

Unexpected Encounters

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With:

Ogms (Sofia)
Kamen Stoyanov, Ivan Moudov in collaboration with Nemanja Cvijanović, Anetta Mona Chisa & Lucia Tkáčová, Pravdoliub Ivanov

Beirut (Cairo)
Jens Maier-Rothe, Sarah Rifky, Antonia Alampi, Habiba Effat in collaboration with Malak Helmy, Hassan Khan, Mada Masr, Jasmina Metwaly

Kontekst collective (Belgrade)
in collaboration with Nina Höchtl, KURS, Bojana Piškur & Đorđe Balmazović (REC / Škart)

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With the leitmotif “Liaisons Dangereuses”, the festival steirischer herbst is putting up for negotiation the many—necessary (?) strategic, transitory, precarious—alliances and cooperative relationships that come to life “after the revolution”, with an aim to conceptualise and pursue both artistic and cultural—and, most especially, political—“production” under altered conditions. Which political spaces have now opened up? Which still remain contested or are in danger of quickly disappearing again? Have new players become established? Has the capacity to act newly shifted among the players? Who is starting to write the story of such upheaval, applying it to a new societal order? Which continuities and discontinuities are taking effect? How can artistic practices even succeed in translating the complex political, institutional, and social antagonisms into a materiality of representation?

“Unexpected Encounters” is a metaphor for the attempt to convert, over the course of eight weeks, the institutional space of Camera Austria into a realm of unexpected exploration of these questions, which may initially be characterised by misjudgements, inappropriate assumptions, and dubious cultural differences. A number of initiatives and groups from various countries—whose “revolutions” and political/societal upheaval at times dates back over twenty years or more—are invited to start developing the format for a transfer in collaboration with Camera Austria: How can these political issues be transferred into the realm of cultural production without replacing political aspects with cultural ones and thus making them disappear?

“Decisions are already made in politics based on the description of what is determined to be a situation, problem, or crisis.” (Jacques Rancière)—Or as subversion within society, or as a phase of transition to new social and political realities. So the question of the “Liaisons Dangereuses”—the leitmotif of this year’s steirischer herbst festival—begins with the description of a societal field where this may indeed be explored. Decisive here is the origin and context for

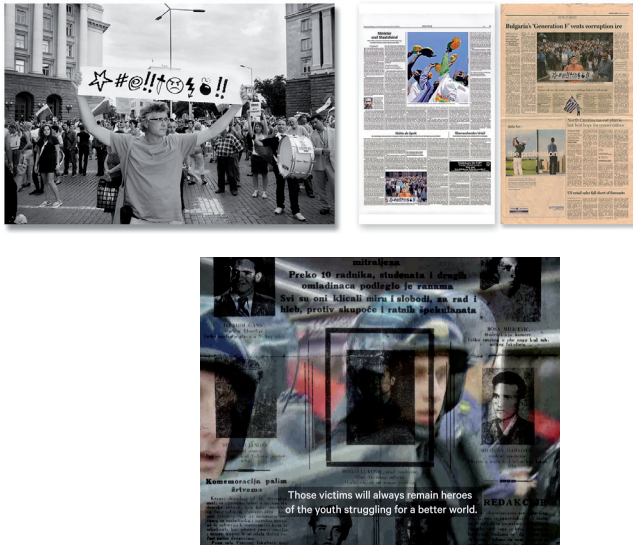
addressing or problematising this description—though it must not be assumed that distance to the events automatically diminishes awareness thereof.

Instead of once again dealing with questions of truth, reality, or authenticity, the issues here rather involve the parameters for perceiving events within society and politics; these are questions of interpretation, translation, of expectations, priorities, and strategic decisions.

Is it necessary for artists and cultural initiatives or institutions, which are active in countries experiencing societal conflicts and upheaval, to automatically define themselves through these conflicts? Is not this expectation itself just an outrageous ascription of cultural and political identity? The project “Unexpected Encounters” has an open beginning, for only those topics that the individual collectives explore on site end up becoming expressed through language and visual presentation. It is not a gain in authenticity that we are expecting, but rather the beginning of a debate full of unexpected collisions of ideas and concepts, so that we may leave behind those ascriptions that are currently being divided into antagonisms of a religious, political, cultural, or ethnic nature.

