punt/Brusseles, Belgium, Mikser House/Belgrade/Serbia.

At Munt.Punt/Brusseles, Belgium and Mikser House/Belgrade/Serbia Password Project worked for the first time on a special given theme: Leonardo da Vinci. At all exhibits Password Project was exhibited by multimedia installations and/or live music improvisation.

L: Macy Gallery 525 WEST NY, Columbia University, NEW YORK, USA
T: Snapshots of Design Patterns
A: Photography
D: 11-12.4.2014
G:

SNAPSHOTS OF DESIGN PATTERNS

This project engaged with the questions of what symbols students use for their missing things, while studying in other countries. To identify the cultural semiotics we have to know our own frames and metaphors we live by (Johnson, Lakoff 2011). The earlier metaphor in diversity management were settings of the "melting pot" (assimilation, sameness). The identity metaphor or pattern, the "mosaic" was used, where differences come together to create a whole organization. Each piece is acknowledged, accepted and has a place in the whole structure. The method to achieve equalities is not to deny individual inequalities but to extinguish individual inequalities derived through social organizations. Some believe that a certain inequality is ineluctable. Cross approval has to be negotiated and cannot be politically commanded. Autonomy means that we accept what we cannot understand and this shows true respect for human beings. Music is a good example: elements work in teams and exist in cross respect. Therefore the view on the identity of each element can be seen as the basic principle of diversity. The qualifications and competences of our students are becoming our central "raw material" and art & design take a different visual foci on problems in various settings of solutions. Our society is confronted with arising challenges of a society of people from disadvantaged, minority and migrant backgrounds as well as from culturally disadvantaged regions. Instead of counteracting tendencies to isolate or create parallel societies this lecture will analyze some case studies of our students at the University of Applied Arts Vienna, some best practice examples and problems in order to discuss design various solutions. It should be intensified that every person can meet his or her educational needs by ensuring the availability of adequately trained teachers as well as access to culture and the arts. Each individual supports with his or her experience and resources. Not only people speak different languages and derive from different cultures, also



systems are part to debate a new literacy. What are the expectations, fears, prejudices, strategies of solutions, experiences of our students? Universities prepare the future employees and should support them in equal opportunity as possible. How is it possible to create a new common language for students, trainers, teachers? What kind of tools should be developed to support the process? What experiences can be used from similar sectors? What part art and design can take in these processes? The artist has been leading interviews with divers students and documented each question with one three dimensional object, "Snapshots of Design Patterns".

L: Munt.Punt. 6 1000 Brussel, BELGIUM

T: Leonardo: Password Project

A: Multimediainstallation

D: 4.-5.4.2014

G:

PASSWORD PROJECT

Writers, Artists and Musicians collaborate worldwide to create a joint art project. Internet is the primary medium. Writers choose fragments of their work which are then put online on the website. The artists draw from this pool of texts. Whatever inspires them passes to the next stage.

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L: Cricket Stadium Melbourne, AUSTRALIA

T: Community Art, Social & Intercultural Learning: Reflection about Armenia

A: Movie (& Tatia Skhirtladze, Carmen Fetz, Claudia Kragulj), Performative Lecture

D: 10.7.2014

G:

PERFORMATIVE LECTURES

Since 2009 Ruth Mateus-Berr visits conferences with her students. The artistic process is contextualized scientifically and the presentation at each conference is a performance which is co-developed with the students. They are asked to rethink their findings, their most important experience at the project and then individual forms of presenting this are elaborated.

In the case of **ARMENIA**, the University of Applied Arts Vienna was invited to visit specific spaces and develop art-workshops with the children there.

Students of the department art, design & textile education of an art university in Austria took part in this community education project in Armenia. Aim of this project was to develop educational inputs of art and design in the orphanage home "Fridtjof Nansen" and the Austrian mother-child hospital-center in Gjumri, capital of the province Shirak of in Armenia. Objectives were to collaborate with community artists in Armenia, design artistic workshops in non-formal context, gather experience in out-of-school placements and develop intercultural experiences. The students aimed to integrate the environment of the children at these institutions and requested locations of smart protective spirits, which should be designed as a result. The children were asked to explore positive and negative areas of their environments and characterize them with post-its. A photography workshop inspired the children to behave and look like a smart spirit. The results were discussed and smart protective spirits were designed and positioned at selected locations of their daily surrounding. Another workshop focused on shadow theatre. Children could use interpersonal methods to present their fears, dreams and visions by play. Material was to be used, found anywhere in the environment for acting and costumes, all interpretations were documented by video and photographs. Augusto Boal developed, based on the concept of a "pedagogic of oppressed people" (term created by Paolo Freier) the idea of "Forum-Theatres", and "Legislative-Theatres" and aimed to bring back reality into the theater with the final goal to change reality, especially in view of political questions. The audience should get out from the passive part as observers, to become active and constructing. The third Workshop was settled in the mother-child-center and deals with the fact that the little patients suffer from reduced mobility and have to stay in bed the whole day -just in their dreams they can escape. "Dream well Armenia" worked on one hand with the analog stop-motion technic and on the other with a different angle of the camera. These made it possible that the kids could dive through open sea, ride on blue horses and blew out the candles of a larger than life-sized birthday cake. The aim of this project was to empower children in difficult and reduced life situations through medias of the arts. Issues of every-day-life, which often are conflict-charged, should become part of the issue, as it is seen as very important to create references to daily experiences of orphans and children with diverse illnesses.

The performative lecture in Melbourne focused on the individual approach and experience of the students and the conflicts, which arose due to collaboration.

L: Cricket Stadium Melbourne, AUSTRALIA

T: Fluid Identities: Changes in Art & Design Education in Austria.

A: Performative Lecture, Movie (& Julia Poscharnig), Performative Lecture

D: 11.7.2014

G:

PERFORMATIVE LECTURES

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FLUID IDENTITIES represented a publication of Ruth Mateus-Berr, together with more then 50 students about art teachers and their identity. At the performance in Melbourne readings were given about individual biographies and reflections, the audience immediately involved with their personal experiences. A movie, representing the Fluid Identities was produced and projected during the whole performance.

L: Kasetsart University Bangkok, Thailand

T: Textile Design as Social Fabric, with Inspiration from '4-layers of Sari' and the Material Culture of Silk.

A: Performance, Social Design

D: 25.10.-1.11.2013

G:

PERFORMATIVE LECTURES

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presenting this are elaborated. Since 2007 Ruth Mateus-Berr works with the so called **APPLIED DESIGN THINKING LAB VIENNA**, where she assembles students from different disciplinary backgrounds to collaborate on specific issues. **TEXTILE DESIGN AS SOCIAL FABRIC, WITH INSPIRATION FROM '4-LAYERS OF SARI' AND THE MATERIAL CULTURE OF SILK** worked on applying tools of Design Thinking strategies, using a scientific result from microbiology for water and health ("4 layers of sari") as well as the material silk and its capacities as inspiration for art and design innovation processes. Deriving from interdisciplinary approaches, students used design- (arts-) based research. One of the main objectives of them was designing shelter for the human body and evoking emotion through material. Various layers of material were explored through subjective perception, exploration of different technologies, participatory research, and analyzed by cultural and emotional codes. The interim results of basic research regarding social fabrics as second skins, were sometimes simple as aesthetic fashion for women, fashionably designed shoes for men, but further on new textile objects of mobility, developed with target groups as for example inhabitants of Women's Shelters, workshops of disabled or programs of unemployed, various social institutions. The performance presented a life-presentation, where the group showed their findings simultaneously with material.

