

SIMONA OBHOLZER Portfolio (selection)

unfolding the horizon

(2017, folding panorama, gouache on paper, closed: 17,8 x 12 x 3,8 cm; videos)

große simple Linie

(2016, folding panorama, gouache on watercolour board, 33 x 280,8 cm)

Vertigo

(2018, folding panorama, gouache on watercolour board, 33 x 328 cm)

oben und unten

(2016, gouache on watercolour board, 13 sheets à 22 x 56,1 cm, format: Cinemascope 1:2,55; 3 sheets à 34 x 56,1 cm)

«Oh! le beau point de vue!»* quote

(2016, glass, glass paint, 32 x 40 cm)

Alles, das dazwischen liegt

(2017, gouache on paper, à 30 x 42 cm)

banking Bankett

(2015, 250 c-prints DIN A3, mounted on the architecture of the Bank Austria Gallery)

faux terrain

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

2 days left

(2016, HD 16:9, splitscreen, colour, silent, 7:49 min.)

-5°C 40% rF

(2016/17, HD 16:9, colour, silent, 7:22 min.)

M18, T40, Scherenschnitt, Girlande

(2016, collages)

untitled snowscape #1

(2016, 3-part photoseries, lambda prints, à 27 x 40 cm, framed)

6:00 – 8:00

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

Welle aus 6:00 – 8:00

(2015, video still 1442 x 1080 px, lambda print; linocut, digital print, à 13 x 9,7 cm)

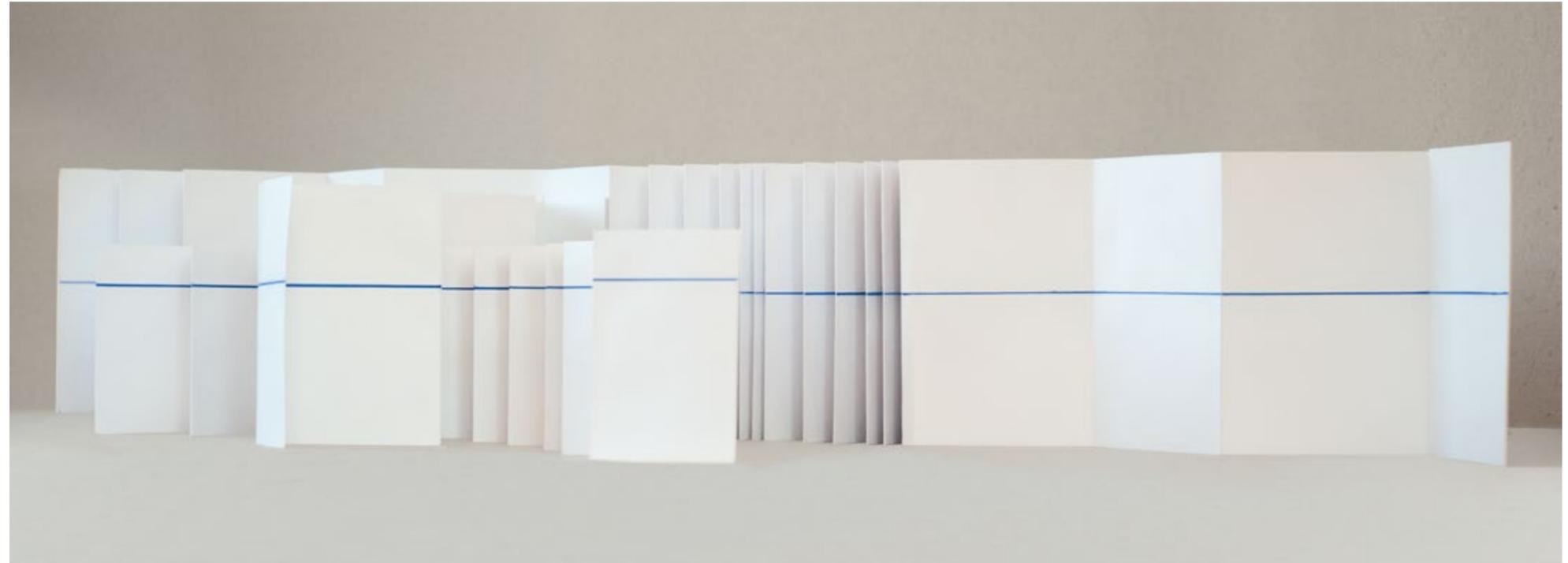
notes on my work

A conceptual approach emerges in Simona Obholzer's work, which is accompanied by a hint of humour. Her interest in the image, literal as well as in abstract ways informs her body of work. Her art follows a precise compositional set-up and operates with conceptual cross references. The combination of graphic, text and new media characterizes Obholzer's depictive imagery.

Simona Obholzer is not only interested in the "man made" or transformed nature, but also connects it in her work with image and perception theoretical questions. In doing so, she breaks with expectations and experiences and challenges trained viewing habits. She deliberately apprehends well-known and global phenomena and counteracts associated ideas in a playful and reflexive manner.

Obholzer's research interests are centred on image and perception theoretical questions. She investigates how the view can activate the proprioceptive and somatic perception. For this she also includes art historical phenomena such as the optical spectacles of the 19th century. So are aspects of movement, mediated by seriality or by the moving image itself, deployed to reflect on somatic perception.