Ogms

is an artist-run-space based in Sofia, Bulgaria. The goal is to share experience and to develop a platform for art with Bulgarian and international artists. The first presentation of the project was done with a video presented in Salzburg at Salzburger Kunstverein and in Vienna during the Vienna Art Week in October 2009. In this video Ogms ridicules the importance of the art market. Then Ogms started to develop exhibitions in a drawer (ICA Sofia, Cabaret Voltaire, Zurich, Galerija Škuc, Ljubljana, a.o.). They participated also in Varna Biennale, organised an exhibition at WhiteSpace in Bangkok, participated twice in Vienna Art Fair (2011–12), Contemporary Istanbul (2012), Scope Miami (2012) and since September 2011 organised many exhibitions in their space in Sofia, Bulgaria.



Beirut

is the manifestation of a set of ideas grounded in the belief that change needs to be imagined first in order to be achieved. Conceived as an art initiative and exhibition space in 2012, it is located in a late 1940s villa in the Agouza neighbourhood of Cairo, and currently comprises exhibition spaces, offices, project studios, and a library. Beirut considers institution building as a curatorial act, and seeks to think outside existing protocols that define institutions of art. It acknowledges the politics of art as a space of work, and thinks of exhibitions as a spatial mindset and a place of exchange between works of art, questions, discourses, voices, accounts and people, to simply look at what art does and not what it shows.

Our activities are centered around hosting artists, projects and other institutions (locally, regionally, internationally) that wish to engage with similar questions we share concerning politics, economy, education, ecology and the arts. Our aim is to work closely with other entities, old and new voices, within the region and beyond, to foster a wider public and build stronger affiliations through a shared platform of practice.

Building an institution within the unstable, fast-changing and dynamic political situation in Egypt bears specific challenges. We believe in the inherent value of art as a stimulus for change and social imagination, and wish to remain sensitive to our social surrounding by conceiving frameworks for thought where social sentiments can be shared.

Further collaborators

KURS

was established as an artist association in 2010. Our main focus is art in public space and mural painting. In our work we often use visual representations of historical events and combine them with contemporary context.

Our main goals are: promotion of critical art practices; improvement of conditions for cultural and artistic production; preservation and presentation of culture and education as common goods; study of public space and the artistic practice in public space.

<http://udruzenjekurs.org/>
<http://kursorg.blogspot.com>

→Pravdoliub Ivanov, This is not art, this is protest, ongoing.
 → Kontekst collective, video still from: On Solidarity, 2013.

In 2013 Beirut is Jens Maier-Rothe, Sarah Rifky, Antonia Alampi and Habiba Effat.

Kontekst collective

We started our work in 2006 through the Kontekst Gallery project that was initiated at the Stari Grad Cultural Centre, as an attempt to transform parts of the centre into a place of autonomous education and research in the area of contemporary visual arts and culture. Our decision to close the Kontekst Gallery in 2010 and to continue our work as the Kontekst collective was primarily founded on our disagreement with the new cultural policy imposed on the cultural centre.

In our practice, we are interested in research that we conduct together with artists, and other actors, to conceptualise exhibitions and works of art and to realise them in collaborative processes. Since we find the divisions between professions extremely problematic because they maintain a division of labour as we know it, we are trying to blur these borders, to hybridise the space by engaging in different kinds of activities. Furthermore, for us it is important that our political position is clear and understandable to a broader audience, and not only to those who are “properly educated” and thus capable of reading it. Through our critical approach to social reality, direct intervention, and persistence in initiating discourse on topics that are rarely discussed, we are trying to destabilise most retrograde and conservative social, economic and political processes.

