

SIMONA OBHOLZER
(Portfolio)

faux terrain

(2014, 2 pigment prints, framed, 200 x 142 cm; 2 folding panoramas, digital print, 14 x 240 cm)

view points

(2015, series of 3 etchings, 16 x 20 cm; 18,5 x 21 cm)

R in einem Kreis oder ®

(2011, installation; 42 x 29,7 cm, screenprints, framed, rubber plant leaf, slide projection of 8 slides)

MARIE-PUCK

(2011, 16 x 21 cm, artist book; collage, screenprint, 4c print, drawing)

Studio Work – Blu Tack (Richmond Building, Glasgow)

(2010, 7 pigment prints, 47 x 70 cm, 31 x 47 cm)

6:00 – 8:00

(2012, 4:3, HD, colour, silent, 05:15 min.)

ohne Titel (Landkärtchen / Araschnia levana)

(2012, 2 pigment prints, 25 x 30,5 cm, 25 x 36 cm)

fig. a. b. c.

(2009, installation, mirror, clay objects à Ø ca. 15 cm)

translating a border

(2012, 16:9, HD, colour, sound, 10:15 min.)

The opposite sides of a pattern ...

(2009, 4c print, dimensions variabel)

notes on my work

Simona Obholzer

A conceptual approach emerges in my work, which is accompanied by a hint of humour. My work relates to a strong interest in the image itself, both in a literal sense as well as in an abstract way.

In my work I focus on the relation between image, body and space, based on the tradition of Conceptual Art. Of special interest is how these relations are influenced or even ruled by images, by which I mean the inner images of the imagination and memory of one's own body as well as images that one is confronted with in space.

For example, in the video work "6:00 a.m. - 8:00 a.m." I am working with the collective image of leisure and holiday. My art follows a precise compositional set-up and operates with conceptual cross references. An additional part of my artistic practise is the appropriation of already developed artistic vocabulary which I shift and recontextualize,

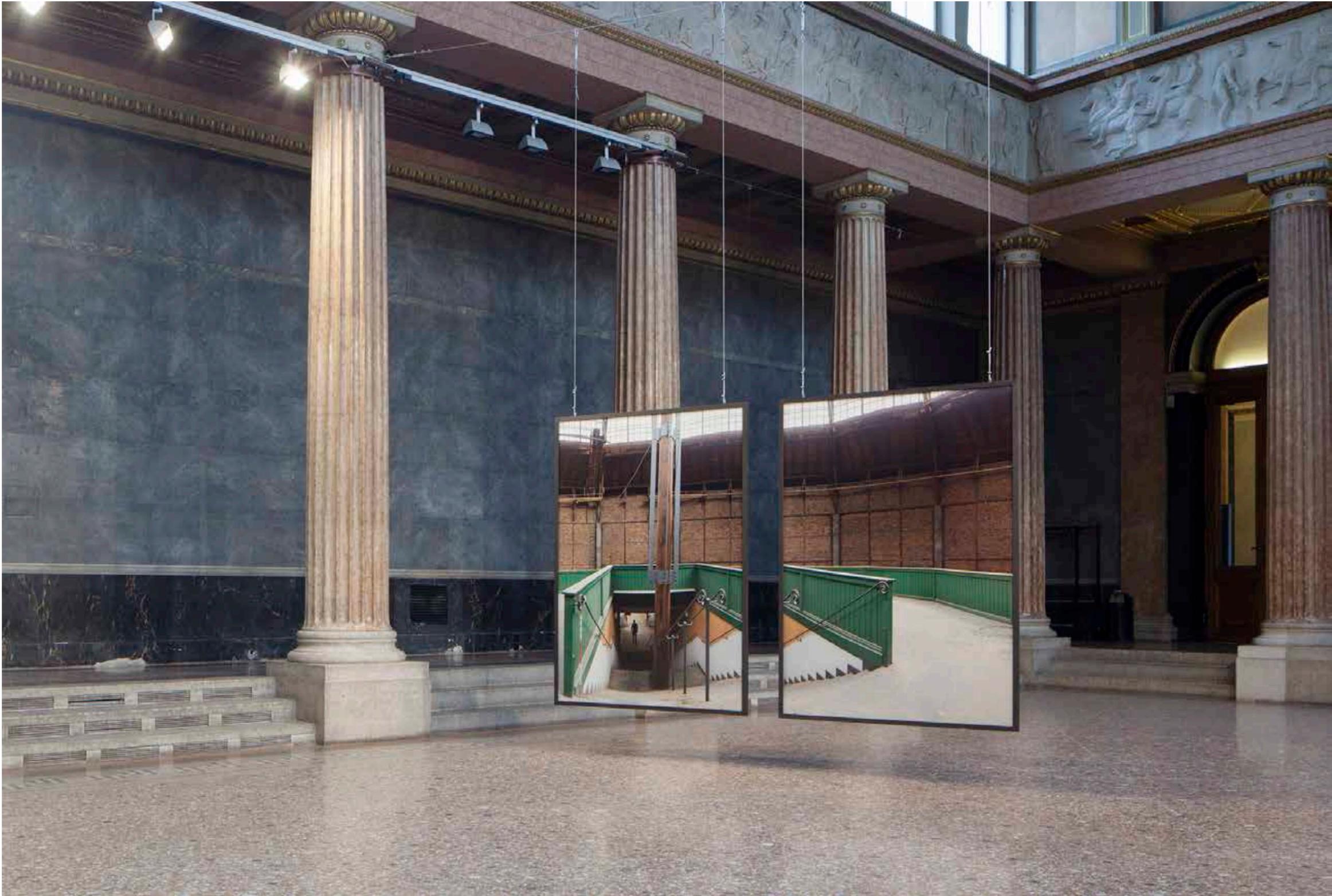
an example of which can be seen in my interpretation of Broodtheers' vocabulary in my work "R in einem Kreis oder ®" [R in a circle or ®] and in the artist book "MARIÉ-PUCK". In the work "The opposite sides of a pattern have to tally ..." * (2009) I take on Otto Neurath's pictograms and recontextualize them as a repeating pattern in the university context.

Investigations of my closest surroundings as well as historical cultural techniques and phenomena play an important role in the development of my work. The media I'm working with is dependent on the project. The combination of drawing, text, sculptural parts and new media characterizes my imagery.

I intend to extend the typical media-space and expand its borders. Thus I use for instance intaglio to talk about the panoramic function of iPhones.