unfolding the horizon



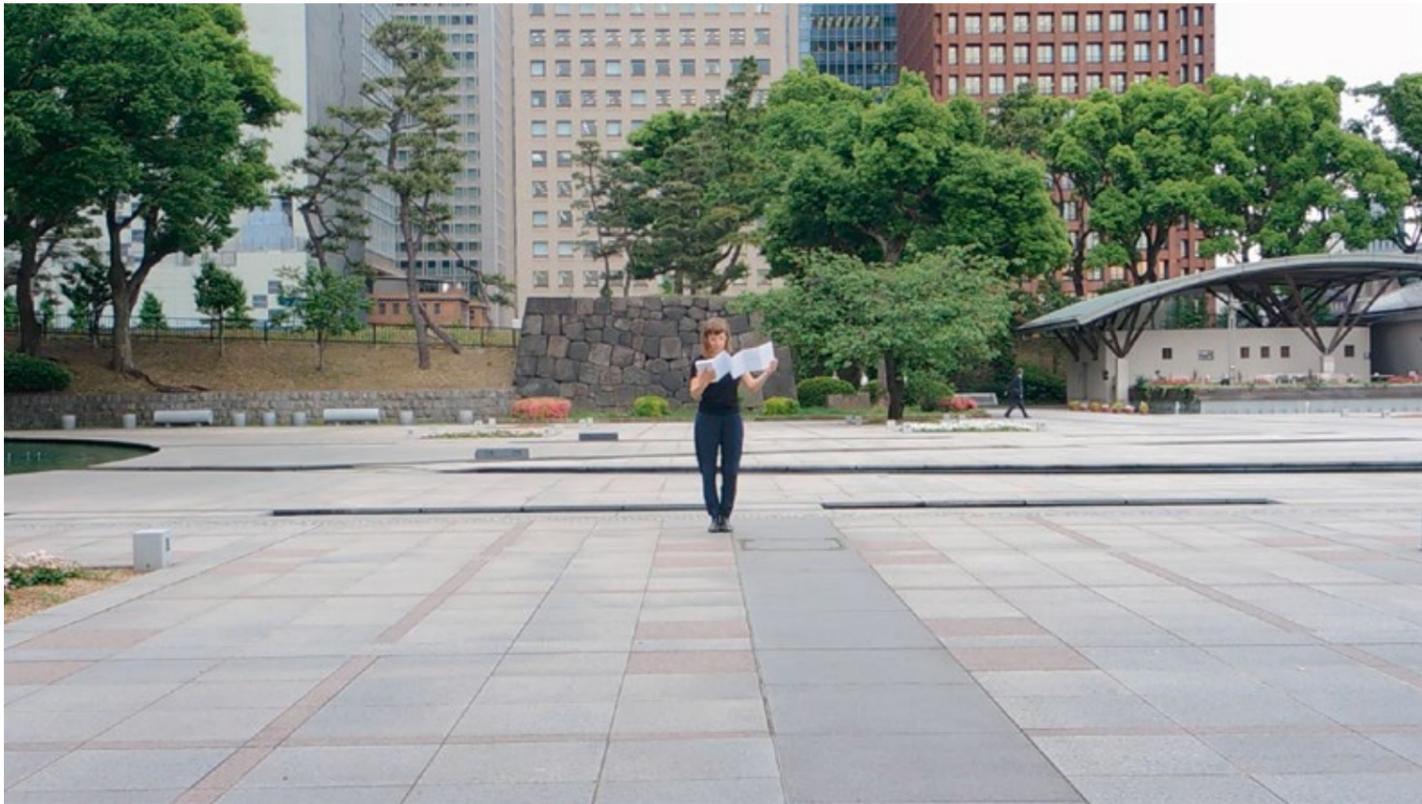
unfolding the horizon, 2017
folding panorama, gouache on paper
closed: 17,8 x 12 x 3,8 cm

The perception of urban spaces is always fragmentary: Orientation and movement are limited, the horizon is incomplete. To experience the sublime of a wide horizon, to gain an overview, one has to look down from above. The lookout or a bird's perspective turn the urban space into an image. In the process of attaining a horizon, the body's corporal experience of space recedes.

To counter the abstraction of experience, *unfolding the horizon* translates the view from a distance back into corporeality. Historically used to chart mountain ranges, the

folding panorama is also loosely affiliated with the materiality of traditional Japanese picture scrolls and leporellos. One person's arm span is not wide enough to fully unfold the panorama: The production of the horizon is a physical and a social situation, generated by the interplay of image, body, and space.

The clips *unfolding the horizon – somewhere between financial district and Imperial Palace* and *unfolding the horizon – in the middle of S.Y.P. Artspace* are part of the artwork. They document the handling of the panorama.



Video stills from **unfolding the horizon - somewhere between Financial District and Imperial Palace**, 2017
Video, HD 16:9, colour, sound, 1:05 min.
Folding panorama, gouache on paper, closed: 17,8 x 12 x 3,8 cm



Video stills from **unfolding the horizon -**
in the middle of S.Y.P. Artspace (opening *Experimental Field Tokyo*), 2017
Video, HD 16:9, colour, sound, 2:60 min.
Folding panorama, gouache on paper, closed: 17,8 x 12 x 3,8 cm

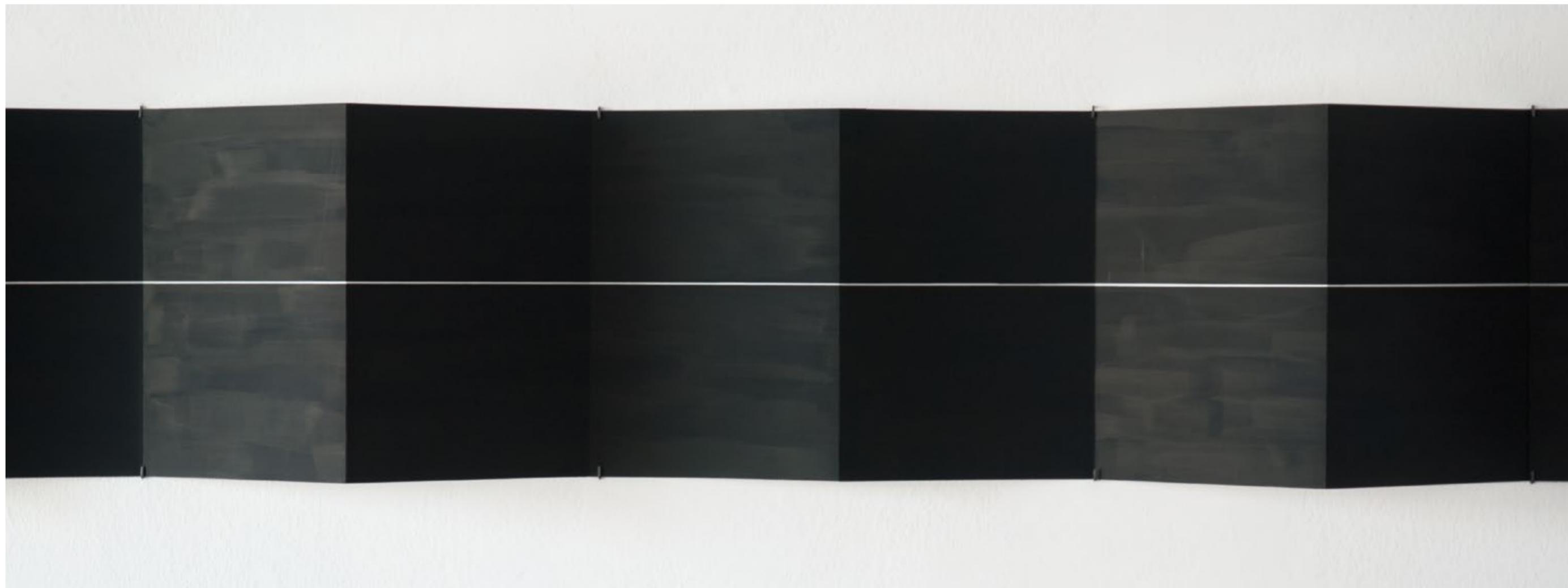


Installation view «Oh! le beau point de vue!»*, Galerie im Andechshof, Innsbruck, 2016
v.l.n.r.: große simple Linie (2016), oben und unten (2016), Alles, das dazwischen liegt (2016)

große simple Linie



große simple Linie [great simple line], 2016
folding panorama, gouache on paper
33 x 280,8 cm



große simple Linie [great simple line], 2016
folding panorama, gouache on paper
33 x 280,8 cm