REC

Radical Education Collective (REC) was established in 2006 in Ljubljana, Slovenia. The basic idea was to find ways of “translating” radical pedagogy into the sphere of cultural, cognitive, and non-material production, with education being conceived not merely as a model but also as a field of political participation. One of the aims of REC was to define common investigations between the two fields i.e. art and politics and to ascertain, through defining concepts such as power, work, labour, aesthetic experience, affects, etc., what is it that art forms and forms of political resistance have in common. Since the beginning REC was also connected to Moderna Galerija, Ljubljana, with the idea to create a contact surface between social movements and art institution and to invent new

→ Jasmina Metwaly, video still from: From Behind the Monument, 2013.

institutional forms of resistance, with resistance being a common ground for anticipating new rules, where, as Virno says, “aesthetics and social resistance would meet”.

The aim of several events organized by Radical Education was, indeed, to make a shift to a different level of thinking and operating in the field of the political. The idea of Spaces in Becoming (2008), for example, was to connect various spaces, individuals and collectives (Rog Social Centre, Invisible Workers of the World, artists, political philosophers, activists, theoreticians etc.) and to ascertain, on the basis of practical questions, just how important these new network-organized public spaces are in a political sense—in other words, how can joint “possibilities for politics” be created? At the Encounter on Radical Education (2008), the emphasis was on the tradition of radical pedagogy and methods of collaborative research, with the aim of learning about media representations of overlooked realities and creating various tools for the production and distribution of resonant counter narratives that originate on the margins of the system—e.g. in self-created and autonomously organized communities. An international Radical Education Conference (2009) rounded out several years of theoretical and practical work in Radical Education and offered a number of insights on ways to articulate artistic, political and organizational practices that differed from those offered by capitalism.

Another aspect of REC was a series of researches based on Marx’ argument about capitalism hiding its methods of exploitation. What interests us was how does it happen that despite relative autonomy of creation, the contradiction of work within culture have been so obscured that work is often considered not only as stimulating and fulfilling but also lacking/without elements of exploitation. Key to understanding the exploitation lies in discerning how it shapes work and workers life, from flexibility, to absence of social and health benefits, precarious working conditions as for example living on and from residencies, in between projects etc. Starting from these paradigms REC has initiated a small-scale research initiative based on Marx’ Workers Inquiry that by now took place in Madrid (with WIG) and Belgrade (with Škart collective). WI is a 100 questions research methodology that can be conducted in various formats, either as oral interviews or as written narrative. It also serves as a kind of self-emancipation tool in the spirit of Marx who said: emancipation of workers must come from the workers themselves. The questions range from education background, work experience, social and health benefits, participation in syndicates or political parties, to one’s working and living conditions.

REC also took part in the European social centers assemblies, in “Making politics with knowledge” gathering in Barcelona, in edu-factory network, in seminars within art institutions, biennials, social centers, prison, schools, universities, public assemblies, migrant workers demonstrations, workers strikes, antifa protests, occupations etc.

<http://radicalo.temp.si>

Škart

is a collective founded in 1990 at the Faculty of Architecture in Belgrade. While experimenting through their work, they focus primarily between the medium of poetry and design.

“Architecture of the human relationships” is their main concept.

Through the constant flux within the collective, present since its very beginning, members collaboratively work to develop new values.

They are particularly capable through the process of making, to embrace ‘beautiful’ mistakes and tirelessly strive to combine work with pleasure.

<http://www.skart.rs/>

Mada Masr

We did not spend a long time savoring what it means to be unemployed.

After our dramatic layoffs prompted by the sudden scaling down of Egypt Independent, a paper we worked for and developed to become a leading source of news on Egypt, we went to the beach. There, besides eating, swimming, playing cards, and staring at the sea aimlessly, we spoke about our type of journalism’s successes, failures and dreams. We spoke about how we balanced institutional and street politics in our coverage, but how we did not do enough economy coverage. We spoke about how we encouraged reporters to have a voice, but how we sometimes verged on elitist. We decided we want to publish in Arabic as well as English, that we want to see more data-based reports, and more investigative journalism. We want to experiment with different ways of storytelling, and very importantly, develop a business model, and deploy a visionary commercial team that helps make our work sustainable.

And then there was the project.