2013

L: University of Applied Arts Vienna, Heiligenkreuzerhof Sala Terrena; Symposium „Mythos Praxis“

T: 4 Layers of Sari

A: Teaching Performance

D: 13.5.2013

G

4 LAYERS OF SARI

2007 The artist received a contemporary art award for her project 4 layers of sari, which was developed further since then. Her students asked her to co-laborate. Since 2012 they started to work on the topic: "4 layers of sari", which is a scientific result of the microbiologist Rita Colwell and her team (Colwell 2003) to reduce 99% of the pathogens of cholera, the *Vibrio Cholerae*. The Lab covers a broad range of problem domains from pattern making to fashion for buildings with inflatable membranes. Recent experiments reveal new perspectives for fashion and, additionally, bring up educationally fruitful methods for working with mathematical topics using a creative base. Interim results are presented through performative lectures at international conferences. Art and design based research is biased scientifically and applied practically at once. Developed innovative tools may be transferred in the fields of educational subjects (schools and universities), interdisciplinary applied in technologies or unto the fields of the creative industries. The group performed their findings by talking and filming with live-projections.

2013

L: Biennale Internationale Design Saint-Etienne 2013, F

T: COOL CITY VIENNA. Empathy for climate-Hangovers in a city

A: Staged Photography; Conceptual, Social Design

D: 14.3.-31.3.2013

G

COOL CITY VIENNA. EMPATHY FOR CLIMATE-HANGOVERS IN A CITY

Steven Chu, Minister of Energy at the cabinet of the US government Energieminister encouraged at a Symposium in London to paint streets, pavements and roofs white in order to counteract global warming. This idea was biased on a research done by Prof. Hashem Akbari (Lawrence Berkeley National Laboratory), one of the leading climate researcher of the USA, consultant for the EU. He calculated that each 20 m² white or COOL* designed horizontal surface in Vienna would provoke a reduction of 1 Ton of CO₂. Aim should be to receive reflected radiation of 10%. If 100 big cities of the world would receive bright surfaces, the world would receive a time to breath and reduce CO₂. The artist invited Hashem Akbari in this project.

2012

L: MQ Vienna

E: 12. Biennial Conference Vienna, ELIA

T: Cut Piece 2: Performance of Yoko Ono

A: Assistant at Performance of Yoko Ono

D: 9.11.2012

G

CUT PIECE 2

Cut Piece 1, first staged on July 20, 1964 at Yamaichi Concert Hall, Kyoto, examined in a disarmingly simple way, the role the female body has played in art throughout the ages. How should we regard it today? Perhaps as a work that, despite its novelty, keys into earlier artistic concerns.

*"In this performance Ono sat on a stage and invited the audience to approach her and cut away her clothing, so it gradually fell away from her body. Challenging the neutrality of the relationship between viewer and art object, Ono presented a situation in which the viewer was implicated in the potentially aggressive act of unveiling the female body, which served historically as one such 'neutral' and anonymous subject for art. Emphasizing the reciprocal way in which viewers and subjects become objects or each other, Cut Piece also demonstrates how viewing without responsibility has the potential to harm or even destroy the object of perception." The work remains a key piece within the Fluxus art movement, because of the way it engages with an artist's body, but also thanks to the manner in which it breaks down the distinctions between art and life. As our book *Art in Time* explains, "Fluxus transformed art from an object of aesthetic contemplation to a gesture of political action. Fluxus leader George Maciunas summarized the themes found in much of Fluxus work in his *Fluxus Manifesto*. Cut out dictionary definitions of 'flux', which emphasise its bodily character – a flow of fluids and discharge – were interrupted by his handwritten statements calling for a fusion between art and reality." Ono's *Cut Piece* fits this brief perfectly. You can view an excerpt of Ono's 1965 performance at Carnegie Hall above, find out more about how her work fits into a greater feminist narrative in *Art and Feminism*, and for more on its place within corporeal art, check back soon for more news about our *Body of Art* book.*

(N.N. <http://de.phaidon.com/agenda/art/articles/2015/may/18/yoko-ono-s-cut-piece-explained/> - Accessed 16.4.2016)

*In *Cut Piece 1*, which was first performed in Japan in 1964, in New York in 1965 and later in London, Yoko Ono invites audiences to cut away pieces of her clothing with a pair of scissors. She is virtually motionless throughout the performance, surrendering herself to the different reactions of audience participants. The intimate encounter between the artist and the audience becomes a symbol of (female) passivity and vulnerability, while the latent potential for sexist and racist violence and for a destructive desire becomes increasingly apparent.*

(Yoko Ono. <http://www.reactfeminism.org/entry.php?id=121&e> - Accessed 16.4.2016)

Cut Piece 2, staged at November, 2012 at Museumsquater, Vienna, the artist and other persons of the University of Applied Art Vienna assisted Yoko Ono in her performance. Not all audience was invited to participate, just a small selected group.



2012

L: 12. ELIA Biennial Conference Vienna, MQ

T: 4 Layers of Sari

A: Performance

D: 10.11.2012

G

4 LAYERS OF SARI

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2012

L: bit:NC/Vienna, Seilergasse 6, 1010 Wien

T: Don't Worry

A: Staged Photography; Art & Science

D: 18.6.2012

G

**INPUT - OUTPUT - FAILURE
MALPRACTICE CULTURE**

The acronym *malpractice* originally stood for euphemistic paraphrase of errors within the medical discipline. It was used at times where physicians (medical doctors) were still considered as impeccable. The recent years created many lawsuits and the human beings are put on machine technique. Input - Output - Failure. Just as humans were constantly comparing their bodies with machines during the Industrial Revolution, so are people misidentifying their bodies with computers in the new Information revolution. The constructivist thinker and Viennese Heinz von Foerster explained that human beings do not behave like machines. Together with Warren McCulloch, Norbert Wiener, John von Neumann, and others, Heinz von Foerster was the designer of cybernetics. Von Foerster's famous distinction between trivial (input-output) and non-trivial machines (input - not predictable output) is a starting point to recognize the complexity of contemporary belief in measurement.

Beautox for example eludes to the design of the perfect human body, especially woman are set under pressure.

The Trilogy *Malpractice Culture* engages with the possible errors that happen to human beings and how we can take different perspectives and how we may cope with it. The work has been created in cycles inspired by interviews with medical doctors, caregivers, and victims of malpractice.

