

**GALERIE KRINZINGER SEILERSTÄTTE 16 1010 WIEN**  
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**HANAKAM & SCHULLER**  
**MOBILE**

**Opening: February 2, 2017, 7 p.m.**

**Exhibition duration: February 3, 2017 – March 4, 2017**

**Markus Hanakam & Roswitha Schuller will be present at the opening to speak about their work**

*Ultimately he was immersed in all things with such a sharp mind and invented apparatuses by means of which it was easily possible to cross rivers where there were no bridges or boats available, or he invented ciphers that were impossible to understand without an instrument built by him.*

Gian Paolo Lomazzo onr Giuseppe Arcimboldo, from  
"Idea del Tempio della Pittura", Cap. 38, Milan 1590

When Giuseppe Arcimboldo served the Habsburgs in the seventies of the 16th century, he created scores of designs for court festivities, replete with costumes and lavishly adorned sleighs. The original function of these richly adorned sleighs that were used as a means of transport can hardly be recognized, given the allegorical expressions of themes popular in court life (mythological figures, allegories of elements, changing seasons.) The medium *becomes* the message (in the sense of Marshall McLuhan). Designs of such strange objects show allegories of power, they illustrate how the environment and society can be ruled, while providing diversion for the exclusive class. By the same token, contemporary devices are also a reflection of prosperity and knowledge, creating their own pictorial conventions and channels and generating so-called filter bubbles.

Markus Hanakam & Roswitha Schuller draw on the Baroque technique of using sculptural allegory for representational purposes to produce various allegorical objects of their own by means of a contemporary medium – the Liquid Crystal Display (LCK). These displays are supported by abstract sleigh models made of bentwood. The narrative adornment of the sleigh is transferred here from the original sculptural representation to the moving image.

In the pieces by Hanakam & Schuller, the device is a recurring motif. That is to say, all that apparatus that is used to render optical imagery and also generate their specific formats, to control or trigger images or even manipulate them. The device – or gadget – is a type of artifact, a functional object that is charged with both everyday and mystical meaning.

In the eponymous digital photo series *Device* various exemplary optical devices are presented. Their usage and function remains imaginary and they could also be elements of a (future) film. Using these artifacts proves to be a kind of fetish, a surplus of interaction. As sculptors, Hanakam & Schuller explore the potential of these technological artifacts and displays as a manifestation of the latest technology and an aspect of collective life.

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A projection in the space shows Hanakam & Schuller's most recent video piece *Mobile*. Two hands move one object after the other into focus, creating an endless sequence of object chains. In his allegorical reference to a kind of Jacob's ladder of the media, the video in the loop becomes a sort of perpetuum mobile. The mobile can also be understood as a *mobile*. The mobile device allows data to flow and data to be exchanged. The accompanying voice over with a computer-simulated voice reproduces several tracks from *Tree of Technologies* of the classic computer game Civilization that was released again in 2016, revealing the absurdity of the strictly linear development of technology and culture, as illustrated here by the game.

Following the solo show *Cosmic Cathedral* (Galerie im Parterre, 2016) and the group exhibitions *AiR 2013 – 14* (2015) und *AiR Ungarn 2011-2012*, (2012) at Krinzinger Projekte, Markus Hanakam & Roswitha Schuller are presenting *Mobile* in their second solo exhibition at Galerie Krinzinger.

**Markus Hanakam** was born 1979 in Essen, Germany.

Following two years of study at the University of Essen (department of art and design), 2000-2002, they continued their studies at the University of Applied Arts in Vienna. Degree in art and design education in 2006, degree in sculpture and multimedia in 2009.

**Roswitha Schuller** was born 1984 in Friesach, Austria

Studied at the University of Applied Arts since 2002, diploma in art and design education in 2007, diploma in sculpture and multimedia in 2009. Doctoral studies at the Institute of Art and Cultural Studies, Ph.D. in 2012 with a dissertation ("Happy End Nature. On the Function of the Arcadic in Socio-cultural Spaces").

Since 2004 collaborative work as partners, participation in exhibitions and festivals as well as curatorial activities internationally. Their works have been presented at venues such as Haus der Kulturen der Welt, Berlin, Eyebeam Center for Art and Technology, New York, Palais de Tokyo, Paris, Garage Center for Contemporary Culture, Moscow, MAK Museum of Applied Art/ Contemporary Art in Vienna und MAK Center Los Angeles, Japan National Art Center, Tokyo.

The artifacts of the artist duo based in Vienna often change design, altering their outer form and reappearing in various contexts. As artists and researchers they rewrite the rules of visual art and construct unusual orders and new models of the world in their videos and objects. In doing this they (ironically) reflect the various historical and contemporary strategies of art and its expressive means. They work primarily with video, interactive computer applications, drawing and applied forms of art.

Various Austrian and international awards such as the MAK Schindler residency program in Los Angeles (2008), the Austrian national grant for visual art 2012 as well as the studio residency awarded by the federal government for Tokyo (2014). Participation in the 4<sup>th</sup> Moscow Biennale of Contemporary Art 2011 und an der 5th International Sinop Biennial 2014. An award for their piece "INVASION" a Jury Selection Work of the Japan Media Arts Festival 2012. Markus Hanakam & Roswitha Schuller are visiting curators at Medienwerkstatt Wien; their first comprehensive publication *Trickster* (im Verlag De Gruyter, ed. Angela Stief) appeared in fall of 2016.