

Fiona Rukschcio

Portfólio

Trained not only as an artist, but with vivid interest in the construction of society I am producing images, that I am missing, but want to see myself. Therefore my concerns are marginalised history, mainly history of women („Im Ernstfall ist alles anders“, A 2006, 33 min., „I would be delighted to talk Suffrage“, GB 2003/4, 30 min., „Le panthéon“, F 2003, 10 min.) Concerning the topic violence against women, my aim is to produce alternative images („retaped Rape“, GB/A 2012, 75 min., „Bill Posters will be prosecuted“, GB 1999, 23 min., „#1: <common.places>“, A 1999, 47 min., „#2: <scholaric strato/sphere>“, A 1999, 13 min., „#3: <self defence ear-flaps>“, A 1999, 8 min.).

Also, I am dealing with inner monologues, that I reprocess in theatre-like style in my video films and installations („Der Zug/ im Abfahren/ The train leaving“, GER 2104, 23 min., „Un jour comme un autre“, F 2003, 23 min., „passim“, I 2000, 28 min.) by working with friends, family and people, that are fascinating me. Sociopolitical aspects

like the unemployment of young people in Austria (UAWG, A 2003, 41 min.), the hoarding of books and newspapers („collecting life: the cascades of Dr. P“, A 2012, 28 min.) or the history of spelling („Thing change, things don't change“, F/A 2009, 5 min.) and conditions of the art market concerning the individual („Aktienvideo 2 (publicity video for my share 2“, A 2011, 40 min., „Aktienvideo 1 (publicity video for my share 1“, A 2003+2006, 47 min., „relaxation esotheric for artists“, A 2003, 10 min.) or the phenomenon of similarities („Le portrait à la montre“, F 2008/9 28 min.) are also part of my work.

My collages are more part of a different approach: here I work (and also teach) in a flow-style manner where the unconsciousness comes to speak. I published most of them in 2005 in my book „malauccocyx“ (Schleebruegge.Editor).

Fiona Rukschcio

Montages

„Fiona Rukschcio attacks the subject „popular media/ public“ by using means of excess. She cannot get enough of the huge offer of consumable media and popstars or featured people in the entertainment press, of the constantly renewed ingredients from which trivial myths and political truths are being created. Her trick is that she participates in it by incorporating passport photographs of herself; furthermore she comments on this new situation through her own texts. She is asking herself „Am I a Spice Girl?“, but equally enjoys putting herself in the position of a politician. It is not without why ulterior motives that she glues these montages on boxes of chocolate, made known through TV publicity, in order to, so to speak, close the metaphorical loop of her subject.“

*Text: Silvia Eiblmayr, 1998
(translated by Birgit Ball)*

Who is looking for whom and what?

The raw material for Fiona Rukschcio's collages is footage found in magazines and advertisements, often combined with the artist's own paintings.

In atmospheric settings amongst protagonists from celebrity and entertainment gossip, the artist performs herself, taking on different roles and postures: sketches of identities of others and of her own collide.

Transformed text fragments are mixed up with snapshots and appetisers of everyday life of the media; their associations produce ambiguities. The commentary is at times derived from word play, which even lends quality to corny jokes.

In disparate settings and teased by the artist's language, the actors play with the codes and implications of the raw material until they participate in the production of obvious absurdities. At times they rid themselves of the identities imposed by the media: they then run about headless in vacation settings, where not only they, but also the landscape, seem to pose.

But the question of reality and illusion is completely futile here, because we all are posturing – even the landscape can only offer something within the framework of a staging. And also the question: who is looking for whom and what? is finally redundant: because it is we who are the environment.

*Text: Nicola Hirner, 2005
(translated by Birgit and Steve Ball)*

RRROMA

Limoncello, home-made with cheap lemons and ethyl alcohol from the pharmacy, cut with a little water. We could have awakened blind! But maybe we were saved by the Kefir that Fiona offered in the morning,, or better, after we got up, which she begun brweing with a living fungus growing rampant on sugary water,, becoming stronger and more slippery each day. It made us forget all the booze, the Limoncello, Campari and Chianti of the day before.

I could clearly see the clutter of her room,, indefinable scraps,, cuttings from magazines, glue everywhere; photos for cut-and-paste to make photo stories that fold out in action pleats and fit easily in a pocket, love stories on standard A3 sheets; a hundred times Fiona's face on minuscule squares, her head much too large on bodies of women and men, on animals so much densely posed on the format of a postcard; the video camera with the flower-decorated lens; that's how she made her film: shots framed by painted flowers and always slightly out of focus. Rome saturated by heat: the grateful background.

When Fiona had a headache she put on a knitted hat and rested in her tiny room,, which looked like one of her collages, although you could move about in it and you could get lost in it just like in her montages, and discover things you had never thought of before but suddenly seemed perfectly plausible.

Down in the street Vespas rattled by and the steel blinds of storefronts clattered up or down in the constant sing-song and garble from the flow of tourists. Here one

could have made good use of Fiona's „self-defending earflaps“. While I practised Tetris on a borrowed laptop she was making phone calls in Italian: pronto, prontoooo. And flea markets, again and again flea markets. Without flea markets she was not quite herself, „new old stuff had to be produced constantly, dresses, lamps, cameras, Chinese boxes, out of which jumped artificial birds and chirped, eyeglasses and mysterious utensils.

So passed the days and the weeks, and suddenly there was a picture book, for which one had been waiting the longest time without knowing it.

malaucoccyx (in English: coccyx pain) is not a picture book about the popular disease number one, the mysterious title conveys rather something of the atmosphere that can be felt in Fiona Rukschcio's collages. Collages such as diary notes, made from 1997-2005 in Rome, Paris, London and Vienna, cut and pasted from headlines and newspaper photos, set in painted and sketched rooms and landscapes.

In her collages Fiona Rukschcio puts to the test the various roles and poses which politics, the press and journalistically produced feminism provide and, with humour and melancholy, lets their wishes for identity and identity-change clash with public expectations and clichés.