2012

L: Kultur & Kommunikation: Designmuster für Interkulturelle Zusammenarbeit an Universitäten. Universitätenforum Alpbach (2012)

T: Mosaïque des Vagantes

A: arts based Research

D: 22.8.2012

MOSAIQUE DES VAGANTES

This project engaged with the questions of what symbols students use for their missing things, while studying in other countries. To identify the cultural semiotics we have to know our own frames and metaphors we live by. The earlier metaphor in diversity management was a setting like the "melting pot" (assimilation, sameness). The identity metaphor or pattern, the "mosaic" was used, where differences come together to create a whole organization. Each piece is acknowledged, accepted and has a place in the whole structure. The method to achieve equalities is not to deny individual inequalities but to extinguish individual inequalities derived through social organizations. Some believe that a certain inequality is ineluctable. Cross approval has to be negotiated and cannot be politically commanded. Autonomy means that we accept what we cannot understand and this shows true respect for human beings. Music is a good example: elements work in teams and exist in cross respect. Therefore the view on the identity of each element can be seen as the basic principle of diversity. The qualifications and competences of our students are becoming our central "raw material" and art & design take a different visual foci on problems in various settings of solutions. Our society is confronted with arising challenges of a society of people from disadvantaged, minority and migrant backgrounds as well as from culturally disadvantaged regions. Instead of counteracting tendencies to isolate or create parallel societies this lecture will analyze some case studies of our students at the University of Applied Arts Vienna, some best practice examples and problems in order to discuss design various solutions. It should be intensified that every person can meet his or her educational needs by ensuring the availability of adequately trained teachers as well as access to culture and the arts. Each individual supports with his or her experience and resources. Not only people speak different languages and derive from different cultures, also systems are part to debate a new literacy. What are the expectations, fears, prejudices, strategies of solutions, experiences of our students? Universities prepare the future employees and should support them in equal opportunity as possible. How is it possible to create a new common language for students, teachers, trainers? What kind of tools should be developed to support the process? What experiences can be used from similar sectors? What part art and design can take in these processes?

The artist has been leading interviews with divers students and documented each question with one three dimensional object, "Snapshots of Design Patterns".

2012

L: University of Porto/Portugal

T: social design project: 4 layers of sari

E: Conference of the European League of the Institutes of the arts

CoP: Cornelia Bast, Klaudia Kozma, Laszlo Lukacs, Michael P. Schultes, Marie Theres Wakonig

A: performance

D: 11.-13.7.2012

G

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L: Royal Institute of Technology (KTH), Stockholm and The Centre for School Technology Education (CETIS), Linköpings universitet /Sweden

T: social design project: INTERACCT

E: PATT 26 Conference, Technology Education in the 21st Century, Stockholm, Sweden,

CoP: Cornelia Bast, Sophia Mairer, Andrea Reithofer

A: performance

D: 26-30.6.2012

G

INTERACCT

is a project where two universities in Vienna (University of Applied Arts Vienna: Institute of Art Sciences and Art Education, Department of Design, Architecture and Environment for Education; University of Vienna: Faculty of Informatics, Computer Science Didactics and Learning Research, and Research Group Entertainment Computing), CCRI (Childrens' Cancer Research Institute), children of an Austrian high school (Schulschiff Bertha von Suttner) and T-systems (a division of Deutsche Telekom, systems integration, computing and network services and e-business) have been involved within the Applied Design Thinking LAB Vienna from 2009 until today. Aim of the project is to enhance interdisciplinary and participatory approaches in design and technology education. Case study is design of an interactive web based communication platform for improving quality of life for the patients of the stemcell-lab department (SCT-INTERACT) and to improve medical communication and education in outpatient care after pediatric hematopoietic stem cell transplantation (SCT). Spin-off is design of a serious game where healthy and malignant children are participatory involved as well as the students of different teaching subjects (informatics, art and design education), the caring medical staff and the industry partner.

PERFORMATIVE LECTURES

Since 2009 Ruth Mateus-Berr visits conferences with her students. The artistic process is contextualized scientifically and the presentation at each conference is a performance which is co-developed with the students. They are asked to rethink their findings, their most important experience at the project and then individual forms of presenting this are elaborated. This format developed as a highly respected revolutionary style at conservative conference structure with frontal talk and powerpointslides. This project was the preliminary project for the research project INTERACCT. The performance was presented as a narrative reading.

2011/2012

L: www

T: social design project: 4 layers of sari

E/P: www.earthwatercatalogue.net (Uwe Laysiepen (Ulay))

E/P: <http://www.grameencreativelab.com/users/ruth-mateus-berr> (Muhammad Yunus)

A: 4 layers of sari

G

4 LAYERS OF SARI

2007 The artist received a contemporary art award for her project 4 layers of sari, which was developed further since then. Her students asked her to co-laborate. Since 2012 they started to work on the topic: "4 layers of sari", which is a scientific result of the microbiologist Rita Colwell and her team (Colwell 2003) to reduce 99% of the pathogens of cholera, the *Vibrio Cholerae*. The Lab covers a broad range of problem domains from pattern making to fashion for buildings with inflatable membranes. Recent experiments reveal new perspectives for fashion and, additionally, bring up educationally fruitful methods for working with mathematical topics using a creative base. Interim results are presented through performative lectures at international conferences. Art and design based research is biased scientifically and applied practically at once. Ruth Mateus-Berr aimed to develop beyond the work of photography, a fashion brand, co-developed with fashion design students from Austria and abroad, dedicated to women from Bangladesh and sold by them via web. The project did not mean to advertise "4 Layers of Sari" in Bangladesh but to make a simple but great scientific finding known all over the world. The artist is member of the water initiative of Uwe Laysiepen.

L: K3, Alte Schuhfabrik, Gewerbepark 8212 Pischelsdorf/Styria/Austria

T: Gleichzeitig hat die Zeit keinen Reflexionsraum (Simultaneously time has no space for reflection):

E: Energie-SPUREN III aus der Perspektive von Kunst : Politik : Wissenschaft : Wirtschaft (Traces of Energy – from the perspective of art, politics and economy.)

A: Sequencies of texts concerning time, waterjet, steel

D: 23.7.2011

G

SIMULTANEOUSLY TIME HAS NO SPACE FOR REFLECTION

Ruth Mateus-Berr replied on a sent video from KULM/Festival Steirischer Herbst, where she participated by the cooperation with Richard Frankenberger. Her works are philosophical thoughts, waterjet, steel, like : "Simultaneously time has no space for reflection" and others.

L: Atelierhaus Salzamt, Linz/Austria

T: Scent of Ruth

A: Flipbook of smells, different fragrances used by the artist, Olfactory Flipbook

E: Retrospective of the Austrian Flipbookfestival)

D: 13.4.-13.5.2011

SCENT OF RUTH

In 2011 the artist participated at the Austrian Flipbookfestival. Her work was selected as one of the first Flipbook of Smells at the Festival. It was a book with more than 20 sheets of scented paper with the perfumes the artist uses.

2010

L: MAK (Museum of Applied Arts Vienna)

T: Cool City Vienna: Cool Design

A: implementable concept art, staged photography, installation, mixed media

E: Project Vienna: A Design Strategy. How to React to a City?