große simple Linie, detail

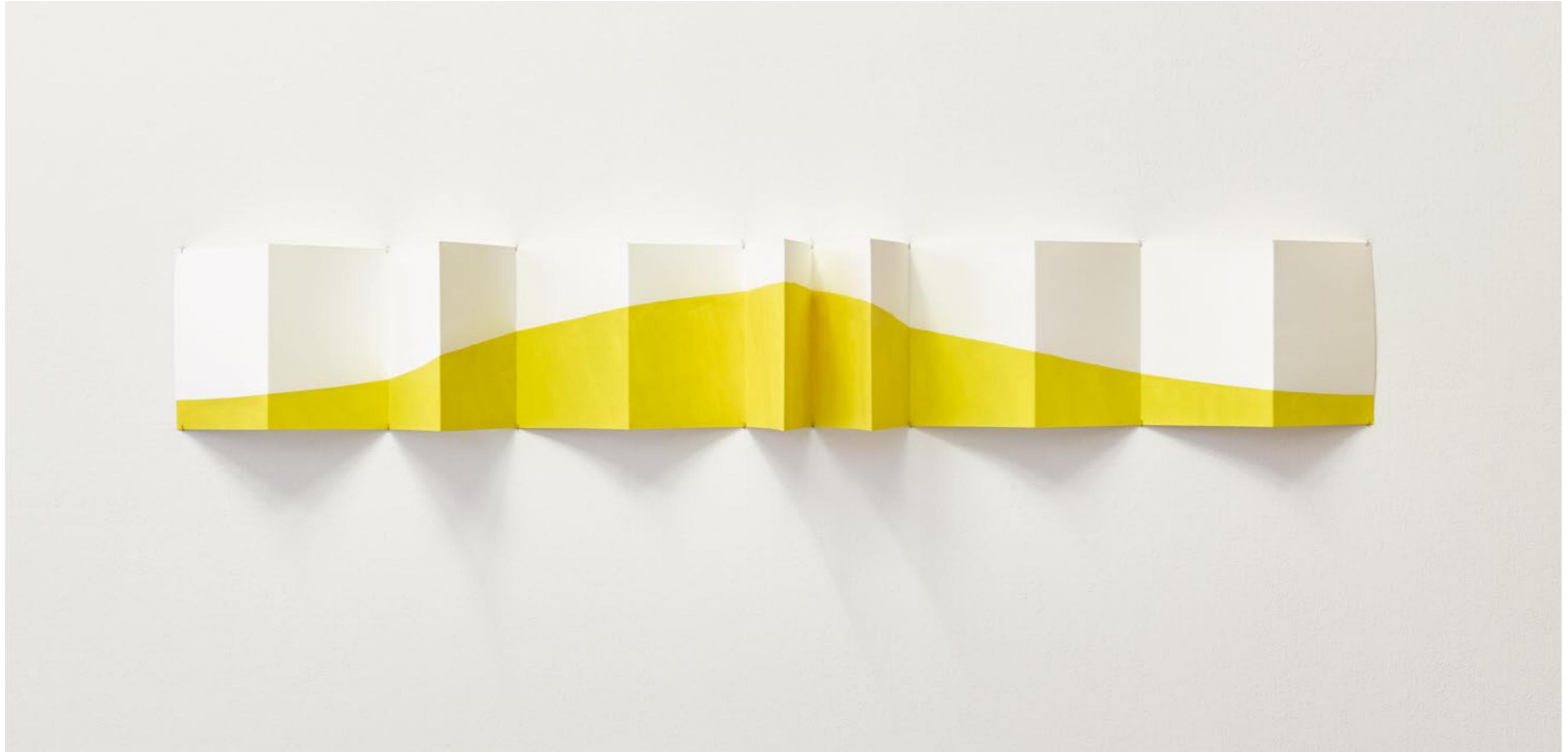
The horizon constitutes the view into the distance. During the creation of an image, it introduces perspective. For those perceiving the image, it suggests depth.

Große simple Linie, *Vertigo*, *oben und unten* and *Alles, das dazwischen liegt* combine the view into the distance, the production of images, and the process of perception onto one plain, the meaning of which is in constant flux.

In *Italienische Reise*, J.W. Goethe describes the horizon as a „great, simple line“. The artwork *große simple Linie* resorts to

this perception and combines it with the folding panorama. Folded, the horizontal line gains depth and turns into a landscape of its own. As a historic cartographic tool, the folding panorama invokes the view dwelling on the landscape. When the onlooker moves to be at eye level with the line, however, both depth and perspective disappear – all that remains is a straight line. The play with optics generated by the work underlines the connection between body, point of view, and perception.

Vertigo



Vertigo, 2018
Folding panorama, gouache on paper
33 x 328 cm

In *Vertigo*, the horizontal line appears tilted. The straight horizon is missing. Without a parallel to the ground that establishes the order of above and below, orientation is difficult. When the folding panorama, intended to provide a panoramic view, is closed to form a 360° circle, the effect amplifies: The line, which presents as a curve when unfolded, turns into a tilted horizon. The tilted horizon evokes a feeling of frenzy that directly address proprioceptive perception. The

queer perspective alludes to out-of-the-everyday situations, roller coaster rides, the dizziness caused by a boat ride on troubled waters.

By participating in several dimensions, the folding panorama transforms as a medium, it turns from object to relief to image. What it depicts, changes too. It appears as a line, a curve or an ellipse as it adopts different shapes and spatialities.

oben und unten



oben und unten [above and below], 2016
black gouache on paper
13 sheets à 22 x 56,1 cm, format: Cinemascope 1:2,55
3 sheets à 34 x 56,1 cm

Installation view „Was willst du denn mit all dem Schnee auf der ganzen Welt?“, Startgalerie MUSA Vienna, 2016
Photo: Rudolf Strobl

The serial work *oben und unten* takes up the idea of „a simple line“ and examines the relationship between onlookers' point of views and the horizon in different experimental setups. The horizon moves up or down towards the edge of the painting – with it, the onlookers' perception of their own point of views shifts: The lower the horizon, the higher is the suggested outlook. The higher the horizon, the more rooted is the onlooker's point of view within the imaginary landscape. Mobile stools are available as an invitation to play with habitual perception.

The images evoked by the lines and surfaces of *oben und unten* are based on individuals' visual experiences. Which experience of landscape turns the line into a horizon? What enables us to add the landscape to the line? The Cinemascope dimension of the paintings (1:2,55) includes the cinematic visual tradition of the establishing shot, which frames both place and narration in the beginning of a film sequence.