* The complete title of the work is: „The opposite sides of a pattern have to tally. The lines ending at A B must be taken up at C D, or vice versa. In the same way whatever portion of the design extends beyond the margin B D or A C must recur again within the margin on the opposite side. The pattern has only to join on and fit.“

faux terrain





faux terrain
2 pigment prints, framed, 200 x 142 cm, 2 folding panoramas, digital print, 14 x 240 cm, 2014
Installation view, assembly hall, Academy of Fine Arts Vienna. Photo: Rudolf Strobl



faux terrain

2 pigment prints, à 200 x 142 cm, framed
2 folding panoramas, digital print, à 14 x 240 cm
2014

Documentation shot: person holding a folding panorama.
Photo: Rudolf Strobl

The panorama-rotunda is an architecture especially built for viewing. The Innsbruck rotunda, without the spectacle of the picture provides an empty (view) space, filled with references and historical contexts, a reflecting surface for my deliberation on the view and its physicality. In the panorama, the visual space and the experiential space interact. Thus the visual space seeks to simultaneously be the experiential space and this summons the viewer with all their bodily presence into the visual space. The faux terrain is eponymous for my work. The term is borrowed from the historical panorama. It marks the transition from the three-dimensional to the two-dimensional space.

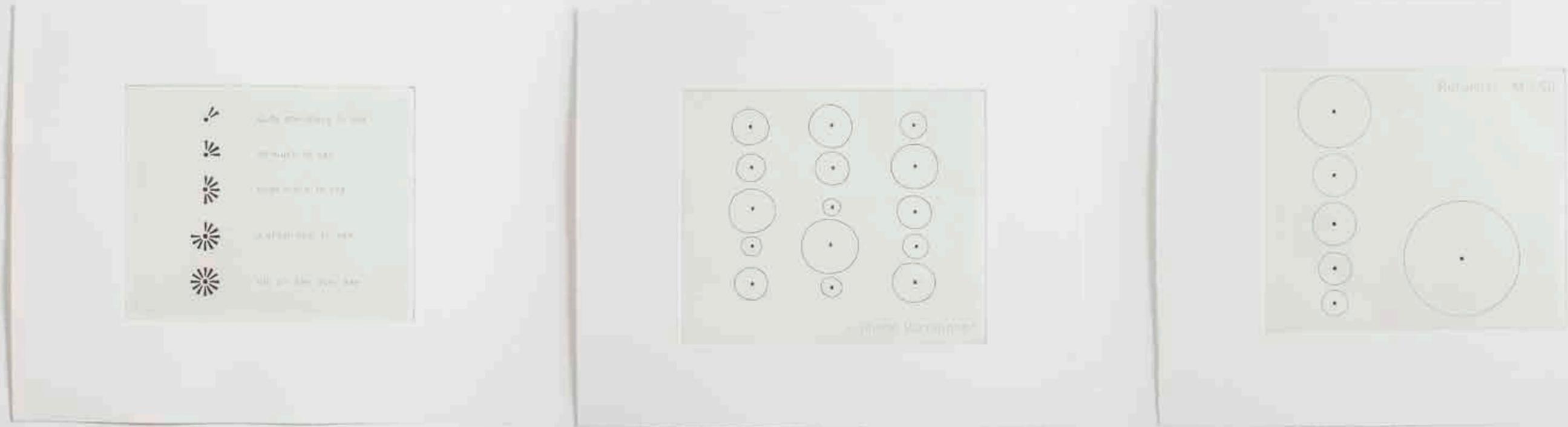
The work consists of two large-scale photographs. They are cuttings of a 360° panorama from the interior of the Innsbruck rotunda. The cuttings do not fit seamlessly together but overlap. The slight overlap creates the illusion of movement. The frame forms a

distinction to the surroundings and sets this against an cutting of the sweeping panorama.

In one image, a person is displayed in a shadow-like fashion that is on the verge of entering the image space via the staircase. Here, the anchoring of the body occurs before entering the visual space, ie. before the moment in which the visual space begins to spill over into the experiential space. The question of how image and body interact can manifest itself at the person.

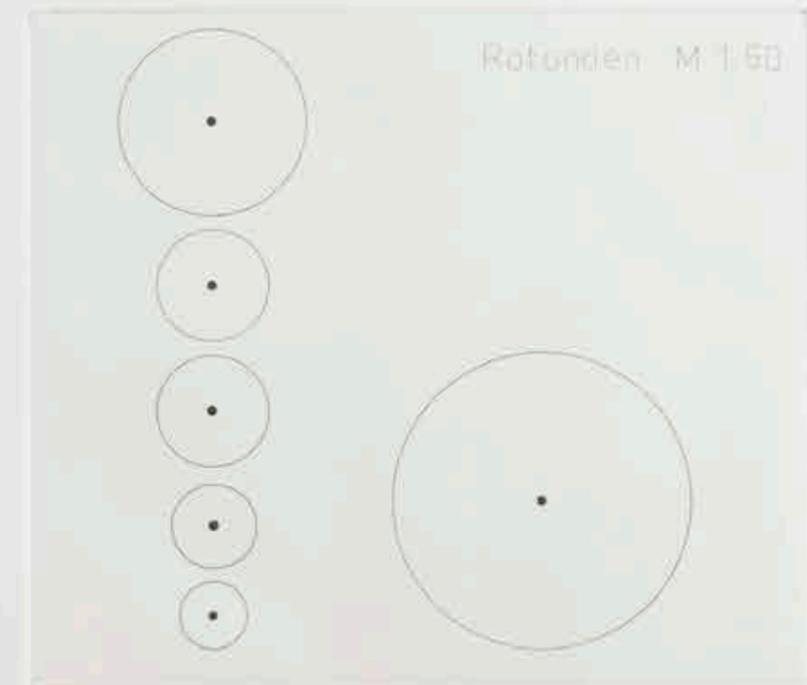
Two folding panoramas, longer than the human arm span, enable another enactment of the same space. One of the folding panoramas reproduces the full 360° view of the rotunda interior. The other one divides the room into the front and back, whereby each 180° is reproduced. When viewing this, the impossibility of a 360° view once again becomes meaningful.

view points



view points
Series of 3 etchings with aquatint:
so much to see, 16 x 20 cm;
iPhone Variationen, 18,5 x 21 cm;
Rotunden M 1:50, 18,5 x 21 cm
2015