MAK, Departure Call,; Design Award MAK

CoP: Hashem Akbari & Architect Michael P. Schultes

D: 30.06. - 12.09.2010

G

COOL CITY VIENNA. EMPATHY FOR CLIMATE-HANGOVERS IN A CITY

Steven Chu, Minister of Energy at the cabinet of the US government Energieminister encouraged at a Symposium in London to paint streets, pavements and roofs white in order to counteract global warming. This idea was biased on a research done by Prof. Hashem Akbari (Lawrence Berkeley National Laboratory), one of the leading climate researcher of the USA, consultant for the EU. He calculated that each 20 m² white or COOL* designed horizontal surface in Vienna would provoke a reduction of 1 Ton of CO₂ for this collaborative project. Aim should be to receive reflected radiation of 10%. If 100 big cities of the world would receive bright surfaces, the world would receive a time to breath and reduce CO₂. The artist invited Hashem Akbari in this project.

L: Galerie 18/Franz Morgenbesser/Vienna

T: 100 coolest cities. Global Cooling 1/100 Vienna, 2/100 New York.

A: implementable concept art, staged photography, installation, mixed media

D: 10.2.-19.2.2010

S

COOL CITY VIENNA. EMPATHY FOR CLIMATE-HANGOVERS IN A CITY

Steven Chu, Minister of Energy at the cabinet of the US government Energieminister encouraged at a Symposium in London to paint streets, pavements and roofs white in order to counteract global warming. This idea was biased on a research done by Prof. Hashem Akbari (Lawrence Berkeley National Laboratory), one of the leading climate researcher of the USA, consultant for the EU. He calculated that each 20 m² white or COOL* designed horizontal surface in Vienna would provoke a reduction of 1 Ton of CO₂ for this collaborative project. Aim should be to receive reflected radiation of 10%. If 100 big cities of the world would receive bright surfaces, the world would receive a time to breath and reduce CO₂. The artist invited Hashem Akbari in this project. In this Soloexhibition divers artworks of Ruth Mateus-Berr were exhibited, so f.e. a big foto of New York, which displayed the floor of the gallery that evening, with white painted surfaces, city parts of Vienna painted with reflecting colour and a model of the City were the public was invited to paint the surfaces white, as well as tiny paintings of some of the biggest cities of the world, reminding to portugiese tiles, because the MIT already invented a reflecting tile for roof tops. The artist aimed, when continuing the project, to start a collaborative research project with Universities and Industries to develop colours and tiles, beyond the American market.

Steven Chu, Energieminister im Kabinett der US-Regierung, hat auf einem Symposium in London dazu aufgerufen, Straßen, Gehsteige und Dächer weiß zu streichen, um den Auswirkungen der globalen Erwärmung entgegenzuwirken. Grundlage dieser Idee ist die Studie von Hashem Akbari vom Lawrence Berkely National Lab. Prof. Hashem Akbari (Lawrence Berkeley National Laboratory), einer der führenden Klimaforscher der Vereinigten Staaten von Amerika, Berater der EU, hat errechnet, dass je 20 m² weiß oder COOL* gestalteter horizontaler Flächen in Wien eine CO₂ Reduktion von 1 Tonne bewirkt wird. Ziel ist es, einen Anteil der rückgestrahlten Strahlung von 10% zu erreichen. Wenn 100 große Städte der Welt helle Oberflächen erhalten, würde das der Welt „eine Zeit zum Atmen“ geben und CO₂ reduzieren. Man kann einfach Dächer weiß streichen oder weiße Membrane verwenden oder spezielle Fliesen verwenden... es gibt viele Möglichkeiten. Es hat einen Grund, warum in südlichen Ländern (zB. Griechenland) die Städte weiß getüncht sind. BASF hat eigene Farbpigmente entwickelt die mehr rückstrahlen und weniger erhitzen. Auf seine bevorzugten Lieblingsfarben muss man nun nicht einmal verzichten, wenn man umweltschonend vorgehen möchte (Normaler Anstrich zB. bei brauner Farbe: Rückstrahlung von 0,08%, Dachtemperatur von 45 Grad Celsius; spezielles COOL-braun, das 0,27% rückstrahlt und sich auf 36 Grad Celsius erhitzt (BASF Ultra-Cool® metal roof coatings).

2009

L: St. STEPHANS CATHEDRAL/Stephansdom/Vienna

T: SANTA BARBARA

A: smell/sound installation, pendulum, steel

CoP: Composer Rupert Huber

D: 4.12.2009

2

SANTA BARBARA

Foucault pendulum presented the Enlightenment by a simple object to demonstrate the rotation of the earth. Ruth Mateus-Berr initiated four performances at St. Stephens Cathedral. The two penduli, designed by the artist were designed as smell and sound pendulums and the suspension of the vault complied with 13:67 metres with the original Foucault pendulum at the Pantheon in Paris (1851). The musician and composer Rupert Huber composed a piece for each performance and a different odour was set up, which represented divers cultural backgrounds, too. The penduli also reminded the artist to a pendulum clock and the transience of life (time) and smell (ephemeral character). These two penduli of different sizes were moved and also used from time to time as part of the composition. The two penduli synchronized after a while and a sense of simultaneity was sensible.

L: KÜNSTLERHAUS WIEN/Vienna

T: Numbers and Mismeasurement. Socialdarwinism and rascism of today. Zahlen und Vermessenheit.

E: EvoEvo. 200 Jahre Darwin 150 Jahre Evolutionstheorie. Zeitgenössische Beiträge aus Kunst und Wissenschaft. 200 years Darwin 150 years of

Evolutiontheory. Contemporary contributions from art and science, curated by. Ingeborg & Peter Braunsteiner.

A: staged photography

D: 4.9.-11.10.2009

G

NUMBERS AND MISMEASUREMENT. SOCIALDARWINISM AND RASCISM OF TODAY

2009 was the "Darwin Year". In Austria one only art exhibition (Künstlerhaus, Vienna) took place related to this topic. In her work of art MISMEASUREMENT, which was part of the show at Künstlerhaus, Ruth Mateus-Berr refers to Socialdarwinism, which was used as pseudoscientific justification for imperialism and racism at the time of the Nationalsozialismus, and which today represents an essential feature of right-wing radicalism. Socialdarwinism is a tendency within sociological theory, which transfers principals of biological evolutiontheory from Charles Darwin to societal relationships. Darwinism does not implement a certain political theory. But eugenicists and racists at the end of the 19 th century and at the beginning of the 20th century referred to the Theory of Evolution to kind of "proof" their demands scientifically. In Germany and Austria this attitude led against the right to life for people with psychological illnesses or genetic diseases, to avoid "genetic degeneration". This position extended to mass murder, Euthanasia, not only of people described above, but also races, which were considered as inferior to justify genozid. At the same time the Nazis undertook the foundation of "Lebensborn", a "breeding institution" for the Aryan Elite. Historians, biologists and medical doctors developed theories about skull shape, color of hair and eyes and differed in "good" and "bad" human beings, "worth living", or "worth of extinction". Hair samples, fingerprints, measurement inaccuracy, biological genetic measures, plaster masks and fotographs assisted pseudoscientific argument and supported until now not reflected history of prejudices against strangers. The title MISMEASUREMENT therefore has a dual meaning: First it alludes to pseudoscientific technology of racistic scientists at the Nationalsozialismus, who "measured" people according to their scale on "high grade" or "inferior" race, on the other hand the title means to be wrong or outrageous. In her photographs Austrian National team members (black colored) or a sport teacher (who was mistaken in Viennas subway with a drugdealer and was hit until disability) are posing with instruments of measurement and confront the viewer with measurement.