«Oh! le beau point de vue!»* (quote)



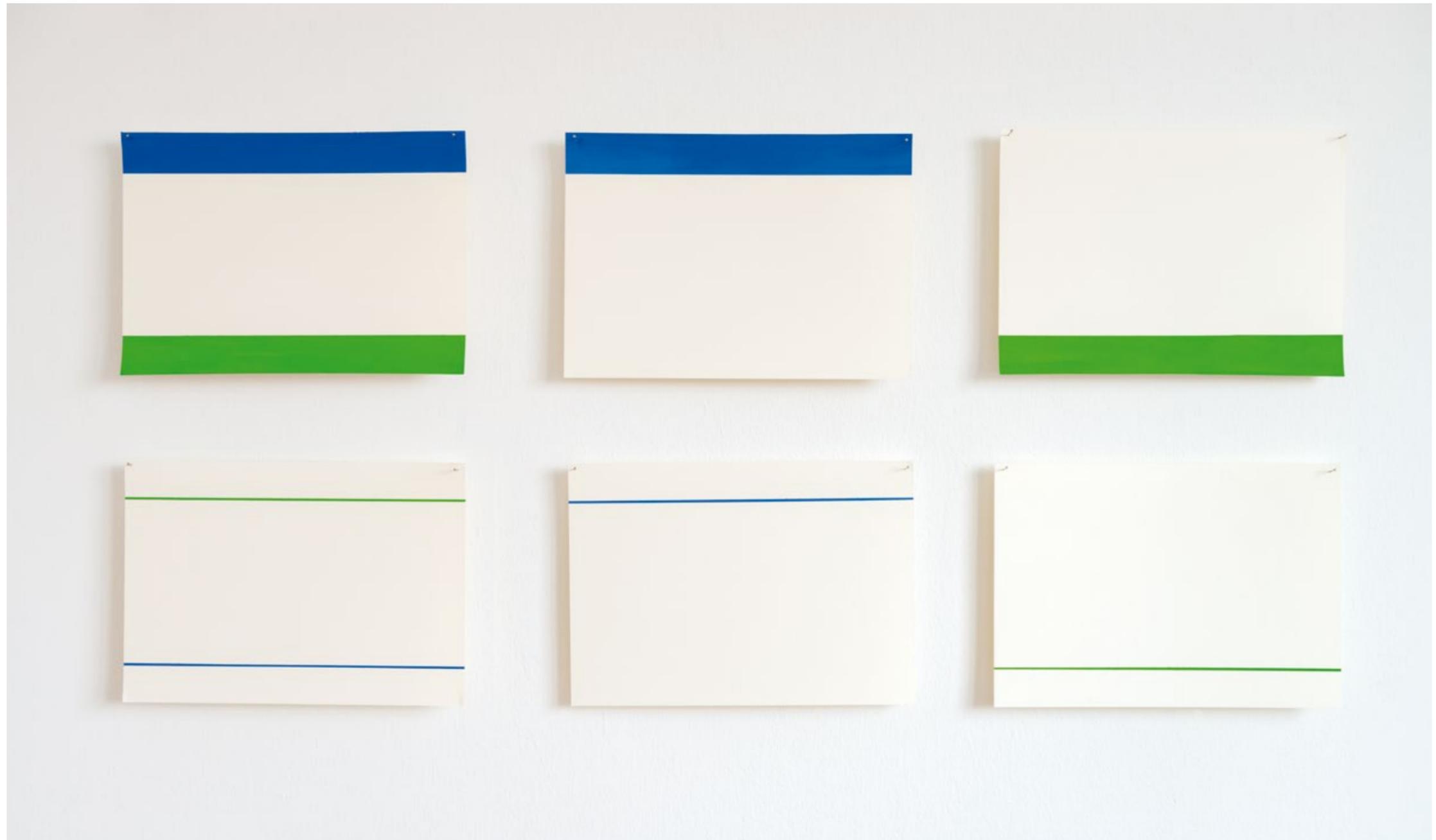
«Oh! le beau point de vue»* (quote) cites the French philosopher Diderot (1713-1784). In his salon, Diderot established a new way of looking at pictures as he encouraged the viewer to imaginatively enter the space of a painting and to thus enjoy it as a whole. This technique is part of the virtualization of visual experiences, which has only become more prevalent since the industrial revolution. The beginning of its development is marked by classic-romantic views regarding the sublime of nature still relevant today– not at least due to the idealization of landscapes promoted by tourist industries. The 360° panoramas of the 19th century are an early manifestation of this trend towards virtualization, which takes

a great leap forward with cinematic techniques emerging in the beginning of the 20th century. An end of the development – spanning from 70mm film, IMAX and 3D cinema to today's Virtual Reality – is not in sight. «Oh! le beau point de vue»* (quote) subtly comments on the media-based conditioning of perception that the process of virtualization is based on. When looking at the blackened glass, the onlookers' perception breaks at the surface's mirroring qualities, which compels the viewers to consider their surroundings as well as their own silhouettes. The distracted view undermines the message of the quote itself.

«Oh! le beau point de vue!»* (quote), 2016
glass paint, glass
32 x 40 cm

* Source quote: *Œuvres complètes de Diderot*, ed. ASSÉZAT-TOURNEUX, Paris 1875-77, t. X, S. 203.

Alles, das dazwischen liegt
(auf Papier)



Alles, das dazwischen liegt [everything in between], 2016
dispersion on wall,
dimensions variable

Installation view «Oh! le beau point de vue!», Galerie im Andechshof, Innsbruck, 2016

In *Alles, das dazwischen liegt*, there is no horizon, the line constituting a central perspective is missing. The colored stripes along the upper and lower edges of the image suggest sky and earth, the landscape of a child's painting. The white surface invites the onlooker to add „everything that lies in between” according to their own imagination. The variations among the six paintings allow

for further thought experiments and plays with perception: Does the horizon return to the picture, if one of the stripes is missing? What landscape appears above or below a singular stripe? What kind of picture emerges, if the broad beams of a landscape turn into thin colorful lines?



banking Bankett, 2015
250 C-Prints DIN A3, mounted on the architecture of
the Bank Austria gallery

Exhibition view, Bank Austria Gallery, 2015



banking Bankett, 2015
250 C-Prints DIN A3, mounted on the architecture of the Bank Austria gallery

