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Rotunda, Neue Galerie Graz
Needle, Kunsthaus Graz
01.03.-28.04.2013
Panorama
Josef Dabernig
Kunsthaus Graz
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English

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Josef Dabernig. Panorama

With his collection of panoramas, Josef Dabernig acquires an overall view of places which he captures with documentary precision and arranges systematically in showcases. Lined up in sequential order, the pictures appear to move seen through the 180° panoramic view, which is a phenomenon chiefly caused by movement of the human eye when reading a sequence of images. Dabernig combines photography and film and plays with their boundaries in that he places the photos side by side like isolated fixed-images. Having neither plot nor actors, the presented location becomes both the leading actor and object of an apparently recurring ritual.

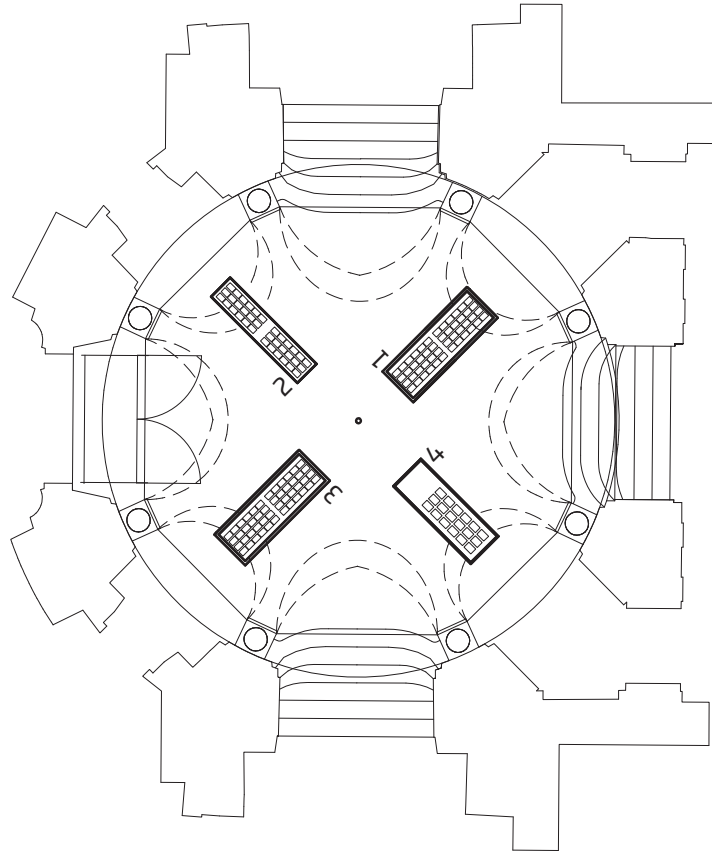
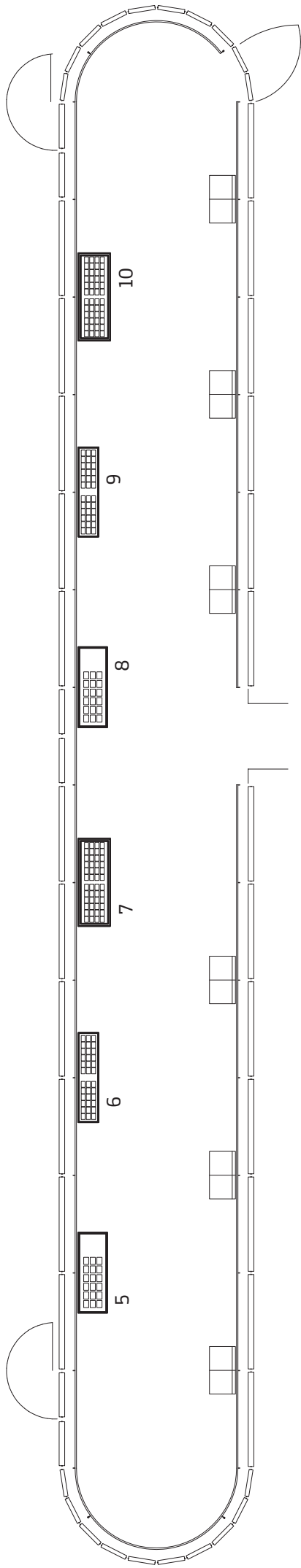
Josef Dabernig adores football stadiums. Not necessarily those stylish architectural masterpieces which are home to the great games of our time, but rather the smaller, seemingly inconspicuous places where football is still loved and experienced as a game per se. In such stadiums, as it were, football does not appear to be anything of vital national interest, yet it contributes to forming a strong identity.

Being a football fan himself, Dabernig knows most players and clubs. Wherever he may be in the world, he is always attracted to places where football is played, to stadiums which are hardly known, yet whose significance seems to manifest itself solely through Dabernig's cartography. Far from home in cities such as Tbilisi, Cairo or Kiev, he seeks spots where the floodlighting is visible from afar, following the places and stadiums in focus and always meticulously and systematically documenting them in exactly the same way, as if the pictures had to hold their own in an empirical comparison.

In collaboration with Diagonale, the Universalmuseum Joanneum presents the *Josef Dabernig. Panorama* exhibition in the Needle at the Kunsthaus Graz and in the rotunda at the Neue Galerie Graz, thus bringing rooms and pictures together in a logical dialogue. The view to the outside allows the cityscape's panorama to become an integral part

of the work, especially in the Needle. In addition, Dabernig's trailer for this year's Diagonale, which is installed in the stairwell at the Kunsthaus Graz, appropriately links the levels of image, sound and movement. In that the animated photograph refers to the exhibition, the film becomes representative of a panorama which will only unfold when proceeding from one showcase to the next.

Austrian artist and filmmaker **Josef Dabernig** (born 1956 in Kötschach-Mauthen) studied sculpture (Welz, Avramidis) at the Vienna Academy of Fine Arts from 1975 to 1981. Since 1996 he has regularly produced short films which have been presented both at international cinema festivals and exhibitions. Dabernig, who abandoned the classical notion of sculpture soon after his studies, characteristically links his conceptual approaches to various different forms of expression.



Neue Galerie Graz, Rotunda

- Showcase 1 – Santiago, 2011-2012
- Showcase 2 – Dilijan and Yerevan, 2011
- Showcase 3 – Kosovo, 2012
- Showcase 4 – Single panoramas, 1994-2002

Kunsthauus Graz, Needle

- Showcase 5 – Single panoramas, 2001-2005
- Showcase 6 – Cairo 2006-2008
- Showcase 7 – Gyumri, 2008
- Showcase 8 – Single panoramas, 2006-2010
- Showcase 9 – Tbilisi, Lviv 2010
- Showcase 10 – Mata Polska, 2011