In ihrer Arbeit VERMESSEN bezieht sich Ruth Mateus-Berr auf den Sozialdarwinismus, der im Nationalsozialismus als pseudowissenschaftliche Rechtfertigung für Imperialismus und Rassismus herangezogen wurde und heute ein Wesensmerkmal des Rechtsextremismus ist.

Der Sozialdarwinismus ist die Tendenz innerhalb der soziologischen Theorie, welche versucht, die Prinzipien der biologischen Evolutionstheorie von Charles Darwin auf gesellschaftliche Zusammenhänge zu übertragen.

Aus dem Darwinismus folgt also nicht zwangsläufig eine bestimmte politische Ideologie. Dennoch bezogen sich Eugeniker und Rassisten Ende des 19. und Anfang des 20. Jahrhunderts typischerweise auf Erkenntnisse der Evolutionstheorie, um ihre Forderungen als wissenschaftlich fundiert darzustellen. Diese Gesinnung führte in Deutschland und Österreich zu Bestrebungen, auch Menschen mit psychischen Erkrankungen oder Erbkrankheiten zur Vermeidung der genetischen „Degeneration“ das Lebensrecht abzuspochen.

Im Nationalsozialismus entwickelten sich daraus Theorien für massenhafte Ermordung „lebensunwerten Lebens“ oder „minderwertiger Rassen“ um den Genozid zu rechtfertigen. Gleichzeitig wurde die Unternehmung „Lebensborn“ eingerichtet, eine nationalsozialistische „Zuchtanstalt“ für eine „arische Elite“. Historiker, Biologen und Mediziner entwickelten Theorien über Schädelform, Haar- und Augenfarbe, und ihre Theorien unterschieden in „gute“ und „schlechte“, „lebenswerte“, „lebensunwerte“ Menschen. Haarproben, Fingerabdrücke, Messbögen, erbbiologische Gutachten, Gipsmasken und Fotografien dienten zur pseudowissenschaftlichen Beweisführung und sind bis heute durch nicht reflektierte Geschichte für Vorurteile gegenüber Menschen fremder Herkunft mitverantwortlich.

Der Titel VERMESSEN erhält damit eine Doppelbedeutung. Einerseits spielt er auf die pseudowissenschaftliche Verfahrenstechnik rassistischer Wissenschaftler im Nationalsozialismus an, die Menschen VERMESSEN haben um sie in „hochwertige“ oder „minderwertiger Rasse“ einzuteilen, andererseits bedeutet VERMESSEN auch „sich beim Messen irren“ bzw. Unverschämtheit.

L: KÜNSTLERHAUS WIEN/Vienna

T: Numbers and Mismeasurement. Socialdarwinism and rascism of today. Zahlen und Vermessenheit.

E: EvoEvo. 200 Jahre Darwin 150 Jahre Evolutionstheorie. Zeitgenössische Beiträge aus Kunst und Wissenschaft. 200 years Darwin 150 years of

Evolutiontheory. Contemporary contributions from art and science, curated by. Ingeborg & Peter Braunsteiner.

A: Performance

CoP: Dirk Huylebrouck/Sint LucasUniversity Gent/Brusseles

D: 11.10.2009

2

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At the **performance** the audience was asked by the artist and by the Belgium mathematician Dirk Huylebrouck to measure themselves and were ironically classified in "ideal" and "inferior" measurement because of their chest-waist-hips numbers. The audience was confronted with different interpretation of the golden section and different approaches to mathematics by different cultures. The Ishango bone from Kongo was presented, too. This is a bone, about 20.000 years old, incorporating the binary system, probably invented by a woman for measuring her period. This bone was kept on secret by the Belgian government for many years.

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L: MUSA (Museum auf Abruf) Vienna

T: Why lilac and coner will be expelled from Vienna? (Warum Flieder und Rosskastanie demnächst aus der Bundeshauptstadt entfernt werden.)

E: eop (<http://www.eop.at/>) VIENNART: Wiener Gerücht

A: smell installation, space installation

D: 8.-15.10.2009

G

WHY LILAC AND CONER WILL BE EXPELLED FROM VIENNA?

The artist and design researcher Ruth Mateus-Berr developed this art-work on olfactory patterns of identity of Vienna, biased on research results. She raises questions on the myriad of identities permeating the urban domain, the cultural norms and codes, mainstream clichés and lifestyles – and constructed prejudices, and how politics manipulate with medias. What represents Viennese identity? Which olfactory pattern is the original Viennese? She uses various cubes, which serve as hidden smell dispensors (sponsored by profumoverde), which distribute smells, which are associated with Vienna but represent exotic migrants, neophytes: For example Lilac: is the so called Turkish elderberry.

The artist researched most beloved olfactory plants by Viennese landscape architects: Lilac and coner, which are so called neophytes, biological immigrant population of plants from the east and Arabian countries. For the exhibition “Viennese rumor” by the artist group eop, she played with the scientific result of expert interviews (Lilac and Coner) and designed four smell installations: with lilac, coner with mossy forest impressions as well as a Viennese sausage stand and a Kebab stand. The smell impressions were readily perceptible and sometimes mingled within the exhibition hall. The installations were subtle installed within the hall and one was covered with paroles of the right-wing Austrian Freedom Party (“Austria should not become Istanbul”). WHY LILAC AND CONER WILL BE EXPELLED FROM VIENNA? refers to a “rumor” of rising xenophobia in Austria, which consists of variety of Nations, and even concerning plants. Do they know? The exhibition was accompanied by “little dog signs”, which can be found in parks and green spaces in Vienna to remind dog keepers to pick up the dog shit, but with sayings “Fliedern bei Strafe verboten” (with images of blue lilac flowers) and “Weiterwursteln” (with images of a sausage with mustard), which are typical Viennese word-plays: *Fladern* means *to steal* and *Fliedern* is an invented word for *Lilac* and *stealing*. So it means: It is forbidden to steal Lilac, and *weiterwursteln* means *muddling along*, containing the Austrian word for Viennese sausage and synonymously dog shit. All in all the installation is an allusion to Viennese characters of dealing with serious problems.

GERUCH(t) VON WIEN: Das Gerücht um den Geruch des Heimat-gefühls von Wien oder Warum Fliedersträucher und Rosskastanien demnächst aus der Bundeshauptstadt Wien entfernt werden. 2009

Konzeptuelle Duftinstallation: Duftdispensoren der Fa. Profumo verde ©, Wiener Tücherln, Gerüche: Flieder - Rosskastanie - Kebab – Würststand
Informationsschilder: „Fliedern bei Strafe verboten“ und „Weiterwursteln!“

GERUCH und GERÜCHT entspringen einer ähnlichen Wortwurzel. Ruch (mhd) Duft, Ausdünstung, Geschrei.