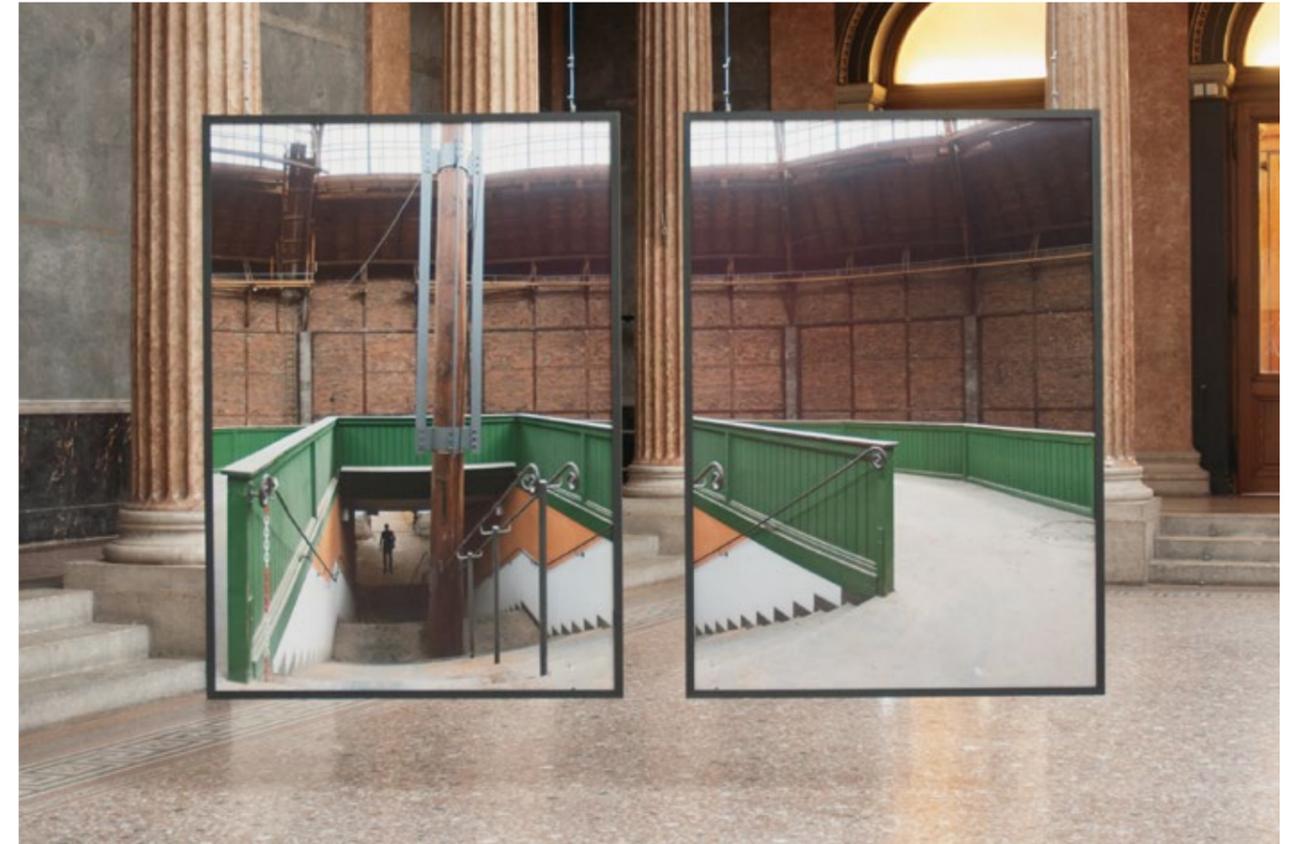
Exhibition view, Bank Austria Gallery, 2015
above: rear view; below: front view; right: detail

With the work *banking Bankett*, the artist Simona Obholzer installs a situational installation in the counter area of the main building of the Bank Austria. The architecture of the Bank Austria gallery itself becomes part of the installation. The temporary of the architecture of Bank Austria gallery, which has been added to the original architecture, is reflected in numerous situations throughout the building. Different promotional material, equipment and machines constitute a point of contrast to the historic architecture and a past understanding of banking business.

For her installation Simona Obholzer gained access to the usually only authorized people accessible bank deposit safe and took a 360° panorama of it. Based on the idea of a folding panorama, which originally served for overview and acted as a guide, her panorama is installed in a folded position. Whereby despite the all-round view again elements obstruct the view. The folding creates new spatial conditions.

faux terrain





faux terrain, 2014
 2 pigment prints, framed, 200 x 142 cm, 2 folding panoramas, digital prints, 14 x 240 cm

Installation view: Aula Akademie der bildenden Künste Wien, 2014

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.

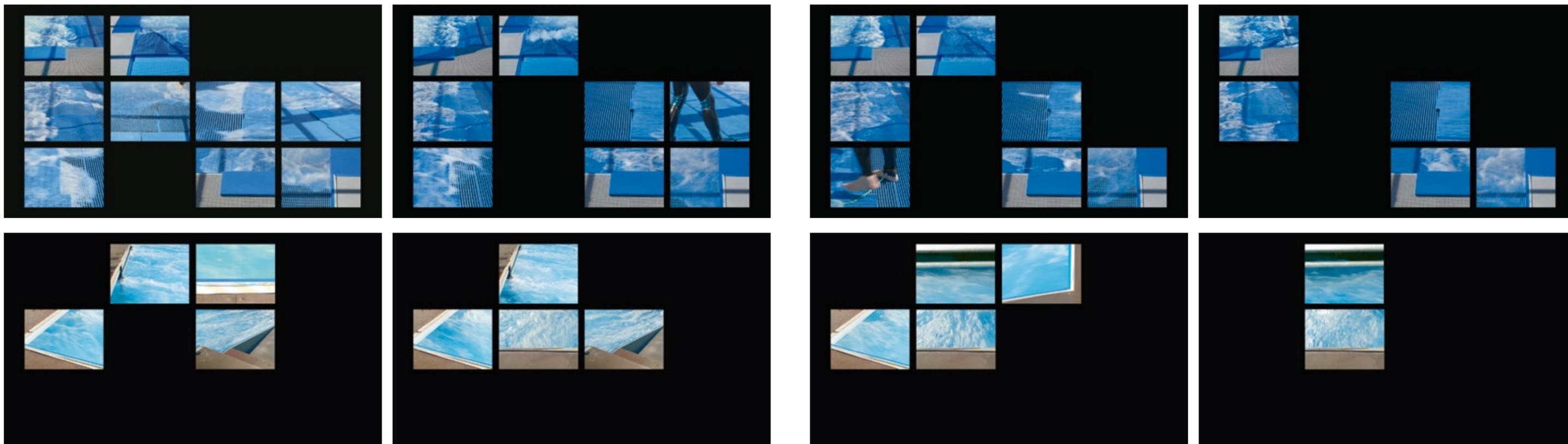
In one image, a person is displayed in a shadow-like fashion that is on the verge of entering the image space via the staircase. Here, the anchoring of the body occurs before entering the visual space, ie. before the moment in which the visual space begins to spill over into the experiential space. The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