Text: Linda Stift, 2005

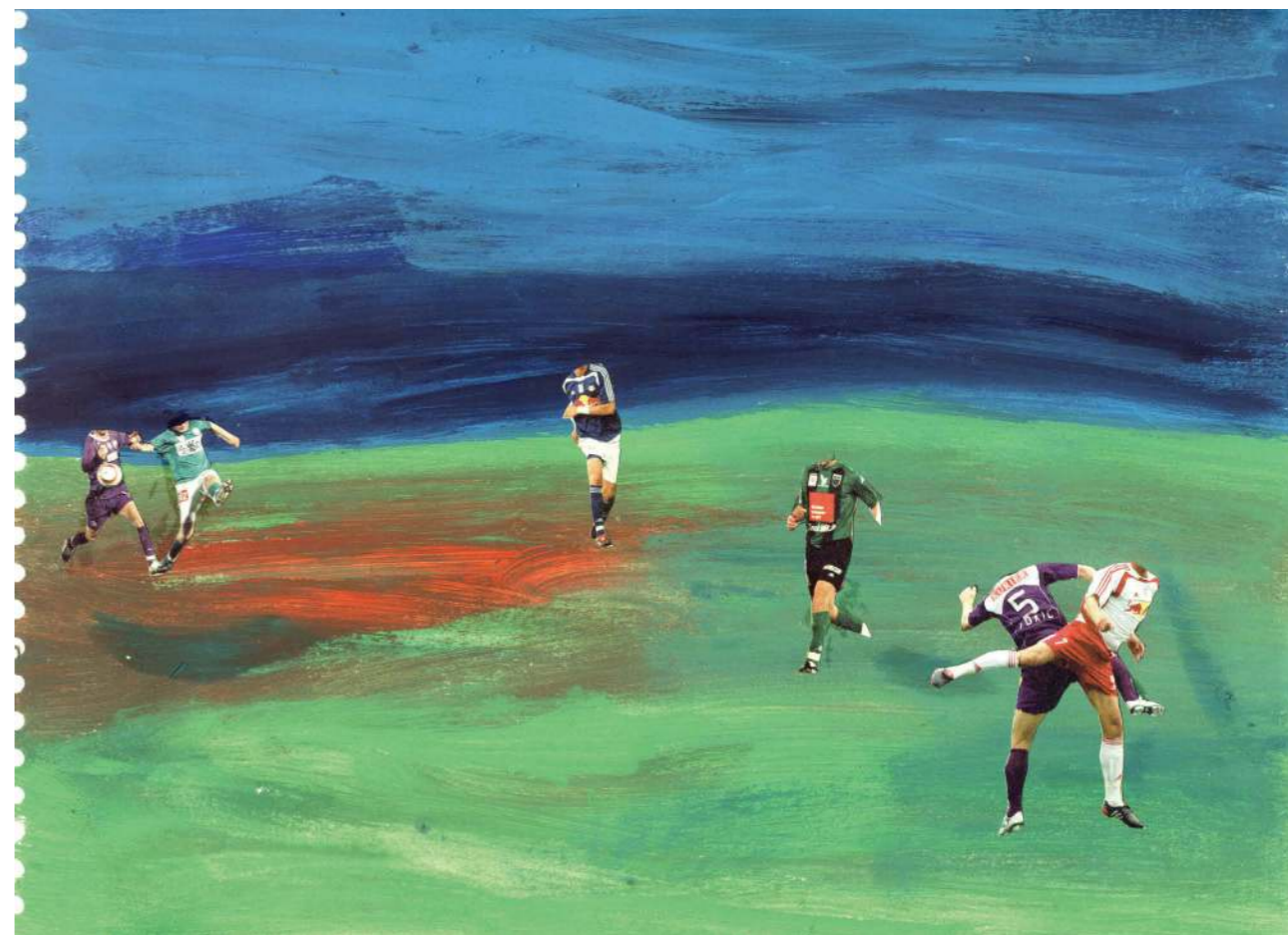
Publisher: Johannes Schlebrügge, 2005 (translated by Birgit Ball)