view points



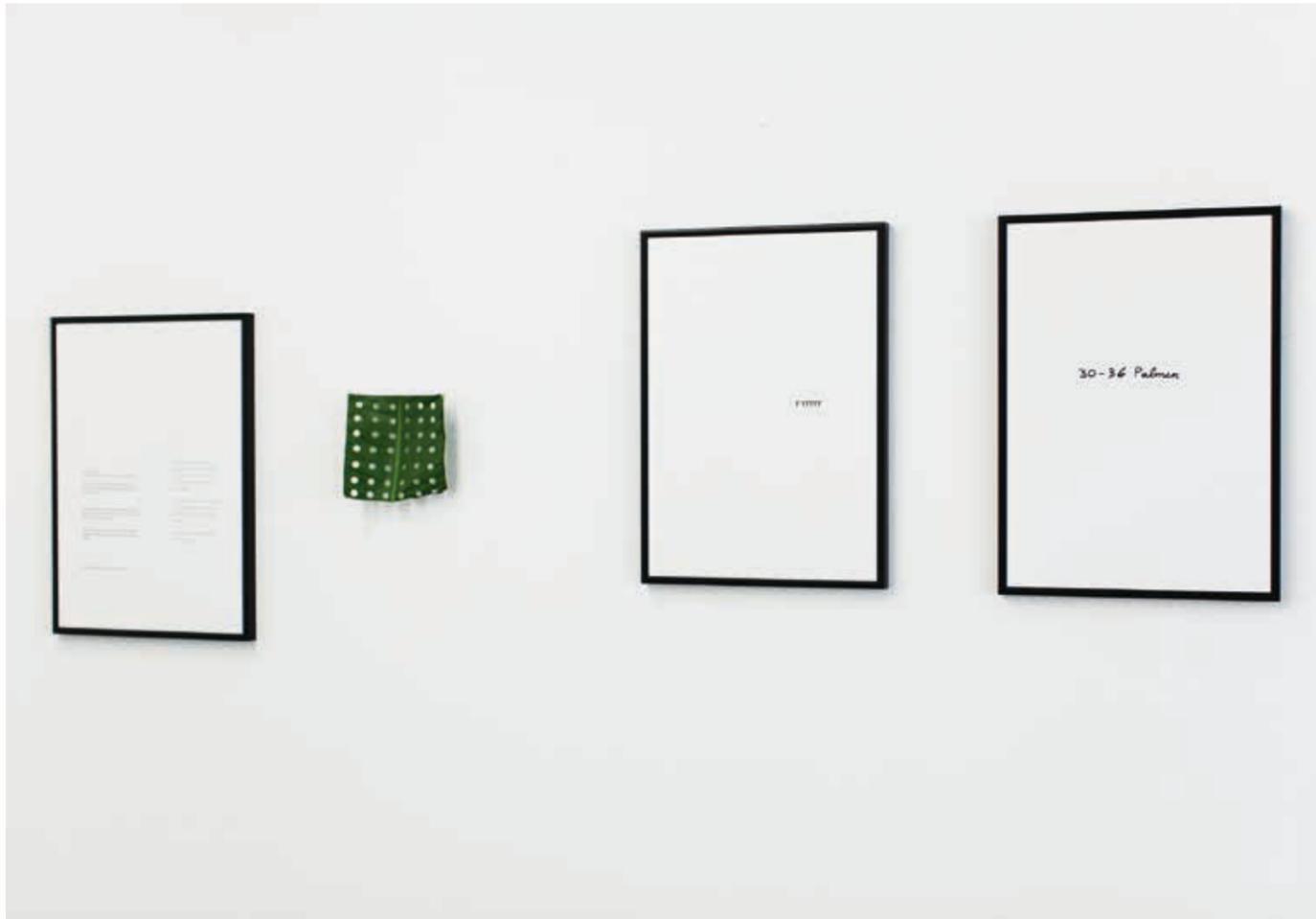
view points

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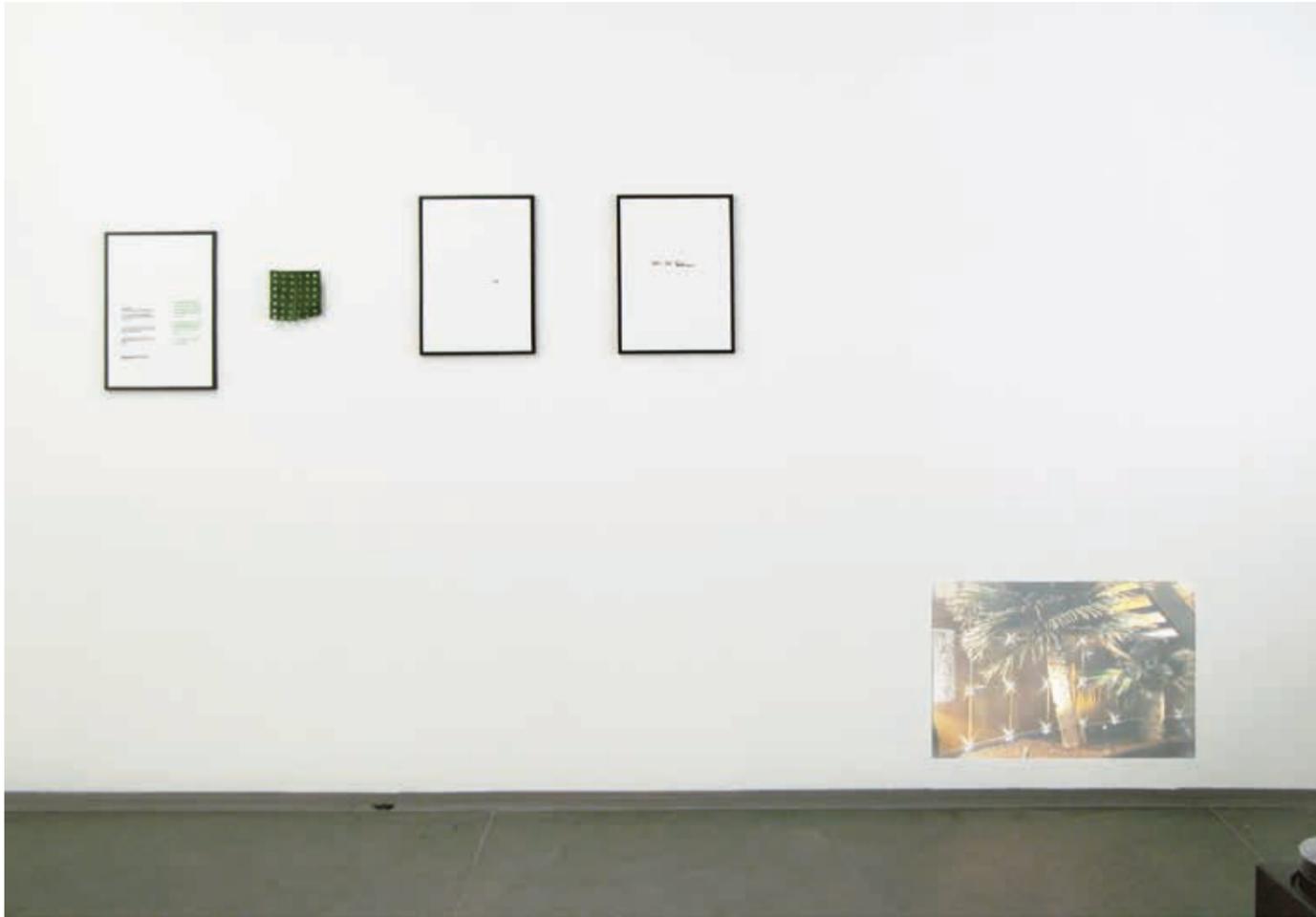
The etchings of the series *view points* connect the beginning of the panoramic view in the late 18th century with today. However, the perspective offers an visual link between today and the late 1700s. When viewed from above, the panoramic view appears circular. This view from above is also used as a pictogram that marks excellent lookout points on road maps. In the etching *so much to see*, this symbol is shown in its various uses, where the number of rays provides information on how complete the 360° view is. In the print *Rotunden M 1:50* [*Rotundas SA 1:50*], the scope of different panoramic canvases from 1794 to 1840 is represented, as in

those times the panorama was a mass medium. Today, the masses have a smart phone with an integrated camera and panoramic function. The interior of the panoramic rotunda viewed from above has visual similarity with a person who is about to make a panoramic photograph. The print *iPhone Variationen* [*iPhone variations*] is deliberately named after the product of a specific manufacturer, as the „i“ refers to the individual who at any given moment has the opportunity to make oneself the center of an image. The feeling of grandeur that one has when entering the secure, enclosed platform setting has shifted.