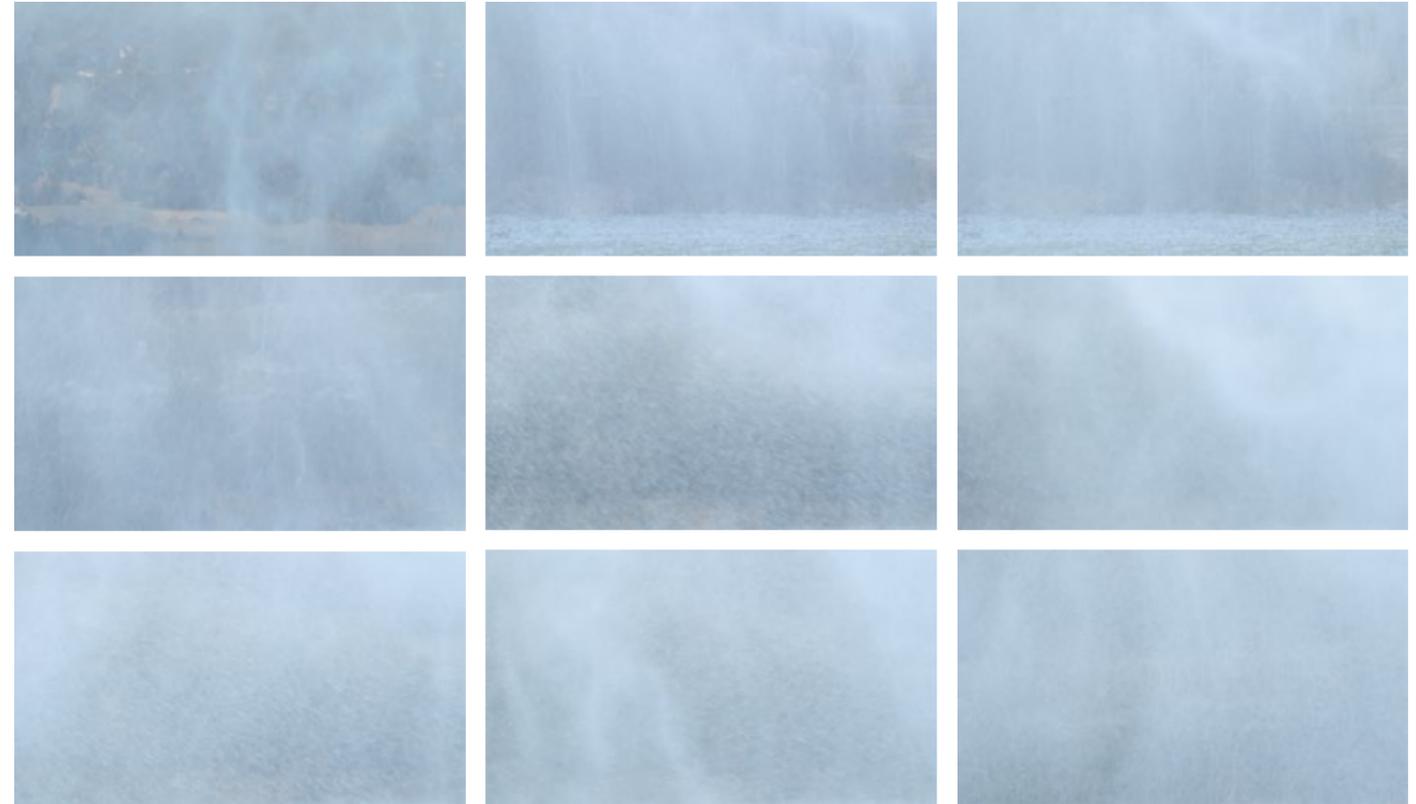
Installation view „Was willst du denn mit all dem Schnee auf der ganzen Welt“, MUSA Vienna, 2016
Photo: Rudolf Strobl

2 days left
(Ausschnitte, Vorne, Hinten, Seite, Mitte)



Machine-made, stationary waves transport the trend sport surfing to urban squares. The different shots and clips of the split screen montage 2 days left (Ausschnitte, Vorne, Hinten, Seite, Mitte) documents the temporary event architecture that compresses the event of action "wave" into a stationary movement and reproduces it indefinitely. The image sections scan details of the pool's edge and the jagged, lambent movement of the water. Only at the end of the video does it rest in the middle of the pool, framing the never breaking wave. Different sections and angles of the pool's edges appear side by side on the split screens and break up the spacial logic of the architecture and the water flow. Now and again, body parts float across the screen, attempting to align their physiognomy to the machine-induced movement of the water's surface.

-5°C 40% rF





Video stills from *-5°C 40% rF*, 2016/17
 HD 16:9, colour, silent, 7:22 min.

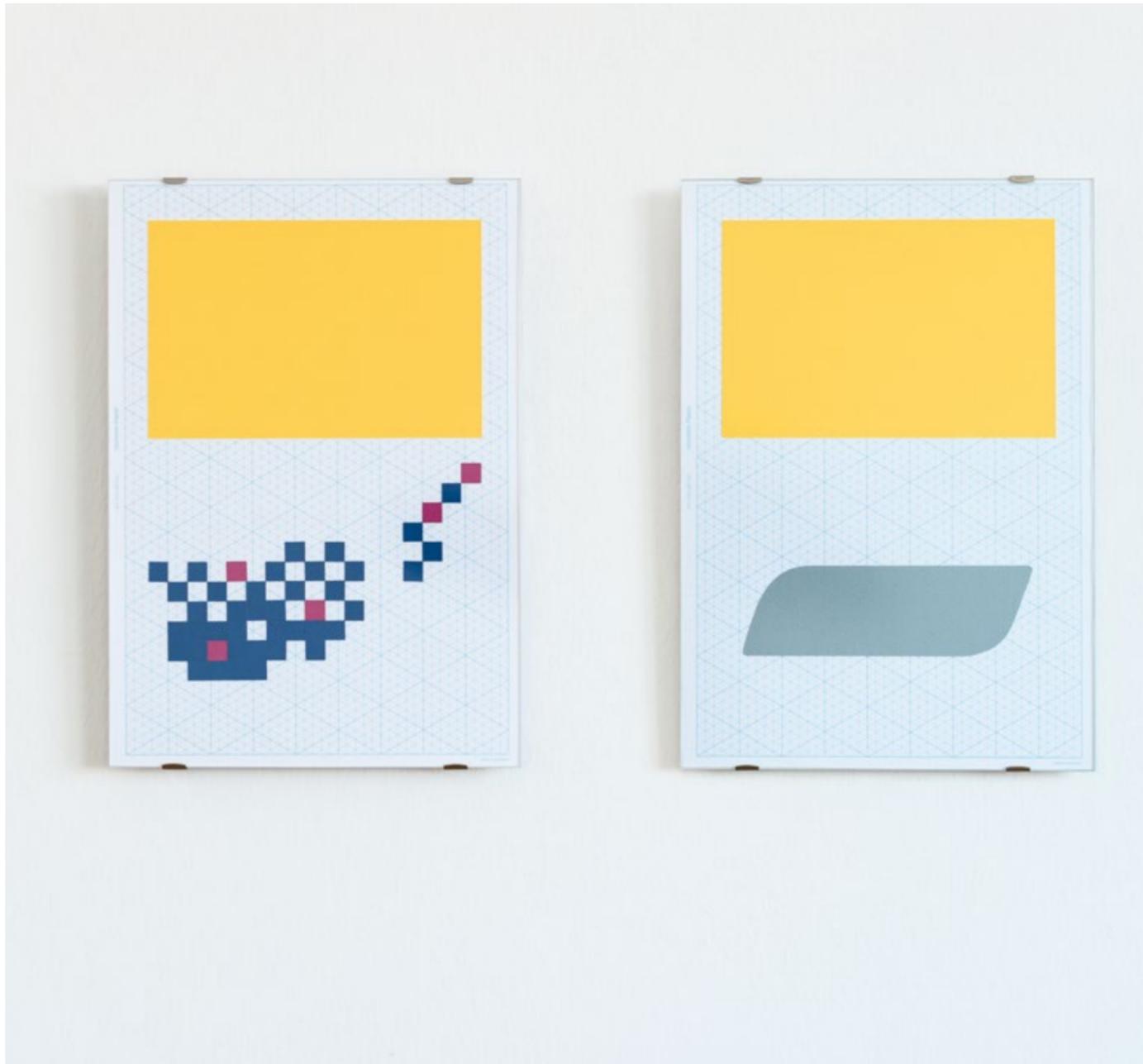
right.: Installation view *„Was willst du denn mit all dem Schnee auf der ganzen Welt“*, MUSA Vienna, 2016
 Photo: Rudolf Strobl