from the serie Headless, 2005



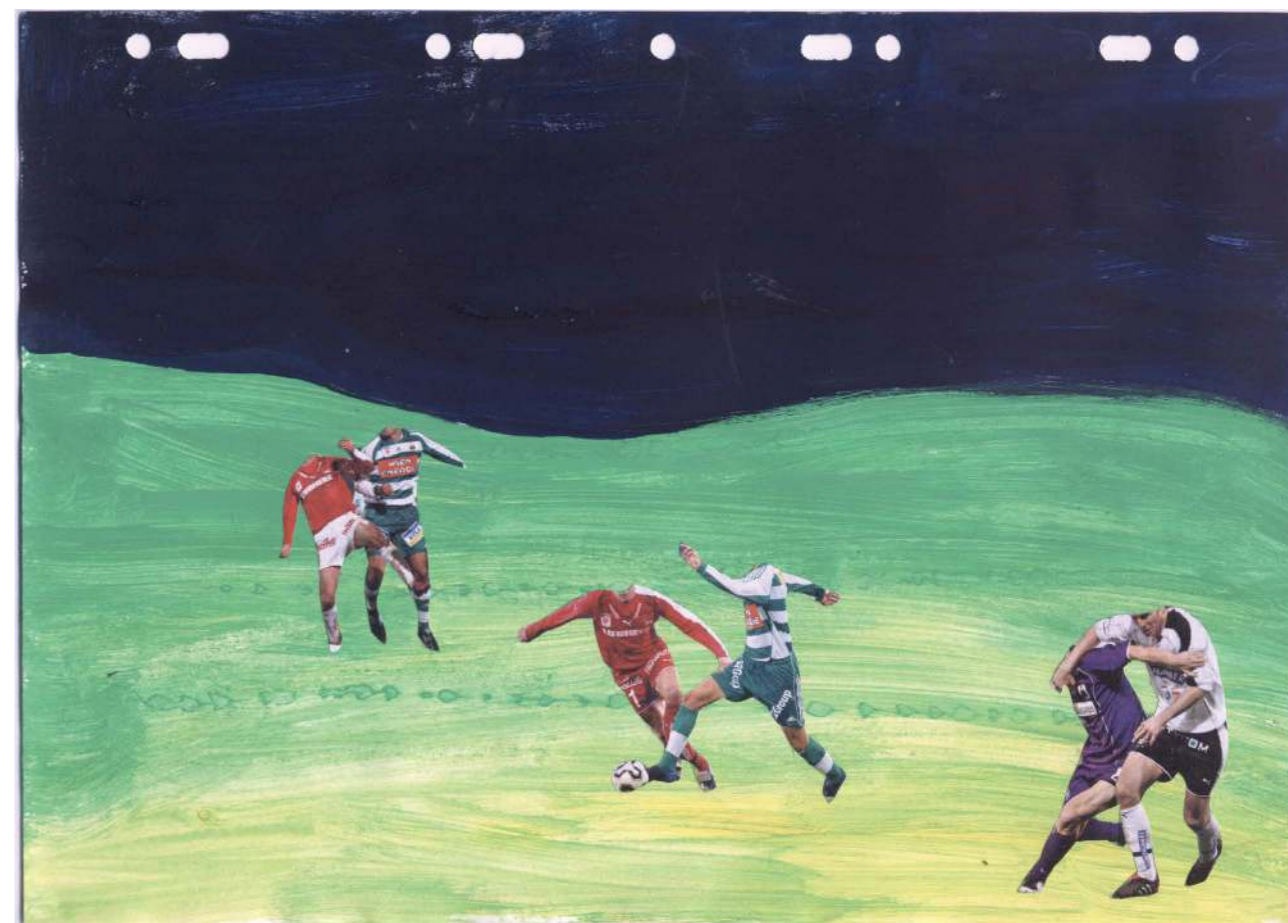
from the serie Headless, 2005



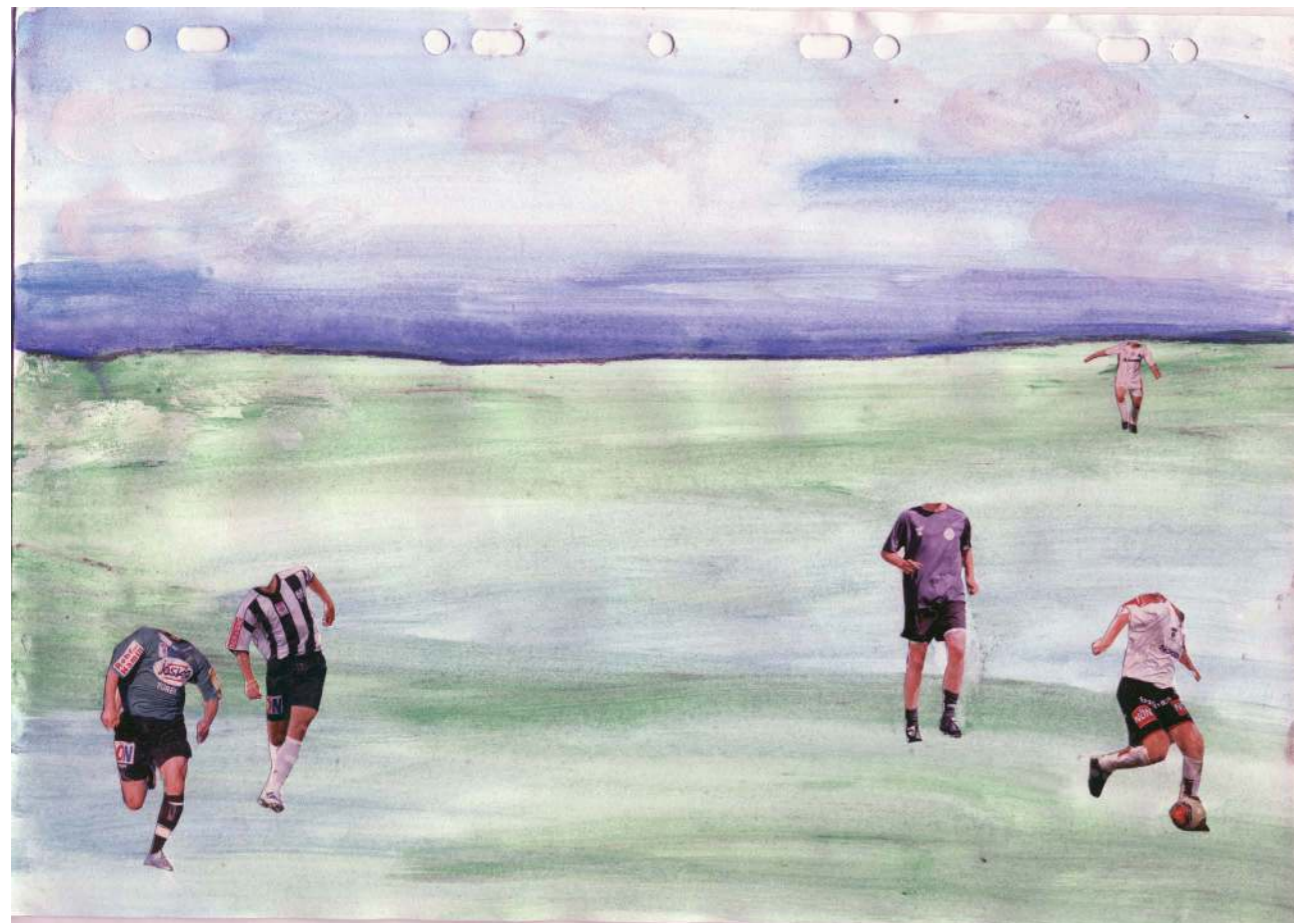
from the serie Headless, 2005



from the serie Headless, 2005



from the serie Headless, 2005



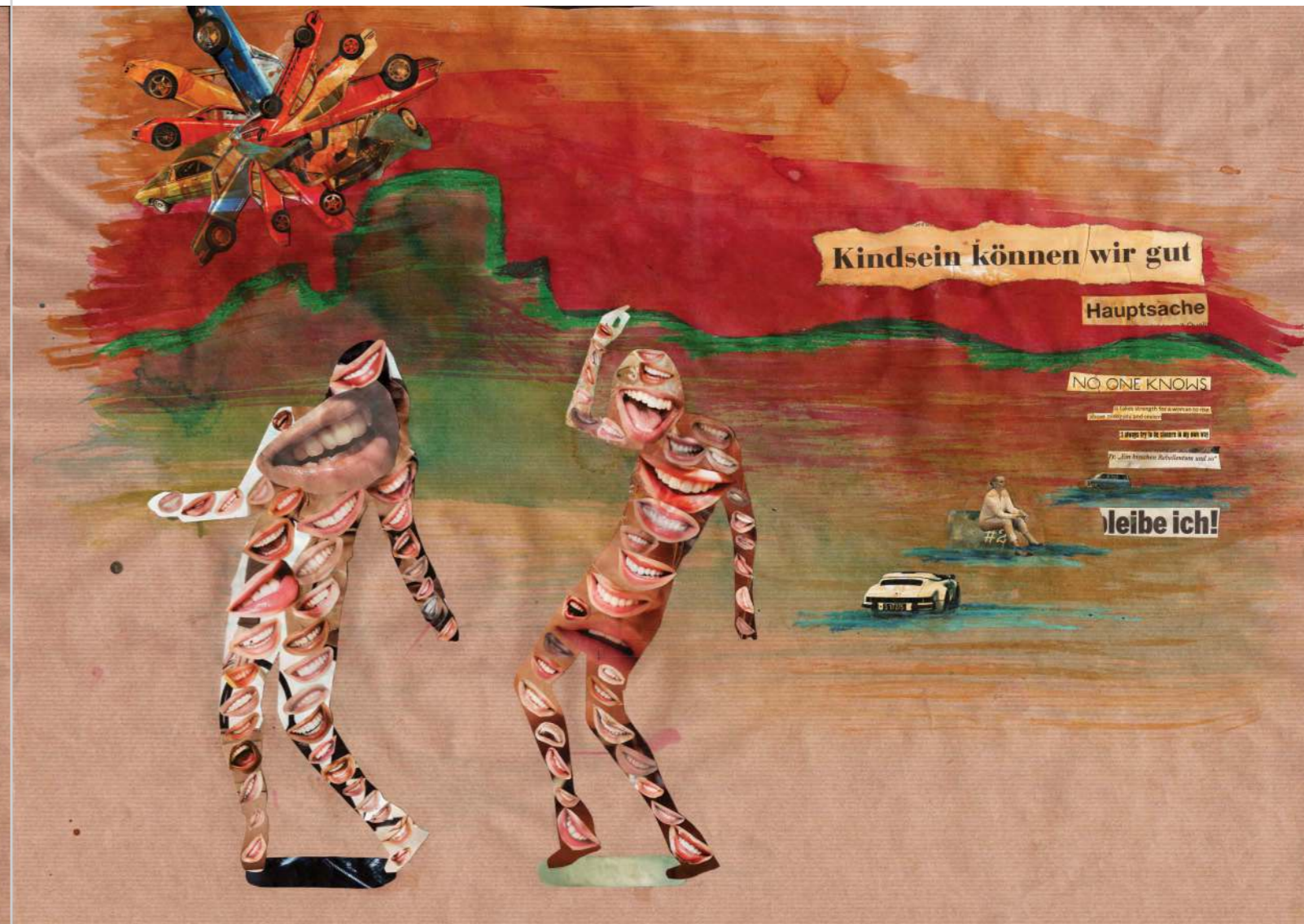
from the serie Headless, 2005



