

Kunsthhaus
Graz

The Golden Pixel Cooperative
Indizien

Space03, Foyer
05.04.–18.04.2022

Indizien is the theme of the group exhibition and the festival trailer of the Diagonale'22, designed by the cooperative. The Images shown, for example a river, a hand on a globe or the inner workings of a granary, occur as visual references on artistic works of the members of the cooperative. 'You don't have to *be* ecological. Because you *are* ecological.' says Timothy Morton, alluding to the interweaving of people with their surroundings. Each artefact that emerges in the artistic process is part of a system designed by the artist; an "artistic ecology" in which the apparatus and the space act as an effective structure on the process. *Indizien* are part of this structure. In the exhibition, references to these personal and collective systems are unfolded in the form of large-scale black and white images.

Curated by: Katrin Bucher Trantow,
Michaela Humpel, Katharina Swoboda

Layout: Karin Buol-Wischenau
Registratur: Sara Buchbauer

With Enar de Dios Rodríguez, Nathalie Koger,
Olena Newkryta, Simona Obholzer,
Marlies Pöschl, Viktoria Schmid,
Katharina Swoboda, Lisa Truttmann

Enar de Dios Rodríguez

Indizien von „A history of cartography“

Backlight prints, installation
2022

Enar de Dios Rodríguez's prints present Indizien from her artwork *A history of cartography* (2021), a series of circular and colorful light-boxes that were part of her larger project *Liquid ground* (2021), which investigated how the mapping of the oceanic seabed has accelerated in recent years due to different economic, geopolitical and scientific interests, determined to build a "new continent" to be explored and exploited under the sea. The piece *A history of cartography* captured details from portraits of cartographers throughout history, highlighting the Western vision of the production of space, so closely linked to the yearning for possession, conquest and occupation.

Enar de Dios Rodríguez (*1986, Spain) is a visual artist whose interdisciplinary and research-based projects reflect upon the production of space and its socio-political and environmental consequences. In her artistic practice the selective process of existing visual and textual material serves as a starting point for an exploration of the poetic and its political applicability. Her work has been shown in disparate places such as the Contemporary Jewish Museum (San Francisco), Project Space (Melbourne), the backpack of a friend, LABoral Art Centre (Gijón), or the Mediterranea 19 Young Artists Biennale (San Marino).
www.enardediosrodriguez.com



Nathalie Koger, Mathias Windelberg

Stills from a passage of
The Animals' Video Conference,
2019–

Wallpaper installation 2022

In the third year, Nathalie Koger is working collaboratively on a process-oriented film with Mathias Windelberg as well as children, young people and other allies. The wallpaper print consists of a number of individual images that depict a passage in the film in which two young people walk in a circle around the camera and pass on a message via whispered mail. The starting point of the process-oriented and episodic film is Erich Kästner's children's book *The Animals' Conference*, in which the animals appear as agents of transformation for a better future. Under the impression of the Second World War, which had just ended, and the beginning of the Cold War, Erich Kästner created *The Animals' Conference*, an animal parable that – unfortunately – is becoming more and more topical today. The basic idea of the 72-year-old text is transferred to the present and to the current situation. A film with humorous and surreal elements is being developed in which the children - unlike in Kästner's original - stand as

advocates for the animals. They represent the future; the animals refer to the present and the past. Reference is made to Donna Haraway's restless, a utopian imaginary space in which humans and animals develop symbiotic forms of existence.

Nathalie Koger (* 1978, AT/DE) is an artist and university lecturer at the PH Steiermark. Koger sees her artistic work as a collaborative practice. Focal points are i. a. appropriation practices and art mediation as an artistic format. She studied fine arts and art and cultural sciences in Münster, Brighton and at the Academy of Fine Arts in Vienna. Prizes and grants (selection): 2010 Birgit Jürgenssen Prize, 2013 START grant video and media art / bmukk, 2014 annual grant art foundation Baden-Württemberg, 2018 artasa foundation, Switzerland/Georgia, 2021 prize for innovative cinema, Diagonale, with The Golden Pixel Cooperative
www.nathaliekoger.net



Olena Newkryta
Patterns Against Workers
(cotton fields)
Wallpaper installation
2022

The mural *Patterns Against Workers (cotton fields)* is a reference to the multi-part work *Patterns Against Workers (2022)*, which consists of a film essay and a series of jacquard textiles. Referring to the origins of computer technologies that evolved from weaving techniques, the artwork explores how efficiency-enhancing and extractivist management methods have created certain patterns of action and production that are not only ingrained in human bodies and behaviors, but also in landscapes.