Snow is a surface and a particle. Closeness and distance determine in which dimension it is perceived. In *-5°C 40% rF*, the eye of the camera is directed towards drifting snow, attempting to catch the particles' particularities with the help of various closeups, mid shots, and shutter speeds. After several minutes of visual murmur, flicker of flakes or pixels, a long shot reveals that the snow is not of natural origin, but is sprayed onto the slope at minus five degrees Celsius and forty percent atmospheric humidity.

-5°C 40% rF restructures the artificially imitated natural phenomenon and contemplates the cultural construction of the experience „snow“. In times of climate change and an excessive recreational industry, it is hard to sustain a romantic connection to snow. Snow guns are at the center of the discussion regarding the relationship between economy and ecology. Their place in the winter landscape turns them into agents of an urgent public debate.

T40, M18, Scherenschnitt

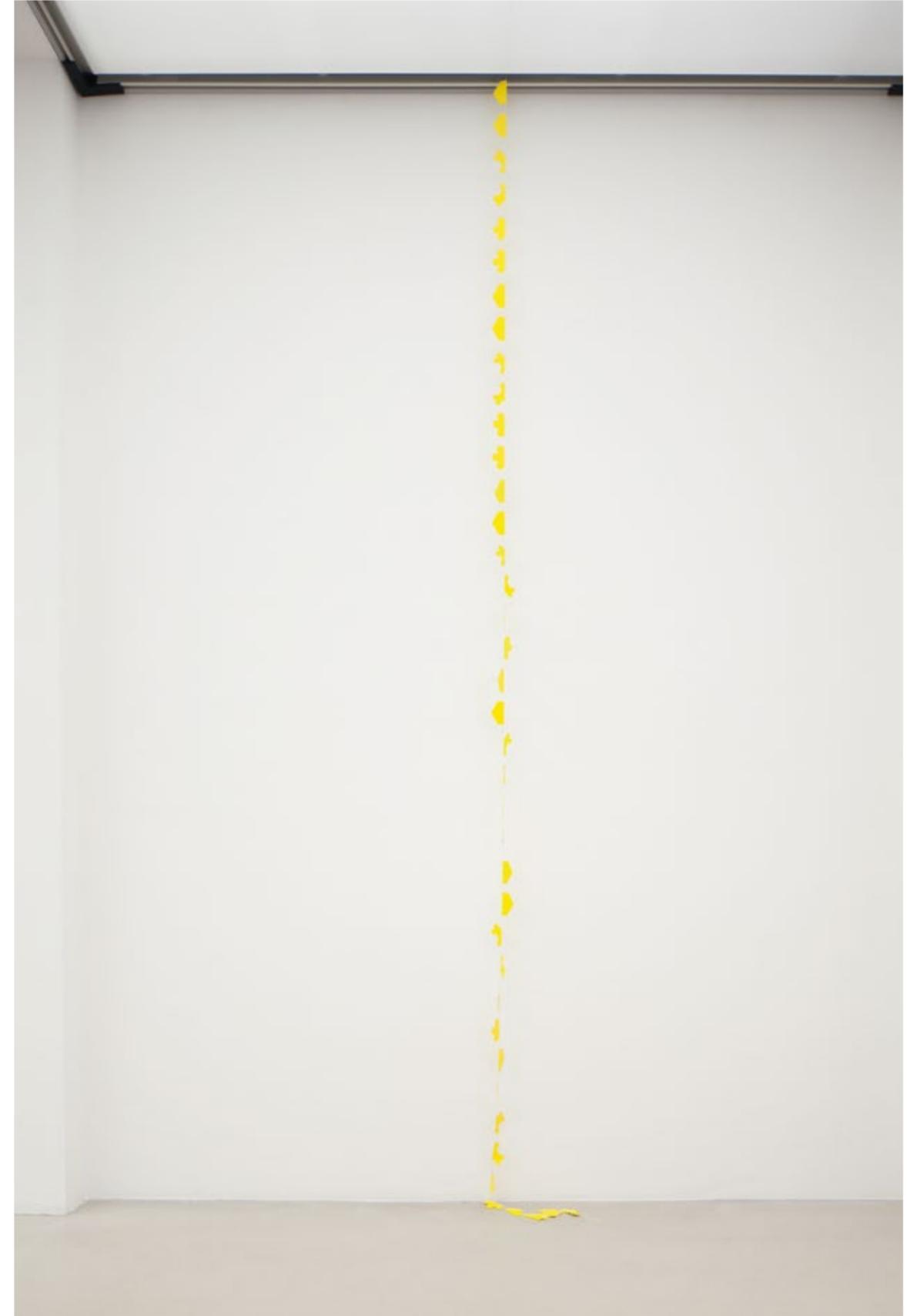


T40, M18, 2016
Collages, coloured paper on isometric paper,
29,7 x 21 cm



Scherenschnitt, 2016
Collage, paper cut on isometric paper,
29,7 x 21 cm

Girlande



The collage *T40, M18* utilizes the decorative patterns and yellow color of the snow guns M18 and T40, present at the shooting of *-5°C 40% rF*. The technique of montage reduces the machine to its ornament, alludes to the decorating fury reigning during the early winter months, and searches for a degree of reduction that still allows for recognition.

The four meter long, yellow *Girlande* consists of silhouettes of the greatly desired snow crystals. It is precisely the shape of this particle that marks the difference between natural

and artificially produced snow. The free hanging installation transfers the movement from the video into the exhibition space.

The collage *Scherenschnitt* refers to W. Bentley's early microscope photographs of snow crystals. The isometric paper relies, just as the snow flake, on a hexagonal pattern. Its lines enable both two- and three-dimensionality, and hence invoke both copy and reproduction.