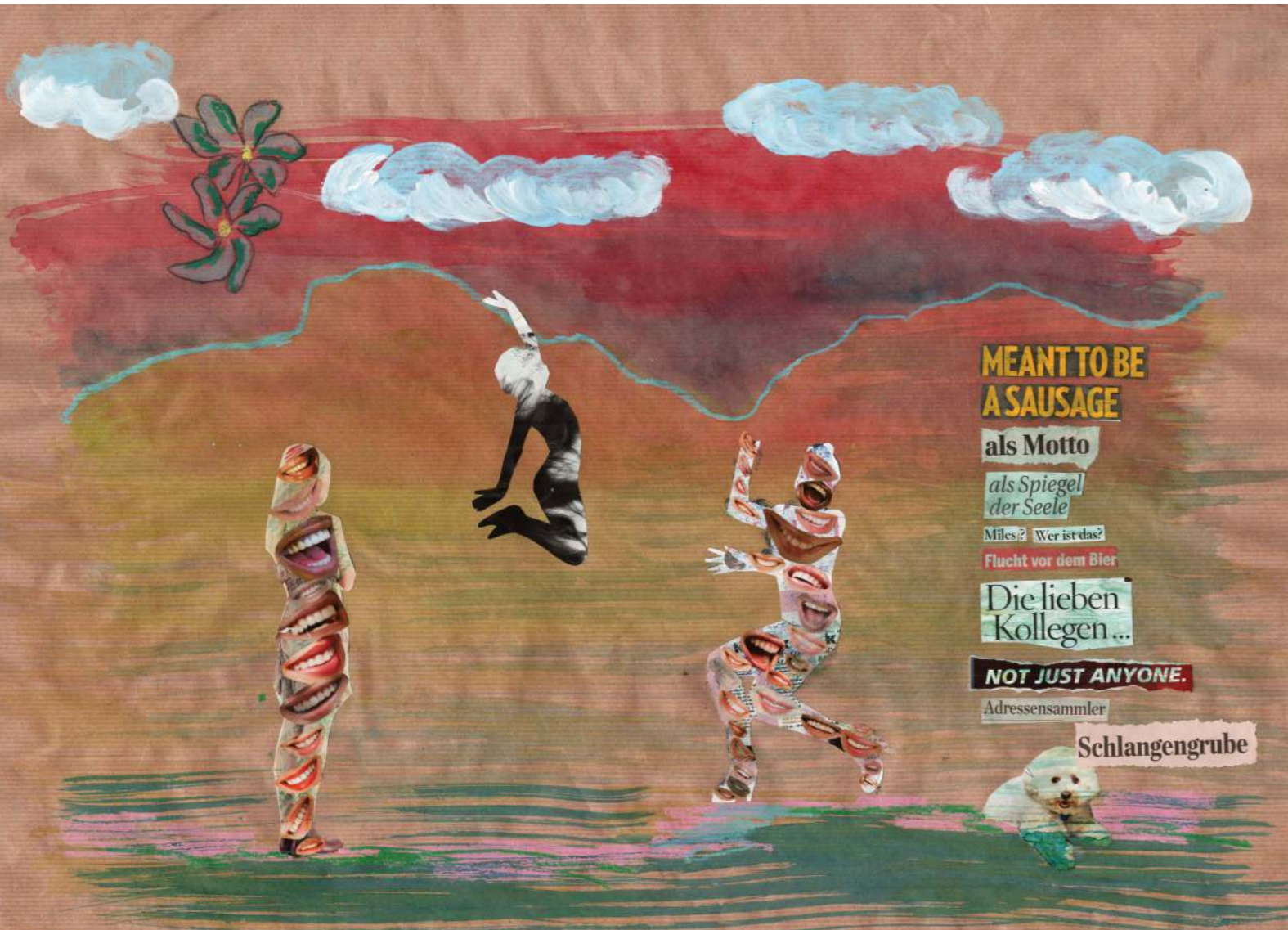
from the serie Headless, 2005



Jetzt!, collage, 2013



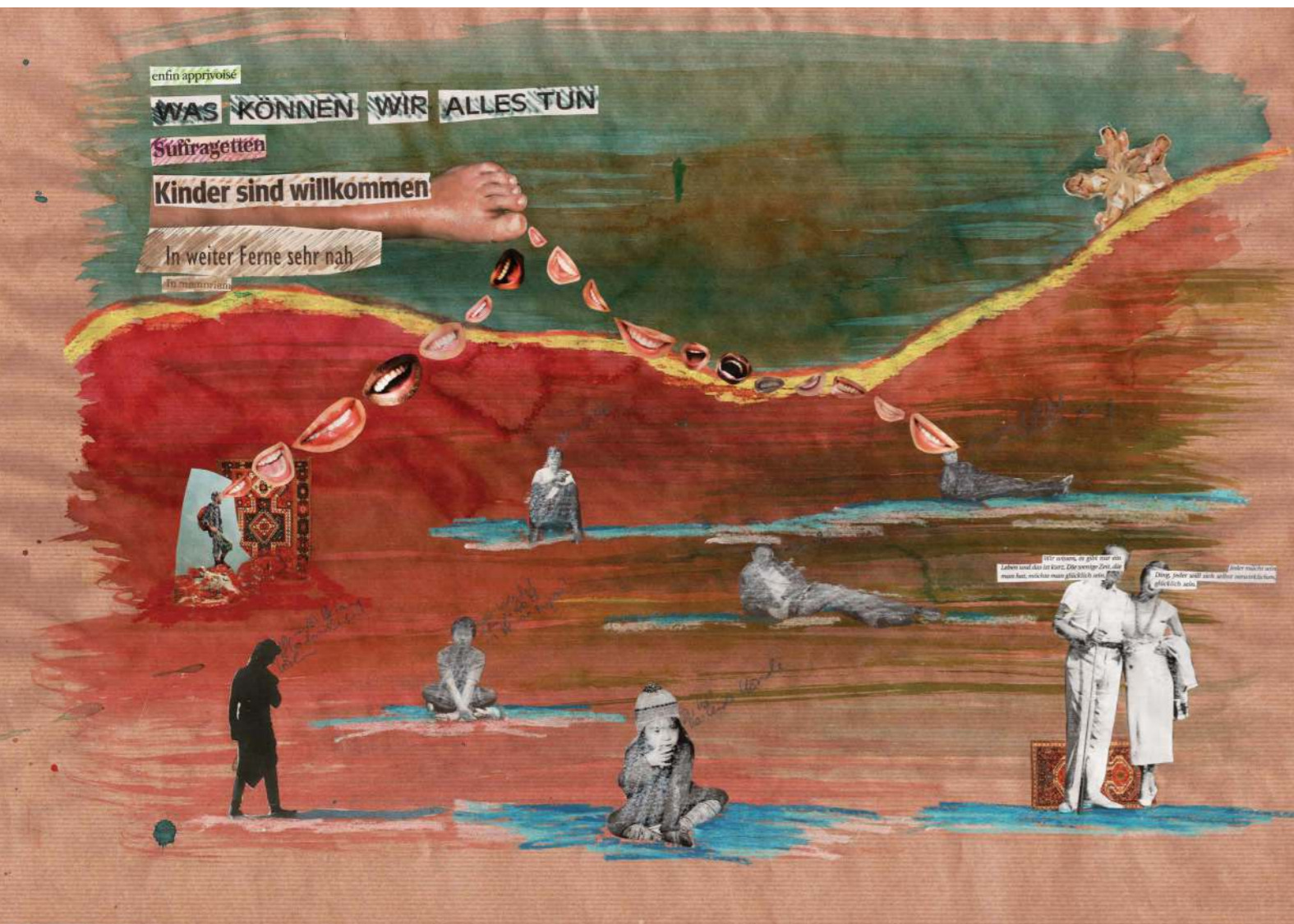
Kindsein koennen wir gut, collage, 2013



Meant to be a sausage, collage, 2013



Politik der Gefuehle, collage, 2013



Was koennen wir alles tun, collage, 2013

Fiona Rukschcio retaped Rape.

