

**TOM
VAU**

TOM
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Tom Vau

INHALT

- A. CV
- B. PORTFOLIO
- C. MORE WORKS

A. CV

TOM VAU was born 1981 in Zell am See / Austria. He lives and works as an artist in Vienna and Vorarlberg/Austria.

2000-2009 Vienna University of Technology, architecture, institut of art and design
2006-2008 ČVUT Prague

STATEMENT

In Tom Vau's artistic productions and interventions fixed social, geographical, political and economic rigidities are scrutinized, manipulated and finally modified to question the status quo and at the same time to improve the existing situation. The central method of the work is the research and the analysis of local circumstances (social, spatial, natural level) and to deal with projects from these conditions through artistic means. Thereby, Thomas Vau is dealing with current issues in our global society, existing areas of tensions, conflicts and social disharmonies. His interests lie in the interplay of different socio-cultural processes, network creativity, resource policies, global economics, immigration and spatial issues.

INTERVENTIONS/EXHIBITIONS

2021
BLOCKS PROJECT, Verflechtungen oder Abhängigkeiten: China – Osteuropa – EU, Jahrestagung der Deutschen Gesellschaft für Osteuropakunde e. V. & Bertelsmann Stiftung, Berlin, DE
2020
BLOCKS PROJECT, ÖP-Fachkonferenz 2020 - BMZ, Berlin, DE
2019
DAS WEISSE RAUSCHEN, Sporthaus Strolz, AT
2018
Skyspace Lech, AT
DAS WEISSE RAUSCHEN, Arlenlodge, St. Anton am Arlberg, AT
Je ärmer desto offener, Süddeutsche Zeitung, GE
2017
DAS WEISSE RAUSCHEN, Lech am Arlberg, AT
Integration: Die Kunst der Artikulation, Frame Out Festival, MQ Wien, AT
2015
DAS WEISSE RAUSCHEN, Lech am Arlberg, AT
2014
www.blocks-project.com / ongoing in 30 countries
Integration: Die Kunst der Artikulation, Artist-In-Residence Programm ORF III / AT
2013
Nobel Peace Prize Project, Podium 13, Thomatal, AT
My sweet home and the PLOt, 1 day occupation, Installation in front of the palestinian presidential palace & Qalandiya Checkpoint, Israel / Palestine
2012
Are we human? Yes we are!, Qalandiya Checkpoint, Israel / Palestine
2011
Archdiploma 2011, Kunsthalle Wien, Project Space Karlsplatz, Vienna / AT
50, Austrian Cultural Forum, Prague / CZ
2010
One Night 2010 Festival, Ost Klub, Vienna / AT
Mash Up, Galerie Koko, Vienna / AT

GRANTS

2020
Arbeitsstipendium Land Vorarlberg
2018
Atelierförderung Land Vorarlberg
2016
Individual project / Land Salzburg, Sektion Kunst
2014
Artist-In-Residence Programm ORF III
2013
Podium 13, Land Salzburg
Individual project / BMUKK Österreich Individual project / Land Salzburg, Sektion Kunst
2012
The Nobel Peace Prize 2012
START - Stipendium BMUKK Austria
2009

B. PORTFOLIO

B L O C K S P R O J E C T

location
year
media

30 countries of the former east bloc, soviet republic and yugoslavia
since 2008
photography, film, animation



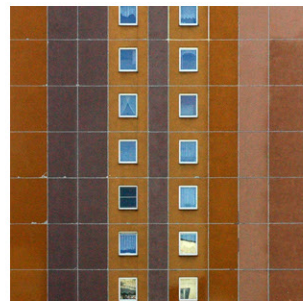
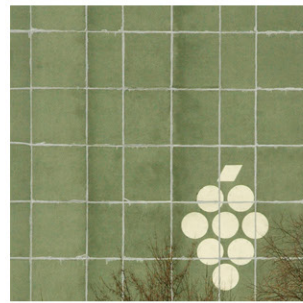
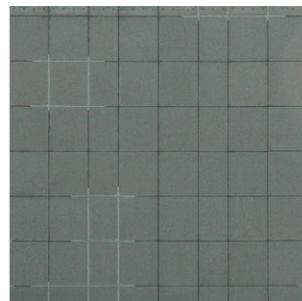
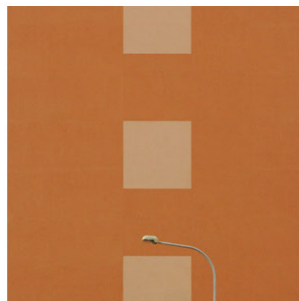
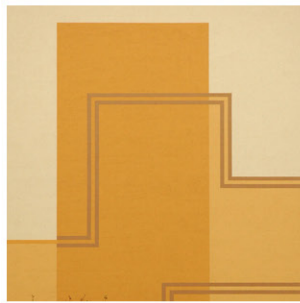
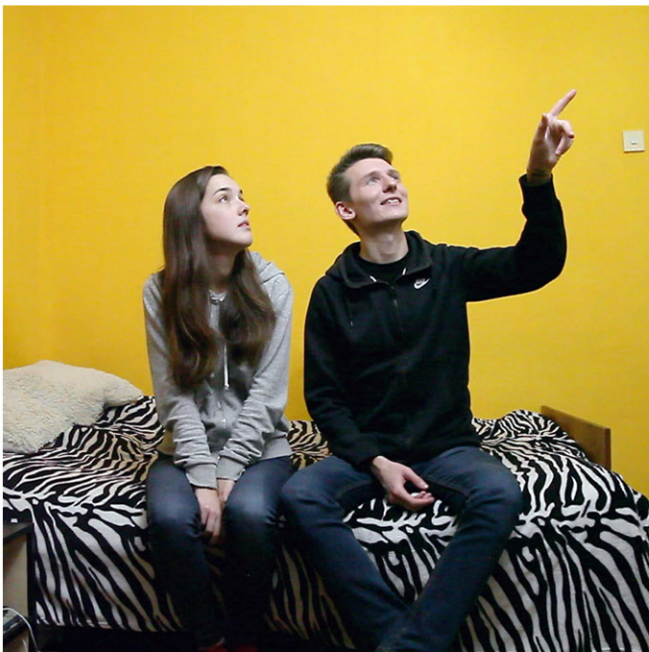
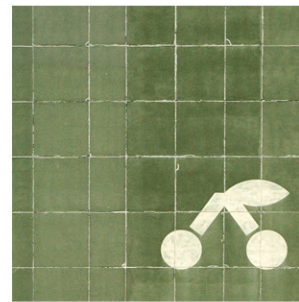
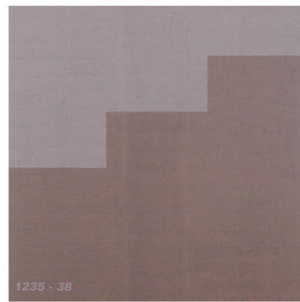
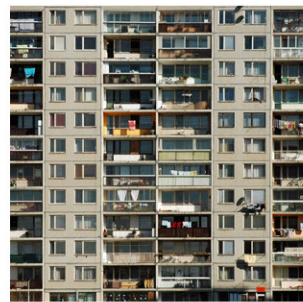
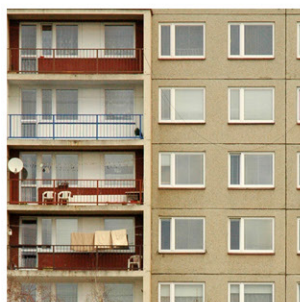
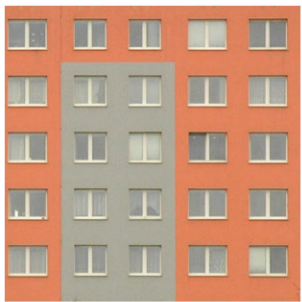
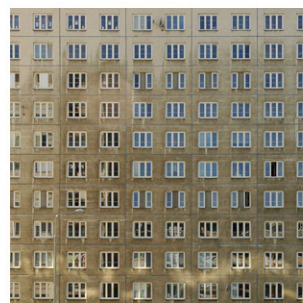
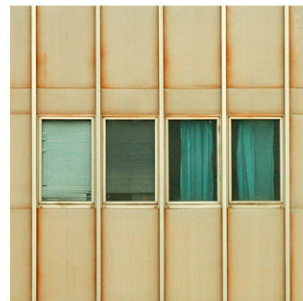
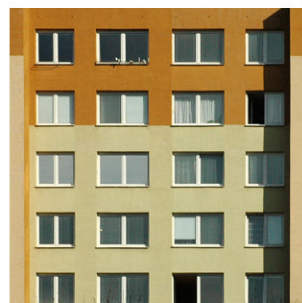
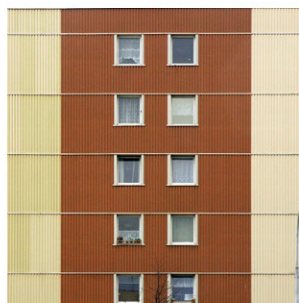
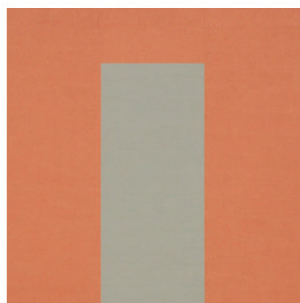
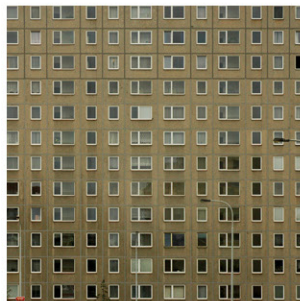
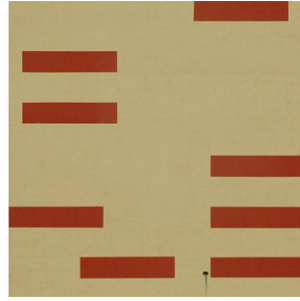
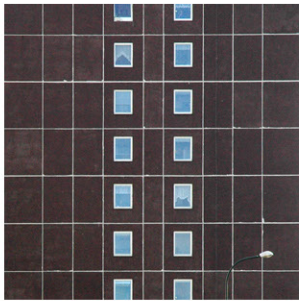
BLOCKS PROJECT