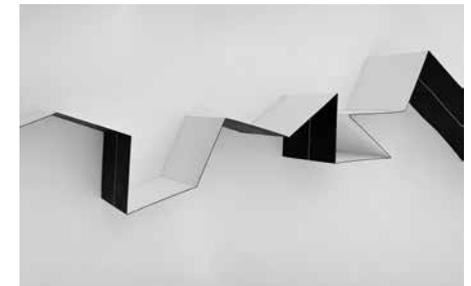


Olena Newkryta (* 1990, UA/AT) is a Ukrainian-Austrian artist. Driven by a strong interest in the materiality of specific places and objects, her research-based practice investigates the production of cultural identity, social fabric and space. Olena's works were i. a. winner of the working grant from the City of Vienna, the START grant for artistic photography and the prize of the Kunsthalle Wien, and presented in public and institutional spaces, most recently at the WRO Media Art Biennale, Kunsthalle Wien, Diagonale Film Festival, Lentos Kunstmuseum, Belvedere 21.
www olenanewkryta.com

Simona Obholzer
great simple line (stitched)
Wallpaper, panoramic
photography
2022

The horizon, once described by J. W. Goethe as the “great simple line” and giving Simona Obholzer's work its name, constitutes the view into the distance, the outlook. The view from above transforms the surroundings into an image. The body is thus removed from the space of experience, the physical experience of the space recedes in favor of the visual impression. Simona Obholzer's folding panorama translates the view from a distance back into a physical experience. Two arm's lengths are not enough to fully unfold the folding panorama: gaining the horizon becomes a physical and social situation that arises in the interplay of image, body and space. For *Indizien*, the foldable panorama *great simple line* itself undergoes a reversal of perspective and is viewed from above.

Simona Obholzer (* 1982, AT) lives and works as a visual artist in Vienna. She studied at the Academy of Fine Arts in Vienna and the Glasgow School of Art. Her artistic practice is based on questions relating to the theory of images and perception, to which she dedicates herself using moving images and graphic works. In her installations she investigates the activation of proprioceptive perception through the gaze. Her work has been shown internationally in exhibitions and at film festivals, e.g. Kunsthalle Wien Karlsplatz, Ferdinandeum Innsbruck, S.Y.P. Artspace Tokyo, Videoex Zurich, Dokfest Kassel. Her work has been awarded grants and prizes, in 2021 the state grant for video and media art.
www.simonaobholzer.net



Marlies Pöschl

Notes for: Ever normal granary
Wallpaper installation
2022

In the not too distant future, Germany will experience bizarre weather anomalies: cooling down, crop failures and the resulting food shortages. Pöschl's film revolves around the "ever normal granary" in a labyrinthine structure. As a granary that regulates itself, it symbolizes food security. But out of nowhere, two figures appear who shake the "normality" of the granary. They insist on a reciprocal connection between nature and man. In her sci-fi essay film, Marlies Pöschl contrasts the automated processes of the granary with a choreography that was developed by the American choreographer Amelia Eisen and refers to Robin W. Kimmerer's book *Braiding Sweetgrass*.



Marlies Pöschl (* 1982, AT) is an artist and filmmaker. In 2022 she received a scholarship from the Akademie Schloss Solitude. Pöschl understands filmmaking as a social practice and often works with actors from outside the art world to experiment with polyphonic narratives and open dramaturgies. Her films and installations have been shown in solo exhibitions, at biennials and festivals, most recently at the Salzburger Kunstverein (Solo, 2021), Vienna Biennale for Change, the Antimatter media art festival and the Edinburgh International Film Festival. For her work she was awarded i. a. the sponsorship prize of the City of Vienna (2021) and the sponsorship prize of the Salzburger Kunstverein (2019).
www.marliespoeschl.net

Viktoria Schmid

Blow-up: KatharinaViktoria 2(021)
16mm film transfered to fabric
2021

Ten years later, Viktoria Schmid repeats the experimental set-up for her film *KatharinaViktoria* from 2011. By the means of 16mm single-frame recordings, she examined the resemblance between herself and her older sister. The photo work accompanying the film can be seen in the foyer of the Kunsthaus: the single frames of the film can be experienced with a four-second photographic enlargement. The sequence of the individual images changes in the film from one portrait in succession to up to four portraits per person. Starting from four images, the human eye is able to perceive a difference.

"Many things happen in the sixty seconds of *KatharinaViktoria 2(021)*: a reenactment and sequel, a cinematic experiment with still frames, a study of perception, a double portrait (or an extended self-portrait), a reflection on family similarities and closeness. Between the two one-minute films lies the time that separates the two women from their selves ten years their junior - and a sisterly relationship whose movements can only be guessed at by their flickering. In addition to being a

revision, *KatharinaViktoria 2(021)* has also become a document of aging." (Excerpt from a text on the film by Esther Buss)

The film can be seen in the innovative cinema program of Diagonale'22.