“The cameraman will chase a girl on a street with a camera persistently until he corners her in an alley, and, if possible, until she is in a falling position.” With this short script published in 1968 Yoko Ono conceives the action of her film Rape, produced shortly afterwards together with John Lennon (1969, 75min., camera: Nic Knowland). The film is characterised by a violent and sexually charged atmosphere. Pursued by the camera through central London into her flat, the young woman at first appears flattered, but then becomes increasingly anxious and disturbed.

Fiona Rukschcio made this film the starting point and subject of her 2012 work retaped Rape, shooting it with exactly the same camera angles on the original locations, but without the protagonist. She painstakingly researched the original locations, allowing her to film along the same route as the three-day shoot of the original chase: from Highgate Cemetery to various places in Chelsea, including the in the meantime converted interior of the woman’s flat. Over 40 years later the city and the way in which the people move and communicate within it has changed, just as much as our media perception. In the interplay between the continuities and differences between then and now, the locations appear as stores of memory, as silent witnesses of the brutal attack by the camera and the fear associated with it.

The main shift in Rukschcio’s appropriation, however, results from the fact that she cuts out the pursued woman, the original object of technical observation. As a result

she focuses attention directly on the camera’s functioning and means of representation, on the regime of the gaze and the violence embodied in it. Rape is regarded as one of the works that just as clearly as shrewdly expose how the camera establishes its regime and imposes this authority on the person being filmed. In this media experiment, the structural, voyeuristic and exploitative nature of the (male) gaze, as it is described for example by Laura Mulvey in her essay “Visual Pleasure and Narrative Cinema” (1973) is staged in an exemplary way. The camera focuses on, chases and circles the young woman, thus communicating with her in various ways as her counterpart. In retaped Rape, on the other hand, presumably there is a gaping hole. Rukschcio shifts the event into the viewer’s imagination and leaves it to them to (re)produce it. The camera follows an invisible trail and is thus ultimately thrown back on itself. True, there is still a powerful, intrusive instrument, but the main structural tension has shifted: it is no longer between the object and the camera, but between the camerawoman and the camera, and between the camera and the audience.

In her work Fiona Rukschcio has repeatedly addressed the ascription of female roles, concepts of identity and emotional borderline experiences, and in the process has developed strategies of empowerment that show alternative images beyond a victim rhetoric. With retaped Rape she continues this rigorously by shaping her process of appropriation firmly as a process of empowerment and opposes the apparent inevitability of the predetermined with a decidedly effective

and creative power – her own as the camerawoman, but also that of the audience.

In her films, collages and projects, Fiona Rukschcio deals with the roles assigned to women, with identity construction, and with extreme emotional experiences. At the Secession, she is showing her film retaped Rape (2012) and a series of photographs documenting the making of the film, as well as photo-collages and furniture. These new works take their cue and their structure from the film Rape made by Yoko Ono and John Lennon in 1969. Rukschcio re-filmed the work, in which the cameraman pursues a young woman through London back to her apartment, recreating the same shots at the original locations, but without the woman.

Annette Südbeck
curator of Secession Vienna
(translated by Dave Westacott)



6. R+rR, ch3, 2012



1. R+rR, f#0, 2012





2. R+rR, f#3, 2012



letter-stools, exhibition view,
Secession, 2012



from the project retaping Rape, ch#7, 2012



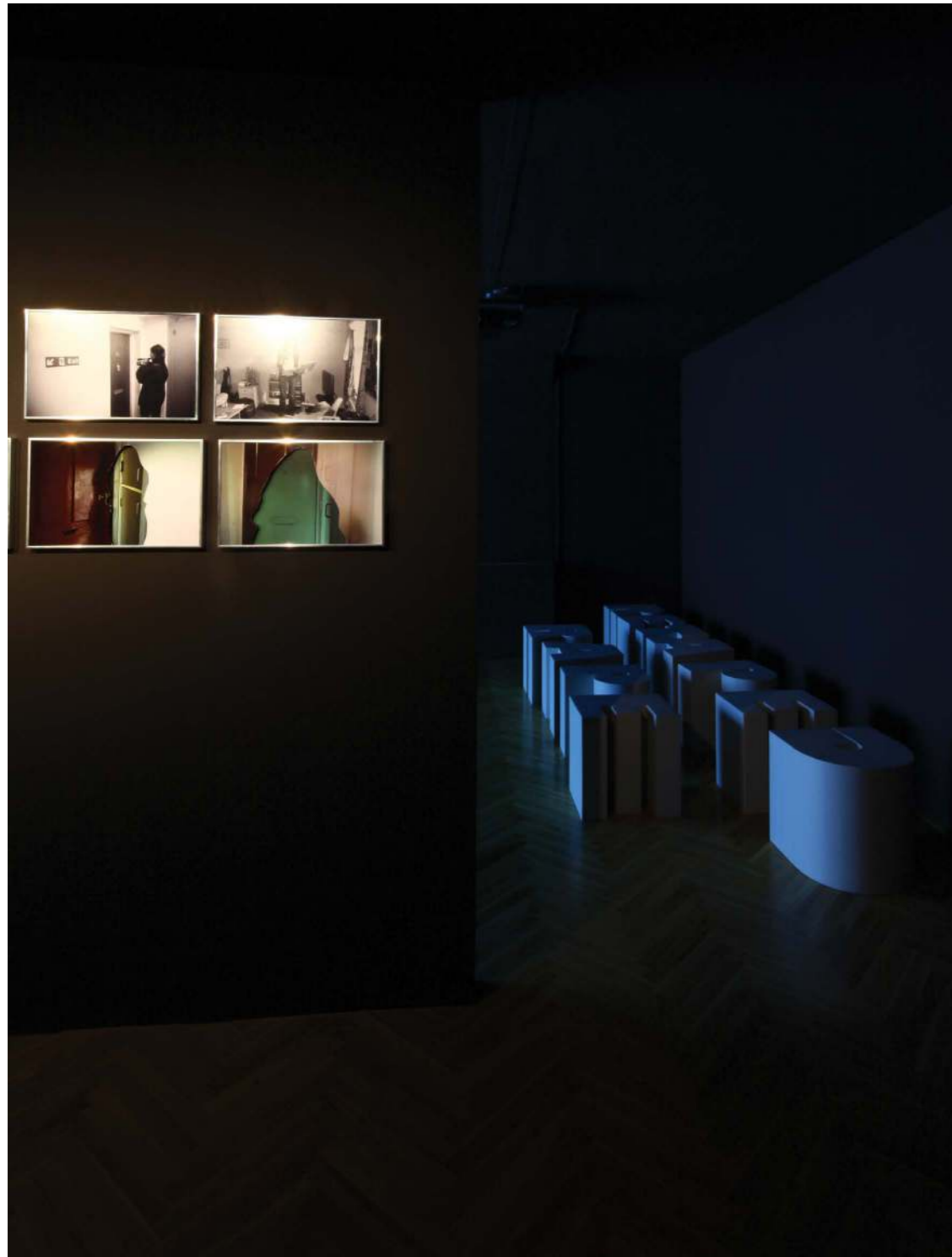
exhibition view, Secession, 2012



exhibition view, Secession, 2012



exhibition view, Secession, 2012



exhibition view, Secession, 2012



from the project retaping Rape, 2012



Fiona Rukschcio's camera forges ahead relentlessly. While in some respects retaped Rape stays fairly close to the images of its model, it is certainly no pirated copy of Yoko Ono and John Lennon's Rape, exposing as it does a grimace even more enigmatic than in the film from 1969. Much that was shocking in the original has become normal since then, but much of it has retained its power to disturb. What has definitely changed, as retaped Rape shows, is the manner in which these disturbances are dealt with.