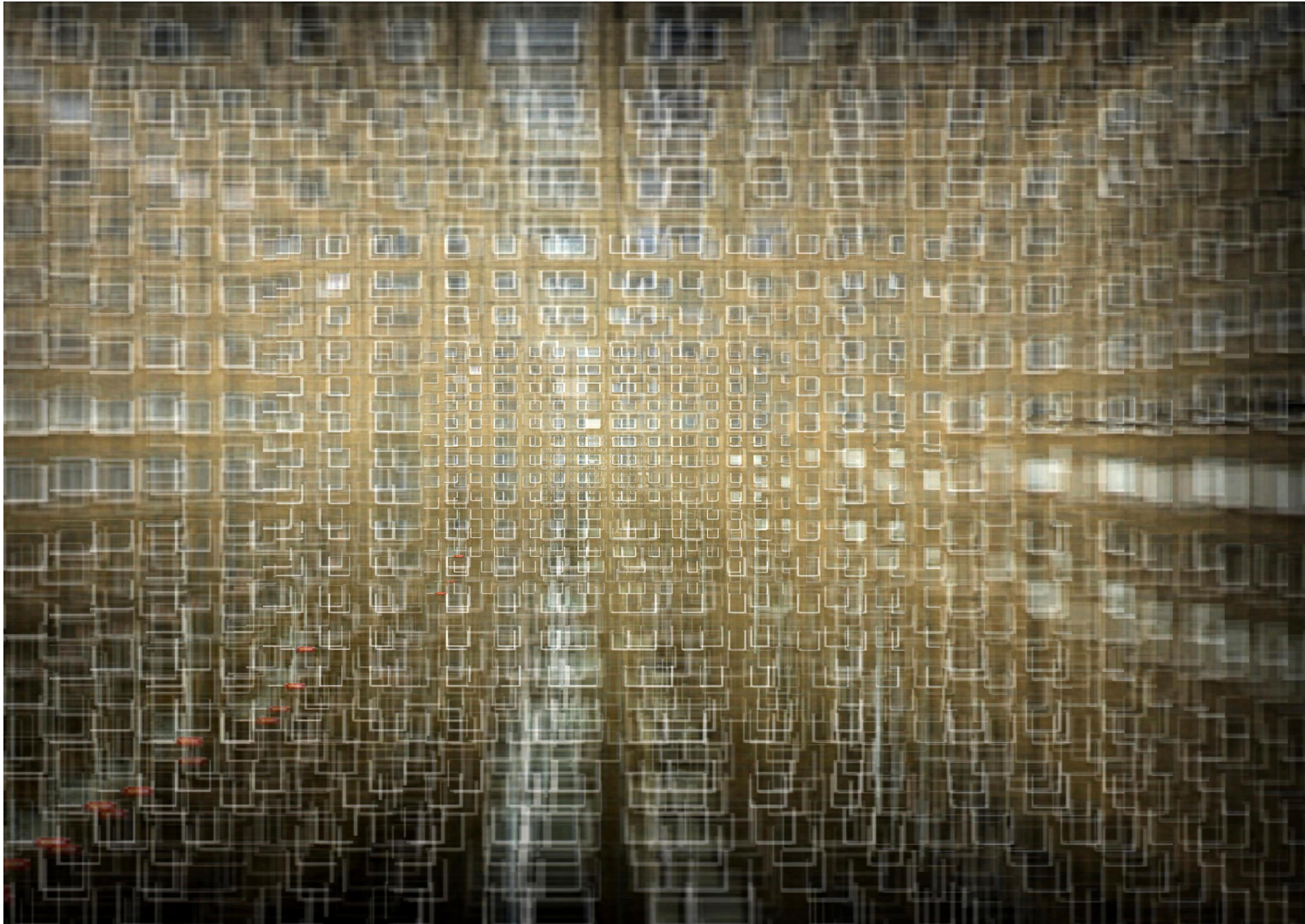
BLOCKS PROJECT is the world's most comprehensive photographic collection of socialist/communist block buildings in 30 countries of the former Eastern Bloc and Yugoslavia with up to 15,000 photos. The focus lies on the demonstration of large collections of visual differences and similarities in the area of housing / living and to make them accessible to the world. The project was designed as an architecture documentary relevant for collectors, universities, museums, state archives, and countless others all over the world.

The most extensive and unique documentation project of Block building facades worldwide was created by Tom Vau as part of his final thesis in Prague / 2008. Five years later, the impulse came to expand this project with the total space of the former Soviet bloc and Yugoslavia which is characterized by socialist and communist past and nowadays comprises a total of 30 countries. Since then he photographed in 13 countries, and have already amassed a collection of over 6000 images. This major project called „BLOCKS PROJECT“ with 30 countries and focused on prefabricated housing, especially in the major cities in those regions will end up with a collection of up to 15,000 panel facade photos,, several interviews in video form, animations and other visual artistic composition

more infos at www.dasweisserauschen.com







DAS WEISSE RAUSCHEN

location	lech am arlberg, austria freshfields, munich, germany
year	2015 2017
media	painting
material	oil on canvas, gold leafs on alu dibondnd



DAS WEISSE RAUSCHEN

The exhibition **DAS WEISSE RAUSCHEN** is a detailed artistic documentation of winter sports of the early decades from the 20th century in the entire Alpine area. The starting point for **DAS WEISSE RAUSCHEN** project are snapshots of a wide variety of feature films, paintings, photographs of mountain scenes and snow sport representations of the 20s and 30s of the last century that have been made in the Alps.

The two world wars shocked the continent of Europe in the first half of the last century. In between lie stories, film and visual materials from the early days of skiing in the Alps. Prime examples of such films are „Ski Heil“ or „DER WEISSE RAUSCH“, with Leni Riefenstahl, who subsequently cooperated with the Nazis, and Hannes Schneider, who fled from them, in the leading roles. From what point on become athletes, artists, actors and other professionals co-perpetrators through their actions and how connect personal success and collective social influences to each other? This temporal interplay of conflicts and alpine snow sports' development was the fuel for Tom Vau's art project DAS

All in all more than 100 artworks, mainly painted and drawn in illustration form were created. There will also be an exciting form of photographic photocopies of these painted images, which are integrated into a holistic process. The above films are translated into Morse code, and so participate in sound installations and forms of communication. To symbolically transfer our history into the present in order to change it, to question and to reposition is a key feature of this project .