Die Künstlerin und Designforscherin Ruth Mateus-Berr entwickelt diese Arbeit auf Basis ihrer Forschungsergebnisse zu olfaktorischen Identitätsbildern von Wien. Sie wirft hier die Frage auf, inwiefern Identitäten Klischees sind und wie politisch damit manipuliert wird (Zitate aus Wahlwerbungen in Wien). Was ist tatsächlich Wiener Identität? Welcher Duft ist der originäre identitätsstiftende Wiener Geruch? Aus mehreren Kuben, die als versteckte Duftdispensoren fungieren, strömen Gerüche, die zwar mit Wien verbunden werden, aber eigentlich exotische Migranten, etwa aus der Türkei sind. (Flieder = „Türkischer Holler). Damit Wien nicht Istanbul wird (Werbeslogan der FPÖ), werden alle Fliedersträucher und Rosskastanien aus der Bundeshauptstadt entfernt. So das Gerücht ;-) Ein privat wahrgenommener Geruch wird öffentlich *als Gerücht* verbreitet.

L: Galerie Freihaus Villach

T: “There is a load on my heart; Stones instead of bread” – rotation of proverbs and metaphors

E: The other exhibition: The other half. Kunstwerk Krastal 2009

A: Space installation, drawings

D: 9.7.-3.9.2009

G: Angeliker Kampfner(A), Brigitte Saschofer (A), Christiane Neckritz (A), Caroline Ramersdorfer (A), Doris Plankl (I), Emanuela Camacci (I), Erika Inger (I), Elisabeth Juan (A), Heliane Wiesauer-Reiterer (A), Ingrid Cerny (A), Meina Schellander (A), Milena Lah (HR), Rosa Brunner (D), Sibylle von Halem (D), Ursula Beiler (A)

THE OTHER HALF

In this exhibition just women, participating at the Sculpture Symposium Krastal, were invited to express their female view on sculpture.

“**There is a load on my heart**” and other reversed proverbs are main topic of the art works. Metaphors are not only ornaments of our language but essential part of our thoughts. Our form of thinking and doing is fundamentally determined by metaphors. Thinking has its roots in bodily experience. Senses, activities, emotions build up upon our beings and intervene into our material world. Sometimes metaphors are used to compare situations or abstract things with images or an analogy. Proverbs recall situations iterative into our awareness. In the work of Ruth Mateus-Berr her own understanding of spoken words and felt emotions are scrutinized. “A stone felt from my heart” is interpreted by the artist as “There is a load on my heart”. This stone actually lies on the heart - BEFORE it falls - in a chronological sequence. The release is given, if the stone falls, which is not possible, if the person feels the stone lying on the heart. Sometimes unseen threads hold the stone on the heart, and essential tools are missing. The installations represent a BEFORE and AFTER of a process. Big hearts of velvet gemmed are hanged on the walls, in one installation the innermaterial glides down. The reversed proverbs are exhibited by object installations, as the BEFORE moment, ink paintings as the AFTER moment.

“**Stones instead of bread**” is a proverb, related to the bible (Lukas 11.11). It expresses greed instead of sharing, people who would give stones to somebody instead of bread. This work represents half a piece of bread and another half painted stones in the shape of the bread or marble gravel. Like this some other proverbs are presented within the exhibition.



L: CULTURAL FORUM BERLIN/Germany

T: New Beautox
E: Paint4life
A: staged photography
D: 5.6.2009
G

NEW BEAUTOX

New Beautox eludes to the design of the perfect human body, especially woman are set under pressure. It is a part of the Trilogy Malpractice Culture, which engages with the possible errors that happen to human beings and how we can take different perspectives and how we may cope with it.

L: Casa Strobele Borgo Italy

T: PASSWORD PROJECT
E: PASSWORD PROJECT
A: multimedia art
D: 28.8.-6.9.2009
G

PASSWORD PROJECT

Writers, Artists and Musicians collaborate worldwide to create a joint art project. Internet is the primary medium. Writers choose fragments of their work which are then put online on the website. The artists draw from this pool of texts. Whatever inspires them passes to the next stage.

Password Project = quantum x (text fragments) turns into $x+1+2+3+4+5...$. The basis of the project is text (x). Images inspired texts are computer-generated and modified ("painted over") by any number of artists ($+1+2+3+4+5...$). Different from real paint-overs, originals and all phases of the pictures are preserved and remain visible. Instead of conventional tools the artists use IT tools for visualizing the text fragments. All password project artists may then alter the pictures, react with texts or music compositions. The result is a complex construct based on the participation of many writers and artists. The project exists since 2006, has more than 60 collaborating artists from all over the world and was invited to several countries of the world (Airport Graz, Austria, Biblioteca Departamental Jorge Garcés Borrero/Cali/Columbia, Casa de Refugio/Mexico City/Mexico, Künstlerhaus Graz/Austria, DIAF/798 district Beijing/China, Goethe Institute Washington D.C./USA, Kulturforum Milano/Italy, Casa Strobele/Borgo/Italy, Kunstraum Praterstraße/Vienna/Austria, Munt.Punt/Brusseles, Belgium, Mikser House/Belgrade/Serbia.

L: CULTURAL FORUM MILANO/Italy

T: PASSWORD PROJECT
E: PASSWORD PROJECT
A: multimedia art
D: 10.12.2008 – 30.1. 2009
G

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2008

L: MAK (Museum of Applied Arts) Vienna, AUSTRIA

T: Zen or the Art to drink Coffee in Vienna
E: ESSENCE/University of Applied Arts Vienna
A: space installation
D: 27.6.-13.7.2008

G

LINK: http://www.uni-ak.ac.at/dae/archiv/080626_tastduftwien/intro.html

2008

L: MUSA (Museum auf Abruf) Vienna, AUSTRIA

T: ReMember your Heart



E: eop (<http://www.eop.at/>) Ausstellungsparcour

A: space installation, staged photography

D: 11.-12.10.2008

G

ReMember your Heart

To empathise with one's heart ... the artist refers to Bruce Mau: ReMember your Heart.

Heart means feeling, power, rhythm and life. When the heart stops beating, one is dead.

Our society changes similar to human organism. The social and societal organism is a system of non-terminable interdependence. Two important parameters of our increasingly risky zero defect strategy are our fast acceleration and the including anaesthesia of the senses. Information, lacking experience increases, meanwhile imagination, established through practical experience, is deprived of power. The object derives from a sectional medical drawing of the heart, has a volume of 2 meter and is designed by various materials and fillings. It allows tactile experience of the tissue, the object is understandable, tangible, "sittable", and invites for changing perceptions.

Sich ins Herz hinein-versetzen.

Herz steht für Gefühl, Kraft, Rhythmus und Leben. Wenn das Herz aufhört zu schlagen, ist der Mensch tot.

Die Gesellschaft verhält sich ähnlich dem menschlichen Organismus. Der soziale und gesellschaftliche Organismus ist ein System unaufkündbarer Interdependenz. Zwei wesentliche Parameter unserer zunehmend risikoreichen Null-Fehler-Kultur sind die rasante Beschleunigung aller Lebensbereiche und die damit verbundene Betäubung der Sinne. Erfahrungsfreie Information nimmt rapide zu, während die auf Erfahrung gestützte Vorstellungskraft gleichzeitig entmacht wird.