R in einem Kreis oder ®



R in einem Kreis oder ® [R in a Circle or ®]
Installation; 3 screenprints: *rrrr*, *30-36 Palmen* [30-36 palm trees],
jardin d'hiver à 42 x 29,7 cm, framed, rubber plant leaf,
slideprojection of 8 slides
2011



R in einem Kreis oder ® [R in a Circle or ®]
Installation; 3 screenprints: *rrrr*, *30-36 Palmen* [30-36 palm trees],
jardin d'hiver à 42 x 29,7 cm, framed, rubber plant leaf,
slideprojection of 8 slides
2011

Installation view *Blind Date with Baldessari, Projects and Assignments*,
Saprophyt Vienna, 2011, photo: Saprophyt



Dia. 0 Marcel Broodthaers, *Un jardin d'hiver*, Brüssel 1974



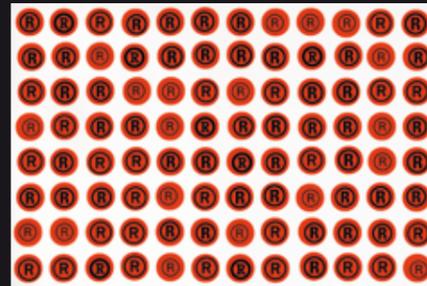
Dia. 10 24_WASHINGTONIA_PALMIER_3_LR.tif



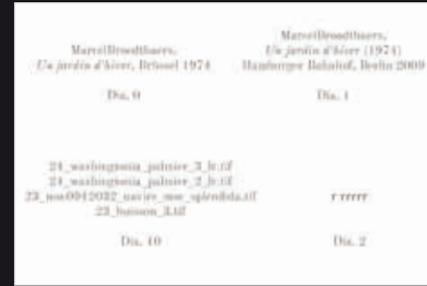
Dia. 10 23_MSC0912032_NAVIRE_MSC_SPLENDIDA.tif



Dia. 1 Marcel Broodthaers, *Un jardin d'hiver* (1974), Hamburger Bahnhof, Berlin 2009



Dia. 2 r rrrr



Dia. Index



Dia. 10 24_WASHINGTONIA_PALMIER_2_LR.tif



Dia. 10 23_BUISSON_3.tif

projected slides

R in einem Kreis oder ® [R in a Circle or ®]
Installation; 3 screenprints à 42 x 29,7 cm, framed, rubber
plant leaf, slideprojection of 8 slides
2011

Broodthaers' work *Un jardin d'hiver* from 1974 thematizes, among others, the longing for the exotic, as well as its assimilation. He was amongst one of the first to install plants in the white cube. A company called "Le Jardin d'Hiver®" preserves plants by extracting their lifeblood and secures their appearance with a special procedure. Being independent of any outside influences, these so-called stabilized plants can be found as decoration in „non-places" such as hotel restrooms, staircases in shopping malls, etc.

The work consists of three framed screenprints: *rrrr*, *30-36 Palmen* and *jardin d'hiver*. Also included are a rubber tree leaf, a slide projection of eight slides, showing a view of Broodthaers' first installation of his work *Un jardin d'hiver* from 1974, the reinstallation of the work at Hamburger Bahnhof in Berlin in 2009 as well as photos taken from the company's webpage, showing preserved plants in various arrangements.

The advertising slogan of the company is removed from its context, framed and installed next to a rectangular-cut rubber tree leaf. In French and also with a German translation, the benefits of stabilized plants are extolled. Detached from its original context, the text can also be related to Broodthaers' work. This creates a reference to the art piece as a brand.

rrrr is the onomatopoeia of the symbol for registered trademark - ®. In its rolling intonation, it creates an affirmative, joyful statement. This may also be understood, in terms of a critique of the art market, as an ironic gesture.

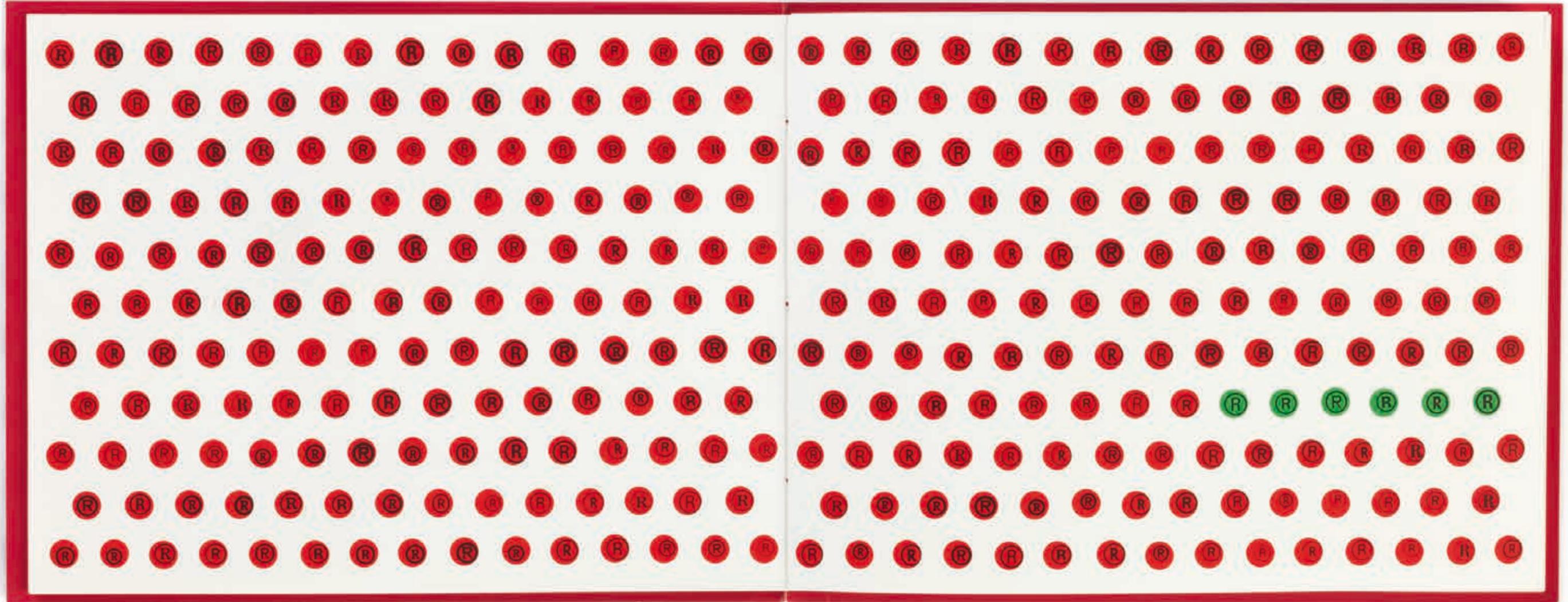
The screenprint *30-36 Palmen* [*30-36 palm trees*] provides information on the number of exhibited palm trees in the various stagings of Broodthaers' installation from 1974. At the same time, the word 'palm' itself evokes an idyll of a distant exotic.