Small to large-sized artworks are part of the collection. The backbone is made up of works in black color on a light background, but there are also many editions in real gold.

more infos at www.dasweisserauschen.com



Das weisse Rauschen 01
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 02
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 03
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 04
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 05
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 06
Tom Vau 2019
Acryl, Gold auf Papier



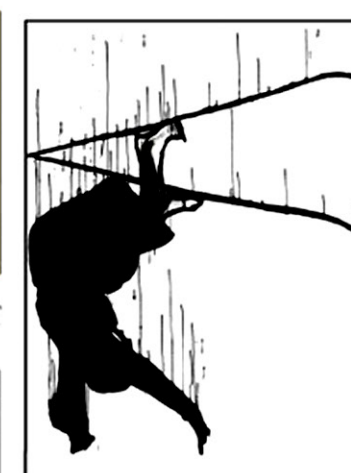
Das weisse Rauschen 07
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 08
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 09
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 10
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 11
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 12
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 13
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 14
Tom Vau 2019
Acryl, Gold auf Papier



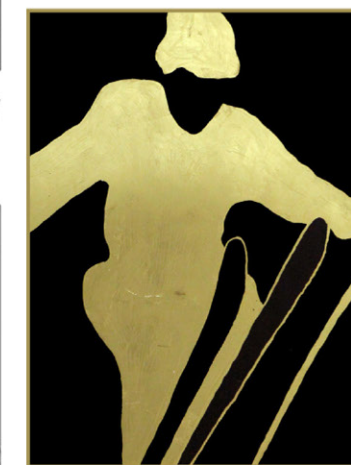
Das weisse Rauschen 15
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 16
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 17
Tom Vau 2019
Acryl, Gold auf Papier



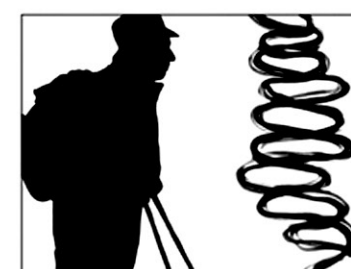
Das weisse Rauschen 18
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 19
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 20
Tom Vau 2019
Acryl, Gold auf Papier



Das weisse Rauschen 21
Tom Vau 2019
Acryl, Gold auf Papier

INTEGRATION DIE **KUNST** DER ARTIKULATION

Eine Produktion von



© 2014

location
year
media

artist in residence - ORF 3, president's office austria
2014
performance, video

INTEGRATION: DIE KUNST DER ARTIKULATION

The key aspect of "Integration: Die Kunst der Artikulation!" is in the interaction between the auditive and visual cognition of the TV viewers in combination with a current cultural and socio-political society focus. In the project the annual New Year's speech broadcasted by the Austrian Federal President is the starting point or paradigm for the significance of the articulation/language in combination with the look of the person used as an integration element. The local language or slang has a big common identity on social acceptance.

How does affect the same content with a heavily modified articulation and look the TV viewers? Whether black or yellow skin, head- scarfed burka. For a moment they climb this social Olympus in the country and stay in the highest Austrian office. Is there a change for the identity feeling of the citizen on the one hand the Austrian "origin" and on the other ones for citizens with migrant background? Furthermore, this throws up a question of general Quality of human being in a society. What value would have an Austrian President with for example an Arab background on TV? How much influence do these auditive and visual deviations from the norm have for consumers available via the medium of television?

The last 3 New Year speeches from the President Dr. Heinz Fischer between 2011 to 2013 (as a kind of retrospect) are repeated LIVE on the evening of the New Year's speech 2014 by female and male persons with migrant roots. These speeches are LIVE presented as a contrast to the recorded "Original". The reason to repeat a human with migrant background exactly the words of the last New Year's speeches is to represent the person as an object and not as a subject. In many countries of the world and particularly in Austria, integration for the respective migrant side means very often "an absolute adaption to Austrian habits and imitation of those".

As a conclusion isochronic is happening LIVE on ORFIII the same New Year's speech 2014 as spoken by Federal President Heinz Fischer on ORF1 and ORF 2 but represented from a person with migrant background.

ORFIII: Artist-in-Residence project 2013/2014_ORFIII Culture and Information (Austrian Broadcasting Corporation).

weitere Infos auf <https://tv.orf.at/orf3/stories/2623029/>

Integration: Die Kunst der Artikulation
Thomas Vau © 2013

realisiert im Rahmen der Reihe
ORF III Artist-in-Residence

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Gertraud Steyrer

**Alle Darsteller/innen sind
österreichische Staatsangehörige und
haben das 35. Lebensjahr vollendet,
welche Grundvoraussetzungen für
eine österreichische
Bundespräsidentschaft sind.**

Thomas Vau | 2013
www.thomasvau.com





THE NOBEL PEACE PRIZE



location podium 13, thomatal, austria
year 2013
media performance, video
material buttons, certifications on papers

THE NOBEL PEACE PRIZE PROJECT - EOP EU MWC

The Nobel Peace Prize Project was the first project of the European Office for the personification of the EU for man, woman and child (EOP EU MWC). The intervention of The Nobel Peace Prize Project involves the process of transmission, presentation, display and recording of the NOBEL PEACE PRIZE 2012 to the residents of the European Union. To explore the tensions between Representative, societies/communities and the individuals is of great importance.

The European Union won the Nobel Peace Prize 2012 for European merits of peace. Who is it? José Manuel Durão Barroso, Herman Van Rompuy or Martin Schulz? (Some) European Members of the EU Parliament? the NATO? the European citizens? Even all individuals, murderers and sex criminals?

On September 28th and 29th the municipality of Thomatal, Tweng and Weisspriach in Lungau/Salzburg will be visited. Thomatal got the highest votes in the last parliamentary elections in Salzburg for the FPÖ and BZÖ (52.3%) and thus had nationwide one of the highest percentages of the right-wing parties. In that case Thomatal has a clear skepticism to the European Union.

The Nobel Peace Prize 2012 is a certification that is written in Norwegian and German. In this certification every person gets the the Nobel Peace Prize 2012 and the sum of € 0.00177577838 (€ 900 000 / 506.83 mio. people in the EU). Representatives of the Nobel Institute and the EOP EU MWC accompanied by the press drive through the European Union to hand out the Nobel Peace Prize. The Norwegian speaking persons from the Nobel Institute will congratulate each persons in Norwegian and representatives of the European Office for the personification of the EU for man, woman and child (EOP EU MWC) will translate into German. Afterwards will be a a common press photo and the character of an official prize ceremony will be presented. Professional appearance, representation, rhetoric and dress code of the representatives in front of the winners are of great importance.

How will the individual winners react to the prize? Will the municipality give a official response? How will the media report about it? What does the EU mean to the people and what kind of discussions / area of conflicts come up between the Representatives of the European Union, the Nobel Institute and the residents?

more infos at www.tomvau.com







holyland

• •

DIVORCED

location palestinian territories, israel
year 2012 | 2013
media photography, video, installation, performance
material wood, plastic, metal, boards on canvas

HOLY LAND: DIVORCED

„Restricted zones, mobile checkpoints, killing zones, walls, barriers, blockades, outposts...Israel is a laboratory for experimentation and exploration of the political space that is created by an occupation. From the underground areas of the West Bank and Gaza to the Israeli militarized airspace control mechanisms are pointed out. All natural and built elements work here in accordance with the arms and ammunition with which the conflict is managed. Cut the various attempts to occupy the country, to share, eviscerate, back together again, and to bomb, leaving a devastated and uninhabitable country. The development of these ideas in Israel goes back a long time: from the building code measures to preserve the demographic balance between the Arab and Jewish population, the planning and construction of the settlements to urban warfare with targeted airborne assassinations. These are methods that the landscape and the built environment convert in tools of domination and control.“ *(Hollow Land, Eyal Weizman)*

The aims of the project Holy Land: Divorced are to show up local circumstances, to draw attention to these and to embed them in an artistic context.

Projects included:

MY SWEET HOME and the PLOt (Palestinian Lounge for Open Talks)
ARE WE HUMAN? YES WE ARE!
ALTER EGO

further information at www.tomvau.com



MY SWEET H O M E a n d t h e LOT TRILOGY



location
territories

qalandiya checkpoint & presidential palace ramallah, palestinian

year
media
material

reykjavik, iceland
2013
performance, video, photography
wood, plastic, metal, aluminium, foam, textil

MY SWEET HOME and the LOT TRILOGY

MY SWEET HOME and the LOT (lounge for open talks) is a trilogy project from Thomas Vau initiated in 2013. MY SWEET HOME and the LOT is an ongoing project.

The first part: MY SWEET HOME and the PLOT (Palestinian lounge for open talks) deals with the question of Israel's architecture of occupation and the spatial impact on the Palestinian residents in the West Bank.

The second part: MY SWEET HOME and the ICLOT (Icelandic lounge for open talks) deals with the so-called Icelandic bank and financial crisis 2008-2011, their impact on individual citizens, the Icelandic society, consciousness changes and possibly new upcoming events.

The third part: MY SWEET HOME and the RULOT (Rural lounge for open talks) will be held in Austria and will complete the trilogy. It is about people and communities that have emigrated from the city to rural areas to start a new life.

Since I do not have an own physical home for a few years, MY SWEET HOME questions about my own necessary / unnecessary space. How much space do people need to live? What is a standard home for me, etc.? What is the meaning of home for me?