Girlande, 2016
Craft paper, thread, length about 4 meters

left.: detail ; right.: Installation view MUSA Vienna, 2016

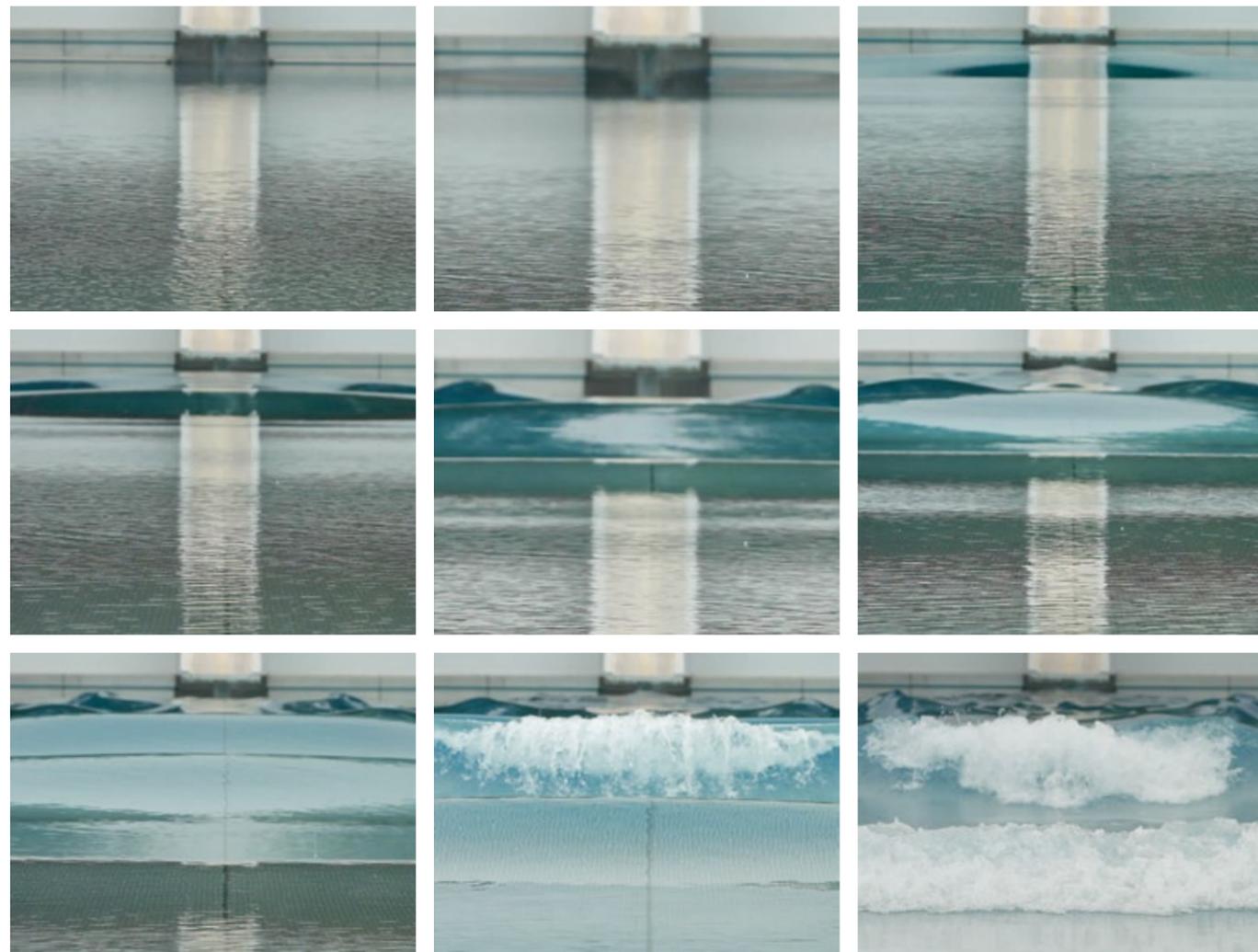
untitled snowscape #1



The 3-part photo series *untitled snowscape #1* documents the setting for the technical snow production. There are three views from different perspectives that interrogate a pile of snow. As an alternative to landscape as a naïve idyll, this single pile of snow in the middle of the forest seems so absurd that one could believe it is a setting created especially for the photo. Exactly with this ambiguity, the photographs operate and ask to what extent images can or even have to depict reality. What is constructed and manipulated here, the natural event or the image of it? The snow cannon as motif is also representative of the camera, both devices create a moment of artificiality. Just as the snow cannon produces an imitation of snow, the camera generates an image of snow.

untitled snowscape #1, 2016
3-part photo series, lambda prints, à 27 x 40 cm, framed

6:00 – 8:00



Video stills from 6:00 – 8:00, 2012
HD pillarboxed 4:3, colour, silent, 05:15 min.



Video stills from **6:00 – 8:00**, 2012
HD pillarboxed 4:3, colour, silent, 05:15 min.

The film *6:00–8:00* shows a pool in which mechanical apparatuses produce uniform waves every full hour. The unpredictability of the fluid element is calculated and converted into a computable shape. The eye of the camera traces the limit of the water's wave formations. The edge of the pool and the frames of the shots interact and explore the connection between construction and movement, construct and rhythm.

Shot between 6 a.m. and 8 a.m., during the pool's closed hours, the clip does not capture any swimmers. The absence of the consumer highlights questions regarding the expectation of visitors and the appeal of the machine-produced spectacle. What are the ramifications of attractions that promise to combine exuberance and carefreeness? What effect is produced by the framing of the unpredictable?

Welle aus 6:00 – 8:00



A video still freezes the movement of the wave in the video 6:00 – 8:00 shortly before the wave breaks. Right before this moment, its contour appears as a line. The breaking itself changes the wave's shape. The size and power of the moving mass only becomes apparent after the wave's contour bursts. The video still from 6:00 – 8:00 frames the moment in which the clip ceases to be abstract and reveals its own setting. Two

diagrams complement the video still. They present abstractions of the movement captured in the video and illustrate the frozen movement presented on the still.

In the diagrams, the moving picture turns into an abstract notation of movement. The inaudible music of the video receives a graphic counterpart.

Welle aus 6:00 – 8:00, 2015
Video still 1442 x 1080 px; linocut, C-Print, à 29,7 x 21 cm

Photo: Thomas Ries

Bio

Simona Obholzer

is a visual artist working with graphic, text and time-based media. She studied at the Academy of Fine Arts Vienna in the department of Video and Videoinstallation and at the Glasgow School of Art, Scotland. Her artistic practise is based on image and perception theoretical questions. In her installations she investigates how the view can activate the proprioceptive and somatic perception. Her art follows a precise compositional set-up and operates with conceptual cross references.

Simona Obholzer received several grants, latest the graphic prize of South Tyrol (2019), the most promising award for contemporary art of the federal state of Tyrol (2016), the START-grant for Video and Media Art by the Austrian ministry for culture (2015). Her work is nationally and internationally shown in exhibitions and at film festivals.

Such as VideoEx Zurich, Dokfest Kassel, Diagonale Graz, Open Access Festival Tehran, mumok Cinema Vienna, MUSA Vienna, Kunsthalle Exnergasse Vienna, Galerie im Andechshof Innsbruck, Galerie im Traklhaus Salzburg, S.Y.P art space Tokio.