We started building a structure. It needed a name. An Arabic name that was easy to say in English, but one that also reflected our practice of independent, progressive journalism. We also wanted one that represented our artistic and not just our journalistic side. We tried to do it collectively, which led to some interesting conversations and strange word associations. We could define our collective identity, but from the inside we could not put a label on it. Then we resorted to outside help. After a long process, we came to Mada. It is the Arabic word for range, scope or span, but it is also the spot where a stone is placed on a ring, a symbol of taking a position.

Then there was a moment of establishing and claiming our physical and virtual space. We found an office and furnished it collectively. Not one desk looks like the other. But there is just about space for everyone. The virtual space was trickier. Building the website became a process of questioning some of our editorial practices. How do we think of clustering our content? Should we call news politics? What about the social news? Should our website reveal all of our content straightforwardly? Or should we make space for readers to discover? Why does it matter to produce news in the form of videos?

When the time finally came to write, photograph, film, edit, tweet, it was a release. It was that exciting moment we had missed while acting as fundraisers, business planners, techies, furniture movers and carpenters, among other things. We wanted to go live on 30 June, the day Egypt is bracing for nationwide protests aimed at overthrowing the president as his first year in power ends. We wanted to re-appropriate our journalism on this heated day because it is through the prism of this craft that we engage with politics and activism.

In the “goodbye / see you later note” we published in Egypt Independent in April, we promised to be back. Our editor wrote, “We leave you with the hope of coming back soon, stronger and unbeaten, ready to incessantly travel to uncharted territories of storytelling.”

So for us to come back, and to avow our practice while also addressing its failures, we needed to build a structure, become the institution, and invest in its own alterity. We needed to carve a space for progressive voices amid a rising concentration in media ownership, and a growing polarization in the general political sphere.

Today Mada Masr is born amid many challenges and uncertainties. But it is also born out of inevitability. It is the inevitability of rebuilding a home for our team and our practice, the inevitability of a different form of journalism, the inevitability of experimentation and adventure as the only gateway for our imagination to strive.

<http://madamasr.com/>

Artists' biographies

Anetta Mona Chisa & Lucia Tkáčová

Collaborate since 2000; they live and work in Berlin and Prague.

Selected individual exhibitions: 2013 "a Lack, A touch, an aTavisM, a notiCe", Hit gallery, Bratislava; "aCtivaTe aMok, not a causaL chAin", waterside contemporary, London. 2012 "i aM a venus, A conch, a kiT, a Cat, a Lot", Rotwand gallery, Zurich; "Either Way, We Lose, Sorry we're closed", Brussels; "A B C D E F G H I J K L M N O P Q R S T U V W X Y Z" (with Jana Zelibská), Make Up Gallery, Kosice. 2011 "The Diplomatic Tent" (with Ion Grigorescu), Salonul de proiecte Bucharest; "Performing History, Romanian Pavilion" (with Ion Grigorescu), 54 Biennale di Venezia; "Material Culture / Things in our Hands", Christine Koenig gallery, Vienna.

Selected group exhibitions: 2013 "Good Girls_Memory, Desire, Power", National Museum of Contemporary Art (MNAC), Bucharest; "10 Jahre Lentos", Lentos Art Museum, Linz; "Minimal Compact", Christine Koenig gallery, Vienna; "Clash!", Art in General, New York. 2012 "What Does a Drawing Want?", Beirut, Cairo; "Present Unlimited", Fabrika 126, Sofia; "Artists Film International", Whitechapel Gallery, London; "Care Crisis", Futura gallery, Prague; "Rearview Mirror", Art Gallery of Alberta, Alberta. 2011 "The Global Contemporary", ZKM | Museum fuer Neue Kunst, Karlsruhe; "Zeroth Years", Povazska gallery—Museum of Art Zilina; "Rearview Mirror", The Power Plant—Contemporary Art gallery, Toronto; "ironapplaus.net", Slovak National gallery, Bratislava.

Nemana Cvijanović

Born 1972 in Rijeka, Croatia; lives and works in Rijeka.