A lounge is referred to be an exclusive space. Likewise lounge is used as a term for bars or parts of them in a calm atmosphere. Lounges are usually designed spacious and modern. A relaxed atmosphere is usually achieved with low and soft seating furniture, carpets, soft background music and soft lighting.

I. MY SWEET HOME and the PLOt (Palestinian Lounge for Open talks)

The building regulations and the associated living conditions in the occupied Palestinian territories and specific in the West Bank are heavily depending on the division into zones A, B and C. These circumstances lead of dense housing and a life of confined space for the Palestinian residents. Much of the volume of water, infrastructure and freight transport in the West Bank are controlled by the Israel government. This causes an enormous restriction of freedom, prosperity, and thus a healthy and homogeneous society. Furthermore, a free movement for the residents of the West Bank is massively restricted by the Israeli separation barrier.

MY SWEET HOME and the PLOt (Palestinian Lounge for Open talks) was an intervention near the Qalandiya checkpoint on the road from Jerusalem to Ramallah in Area C and in front of the palestinian presidential palace in Ramallah. The simple little house made of wood and the "Palestinian lounge for open talks" acted as the newly occupied home I incorporated myself. In the narrow and uncomfortable lounge palestinian residents were invited to speak together with me about their life and living circumstances. Furthermore, the performance depended on external assistance (alluding to the International Assistance situation in Palestine). For example: food, drinking and security support.

further information at www.tomvau.com







II. MY SWEET HOME and the ICLOT (Icelandic Lounge for Open Talks)

MY SWEET HOME and the ICLOT (Icelandic Lounge for Open Talks) deals with the so called Icelandic banking and financial crisis 2008-2011, its impact on individual citizens and Icelandic society, changes in awareness and possibly new upcoming events. MY SWEET HOME is a small house with a pitched roof, it consists of a white framework. ICLOT is a box closed and at the same time open, also from a white frame construction. THE GOLDEN TIMES of INSTABILITY are two unstable stools where you have to find stability to communicate with each other. With that, I traveled through Iceland and talked to people in the ICLOT about their living conditions, their possible changes in recent years, and how space and nature in Iceland influence their inhabitants.



ARE WE HUMAN?
YES WE ARE!

location
year
media
material

Ar Ram, palestinian territories
2012
photography, video, installation
boards on canvas, clothe



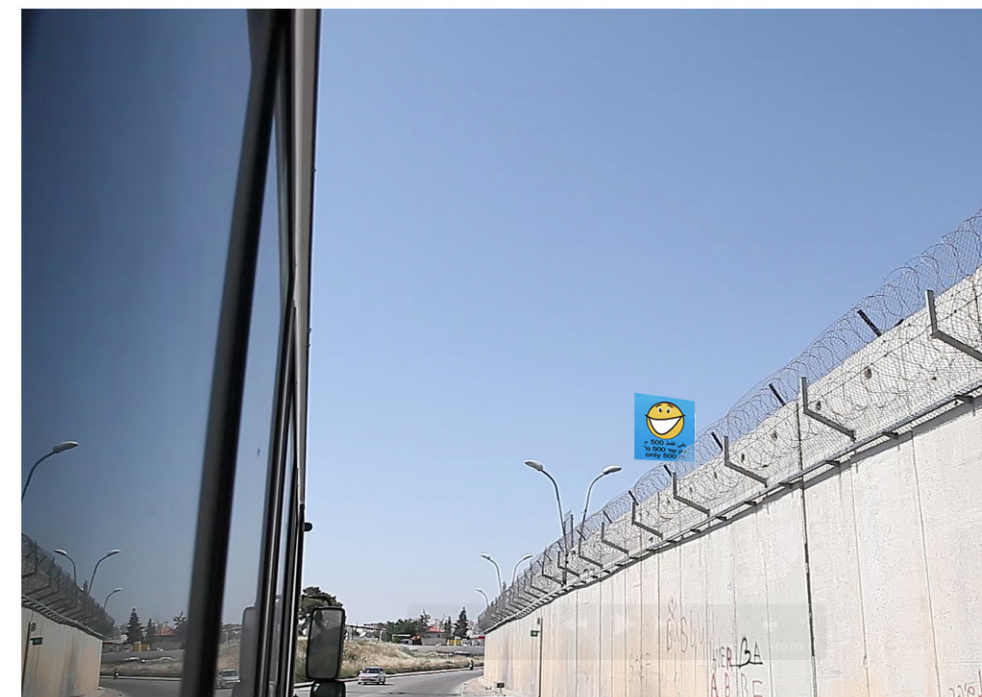
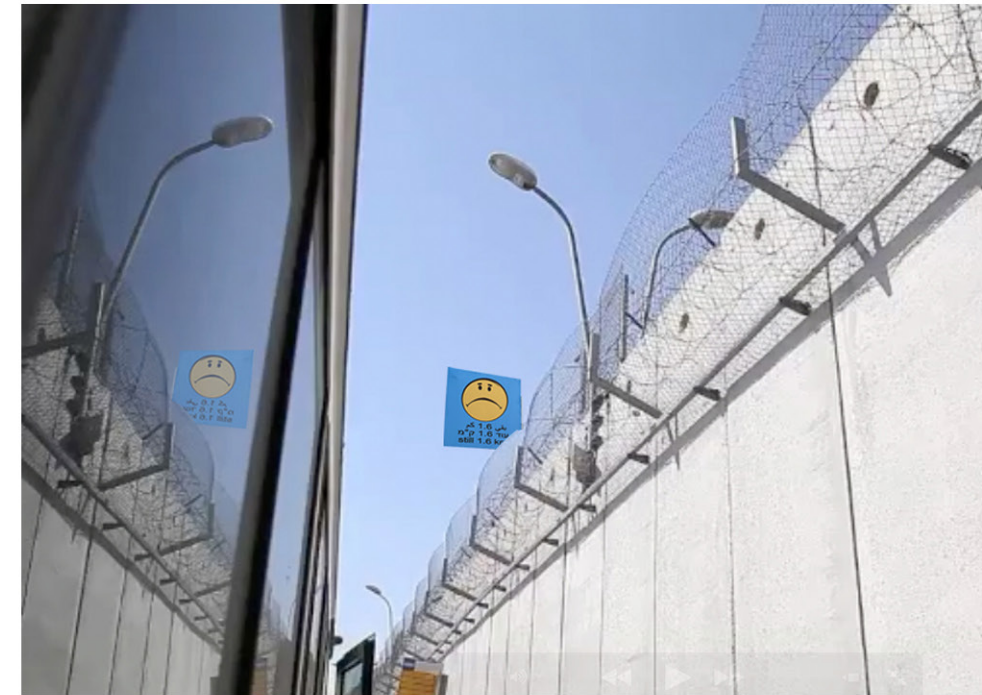
ARE WE HUMAN? YES WE ARE!

ARE WE HUMAN? YES WE ARE! was a 2 km long installation ON and in FRONT of the Israeli Apartheid Wall in Ar Ram section, between Jerusalem and Ramallah on the way to the Qalandiya checkpoint. Since decades highway SMILEYS from the Asfinag (Austrian Autobahn and highway financing stock cooperation) are placed on Austrian motorway construction sites to influence the drivers emotional state. For **ARE WE HUMAN? YES WE ARE!** this SMILEYS got a location change and were slightly modified. In total there were 7 expressions of emotions: from “very scared” to “super happy”.

The installation ON the wall had several tasks: first to draw the Palestinians a smile on their face when driving to the checkpoint Qalandiya. Secondly, to trivialize the wall and thus to reduce temporarily the daily severity of the wall. Third, to characterize the wall as a building site with a moment condition.

The installation in FRONT of the wall shows two Palestinians whose faces are veiled by their own garments or from the 7 different emotional expressions. This represents people who carry any kind of emotional traits in or in front of them and who selected the road of terrorism through external construction architecture.

further information at www.tomvau.com





ALTER EGO

location
year
media
material

palestinian territories
2012
photography
c-print in lightbox

ALTER EGO

ARE WE HUMAN? YES WE ARE! was a 2km installation UP and DOWN of the Israeli Apartheid Wall in the area of Ar Ram, between Jerusalem and Ramallah on the way to Qalandiya Checkpoint. For decades, the SMILEYS motorway has been placed on Austrian motorway construction sites by Asfinag (Österreichische Autobahn- und Schnellstraßen-Finanzierungs-Aktiengesellschaft) in order to influence the emotional feelings of the drivers. For **ARE WE HUMAN? YES WE ARE!** These SMILEYS received a change of location and were slightly modified. Overall, there were 7 emotion expressions: from “very scared” to “super happy”.

The installation on the wall had several tasks: first, to paint a smile on the face of the Palestinians as they drive to the Qalandiya checkpoint. Secondly, to trivialize the wall and thus temporarily reduce the daily weight of the wall. Third, to characterize the wall as a construction site with a snapshot.