MARIE-PUCK



MARIE-PUCK
Cover. artist book, 16 x 21 cm,
collage, screenprint, digital print, drawing
2011

in cooperation with Pina Delvaux





UNTER VERSCHIEDENEN NAMEN BEKANNT, SO WIE „PRESERVIERT“ ODER „NATURALISIERT“, SIND SIE DAS ERGEBNIS EINES BESONDEREN VERFAHRENS.

DANK UNSERES NEUESTEN TECHNISCHEN PROZESSES, WIRD IHR SAFT MITEINERFLÜSSIGENMISCHUNG AUS GLYZERIN ERSETZT, DIE IHNEN EIN FRISCHES UND NATÜRLICHES AUSSEHEN GIBT.

DAS IST DAS PRINZIP DER STABILISIERUNG.

SIE ALLE WERDEN WÄHREND IHRES BESTEN LEBENSZYKLUS GEERNTET, UM OPTIMALE ERGEBNISSE ZU ERZIELEN. SIE WEISEN VIELE VORTEILE AUF: SIE KÖNNEN EINFACH VERWENDET, GELAGERT UND TRANSPORTIERT WERDEN.

SIE BEWAHREN DANN IHRE FORM, IHRE FARBE UND IHREN URSPRÜNGLICHEN ZUSTAND WÄHREND JAHRE.



The book *MARIE-PUCK* builds upon a range of continuing thoughts and chains of association around the installation work *Un Jardin d'Hiver* (1974) by Marcel Broodthaers. Broodthaers is reflected as a figure of art history and important representative of artist books. With *MARIE-PUCK*, the daughter figure is placed at the center, which as such inevitably brings to mind the father. At the same time, these relationships and rankings are called into question. The screenprint on the interface between analog and digital is used and spans a bridge between the rising adhesive joint of the book

and the flat of the paper adhered digital print. Each book page has its own mediality. Broodthaers' vocabulary is adopted and expanded upon in the book. For example, Broodthaers' black text removal bar from *Un Coup de Dés Jamais N'Abolira Le Hasard* arrives at a different meaning. In order to reduce the amount of required processor power, text that is scaled below a certain percentage is displayed as bars in vector-based layout programs. The Broodthaers' bars can now be found in a displaced context on one of the book pages.

Tochter Tochter
 fig. f fig. f Tochter
 fig. f

TOCHTER Tochter Tochter
 fig. 8 fig. 0 fig. 8

Тоцпггггг Tochter Tochter
 fig. 0 fig. 0 fig. 0

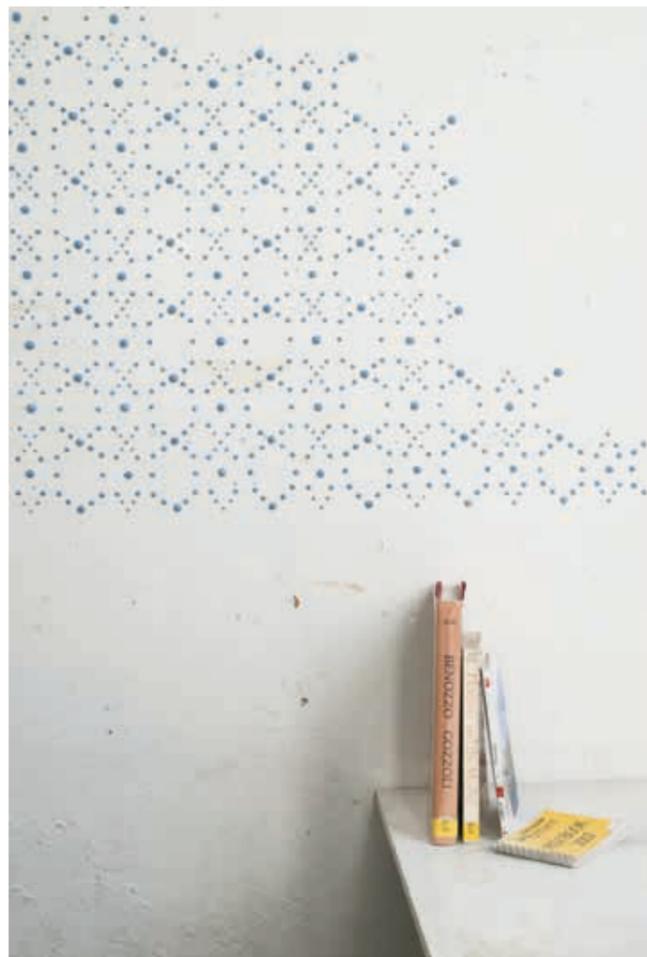
Tochter Tochter TOCHTER
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Tochter Tochter Tochter
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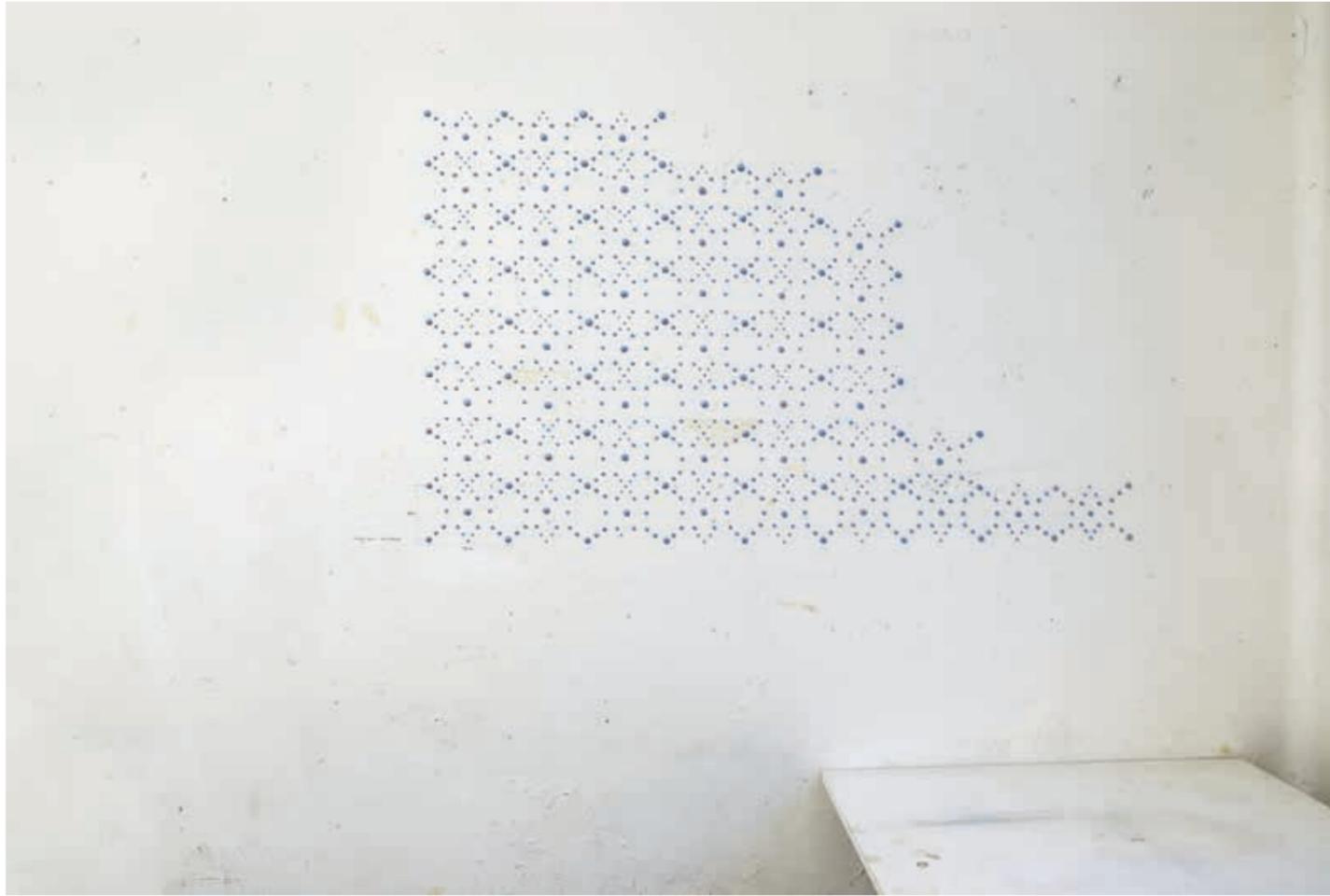
Tochter Tochter Tochter
 fig. 0 fig. 0 fig. 0