Selected individual exhibitions: 2013 Delire Gallery, Brussels. 2012 "Progetto Anonimo", Furini Arte Contemporanea, Rome. 2011 "Don't Fuck with Social Democracy!", Škuc Gallery, Ljubljana; "Za dom spremni—IKEA", Galerija umjetnina, Split; "Spomenik sjećanju na ideju o Internacionali", MSU Museum of Contemporary Art, Zagreb; "NOT" (with Ivan Moudov), Alberta Pane Gallery, Paris. 2010 "No, noi non simao come Lui!", Kjosk! Public Art Platform, Bassano del Grappa; "Triglav on The Adriatic Sea", DOPUST, Bačvice, Split.

Selected group exhibitions: 2013 "Extra Large, MACRO Testaccio", Museo d'arte contemporanea, Roma; "Arte: Affari, Lavoro o perditempo", Furini Arte Contemporanea, Rome; "2nd Project Biennial D-0 ARK Underground", Konjic; "HT Award", Museum of Contemporary Art, Zagreb. 2012 Manifesta 9, Genk. 2011 "52nd October salon", Muzej 25. Maj, Belgrade; "Il Belpaese dell'Arte", GAMEC Museum of Modern and Contemporary Art, Bergamo; "Second World", steirischer herbst festival, Graz; "Dolomiti Contemporanee", Sass Mass, Sospirolo; "Nismo zadovoljni, Porečki anale", Poreč; "Un altro mondo e' possibile", Sala Dogana, CHAN, Genova; "Transactions", Galeria Horrach Moya, Palma de Mallorca, and other venues; "Lo stato dell'arte", Biennale di Venezia; "Free Port of Art", Magazzino 26, Trieste; "Volume collection", Museum of Modern and Contemporary Art MMSU, Rijeka.

Malak Helmy

Born in Alexandria, Egypt, is based in Cairo. Her art focuses on video, text-based works, and collective initiatives. Her work explores moments and locations in time through an archaeology of ideas, desires, the city and scientific possibilities around them. She also works with collective initiatives exploring areas between urbanism, architectural research and artistic production. The rhythm of her videos emulates that of desire, but the paths of the work is of desire left waiting, as time—and its trappings of expectation, language, will—is suspended. With this deft poetry, Helmy's video

art succinctly and beautifully encapsulates the haunting liminality that defines this historical moment, in Egypt and everywhere.

Helmy's work has been included in the Ninth Gwangju Biennial (2012), Documenta 13's Cairo Seminar (2012), Art Dubai (2011), Southern Exposure (San Francisco, 2011), Krowwork Gallery (Oakland, 2011), Projectos Monclovo (DF, 2011), Hordaland Kunstcenter, Bergen (2011), Objectif Exhibitions (Antwerp, 2010), Mediamatic (Amsterdam, 2010), amongst others. She received her MFA from the California College of the Arts in 2010.

Nina Höchtl

Born 1978; lives and works as a research-based artist the most of her time in Mexico City. She studied at the University of Applied Arts (Vienna, A) and the Piet Zwart Institute (Rotterdam, NL). Recently she was awarded a PhD in "Art by Practice" at Goldsmiths University of London. Since 2011 she is board member of the VBKÖ (Austrian Association of Women Artists, www.vbkoe.org) where she co-founded the Secretariat for Ghosts, Archival Politics and Gaps (www.skgal.org) in 2012—a new body of the organization focusing on the association's 100-year history and feminist practices of historiography.

Exhibitions (selection): 2012 "Quebradora: Lucha Libre – Contemporary Mexican Art", Mission Cultural Center for the Latino Arts, San Francisco. 2011 "Pièces de résistance", Motorenhalles, Dresden; "Schon wieder und nochmal?—Handlungsspielräume", Medienturm, Graz. 2010 "where do we go from here?", Secession, Vienna. 2008 "Too Early for Vacation, OPEN/INVITED e v + a 2008", Belltable Arts Centre, Limerick.

Pravdoliub Ivanov

Born in 1964 in Plovdiv, Bulgaria; lives and works in Sofia, Bulgaria.

