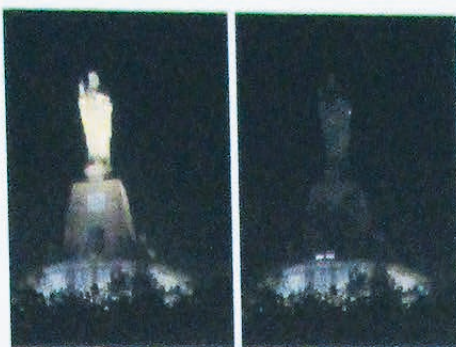


RUNA ISLAM

Dhaka (Bangladesh), 1970. Lives in London. Fassbinder, Godard, and Antonioni provide the horizon against which she creates an aesthetic that feels saturated with an aura of filmic nostalgia as well as with a charged and stylized sense of beauty. In this way, her films also hint at a post-modern idea of a collective film experience, whereby people, places, and objects always seem uncannily familiar. Her fragmented narratives are compelling and opaque at the same time, emphasizing the impenetrability of human communication and personal language.

Represented by: White Cube, London; Shugoarts, Tokyo.

Image: Scale (1/16 = 1 foot), 2003. Video installation.



LEOPOLD KESSLER

Munich, 1976. Lives in Vienna. Leopold Kessler intervenes in public domains and property. Acting without asking authorities for permission, he repairs broken public items or extends their functions, such as foldable park benches, or radio-controlled streetlamps. In San Sebastián he installed a shutter system around the lighting system of the monument to Christ atop mount Urgull. The normally static light is interrupted from time to time; some might interpret its blinking as Morse code (spelling "be not afraid"), while others might see it as either a technical malfunction or a miraculous occurrence. (*Manifesta 5 catalogue, 2004*)

Represented by: Corentin Hamel, Paris.

Image: Blinking Jesus, 2004. Mixed media.

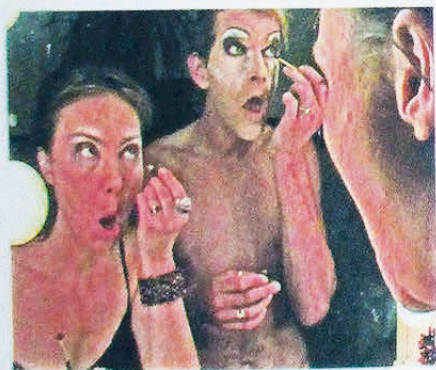


OLIVER KOSSACK

Tel Aviv, 1967. Lives in Leipzig. Oliver Kossack's works are pictorial and sculptural aphorisms. The artist inhales his surroundings, spontaneously and intuitively linking them with various sources of the history of ideas. Kossack visually plays with the literal meaning of language on different associative levels, and the result is a heterogeneous crossover of styles with works on paper that first may appear to be childlike drawings but on closer investigation prove to be bittersweet satires of everyday life, fetish-like objects, and sculptural paintings.

Represented by: Liga / Christian Ehrentraut, Berlin.

Image: Pearls, Peas and Ale, 2003. Acrylic and spray paint on canvas, 200 x 170 cm.

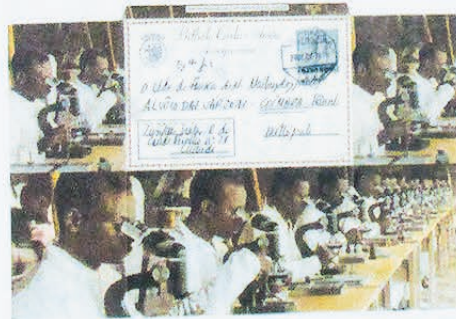


KATARZYNA KOZYRA

Warsaw, 1963. Lives in Warsaw. Katarzyna Kozyra's notoriety and controversial status in Poland is legendary, and her works, never sensational for the sake of publicity, continue to elicit extreme responses and heated public discussions. Her installations, formally beautiful and poetic but driven by intense, confrontational content, often present her subjects without their full knowledge and/or consent. Through strategies of infiltration and exposure, Kozyra's works confront myths, taboos, and stereotypes and touch upon larger universal truths about human nature, private behaviors, and conventional standards of beauty.

Represented by: Postmasters, New York.

Image: Non so piu cosa son, cosa faccio... 2004. Video installation.



MARIA LUSITANO

Lisbon, 1971. Lives in Lisbon. Maria Lusitano is fascinated by telling stories in videos that integrate text with found images from diverse sources, such as postcards and home movies. Although seemingly real, Lusitano's stories hybridize realities in order to construct believable fictions. In a complex reversal of perspectives, Lusitano omits any trace of oppression by concentrating on everyday images and sentimental recollections, thus leading viewers to identify with colonizers. Subverting the dialectics of perpetrator and victim, we are left asking how strong are the ties that link us to the places we call home, and what we are willing to justify in order to protect our own origins. (*Manifesta 5 catalogue, 2004*)

Image: Nostalgia, 2002. Video.



DORIT MARGREITER

Vienna, 1967. Lives in Vienna. In Dorit Margreiter's spatial and video installations, she has in recent years persistently dealt with current theoretical discourses and conceptual issues that investigate an artistic practice. The choice of formats and the spatial compositions allude to everyday narrative forms, for example soaps or documentary interviews, in addition to historical, architectural models of space, including Friedrich Kiesler's TL Structure. (*Rike Frank, "Die Projektion Miterzahl (Narrating the Projection)"*)

Represented by: Galerie Krobath Wimmer, Vienna.

Image: Case Study #22, 2002. Lambda print, 93 x 123 cm.