Studio Work – Blu Tack
(Richmond Building, Glasgow)





Studio Work – Blu Tack
(Richmond Building, Glasgow)
7 pigment prints, 47 x 70 cm, 31 x 47 cm
2010/13



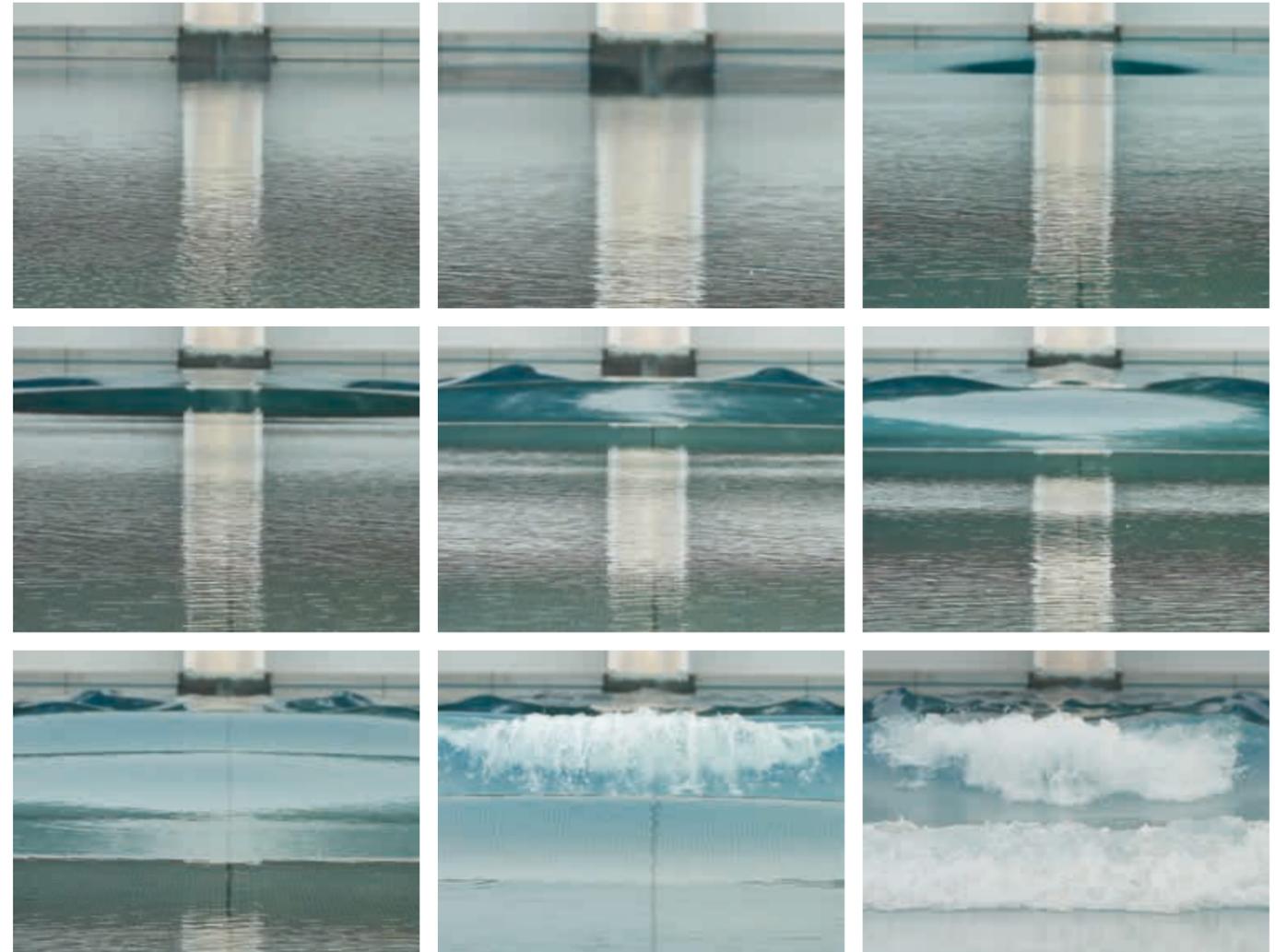
Studio Work – Blu Tack
(Richmond Building, Glasgow)
7 pigment prints, 47 x 70 cm, 31 x 47 cm
2010/13

r: Installation view *Schritt für Schritt*, Galerie 5020, Salzburg, 2013

Overlay and adjustment characterize the photographic series *Studio Work – Blu Tack (Richmond Building Glasgow)* by Simona Obholzer, where the current wall of a studio space based in Glasgow works with both architectural improvisation (caused by walls that were added later) as well as with artistic improvisation. Blu Tack adhesive, which was formerly used for the temporary fixing of images to the wall, possibly also for testing hanging possibilities for an exhibition, were incorporated and further developed by the artist into a rapport-like continuing pattern with different sized beads, which follow the spacings of photo-standard formats. The pattern forms both a set-up for future productions of images as they themselves are already image and production.