1969: swinging London, miniskirts and Beatles, rebellion and liberation. A television set in every home, star cult, popular culture, mass media and mass hysteria. The dark side of this new kind of public is brought to the fore in Yoko Ono and John Lennon's prescient film Rape. A young, attractive and, as it would seem, quite haphazardly chosen woman is forced into assuming the two classic female roles vis-à-vis the camera: object of desire, object of aggression. She becomes the victim of a 'ravishing'. There is nothing staged about this - this is "real crime". Although nobody ever actually lays a finger on her, she is still under attack. After 75 minutes of continuous exposure to the camera's violence she suffers a breakdown.

The film strikes one as quite prophetic today. Fiona Rukschcio's contemporary (in every sense of the word) version updates the original by both subverting and radicalizing the hunt staged by Ono/Lennon. Re-enacting the original using precisely the same London locations, Rukschcio adopts the camera's voyeuristic gaze while choosing to leave out the young woman altogether. What seems like a blank

proves to be the only viable strategy to tie together the various thematic strands, keep the violent, violently intrusive gaze as wide open as possible, and mark off the sites as so many store houses of the past.

Media reality has undergone some drastic changes over the four decades separating the two films: the personal computer, the internet, smart phones, facebook, along with all the other manifestations of the so-called social media take up an enormous part of our lives today. The boundaries between the private and the public have grown less and less distinct, as have those between freedom and control, perpetrators and victims. New phenomena call for new words, so we get "stalking" or "paparazzi". Reality television and docu-soaps are ubiquitous these days, and the road to fame is regularly set out upon with no credentials other than a sex-tape. Supermodels and football stars guarantee that a new upper class receives a steady supply of fresh members. The slogan so beloved of the 60s rebels - i.e. that the private was to be made public - has been absurdly perverted. Stripping down in public is no longer something to be ashamed of, while all the others take refuge in their VIP-zones or in the parallel worlds that go by the name of gated communities. Violence in the media is normal and seen as desirable, the notion of a privacy that can be invaded long obsolete. In 2012, the young woman might very well have responded by filming the cameraman with her i-phone, posting the clip on facebook while the hunt was still on, making it viral on youtube and thereby inspiring, perhaps, a party of a very different kind.

While in some respects retaped Rape stays fairly close to the images of its model, the grimace it exposes is even more enigmatic than in 1969. Much that was shocking in the original has become normal since then, but much of it has retained its power to disturb. What has definitely changed, as retaped Rape shows, is the manner in which these disturbances are dealt with.

The beauty and the innocence of the woman stalked in Rape exert a spell on the viewer, who, captivated and turning increasingly into an accomplice, follows the camera that follows the woman right up until her breakdown. The public 'ravishing' of celebrities culminated in the antics of a Britney Spears, the excesses lived through by Amy Winehouse and the death in a car accident of Lady Diana, another goddess of the hunt. To what extent are the consumers of such stories themselves the victims of their accompliceship? This is precisely where Fiona Rukschcio's intervention gets its purchase from: by eliminating the attractive object of the hunt she brings about a reversal of roles, sacrificing on her media altar the viewers participating in this increasingly frustrating hunt for clues. A belated act of reparation.

Doris Kruppl
art historian, art critic
(translated by Thomas Brooks)



Bewegung, 2008



Collage



F's, 2007, photography



Sabine and Peter, 1998



Siebenstern, Vienna
(this is a place to hang out)



This happens, if you let cash carelessly lie around and light an incense in the kitchen and then leave it, 2012

Fiona Rukschcio (*1972, Vienna)

She is teaching since 2006: workshop „Fotocollage“ Foto Summer School Liptovsky Mikulas, bakip Hartberg, Zeichenfabrik Wien, Laveno: Düsseldorf and Bielefeld.

She lives and works in Vienna and abroad.

Study

1997 Photography, Academy of Fine Arts, Vienna, Austria

1993 Media Studies, University of Ulster, Coleraine, Ireland
Visual Communication, Art College, Belfast, Ireland

1990 Political Science and a combination of Sociology, Media Studies and Women Studies, University of Vienna, Austria

Solo exhibitions

2012 „retaped Rape“, Secession, Vienna, Austria

2011 „Dann ist jetzt“/ Galerie Grazy, Werstadt Graz, Graz, Austria

„Fiona-Projekt Präsentation“/ Kunstverein M, Vienna, Austria

„Art-Athina“/ Athen, Greece

„Atelier opening“/ basis. kultur.wien; Vienna, Austria

2008 „Gaspard Ziegler, portrait with watch“, Historical Museum Mulhouse, France

„ after all circumstances“/ Les Mots à la Bouche, Paris, France

2007 „meet and greet-Mein Privatleben hat mit der Kunst nichts zu tun!“, Künstlerhaus-passage, Vienna, Austria

ACF/ACC, London

2004 „Sunday in“/ Café Kultur, Vienna, Austria

2003 Ecole d’Humanité, Hasliberg Goldern, Switzerland

„framing“/ Johannes Kepler Universität, Linz, Austria

„commonplaces“/ Cinema of Filmcoop, Vienna, Austria

„Sonnenaufgang – Österr. Kino der Gegenwart“, 01 filmarchiv/ Imperialkino

„Filmmatinee“/ VHS Hernal, Vienna,, Austria

transit/ Institute for Human Sciences, Vienna, Austria

„votiv21“/ Votivkino, Vienna, Austria

2000 Theater am Saumarkt/ Feldkirch

Group exhibitions

2014 „copie NON conforme“, Kunstraum Niederösterreich

„Buchstabenfest“/Bad Radkersburg

„The artistic invention of the self and the pure joy of life and love“/ Haus am Ufer, Moskau

„raus hier“/ Kunstpavillon im Alten Botanischen Garten, Munich, Germany

(III)/ Werkstatt Graz, Galerie Grazy, Austria

„Red Line“/ Organhaus, Chongqing, China

2013 „assumptions on paper - nonchalant, en passant and absolut“, Werkstadt Graz, Austria