The installation BEFORE the Wall shows two Palestinians whose faces are veiled by their own robes or by the 7 different emotional expressions. This represents people who carry in or before them any kind of emotions and who have chosen the path of terrorism through an external architecture.

further information at www.tomvau.com



CLUBS 180 DEGREES

CLUBS 180 DEGREES is a project that fundamentally questions societal, worldly, social and spatial patterns and conditions. For the visualization of this question, deserted subway stations, passageways, connecting passages, underpasses, bridges and the like in Germany were photographed and torn out of their context by a 180 degree rotation and converted into new spaces and views. From seemingly banal and everyday sections of space, a new form of geometric and architectural spatial illusion is created. What happens when this illusion becomes reality? Passages become spaces in which, for example, one could dance to techno music, an underground club, a party event. The total re-functioning of such spaces through simple 180 degree rotations of the images shows how constituted our world is at the moment, how fundamentally different a „totally different view“ of many areas of life could be and that nothing lasts in the long run.



50

location
year
media
material

austrian cultural forum prague
2011
installation
colours, lime stone, citron acid, infusion bags



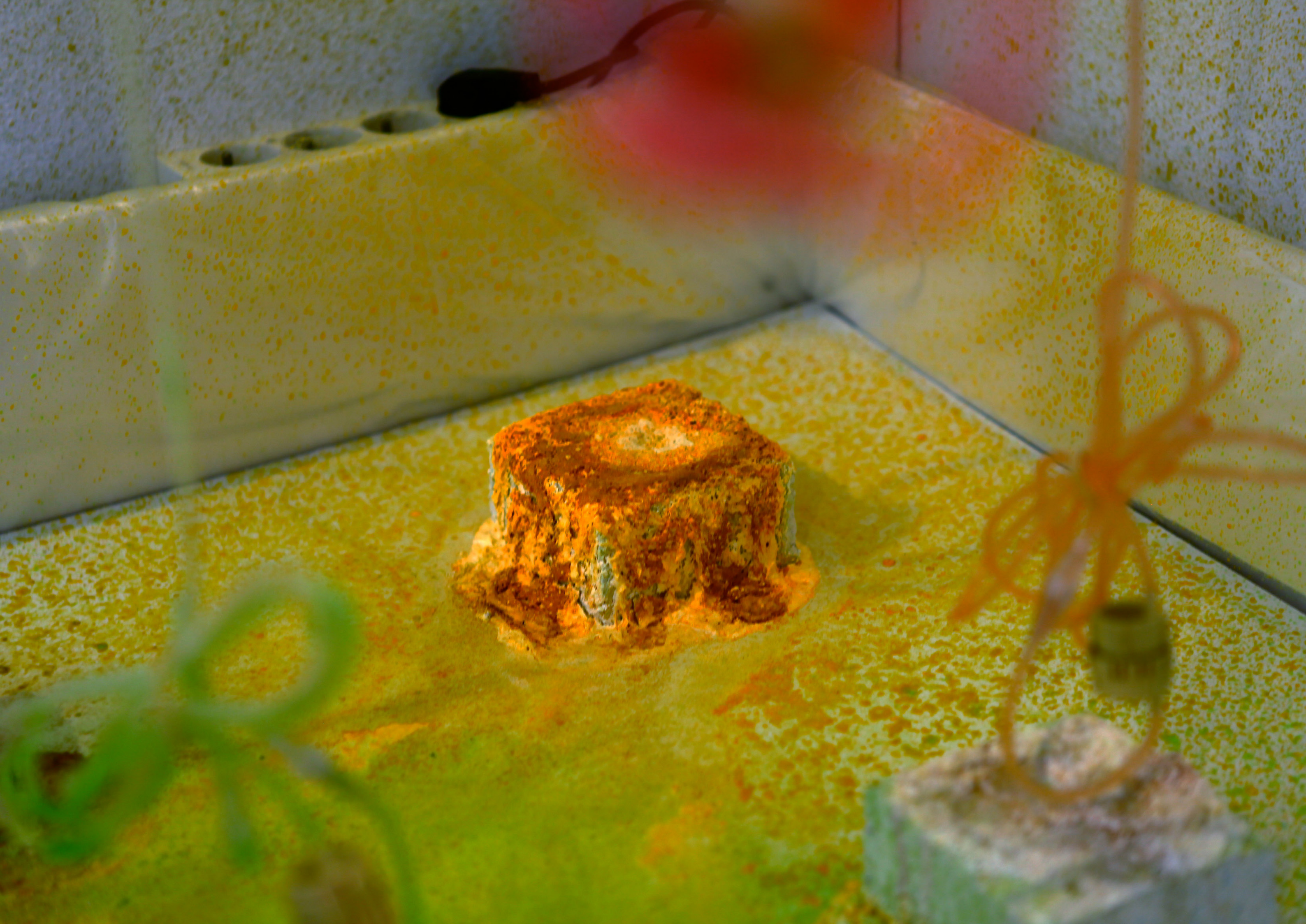
As part of the exhibition “50”, 49 housing estates in Prague were symbolically transferred to the center of Prague in a white box at the Austrian Cultural Forum. This box represented the 50th housing estate and acted as a “laboratory” in which a process of disintegration was shown. In this lab slab were hanging 49 infusion containers, filled with 49 different colors mixed with citric acid. This liquid was dripping permanently on 49 concrete limestones. During the exhibition-period of 50 days one could pursue the gradual change of the 49 blocks and their gradual decomposition.

This revolution of decomposition and the collapse of the rigidity with established norms should demonstrate the formal, philosophical - cultural and societal transition (threshold condition) of old-established forms into new, yet not definable temporary “final stages”. This transformation will find this place at two levels. Once at the level of formal installation work of art, but also at the level of the thought process that is left in a change process by the continuous drop of the colored citric acid mixture. Letting go of the old system is in direct communication with the hope that these ideas may make a difference. At the decisive moment of letting go, this hope thoughts are already in the process of change. Experienced in the transformation process, I see the opportunity in society thinking and trigger significant changes, or even communicate.

“The problems of these communities can not only solved by colored facades. The problem is not in the color of the architecture, but in the possibilities that offers its residents for joint meetings and possibilities for a future solution to live together. Therefor the dissolving concrete cubes could become the symbol of a new platform on which it will be possible to realize multi-colored joint activities. “(Paneláky, barvy a kyselina / Tomáš Pospiszyl, Lidové noviny, Prague, 12.08.2011)











C. MORE WORKS



**Blocks Project
Warsaw 01, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



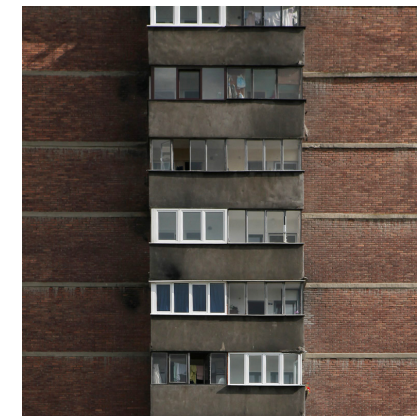
**Blocks Project
Kielce 01, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
East Berlin 01, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
East Berlin 01, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



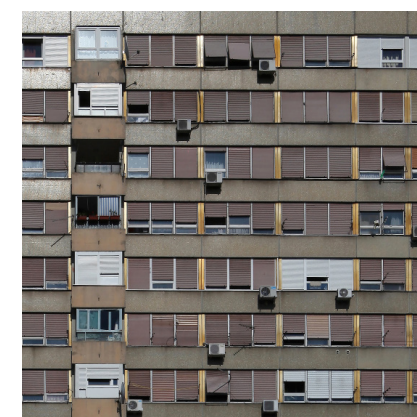
**Blocks Project
Sarajevo 01, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



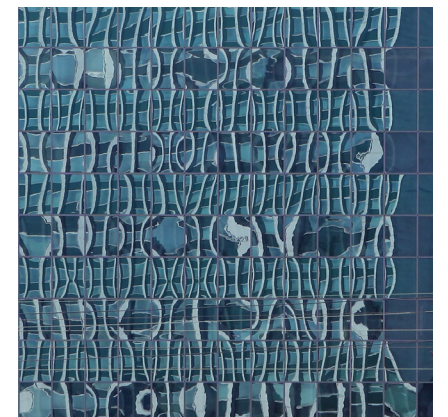
**Blocks Project
Sarajevo 02, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