Hildegard Fraueneder

6:00 - 8:00



video stills from 6:00 a.m. - 8:00 a.m.
4:3, HD, colour, silent, 05:15 min.
2012





video still from **6:00 a.m. – 8:00 a.m.**
4:3, HD, colour, silent, 05:15 min.
2012

Simona Obholzer's silent video work, *6:00 a.m. – 8:00 a.m.*, (the title refers to the time of day during which it was shot) shows how waves behave within the confines of a swimming pool. Various shots examine the inter-relationship of water, movement and technology. The rhythmic movements of the water rise and fall, shifting back and forth like breathing. The concrete nature of the swimming pool architecture is always present in the image and contrasts with the effect of the movement, which can be described as meditative and sensual. The boundaries of the pool interact with the frame of the image. The borders of the filmic frame and the borders of the architecture become intertwined and question the nature of the gaze as well as the nature of "nature". The work opens up associations, expectations and questions particularly in relation to that which is possibly absent, such as the missing sound-scape, but without proposing concrete answers.

link to view the video: <http://vimeo.com/69423476>
password: video

ohne Titel (Landkärtchen / Araschnia levana)



ohne Titel (Landkärtchen / Araschnia levana)
2 pigment prints, 25 x 30,5 cm and 25 x 36 cm
2012

The work *ohne Titel (Landkärtchen / Araschnia levana)* consists of two complementary parts. The motif of the butterfly in its varying appearance is a unifying element. Stamps with illustrated butterflies are like the dried butterflies from butterfly collections impaled with needles and placed in position. The pin goes through the middle of the body of the insect, or rather the stamp, which makes them uninteresting as philately collectibles. The collection is displaced within the various collection disciplines and thus performed ad absurdum.

In the second part of the work, a displacement again takes place. The butterflies, now freed from their curatorial clutches, are inserted into famous landscape. (Albrecht Altdorfer: *Donaulandschaft* around 1522). This historical moment is selected to highlight the point where landscape became perceived to have aesthetic worth. The elusive is captured and becomes a cultural object and thus a collectible object.

fig. a. b. c.



fig. a. b. c.
installation, mirror, clay objects à Ø ca. 15 cm
2009

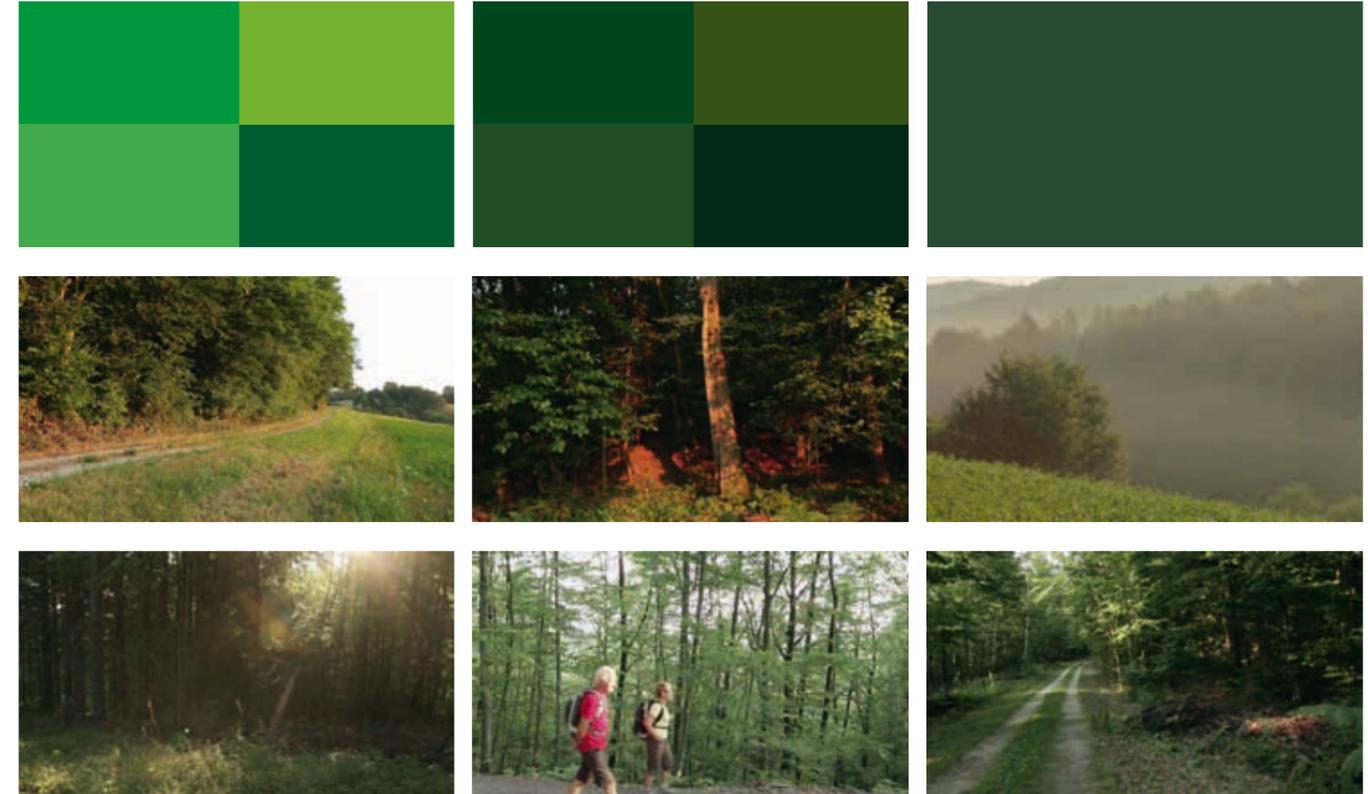
le: Installation view *Projekt Projektion* Sempdepot, Vienna, 2009



The image often receives greater respect than the object/person portrayed. This shift from the haptic into purely visual is seen in the most radical form in medical practice, the so-called Joystick Operation. Visualization technologies, which are now already a part of everyday, reconfigure how we see ourselves. The boundaries between private and public are shifting anew. Endoscopic images publish never before seen body cavities – similarly drastic and at

the same time common as the first satellite image of the Earth. The (absurd) image is translated into physical form as clay organs. *fig. a. b. c.* is a kind of translation. Knowledge that is mediated by images is examined, reshaped, and translated, in an attempt to know. The size of the organs is chosen arbitrarily, adjusted to one other with a diameter of about 15 centimeters, in an attempt to understand the heart, the lungs and the stomach.





Video stills from **translating a border**
 16:9, HD, colour, sound, 10:15 min.
 2012
 in cooperation with Nathalie Koger

The work was conceived based on a personal assignment (saprophyt / Vienna) by Christian Philipp Müller in relation to *Grüne Grenze* [Green Border].