„Anonymous Zone/2,“ / ff, Galerie im Körnerpark, Berlin, Germany

„chic boutique - Kunst mit Funktion“/ Adds Donna, Chicago, USA

„Hasenherz by Anderwald/ Grond“/ Kulturzentrum bei den Minoriten, Graz, Austria

Paste Table Gallery, Reference Library, London, UK

„Nationalfeiertag“/ Zollamt, Bad Radkersburg

„*Sternchen“/ Werkstatt, Graz, Austria

2012 „retaped Rape“, Secession Vienna

„Satellites“, Musée des beaux Arts Mulhouse, France

„Passing Through“, Landgasthaus Schreiner

„*Sternchen“/ Werkstatt Graz, Austria

2011 „Loop Festival Barcelona“ with Dvd Project, Spain

„Videopräsentation“/ Atelier Adrian Moldowan, Vienna, Austria

„Anniversaryexhibition 30 years of Fotogalerie Wien“, Vienna, Austria

„METAmART. Art and Capital. The exhibition.“/ k/haus, Vienna, Austria

- „*Sternchen“/ Werkstadt Graz, Graz, Austria
- „Dann ist jetzt“/ Galerie Grazy, Werstadt Graz, Graz, Austria
- „Fiona-Projekt Präsentation“/ Kunstverein M, Vienna, Austria
- „Art-Athina“/ Athen, Greece
- „Loop Festival Barcelona“ with Dvd Project, Spain
- „Atelier opening“/ basis. wultur.wien; Vienna, Austria
- 2010** „Public Art Screening“/ Kunstraum Niederösterreich
- „Dvd Project“ / International Videoart Festival of Camagüey, Cuba
- „artmart“/ Künstlerhaus, Vienna, Austria
- „Screening bei Trixie-Zeitschriftenpräsentation“/ brut, Vienna, Austria
- „Frühere Interventionen“/ Kino im Zeughaus, Historisches Museum Berlin, Berlin, Germany
- „DVD Project“/ Top-Kino, Vienna, Austria
- „DVD Project“/ Schikanederkino, Vienna, Austria
- „3. Festival Videokunst“/ Espacio Menosunio, Madrid
- „possible reactions“/ FotoK, Vienna, Austria
- 2009** „figure/ground“/ Gallery Transit, Mechelen, Belgium, curated by Andreas Fogorasi
- „purple, white & green - Tribute to the Suffragettes“/ depot, Vienna, Austria
- „contra-worlds“, Cinema in the Künstlerhaus, Vienna, Austria
- for Octavian Trauttmansdorff`s „ad acta“/ saprophyt, Vienna, Austria
- „in the cubatur of the cabinet“/ fluc, Vienna, Austria
- 2008** „in the new beautiful world“/ Dachauer Wasserturm, Deutschland
- „capital - bodyr - conventions“/ forumschlosswolkersdorf, Austria
- „Gaspard Ziegler, portrait with watch“, Historical Museum Mulhouse, France
- „after all circumstances“/ Les Mots à la Bouche, Paris, France
- „show your body“/ lo-thringer13/laden, Munic, Germany
- „From F to F“/ Austrian Kulturforum Warschau, Poland
- „love 2“, Fotogalerie Wien, Vienna, Austria
- „woollen mousie/ the erotic drawing“ Viennabiennale, Vienna, Austria
- Brisbanne, Australien
- „system human being“/ Museum der Moderne, Salzburg
- “i queerelanti“/ neon>campobase, Bologna, Italy
- 2007** „plat(t)form 07“, Fotomuseum Winterthur, Switzerland
- „meet and greet-Mein

Privatleben hat mit der Kunst nichts zu tun!“, Künstlerhaus-passage, Vienna, Austria, curated by Ursula Maria Probst

ACF/ACC, London, UK

reaktor, Budapest, Hungary

„tod.existus“, Künstlerhaus Wien, Vienna, Austria

„30. graphic competition Innsbruck 2007“/ Galerie im Taxispalais, Innsbruck, Austria

„Vienniese Videos“, GEZ-21, St. Petersburg, Russia

„Is it a Vitamine C or a Vitamine B?“, Galerie 5020, Vienna, Austria

2006 „Vienniese videos“, Hauptbücherei am Gürtel, Vienna, Austria

„transformations“, Austrian Cultural Forum Tokyo, Japan

„videospecial“, Fotogalerie Wien, Vienna, Austria

„CoolHunters“/ Mucsnarok, Budapest, Hungary

„29. graphic competition“/ Stadtgalerie Klagenfurt, Austria

„A cut. A snip. The usual, Madam?“, Marin Gallerie, Umag, Croatia

„heute kein evidenzproblem/young austrian positions“/ Westlicht, Vienna, Austria

Festausstellung Kunst im öffentlichen Raum Niederösterreich, DOK, St. Pölten, Austria

- „Every day...another artist“, Salzburger Kunstverein, Salzburg curated by Hemma Schmutz
- 2005** „the fine approach“, Hyrtl-gasse, Vienna, Austria
- „Landscape/Impressionen“ mit Mario Grubisic, Cafe Weidinger, Vienna, Austria
- „Coolhunters“/ZKM, Karlsruhe, Germany
- „Sometimes yes, always no“/Galerie Izba, Novi Sad, Serbia
- „vidéos Viennoises“/Beton-salon, Paris, France
- „Coolhunters“/Künstlerhaus, Vienna, Austria
- „1st Int. Artistic Flags Festival“/Golden Eye Center for Visual Culture, Novi Sad, Serbia
- „Simultan- two collections of photographie“, Museum der Moderne, Salzburg, Austria
- „29. graphic competition“, Galerie im Taxispalais, Innsbruck, Austria
- 2004** „That bodies speak has been known for a long time“, Generali Foundation, Vienna, Vienna
- „alienated I moved away / Videoprogramm“ /Museum Moderner Kunst, Passau, Austria
- „ladyfest -filmprogram“/ Schikanederkino, Vienna, Austria
- „Woman in space“/ St. Balbach-Art Produktion, Vienna, Austria
- „Frau.selbst“/ Galerie Altnöder, Salzburg, Austria
- „As She Likes It“/ KBB Art Space, Barcelona, Spain
- „Paris-Wien-Berlin“/ Fotogalerie Wien, Vienna, Austria
- „Schaugrund 2004“/ Freiraum, quartier 21/MQ, Vienna, Austria
- „Screenspirit“/ Städt. Galerie im Buntentor Bremen, Germany
- 2003** „1. Saumarkt Kurzfilmtage“, Feldkirch, Austria
- Ecole d'Humanité, Hasliberg Goldern, Switzerland
- Schubertkino, Diagonale, Graz, Austria
- „Operation figurini“, Vienna, Austria
- „framing“/ Johannes Kepler Universität, Linz, Austria
- „May your DV be with you“/ le Pavillion, Palais du Tokyo, Paris, France
- „Austrian Photography“/ Northern Photographic Centre/ Oulu, Finland
- „Correlations“/Peri - Center of Photography, Turku, Finland
- „1. Augsburger Kunstlabor“/ Germany
- „Intershop Südstadtsüd“/ Kunstraum Karlsruhe, Germany
- „Projections“/ Le Bar des Chasseurs, Draguignan, France
- „Imagining the City“ - Wien und der avantgardistische Film/ Filmmuseum, Vienna, Austria
- „Image of women“/ Niederösterreichisches Landesmuseum, St. Pölten, Austria
- F.E.M. / Altes Rathaus, Vienna, Austria
- Schubertkino, Diagonale, Graz, Austria
- „video edition Austria“/ Medienwerkstatt Vienna, Austria
- „visuals“/ Ladyshave, Wirt Vienna, Austria
- „Release 01/ Video Edition Austria“/ Presentation, Kunsthalle Wien, Vienna, Austria
- „images of bodie“/ Literatur im März, Kunsthalle Vienna, Austria
- „commonplaces“/ Cinema of Filmcoop, Vienna, Austria
- „Grenzverletzungen“/ Literatur im März, Kunsthalle Vienna, Austria
- „finally twentysix! Young Foto- and Videoart in Austria“/ Westlicht, Vienna, Austria
- „every day life“ - Thema:- Frauen:Thema/ Fotogalerie Vienna, Austria
- „boring stories about every day life“/ Klaus Engelhorn Depot, Soho in Ottakring
- „final degree exhibition“/ Academy of Fine Arts, Semperdepot Vienna, Austria