Selected individual exhibitions: 2011 "Polprawda (Half-Truth)", Gallery Le Guern, Warsaw. 2010 "Works, Non-Works and Illusions", Sariev Gallery, Plovdiv. 2008 "Thoughts Within Thoughts" (with Alec Finlay), ARC Projects Gallery, Sofia. 2007 "Double Trouble" (with Valio Chenkov), Steinle-Contemporary Gallery, Munich. 2003 "Existing Objects", Ata Center / Institute of Contemporary Art, Sofia. 2002 "Pessimism, No More", Musee des Beaux Arts, La Chaux-de-Fonds. 1998 "Vehicles Dream", Longwood Arts Project, New York City.

Selected group exhibitions: 2013 "Fantasista", The Cello Factory, London; "On the Edge of Story", 6th Brno Art Open. 2012 "In Crisis –Terra Mediterranea", The Nicosia Municipal Art Centre, Nicosia; "Sport in Art", Museum of Contemporary Art, Krakow; "Utopraxia", TAF/The Art Foundation, Athens; "Beautiful game", City Art Gallery, Ljubljana. 2011 "Within / Beyond Borders", The Collection of the European Investment Bank at the Byzantine & Christian Museum, Athens; "Zwischenlager / Entrepot", Galerie Krinzinger, Vienna; "An Elusive Object of Art", Galerie Dana Charkasi, Vienna; "Vidéo et après Suspended Spaces #1", Centre Geroeges Pompidou, Paris. 2010 "Suspended spaces—depuis Famagusta", Amiens; "Breaking Walls—Building Networks", Macedonian Museum of Contemporary Art, Thessaloniki.

Hassan Khan

Hassan Khan is an artist, musician, and writer who lives and works in Cairo, Egypt.

Selected individual exhibitions: Gezira Art Center, Cairo (1999), Galerie Chantal Crousel, Paris (2004), A Space Gallery, Toronto (2005), Gasworks, London (2006), Le Plateau, Paris (2007), and Uqbar, Berlin (2008). Khan has participated in the Istanbul (2003), Seville (2006), Sydney (2006), Thessaloniki (2007), Contour

(2007), and Gwangju (2008) biennales as well as the Turin (2005) and Yokohama (2008) triennales amongst other international group shows. As a musician he has composed soundtracks for theatre and performed his own pieces in such venues as Melkweg (Amsterdam), Lydmar (Stockholm), Babylon (Istanbul), Whitechapel (London), Cairo Jazz Club (Cairo), KBB (Barcelona), Strange Fruit (Beirut), SESC Sao Paulo (Sao Paulo), Podewil, Salon Bruit and HAU3 (Berlin), the Garage and ACAF (Alexandria) and Point Éphémère (Paris). His album “tabla dubb” is available on the 100copies label.

Jasmina Metwaly

Born 1982 in Warsaw, Poland; and completed an MA at the Academy of Fine Arts in Poznan, Poland in 2006, followed by a Post-graduate Diploma at the Byam Shaw School of Art at Central Saint Martins in London, after which she held exhibitions at the Concourse Gallery, Byam Shaw, Kings Gate and the Islington Arts Factory. In 2009, Metwaly moved to Cairo and in 2010, exhibited work at the Townhouse Gallery’s Factory Space. In the same year, she won The Open Prize for Video Painting. Since then, and following the revolution that ousted President Hosni Mubarak in February 2011, Metwaly has been working with social media collective “Mosireen” and filmmaker Philip Rizk, to promote video activism and document unrest. In a conversation with art historian Angela Harutyunyan, Metwaly discusses the ambivalence of artistic production in the context of ongoing unrest and responds to what it means to be an artist working with the grammar of activism and against the backdrop of post-revolutionary Egypt.

Ivan Moudov

Born 1975 in Sofia, Bulgaria; lives and works in Sofia.

Selected individual exhibitions: 2013 “Stones”, Casa Cavazzini Museo di Arte Moderna e Contemporanea, Udine; “Untitled”, Contemporary Space, Varna. 2012 “Performing Time”, prometeogallery di Ida Pisani, Milan; “Performing an Exhibition”, Siz Gallery, Rijeka; “The Glory Hole”, Galerie Alberta Pane, Paris. 2011 “%”, W139, Amsterdam; “Solo Show”, Sariev Gallery, Plovdiv; “One Square Meter”, Hilger Contemporary, Vienna. 2010 “Creation of a Museum of Contemporary Art in Bulgaria”, History Museum, Plovdiv; “Wine for Openings”, Cabaret Voltaire”, Zurich; “Ivan Moudov”, Binz 39, Zurich.