Austria's borders along the line of the former Iron Curtain are once again crossed. Whereas in 1993 when Christian Philipp Müller's work was implemented, the unnoticed trespassing of the border was central. Today, the contrasting tourist experience of the border area is affected by conservation organizations and their educational mission. In four cinematic acts, which are based respectively in the movement motif, these boundaries occur. The description of the landscape on a cinematic, pictorial as well as auditory level, is an

essential part of the act. A specific feature of these places is the accumulation of various monuments. These symbol systems are addressed in an analysis. The footage is re-edited every time a new frontier is crossed. The next border will be crossed at the end of 2015.

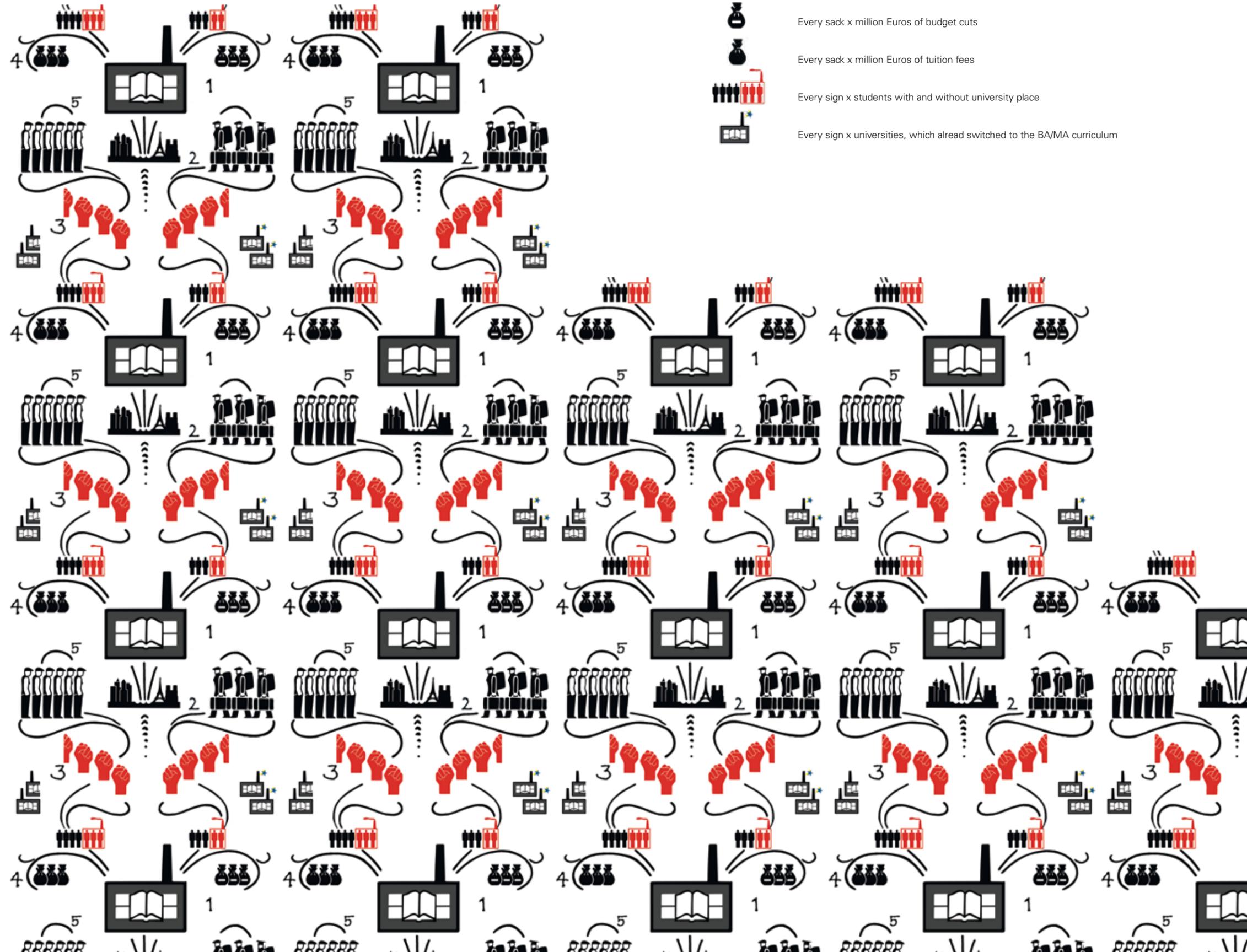
A voice, belonging to a fictitious person, describes off-screen, from their point of view, the colours of the forest and their meanings. Further translations take place by means of diverse pictographic and lingual symbols being incorporated in. The camera images, quiet and rich in detail, are being repeatedly interrupted by the movement of a group of people. Based on the colour characteristics of

the forest, the video sequence continuously builds up a diagnostic image of the environment that is being passed through, an image also enabling the storyteller to arrive at diverse conclusions on the economic procedures and on the ecology of the forest.

The walk across the border from Austria to Slovenia was filmed by involving a local group of people. While watching our filmed and edited images, a forester described the nature shots, commenting on them, from his point of view. This project takes place in cooperation with Nathalie Koger, this one being the first out of four episodes.

link to view the video: <http://vimeo.com/109013346>
 password: video

The opposite sides of a pattern have to tally.
 The lines ending at A B must be taken up at C D, or vice versa.
 In the same way whatever portion of the design extends beyond the margin B D or
 A C must recur again within the margin on the opposite side.
 The pattern has only to join on and fit.



-  Every figure x students that look abroad for a university place
-  Every figure x students without university place
-  Every fist x students, that are against the BA/MA scheme
-  Every sack x million Euros of budget cuts
-  Every sack x million Euros of tuition fees
-  Every sign x students with and without university place
-  Every sign x universities, which already switched to the BA/MA curriculum

The opposite sides of a pattern have to tally.
 The lines ending at A B must be taken up at C D, or vice versa.
 In the same way whatever portion of the design extends beyond the margin B D or A C must recur again within the margin on the opposite side. The pattern has only to join on and fit.
 4c-Print, Dimensionen variabel,
 2009

CV

SIMONA OBHOLZER

*1982 in Tyrol, lives and works in Vienna

education:

School for Artistic Photography Friedl Kubelka, Vienna

Diploma at the Academy of Fine Arts Vienna, Video and Videoinstallation, Dorit Margreiter

Exchange at Glasgow School of Art in the department of Fine Art Photography, Scotland

grants:

START-grant for video and media art, grant by the Austrian ministry for culture

Artist in Residence, Cité Internationale des Arts, Paris, grant by the City of Vienna

Emanuel and Sofie Fohn grant

OE1 Talentestipendium for Fine Arts, price form the Austrian culture radio station OE1

exhibitions (selection)

2015: *Frozen Frame / Turning Frame*, Golden Pixel Cooperative, Pinacoteca Vienna (part of Vienna Art Week);

2014: *Vanishing Points*, screening, Limited Access Festival, Tehran

N categorized by impression, Month of Photography, One Work Gallery, Vienna

don't touch the vanishing point, Fotogallery Vienna

2013: *Schritt für Schritt*, Galerie 5020, Salzburg

2012: *Exkursion Kino*, screening, Mumok Cinema, Mumok, Vienna