Das Objekt lädt zu einer veränderten Wahrnehmung unserer Körpererfahrung ein. Um auch die taktilen Empfindungen, das Gewebegefühl, uns zu erschließen, ist das Objekt besitzbar, begreifbar und erlebbar.

Die üblicherweise mit dem Körper zusammenhängenden Abgrenzungs- und Distanzstrategien werden mit dem Besitzen hier aufgehoben.

Nehmen Sie Platz und besitzen sie. ReMember your Body. ReMember your heart.

It is your incorporate friend.

2007

L: 798 District Beijing, CHINA

T: Password Project

E: DIAF Festival, curated by Huang Rui

A: multimedia installation,

D:

G

2005

L: IG Bildende Kunst, Vienna, AUSTRIA

T: Wild at Heart

E: Kunstdiskont

A:

D: 2005

G:

WILD AT HEART

Ruth Mateus-Berr takes up film scenes from the 1990 American crime thriller film written and directed by David Lynch, and based on Barry Gifford's 1989 novel of the same name. Zooming out of situations help to gain distance views on situation, to clear your head.

L: Artists Portrait at all long distance flights AUA

T: Biographical Profile

E:

A:

D: 2005

G

L: Freudenu, Vienna, AUSTRIA



T: Weddingstories on the turf

E:

A: Movie

D: 2005

2 Tatia Skhirtladze

L: Senator Lounge, Airport Schwechat, Vienna, AUSTRIA

T: Trance-it

E: 2005

A: Performance, Photography

D: 09.2004-01.2005

2

2004

L: Neulengbach, AUSTRIA

T: Perspectives

E: 3. Schiele Werkstatt Festival

A:

D: 2004

G: Heliane Wiesauer-Reiterer et al

2001

L: Gallery Vienna Art Connection, 1130 Vienna, AUSTRIA

T: Loveletters

A: emails carefully transcribed on paper art works

D: 2001

G

MAILBOXES

2001 just 15 SMS could be saved on a smart phone. One had to separate soon of most beloved messages, where handwritten letters were substituted by short messages on smartphones. At the edge of this cultural change the artist revived the sentimental farewell of a cultural technology of handwritten letters. She transferred SMS into handwritten letters on handmade paper and designed graphics or little paintings on them.

L: Gallery Franz Morgenbesser, Vienna, AUSTRIA

T: Mailboxes

E: XMAS

A: plexiboxes with emails carefully transcribed on paper art works

D: 2001

G

MAILBOXES

2001 just 15 SMS could be saved on a smart phone. One had to separate soon of most beloved messages, which substituted letters. Ruth Mateus-Berr offered people to send her their most beloved, most poetic, most romantic SMS. She transformed it, written with a pen on handmade paper, furnished with tiny graphics. The delivery took place in form of blind dates with the clients. The letters were carefully packed within a designed mailbox out of orange and yellow plexiglass, which served for protection and as a frame. Mateus-Berr plays with analogous romantics and time perception against a rapid superficial digitalization.

2000



L: Kulm, Austria

T: Interaction

E: Steirischer Herbst KULM

A: concept art

D: 2000

G: Frankenberger, Mateus-Berr

L: Europahaus, Vienna, AUSTRIA

T: Power Games

E: Symposion: Power of Desire

A: Game-Performance

D: 10.-12.3.2000

S

HEITA, EIN MACHTSPIEL (what kind of fun, a powerplay)

Was a conceptual designed game about the philosophy and strategy of power. Based on the principles of the so defined social fields of power of Bourdieu (Bourdieu et al. 2001, S. 108), people could choose whether to occupy alone the field of f.e. love, religion, philosophy, health, success, sex, economy etc. The rules were strictly described and worked on the rules how power works. The actors played the game in front as a performance and the participants at the exhibition could get closer or remain in their self-constructed powerless position. They could change the roles and get involved and even change the rules of the game of course, which interestingly nobody dared (Ilusio). Two games were designed for this symposium Power of Desire and two croupiers in black suit explained the rules. Interestingly nobody refused to apply the given rules.

1999

L: Verein Begegnungen in Kärnten KRASTAL, CARINTHIA/Austria

T: SysiphA. Ein Mythos

E: Sommersymposium für Bildende Kunst

A: Objects, Paintings, Installations

D: 1999

G: Richard Frankenberger, Takashi Kondo, Elisabeth Melkonyan, Christiane Neckritz-Ranacher, Petra Suko, Heliane Wiesauer-Reiterer

[SysiphA. A MYTH](#)

[One says S](#)

L: Heizhaus Vienna, AUSTRIA

T: Heita, ein Machtspiel/Power Games

E: Kreation im Prozess

A: Gametheory & Art, Performance

D: August 1999

G:

HEITA, EIN MACHTSPIEL (what kind of fun, a powerplay)

Was a conceptual designed game about the philosophy and strategy of power. Based on the principles of the so defined social fields of power of Bourdieu (Bourdieu et al. 2001, S. 108), people could choose whether to occupy alone the field of f.e. love, religion, philosophy, health, success, sex, economy etc. The rules were strictly described and worked on the rules how power works. The actors played the game in front as a performance and the participants at the exhibition could get closer or remain in their self-constructed powerless position. They could change the roles and get involved and even change the rules of the game of course, which interestingly nobody dared (Ilusio).

1996

L: Palais Palffy, Vienna/Austria

T: recent Works

E: JETZT. Contemporary Painting and Sculpture

A: Paintings



D: 23.10.-27.10.1996

G: Heidi Infeld, Margit Platny, Veronika Zillner, Gilo Moroder, Rudolf Rösch

1995

L: REMISE, 1020 Vienna

T: Communication

E: SUSRET

A: Mola Quilt

D: 7.12.-10.12. 1995

G:

COMMUNICATION

In 1995 it was time of the war of Yugoslavia and encouraged women organized a sustainable support for women refugees: Artists should dedicate one design and women should be trained how to weave it. Ruth Mateus-Berr used a computer chip of a smart phone for the weaving design. Patterns of digitalization and communication were interpreted as a carpet. Old and new patterns related. It symbolizes breaking up with an old society, with your homeland and try something new. Communication between women and mutual assistance was emphasized. The manufactured carpets and quilts were exhibited around the world and supported Yugoslavian women refugees to survive in Austria with their little children.

L: Boat on the Danube, traveling between Linz, Krems, Vienna, Bratislava

T: Dispatch

E: Project ARCHE ¹⁰⁰⁶¹

A: Sperm of a beloved one, holy books from all book religions (not just one), hammers, raven

D: 19.9.1995 – 12.10.1995

G

PROJECT ARCHE ¹⁰⁰⁶¹

In 1995 the artist was invited by the president of the University of Arts and Industrial Design Linz to participate at an exhibition. Five years before the turn of the millennium, selected people of all kind of professional background were invited to dispatch their personal selected priorities for the Arch¹⁰⁰⁶¹: What should be saved for the next millenium? What is worthwhile? What do we really need, boarding on the Arch of Future. Up to five objects should be selected by each participant, which should not represent personal views but reflect different positions of society. It should represent a depot- and reflection field of our society. The artist dispatched *straws*, "a samen of a beloved one" at a time where In Vitro fertilization became a recognized method in Austria (Collaboration with Univ.-Prof. Dr. Feichtinger), as a metaphor for love and humankind; 40 hammers as a metaphor for sufficient working spaces in future; a stuffed raven, reminding Noahs intelligent raven, which he set free on the arch to inform when dry land was discovered.