Selected group exhibitions: 2013 “Measures of Saving the World, Part 2”, <rotor> Association for Contemporary Art, Graz; “Gorgons in the Storage Room, or, Apocalypse Now”, Sofia Art Gallery, Sofia. 2012 “Magnet and Antimagnet”, ICA Sofia, Sofia; “Present Unlimited. Sofia Contemporary”, various venues, Sofia; “Drifting Identities”, Zemstva Museum, Chisinau; “Possible History. Bulgarian Art through the Collection of Sofia City Art Gallery”, Sofia City Art Gallery, Sofia; “Neighbourhood X.0”, Goethe-Institut, Ankara; “With Criminal Energy—Art and Crime in the 21st Century”, Halle14, Leipzig, and other venues; “Doppio Gioco—Double Game The Ambiguity of the Photographic Image”, Fondazione Bevilacqua La Masa, Venice; “Contemporary Icons—Recent Art from Bulgaria”, Hunt Gallery, St. Louis; “Memoirs from a Cold Utopia”, Tallinn Art Hall, Tallinn. 2011 “Site Inspection—The Museum on the Museum”, Ludwig Museum—Museum of Contemporary Art, Budapest; “Beziehungsarbeit—Kunst und Institution”, Künstlerhaus, Vienna; “Rearview Mirror: New Art from Central & Eastern Europe”, The Power Plant, Toronto, and other venues; “After the Flight” ICA Sofia, Sofia; “Hidden Publics”, Galerija Škuc, Ljubljana.

Kamen Stoyanov

Born in 1977, Rousse, Bulgaria; lives and works in Vienna and Sofia.

Selected individual exhibitions: 2013 “IT IS NOT SO HARD TO MAKE SOME ART”, Inda Gallery, Budapest. 2011 “Impossible Stories”, Jesuiten Foyer, Vienna; “Fun and Struggle”, Love, Vienna; “Out there”, 1646, Den Haag. 2010 “Bringing Cultura”, Ex-garaza, Maribor; “A small story about Cultura”, 0gms Drawer Gallery, Sofia; “Plaster Me”, Lokal_30, Warsaw. 2009 “Looking for an Art Piece”, Salzburger Kunstverein; “Chinese Rap and other Stories”, Inda Gallery, Budapest. 2008 “At Arm’s Length”, MUMOK, Museum moderner Kunst Stiftung Ludwig Wien; “Forget it, we can not afford this”, Studio Galeria, Budapest; “Just a photo”, Galerie Dana Charkasi, Vienna.

Selected group exhibitions: 2013 “Collecting Makes Friends”, Le Quartier, the art center of Quimper; “Phantoms & Ghosts”, Das Weisse Haus, Vienna; “Near, Closer, Together”, Sofia Contemporansary, Sofia; “On the suspense or how to hide a bomb under the table”, Vaska Emanouilova Gallery, Sofia; “The intransigent ticket—the artist as a filter”, Csula Fine Arts Gallery, Los Angeles; “New Opening.New Beginning”, Lokal_30, Warsaw; “The First Ten Years Of The Lentos”, Lentos Kunstmuseum, Linz. 2012 “AiR Ungarn 2011 – 2012”, Krinzinger Projekte, Galerie Krinzinger, Vienna; “The Keyhole of Mister Wittgenstein”, Wittgenstein Haus, Vienna; “Urban Dreams”, Art Today Association, Center for Contemporary Art, Plovdiv; “Material and Culture”, MAK Center for Art and Architecture, Los Angeles; “Reactions”, Vaska Emanouilova Gallery, Sofia; “It isn’t in the can”, Open Space, Vienna; “I’d like to walk on the moon”, Gallery Enrico Astuni, Bologna; “Remember to remember”, Arco, Madrid; “Common History and Its Private Stories”, Sofia Art Gallery, Sofia; “Enduring Value?”, Kunsthau Bregenz.