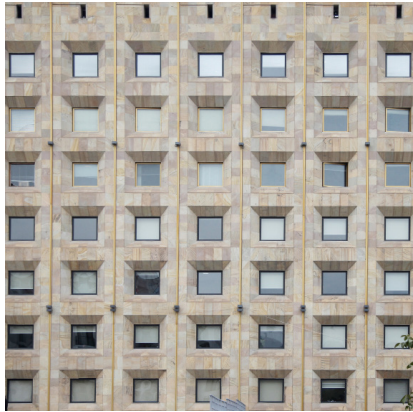
**Blocks Project
Sarajevo 03, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Zagreb 01, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Zagreb 02, 2014**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Tbilisi 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Tbilisi 02, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



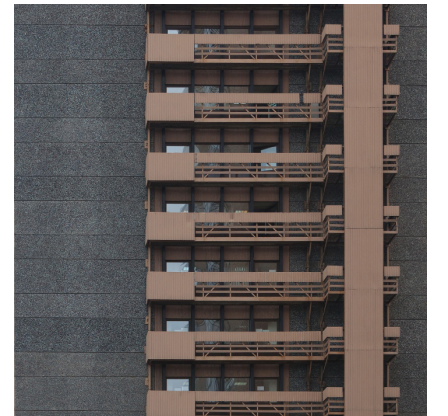
**Blocks Project
Tbilisi 03, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



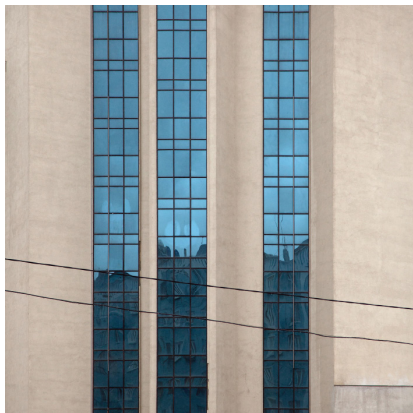
**Blocks Project
Bishkek 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



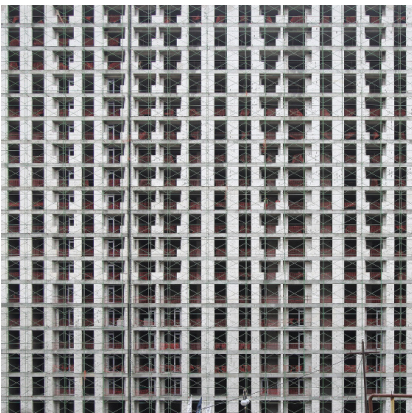
**Blocks Project
Bishkek 02, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



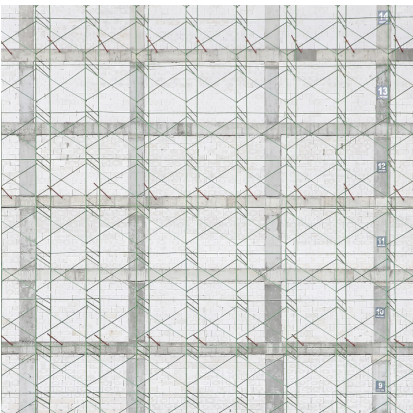
**Blocks Project
Moscow 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Rustavi 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



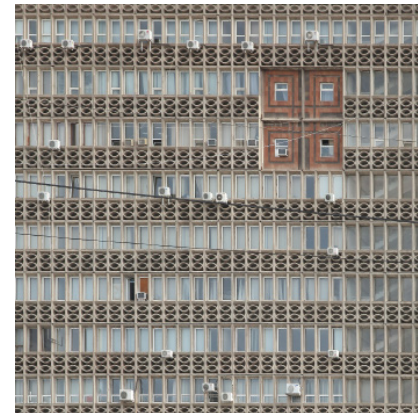
**Blocks Project
Baku 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Baku 02, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Chişinău 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Yerevan 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Minsk 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Baku 03, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Baku 04, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Baku 05, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Almaty 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Dushanbe 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



**Blocks Project
Tashkent 01, 2016**
C-Print
25x25cm, edition 1/10+II
50x50cm, edition 1/10+II
100x100cm edition 1/7+II



Blocks Project
Blockslife Moscow 01, 2016
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Blocks Project
Blockslife Minsk 01, 2016
 C-Print
 75x50cm, edition 1/10+II
 150x100cm edition 1/7+II



Blocks Project
Blockslife Kiev 01, 2016
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Blocks Project
Blockslife Yerevan 01, 2016
 C-Print
 120x66cm, edition 1/10+II
 200x110cm edition 1/5+II



Blocks Project
Blockslife Kiev 02, 2016
 C-Print
 75x34cm, edition 1/10+II
 120x54cm, edition 1/7+II
 200x90cm edition 1/5+II



Blocks Project
Blockslife Baku 01, 2016
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Blocks Project / Blockslife Moscow 02, 2016
 C-Print
 75x34cm, edition 1/10+II
 120x54cm, edition 1/7+II
 200x90cm edition 1/5+II



Blocks Project / Blockslife Kiev 03, 2016

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Blocks Project / Blockslife Tbilisi 01, 2016

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



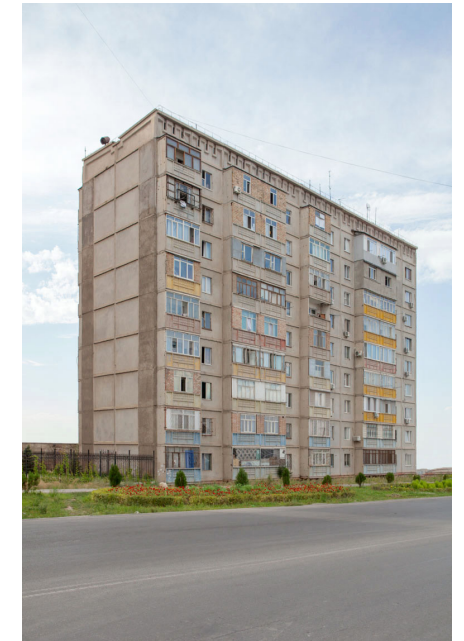
**Blocks Project
Blockslife Belgrade 01, 2014**

C-Print
75x34cm, edition 1/10+II
120x54cm, edition 1/7+II
200x90cm edition 1/5+II



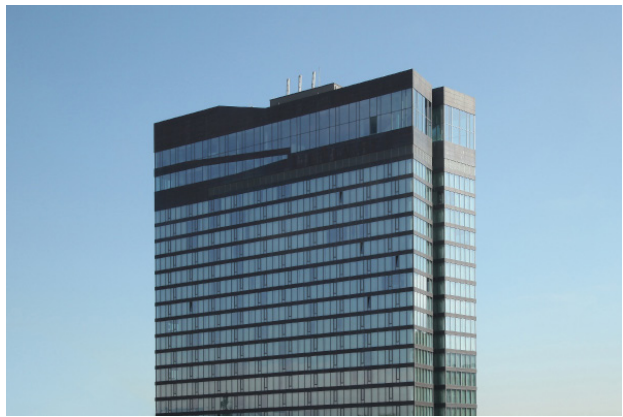
**Blocks Project
Blockslife Kielce 01, 2014**

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



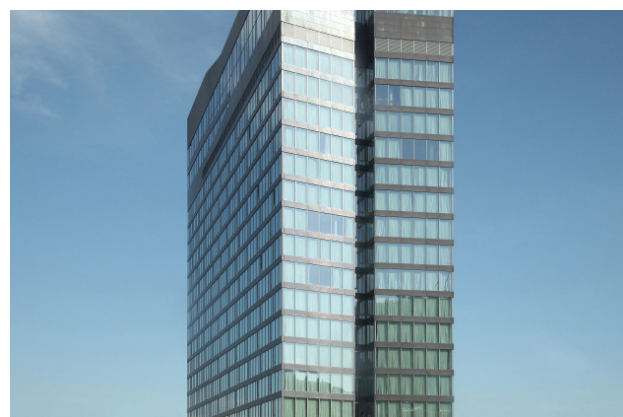
**Blocks Project
Blockslife Bishkek 02, 2016**

C-Print
75x34cm, edition 1/10+II
120x54cm, edition 1/7+II
200x90cm edition 1/5+II



Blocks Project / Blockslife Tbilisi 02, 2016

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Blocks Project / Blockslife Tbilisi 03, 2016

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Blocks Project / Blockslife Bishkek 01, 2016

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Blocks Project / Blockslife Tbilisi 04, 2016