1994

L: Sozialakademie, Karl Weigl Bildungshaus, AUSTRIA

T: 45 Hämmer

E: 45 Jahre SOZAK "Arbeit im Bild"

A: Rauminstallation (45 hammers on stainless steel , Objekte, Video, Assemblages: 30 x 30 mixed media on wood fiber, mixed media on linen; Mixed media 50 x 50 on alu, on galvanized iron sheet, iron and copper)

D: 1994

G:

45 YEARS OF WORK

On the occasion of the 45th anniversary of the Social Academy in Mödling, Ruth Mateus-Berr was invited to contribute artworks for the jubilee ceremonies. She produced two installations and a movie, related to work. One installation represented 45 hammers reflecting on a stainless sheet. They were used and showed different stability. Some hammers are "exhausted" and have to lean on each other in teams, others can stand alone. The wooden handles showed traces of hard work. Further on a mobile installation was installed with different hammers hanging on the ceiling. They expressed the metaphor "coming under the hammer". Not objects are in danger to come under the hammer, but human beings themselves.

The movie presented different hands, old and young hands, even of different ethnic groups. The older ones were replaced by the younger ones, which took the lead and then again the younger ones by the older ones, which took the lead. These movements are accompanied musically by an Austrian handicraft song (Wir san ja die lustigen Hammerschmiedgselln). The movie speaks about competitiveness, generation conflicts but also respect because neither old nor young people are thrown out in the circuit of work. The movements showed a continuous rhythm and seam to surmount unemployment. It leaves the spectator in a feeling of uncertainty, underlined by the kind of cynical sound of the song.

L: Ebensee, AUSTRIA

T: Inside and Outside Worlds /Award

E: Fimfestival of the Nations



A: Movie, filmed performance

D: 25.6.-2.7.1994

G:

INSIDE AND OUTSIDE WORLDS

In this short movie Ruth Mateus-Berr referred on the text of Peter Handke *Die Innenwelt der Außenwelt der Innenwelt* (Inside and Outside Worlds). Peter Handke is an avant-garde Austrian playwright, novelist, poet, and essayist, one of the most original German-language writers in the second half of the 20th century. The content of his text and of the movie confronts the reader with chasms, examines situations when people experience familiar setting unmasked as a mirage, when language does not work as expected, when language becomes inscrutable outside world, when we must realize that language is not an instrument of freedom but deformation and rigor.

1993

L: Urschall Swoboda, 1180 Vienna, AUSTRIA

T: You real-eyes, what you in-habit

E: Singleexhibition

A: Paintings

D: 26.11.1993 – 8.1. 1994

S

YOU REAL-EYES WHAT YOU IN-HABIT

In the first solo exhibition of Ruth Mateus-Berr, more than forty oeuvres of paintings were presented. They were full of formal allusions, which allowed the spectator to interpret the artworks due to their personal impression (YOU REAL-EYES WHAT YOU IN-HABIT). The artist does not want to give interpretation tools to the visitor, but leaves scopes for interpretations. Two cycles were presented: The cycle, dominated by red colors, which engaged with shamanistic Interpretations of dialogues of nature (plants, animals) and human beings. The other cycle, dominated by blue and green colors engaged with a kind of sea of the unconscious. In a later exhibition described as the style of the "New Wild Ones", expressive gesture of painting dominated the show.

1992

L: WUK, Projektraum, Vienna, AUSTRIA

T: Amerika- 500 Years in name of god

E: Finissage

A: Participation/Multimedial Performance

D: 12.10.1992

G: Igor Lintz- Maúes, P. Mechtler, Kennedy Moretti, Andrea Kaiser, J. Schütz, A, Sodomka, M, Breindl, K, Moretti, H. Batista.

AMERIKA- 500 YEARS IN NAME OF GOD

The Jubilee of 500 years America, "In the Name of God" was topic of the multimedial Performance: The indian with the tape-recorder (Der Indianer mit dem Kassettenrecorder, for choreographie and tape (1989-92): Premiere 20. 05.89, Berlin, Academy of arts. sound projection: P. Mechtler.

16.01.92, Vienna, Institute for Elektroakustik and Experimental Music. Performers: Kennedy Moretti und Andrea Kaiser.

12.10.92, Vienna, WUK-Projektraum. Amerika-500 Jahre in Namens Gottes. Performers: I.L.Maues, R.Mateus, J. Schütz, A, Sodomka, M, Breindl, K, Moretti und H. Batista.

A protesting Indian chief of the amazons in Brazil negotiated with politicians just by recording their promises on a tape recorder. Unwanted persons in dictatorial political background were killed, especially when documenting lies. The spectator wandered through the halls of exhibitions. All of a sudden the performers pointed their gun at them and shot, all of a sudden an exhibit started to burn. A "turn the tables" provoked with an unmistakable critical sound of the unattended und unheard. It forced the spectators to listen, not to a history of the white men, but another interpretation of history.

L: INTERKULTTHEATER, Vienna, AUSTRIA

T: Performance for Exù

E: Movies about people from different cultures (Manafi, Bauer, Zips)

A: Exhibition, Performance (Music: Ricardo Mateus, Luis Ribeiro (Hubert von Goisern, Timna Brauer, Harry Stojka, Maria Bill, Alegre Correa, Dobrek Bistro), Samuka, Dance: Nicole Kohn)

D: 14.11.1992

G:

PERFORMANCE FOR EXÙ

Exù is one of the key gods of Afro-Brazilian mythology. He is the one who opens and closes doors, lives at crossroads and is the most powerful. Ruth Mateus exhibited paintings and enacted a performance of ritual drum and dance.



L: BFI, Vienna, AUSTRIA

T: pictures of work

E:

A: assemblages, paintings

D: 1992

G:

1988

L: Ministry Building, Stubenring 1, Vienna, AUSTRIA

T: Resemblances?

E: Tomorrow, Memorial Year 1988

A: Installation

D: 6.3.– 18.3. 1988

G: & Martin Ebner

1987

L: Votivkirche Vienna, AUSTRIA

T: Unähnliche Abbilder/Dissimilar Images

E: Performance Participation

A: Assistant at: experimental music, performance by Andrea Sodomka, Peter Mechtler

D: 1987

G: Andrea Sodomka, Peter Mechtler

1985

L: Andino, Vienna

T: Spiritos do Brasil

E: Benefiz for the Amazonian Indians

A: Paintings

D: 1985

G:

L: Galerie Energy, 1090 Vienna

T: Inszenierung des Selbst (& Sabina Haas)

E: Festivistisches Manifest

A: Photography

D: 1985

2

Collections:

Collection of the University of applied arts in Vienna, Collection Franz Morgenbesser.