

## Capital must accumulate

It's a law of nature

## Biographien Deutsch:

### **Volkmar Klien**

Growing up in Vienna Volkmar Klien (\*1971, Hollabrunn, A) spent his childhood engulfed in the city's rich musical life with all its glorious traditions and engrained rituals. Working from this background Volkmar Klien today strives to extend traditional practices of composing, producing and listening far beyond the established settings of concert music. He works in various areas of the audible and occasionally inaudible arts navigating the manifold links in-between the different modes of human perception, the spheres of presentation and the roles these play in the communal generation of meaning.

Further information online under: <http://www.volkmarklien.com>.

### **Hannes Löschel**

After completing his musical education at the University of Music Vienna in 1991 began his work on cross-stylistic projects in the roles of composer, ensemble leader and arranger. He created commissioned works for ORF, WDR, Bregenzer Festspiele, Musiktriennale Köln, Diagonale Graz, Wien modern, RSO Wien, Sirene Opern Theater, Wiener Volksliedwerk, Jazzfestival Saalfelden, Glatt&Verkehrt, among others.

With his formation *Hannes Löschel Stadtkapelle* he developed a program between art and folk song. Published on the CDs *Herz.Bruch.Stück* and *Im Wirtshaus* these programs toured Austria and neighboring countries for several years. With the rock-pop production *Songs of Innocence* based on poems by William Blake and in collaboration with the British singer Phil Minton, he toured Austria and Europe with his band *Exit Eden*. The eponymous CD was released on the Austrian label collegno.

Löschel has written numerous works for the stage, including 2 operas, 3 variety programs with puppeteer Christoph Bochdansky and singer, musician and poet Vincenz Wizlsperger, and music for dance productions by choreographer Rose Breuss. Between 2010 and 2012, Löschel directed the music program at Vienna's Odeon Theater as artist in residence.

He teaches composition at ABPU Linz, leads several ensemble classes there, and occasionally works as a part-time gallerist.

<http://www.hannesloeschel.com/>

### **Gerald Nestler**

is an artist, researcher and writer who combines video, performance, installation, intervention, code, text, sound and speech with [theory](#) and conversation.

His research and practice focuses on the *derivative condition* of technocapitalism, a performative and increasingly data-driven mode whose power to claim the future derives to a significant degree from finance models, technologies, operations and narratives. To counter-leverage the volatile asymmetries it produces, he works on activating the semantic field of the term *resolution* as a sociotechnical toolbox against non-transparency. He explores *renegade activism* as a risk sharing agency that transforms resistance from critique as dissent towards refusal and betrayal as forms of insurrection.

His *postdisciplinary* approach has led him to collaboratively develop and curate artistic formats and platforms operating across art, activism, science, philosophy

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and other fields of expertise – such as [The Future of Demonstration](#) – to create bonds and alliances that engage their power of imagination to untangle and resolve the multifaceted economic, political, and ecological challenges we are facing today.

His practice is to a large extent based on working, imagining and making together, amongst many others with the artist [Sylvia Eckermann](#) and [Technopolitics](#). He was a researcher at [Forensic Architecture](#) and received a PhD from Visual Cultures / [Centre for Research Architecture](#), Goldsmiths, University of London.  
[www.geraldnestler.net](http://www.geraldnestler.net)

## **Ines Doujak (Austria)**

Ines Doujak's (b. 1959) multidisciplinary practice spans photography, writing, performance, sculpture, film and installation. She uses close readings of history up into the present to re-present the politics of race, class and gender. Drawing on carnival, masquerade and motifs from popular culture, she uncovers exploitative structures and inequalities in society, often in relation to their colonial past and present. Her research into the textile industry was supported by the Austrian Science Fund and resulted in numerous works dealing with the global production, trade and distribution of fashion and textiles which has expanded into examining all aspects of globalisation such as drugs and disease. Exhibitions include Kochi Muziris Biennale, India (2018); Dhaka Art Summit, Bangladesh (2018); Lentos Kunstmuseum, Austria (2018); Para Site, Hong Kong (2018); and documenta 12, Kassel (2007).

## **John Barker (GB)**

John Barker (b. 1948) is a writer, essayist and performer who, since the 1970s, has been focused on economics, geopolitical dynamics and the exploitation of labour. His novels include *Radio Signals* and *Futures*, which is published by PM Press and his essays by *Mute*, *Telepolis*, *Adbusters*, *Capital and Class* and *Variant* among others. Exhibitions include Bunkier Sztuki Gallery of Contemporary Art, Kraków (2017); Württembergischer Kunstverein, Stuttgart (2018); Biennial São Paulo (2014); Busan Biennale, Korea (2012).

**Ines Doujak** and **John Barker** have collaborated since 2010. They work together through a common interest in the political dimension of cultural exchanges.

## **Christine Gnigler**

is a recorder player, baroque bassoonist and singer. She lives in Vienna and studied recorder with Thomas List and historical bassoon instruments with Jennifer Harris.

In addition to early music, her musical metier extends to contemporary and improvised experimental music. She currently performs primarily with the VIVID Consort and Ensemble Pneuma and can be heard regularly in various opera and concert productions at home and abroad.

In 2016 she founded the Open Stage for Early Music Vienna, a platform for contemporary early music and its performers. In 2018, the VIVID Consort's debut CD *Bitter Fruit* was released on the Freifeld label. With VIVID Consort as well as with

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Ensemble Pneuma she is a scholarship holder of The New Austrian Sound of Music - Program.

**Joachim Rigler**

During his studies at the University of Music and Performing Arts Vienna, which he graduated from in 2020, Joachim Rigler began to work as a freelance artist. Today he is primarily active as a singer, but also as a guitarist, composer and occasionally as an actor.

The main focus of his work lies in the concert activities and publications of the "Gesangskapelle Hermann". In addition, the artistic field extends in various projects across a wide variety of disciplines and genres: from club music (live-electro trio "hertzinger") to contemporary art music (vocal ensemble "Soma"). From 2015 he has also been appearing regularly theater productions.

**Lorina Vallaster**

born 1994 in Austria, is a recorder player and singer. She began playing the recorder at the age of six. In addition to the recorder she also plays the piano, violoncello, viola da gamba and the Viennese oboe. After initial studies at the MUK Private University in Vienna, she completed her concert recorder studies with Carsten Eckert at the University of Music and Performing Arts Vienna. Vocal lessons with Ingrid Bendl and Cornelia Horak and master classes with Michael Schneider, Dan Laurin, Maurice Steger, Dorothee Oberlinger and Erik Bosgraaf complete her education.

With the piece Kokolores for vocal ensemble she won the first prize at the composition competition Jugend komponiert in 2013. From 2014-2018 she was a fellow of the Yehudi Menuhin - Live Music Now program Vienna together with the Ensemble Sferraina.

With her ensemble VIVID Consort she was supported by the funding program NASOM - New Austrian sound of Music. The trio released its debut CD Bitter fruit in 2018. Concerts and music education programs brought the ensemble to the Vienna Musikverein, Konzerthaus Wien as well as to Germany, Poland, Japan, Spain, Italy, Taiwan, Czech Republic, Iran, Turkey and Montenegro.