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



**Blocks Project
Blockslife Grozny 01, 2016**

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



**Blocks Project
Blockslife Chişinău 01, 2016**

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



**Blocks Project
Blockslife Moscow 03, 2016**

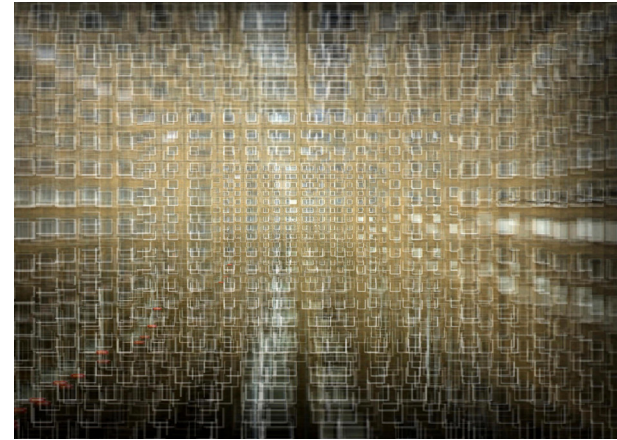
C-Print
75x34cm, edition 1/10+II
120x54cm, edition 1/7+II
200x90cm edition 1/5+II



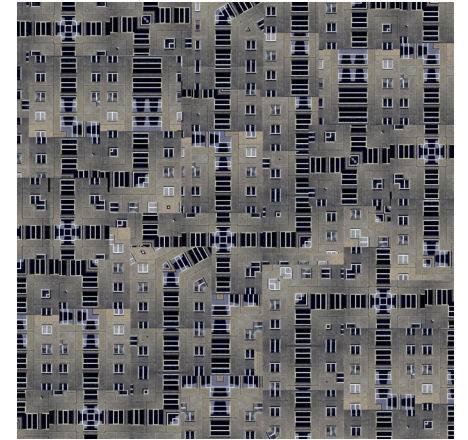
Blocks Project / Panelworld Praha 01, 2008
C-Print
200x130cm, edition 1/5+II
270x180cm edition 1/5+II



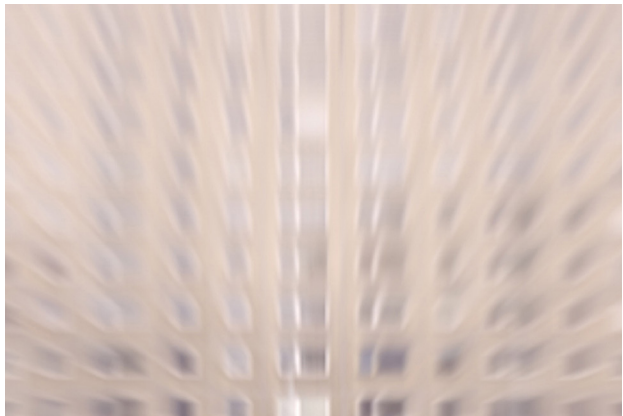
Blocks Project / Panelworld Praha 02, 2008
C-Print
200x130cm, edition 1/5+II
270x180cm edition 1/5+II



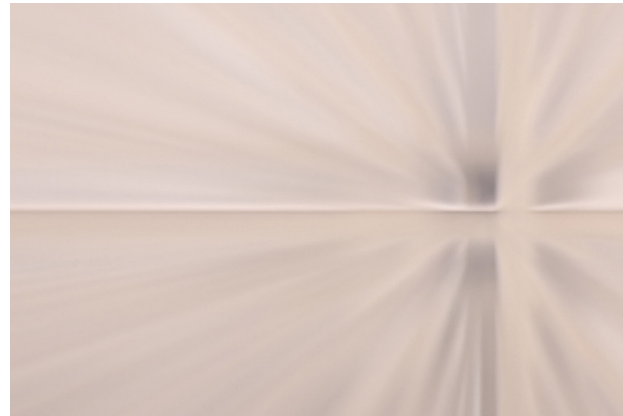
Blocks Project / Panelworld Praha 07, 2008
C-Print
200x130cm, edition 1/5+II
270x180cm edition 1/5+II



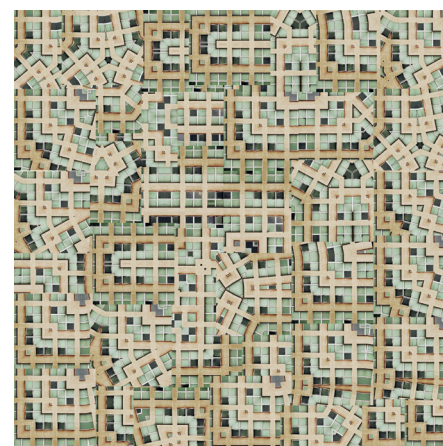
Blocks Project / Monsterfacades Praha 01, 2008
C-Print
140x140cm, edition 1/7+II
180x180cm edition 1/5+II



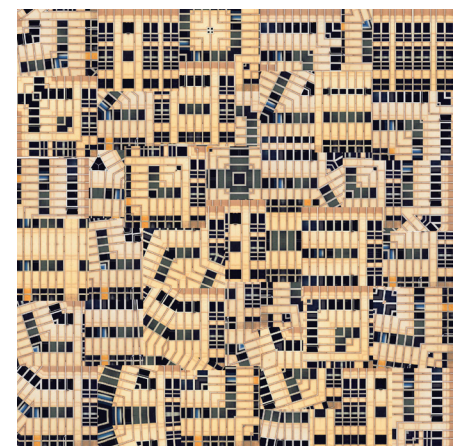
Blocks Project / Panelworld Praha 03, 2008
C-Print
200x130cm, edition 1/5+II
270x180cm edition 1/5+II



Blocks Project / Panelworld Praha 04, 2008
C-Print
200x130cm, edition 1/5+II
270x180cm edition 1/5+II



Blocks Project / Monsterfacades Praha 02, 2008
C-Print
140x140cm, edition 1/7+II
180x180cm edition 1/5+II



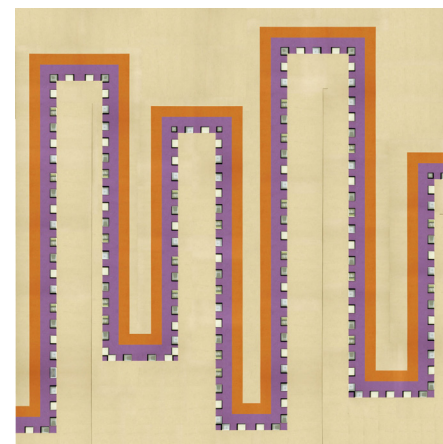
Blocks Project / Monsterfacades Praha 03, 2008
C-Print
140x140cm, edition 1/7+II
180x180cm edition 1/5+II



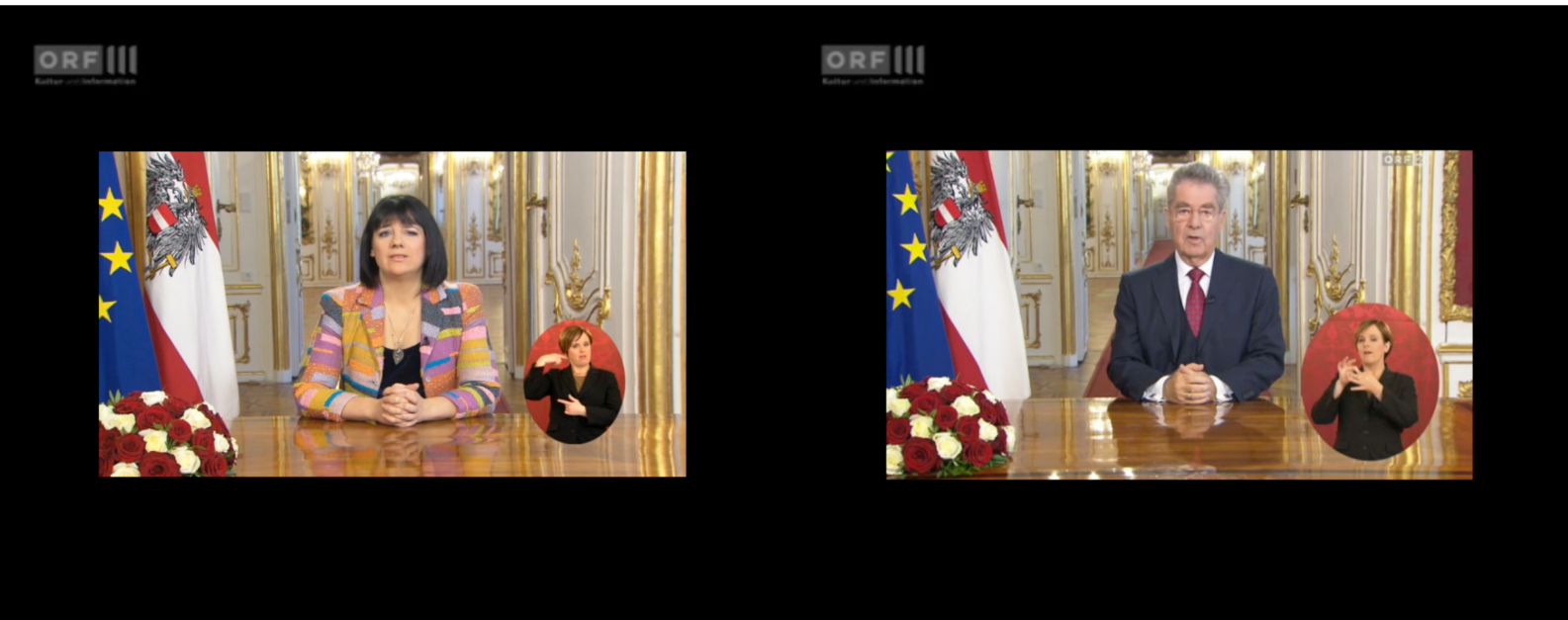
Blocks Project / Panelworld Praha 05, 2008
C-Print
200x130cm, edition 1/5+II
270x180cm edition 1/5+II