- „Lausanne 02“/ Lausanne Underground Film Festival, Switzerland
- „research room“/ Manifesta 4
- „Sonnenaufgang – Österr. Kino der Gegenwart“, 01 filmarchiv/ Imperialkino, „Filmmatinee“/ VHS Her-nals, Vienna
- transit/ Institute for Human Sciences, Vienna
- „Mons Veneris: Female Geographies“/ Austrian Cul-tural Institute, London, GB
- „K.U.L.M.ination“./ Kunsthalle Exnergasse, WuK, Vienna, Austria
- „Facing 2“/ Museum of Wels, Austria
- „votiv21“/ Votivkino, Vienna, Austria
- 2001** Stadtgalerie Wels
- „Immer noch Frauensache 2“/ Filmhaus Stöbergasse, Vienna, Austria
- „faktor f“/ Femail, Feld-kirch, Austria
- „femme:os“/ Schloß Sighart-ing, Austria
- „faktor p“/ Salon Lady Chut-ney, Vienna, Austria
- „faktor f“/ femme:os, Sigharting, Austria
- „dichroscopic gloss – Class of Eva Schlegel“/ Semper-depot, Academy of Fine Arts, Vienna, Austria
- „Visuals für Ladyshave“/ WIRR, Vienna, Austria
- „visuals für female planet“/ WuK, Vienna, Austria
- „visuals“, Female Pressure“/ Meierei, Vienna, Austria
- „visuals for female planet“/ WuK, Vienna, Austria
- „Handlungsräume“/Associ-ation Signe & Eau, Batofar, Paris, France
- „A blink of an Eye – Austrian Experimental Film and Vid-
eo Art“/ Artspace, Sydney, Australia
- „A blink of an Eye – Aus-
trian Experimental Film
and Video Art“/ Substaion, Singapore
- „bodies of women“/ Short Cuts & Cookies, Filmcasino, Vienna, Austria
- „2. Österreichische Reich-
tumskonferenz“/ Semperde-
pot, Vienna, Austria
- „Farbe bekennen“/ K.U.L.M., Pischelsdorf, Aus-
tria
- „see you – see me“/ Covi-
vant Gallery, Tampa, USA
- „No Show – An Art, Music &
Fashion Celebration“/ Tam-
pa Museum of Art, Tampa, USA
- 2000** „Performance Art of Women“/ Homestories #11, Filmcasino, Vienna, Austria
- „Kunst hautnah“/ „Treasure Hunt“, Künstlerhaus, Vien-
na, Austria
- „Filmtage Frauen:Körper“/ Filmhaus Stöbergasse, Vien-
na, Austria
- „progetto arte“/ Castello di Rivoli, Museo d'Arte Con-
temporanea, Torino, Italy

- „Reihe Filmkunst“/ Oberös-
terreichische Landesgalerie,
Linz, Austria
- „Bild der Frau - Frau im
Bild“/ Krobath Wimmer,
Vienna, Austria
- „culture and politics“/ WUK,
Vienna, Austria
- „Kunst auf der Baustelle“/
Museumsquartier, Vienna,
Austria
- „Cultural Siedwalk,
Gumpendorf 2000“, Vien-
na, Austria
- „Immer noch Frauensache“/
Homestories #17, Filmcasino,
Vienna, Austria
- „Moving Station“/ dok.
at. Westbahnhof, Vienna,
Austria
- „Workstation Wien-
film“/ KunsthalleLounge,
Schikanederkino, Vienna,
Austria
- Diagonale/ Austrian Film
Festival, KIZ - Kino im
Augarten, Graz, Austria
- Theater am Saumarkt/ Feld-
kirch
- Alpen Adria Galerie, Kla-
genfurt, Austria
- 1999** „Klasse Eva Schlegel“/ Cha-
rim Klocker, Vienna, Austria
- „not from one position“/
Semperdepot, Vienna,
Austria, curated by Martin
Prinzhorn
- „timescan 1“/ Modebus,
Museumsquartier, Vienna,
Austria
- „Video“/ Mezzanin, Vienna,
Austria

- „Gender Troubles“/
Schikanederkino, Vienna,
Austria
- Diagonale/ Austrian Film
Festival, Schubertkino,
Graz, Austria
- „timescan 1“/Alter Markt,
Salzburg, Austria
- „3rd Biennial Prague -
Young Artists from Central
Europe“/ House of the
Stone Bell, Prague, Czech
Republic
- „1999“/ KrobathWimmer,
Vienna, Austria
- „materials“/ Künstlerhaus
Bremen, Germany
- 1998** „Scholars of the Schlegel-
Class“/ Krobath / Wimmer,
Vienna, Austria
- „Frauensolidarität/ Frauen-
beziehungen“- Videoproject
of Ines Dujak
- „Spices & Academies“/
Semperdepot, Vienna, cu-
rated by Harald Szeemann
- „Air Steirischer Herbst,
K.U.L.M., Pischelsdorf,
Austria
- „Myths, Legends and His-
tory in the Foundation of
a City“/ Academia di Belle
Arti di Brera und Fondazi-
one Stelline, Milano, Italy
- 1997** „test“/ räumen - co-editing
of and writing for the maga-
zine
- „Zones of Disturbance“/
Steirischer Herbst, Graz,
curated by Silvia Eiblmayr
- Awards, competitions, fellowship
or artist in residency**
- 2007** Award for artistic photogra-
phy, Austrian Ministry of
Culture
- Prize of the Ministry of
Culture at the 30. Graph-
ic-competition Innsbruck
- 2005** winning project for the
Lower Austria Public Art
competition
- Award for fine Art, City of
Vienna, Austria
- Theodor Körner-Award
- Prize „Innovative Cinema
2000“, Austrian filmfestival
in Graz, Austria
- Grants**
- 2006** State grant for Photogra-
phy, Austrian Ministry for
Culture
- State grant for fine Art,
Austrian Ministry for Cul-
ture
- Residencies**
- 2014** Residency fina art by the
BKA for Chengdu, China
- 2009** Residency for the Cité
International des Arts, Ville
de Paris, France
- 2008** Photography grant of Min-
istry of Culture, Cité des
Arts, Paris, France
- Residency from the City
of Vienna for Warszawa,
Poland
- Residency Cité Internation-
al des Arts, Ville de Paris,
France

- 2004** Photography grant of the
BKA for London, UK
- 2003** Grant for fine art of the
BKA, Cité des Arts, Paris,
France
- 2000** Photography grant for the
Atelier Austria, Rome, Italy
- Curating**
- 2013** „Behauptungen auf Papi-
er-nonchalant, en passant
und absolut“, Werkstatt
Graz, Austria
- 2008** „Wollmäuschen/Die ero-
tische Zeichnung“ Viennabi-
ennale, Austria
- „From F to F“, österr. Kultur-
forum, Warschau, Poland
- 2004** „Sunday in“/ Café Kultur,
Vienna, Austria, with Klaus
Pamminger
- 2001** „faktor f“/ Femail, Feld-
kirch, Austria
- „femme:os“/ Schloß Sighart-
ing, Austria
- „faktor f“/ femme:os,
Sigharting, Austria
- „faktor p“ etc./ Salon Lady
Chutney, Vienna, Austria
- 1999** „Gender Troubles“/
Schikanederkino, Vienna,
Austria, with Barbara Hor-
wath and Maria Schnell