Blocks Project / Panelworld Praha 06, 2008
C-Print
200x130cm, edition 1/5+II
270x180cm edition 1/5+II



Blocks Project / Monsterfacades Praha 04, 2008
C-Print
140x140cm, edition 1/7+II
180x180cm edition 1/5+II



Integration: Die Kunst der Artikulation I, 2014
 Video, Sound, 8:43 min
<https://vimeo.com/514995869>



Integration: Die Kunst der Artikulation II, 2014
 Video, Sound, 7:25 min
<https://vimeo.com/514993859>



Are we human? Yes we are! 01, 2012
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Are we human? Yes we are! 02, 2012
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Are we human? Yes we are! 03, 2012
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Are we human? Yes we are! 04, 2012
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Are we human? Yes we are! 05, 2012
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Are we human? Yes we are! 06, 2012
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Are we human? Yes we are! 07, 2012
 C-Print
 75x50cm, edition 1/10+II
 120x80cm, edition 1/7+II
 200x130cm, edition 1/5+II



Holy Land divorced 01, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 02, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 07, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 08, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 03, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 04, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 09, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 10, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 05, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 06, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 11, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 12, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 13, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 14, 2012

C-Print
100x50cm, edition 1/10+II
160x80cm, edition 1/7+II
250x125cm, edition 1/5+II



Holy Land divorced 15, 2012

C-Print
t75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 16, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 17, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 18, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 19, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 20, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 21, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 22, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 23, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 24, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Alter Ego 01, 2012

C-Print in lightbox
140x90cm, edition 1/5+II



Holy Land divorced 25, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



Holy Land divorced 26, 2012

C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II



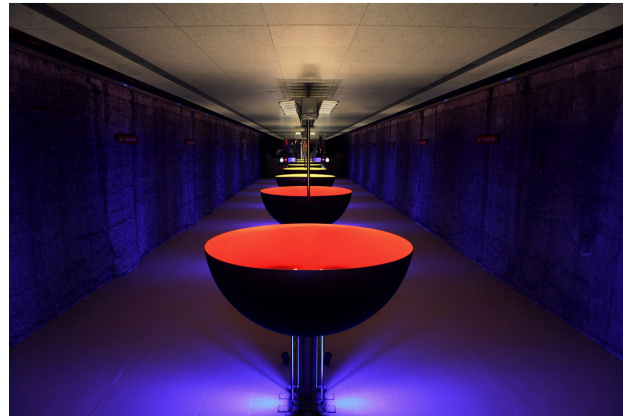
Clubs 180 degrees 01, 2011

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



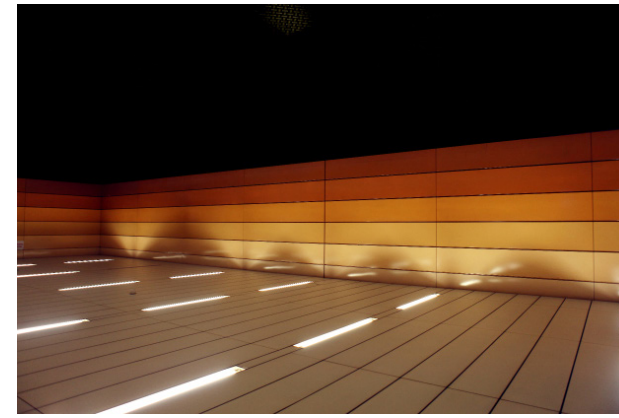
Clubs 180 degrees 02, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



Clubs 180 degrees 07, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



Clubs 180 degrees 08, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



Clubs 180 degrees 03, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



Clubs 180 degrees 04, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



Clubs 180 degrees 09, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



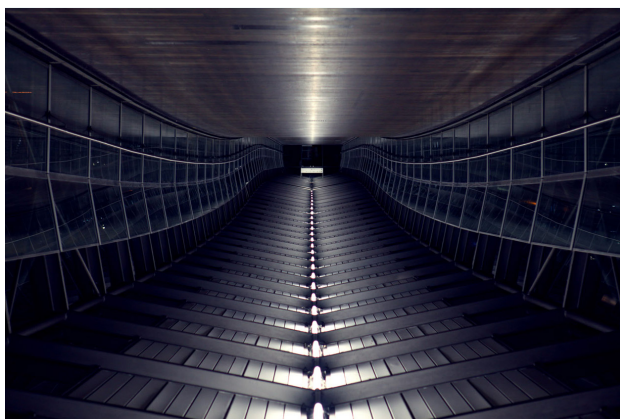
Clubs 180 degrees 10, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



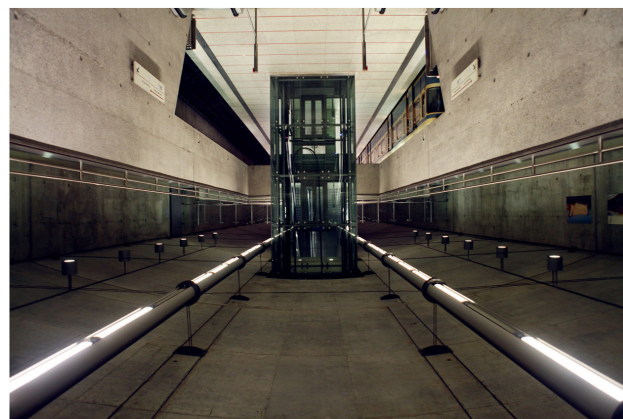
Clubs 180 degrees 05, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



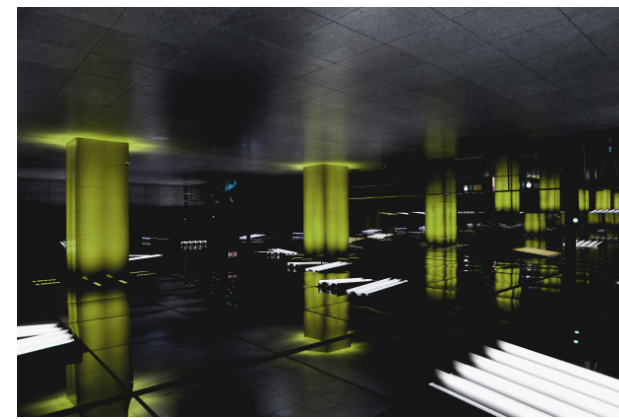
Clubs 180 degrees 06, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



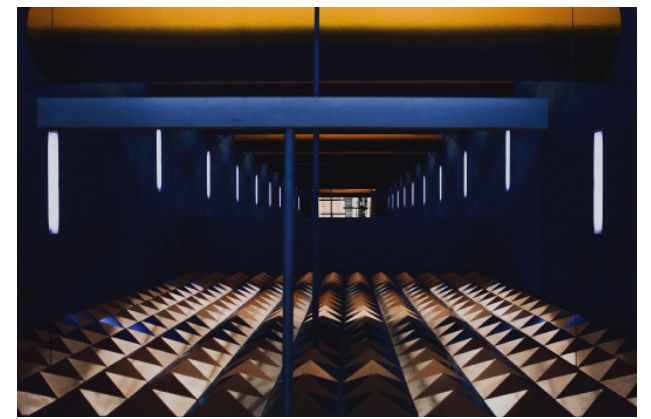
Clubs 180 degrees 11, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



Clubs 180 degrees 12, 2012

C-Print

75x50cm, edition 1/10+II

120x80cm, edition 1/7+II

200x130cm, edition 1/5+II



Clubs 180 degrees 13, 2012
C-Print
75x50cm, edition 1/10+II
120x80cm, edition 1/7+II
200x130cm, edition 1/5+II

**TOM
VAU**
2021