Viktoria Schmid (* 1986, AT) is working on and is interested in the interface between cinema and exhibition space. The various media she uses such as film, video, sculpture and photography are co-authors of her work. She deals with the potential of depicting landscape and nature, historical circumstances in film history and playing with historical image processes. In addition to the recognition award for media art from the state of Lower Austria, Viktoria Schmid received the state scholarship for photography from the BMKOES in 2022. She has shown her work nationally and internationally in the context of exhibitions and film festivals, most recently at the International Film Festival Rotterdam, the Künstlerhaus Vienna and the Anthology Film Archive (NYC).
www.viktoriaschmid.com



Katharina Swoboda

Trailer – location scouting
Wallpaper installation
2022

Lots of light. Greenhouses and early film studios, whose glass architecture was externally similar, shared this requirement. Palm houses are designed for the needs of plants and at the same time for the presentation of exotic flora. Palm houses and related architecture are places where nature is staged for human society. “Nature” and the blurred line between culture and nature is a thematic focus of all members of the cooperative. Therefore, Katharina thought the photogenic palm house in Vienna would be a good location for the festival trailer of Diagonale’22. Due to the pandemic, however, the operator prohibited the shoot. Other greenhouses also did not allow shooting during the desired period. Therefore, the artists’ indoor plants were gathered together and a green set was built in the media workshop in Vienna.



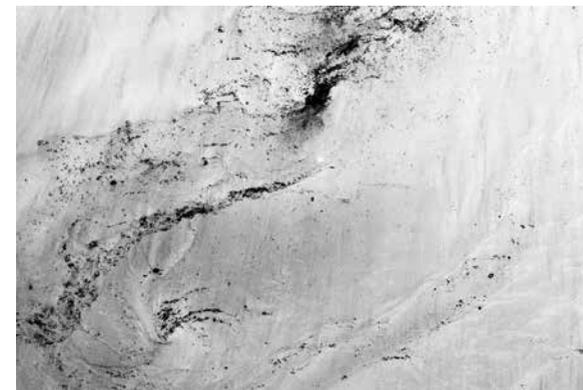
Katharina Swoboda (* 1984, AT), lives and works in Vienna. She is interested in framing non-human life and depicting it in film. After studying at the University of Applied Arts and the Academy of Fine Arts in Vienna, she received her doctorate in 2020 from the University of Fine Arts in Hamburg. Exhibitions and screenings in Austria and abroad: 2021 in the Kunstraum Niederösterreich, Vienna; 2020 Kinoshot, Short Film Festival, Cherkasy, UA 2018 Kunsthalle Luzern; 2017 WRO Media Art Biennale, Wroclaw; 2017 BJCEM Young Artist Biennale, Tirana; 2017 Manhattan Bridge, New York; 2017 Corner College Zurich; 2017 Vladimir Nazor Gallery, Zagreb. In 2021 she was a scholarship holder of the “Pixel, Bytes and Film in Austria” program. In 2022 she received the state scholarship for media art.

www.katharinaswoboda.net

Lisa Truttmann

Indicating Apparent, True and Absent Colors
3-part wallpaper installation
2022

The color of water is scientifically described as *apparent* and *true* and depends on the suspended matter and dissolved particles it contains as well as the incident light and its reflections. For Lisa Truttmann, water as a processual, flowing body is allied matter, content and metaphor for her artistic examination of photography and film. The absence of color in her photographic evidence points to those influences that are reflected and combined in the water: minerals and organic particles, industrial and chemical impurities, still and moving thoughts, belief and projection, past and future, Capitalism and Crisis.



Lisa Truttmann (* 1983, AT) is an artist and filmmaker based in Vienna. In her works, she traces the structures of social, architectural and ecological landscapes, linking documentary-essayistic chains of associations with staged set pieces. She studied at the University of Applied Arts in Vienna and at the California Institute of the Arts, where she made her feature film debut *Tarpaulins* (2017). Her moving images and installations are shown internationally at film festivals and exhibitions, including the Kunsthalle Wien, the Kunstsammlung NRW, CPH:DOX Copenhagen, the New York Film Festival and the Viennale. In 2020 she received the state scholarship from the BMKÖS and the sponsorship award from the City of Vienna.

www.lisatruttmann.at

A cooperation between Kunsthhaus Graz and Diagonale'22

The Golden Pixel Cooperative is author of the trailer for Diagonale'22

'The Golden Pixel Cooperative (GPC) is an association for moving image, art and media founded in 2014. Located at the interface between exhibition space and cinema, its aim is to develop sustainable structures for the distribution, production and mediation of moving image works by contemporary artists, while promoting exchange and solidarity between artists.'

www.goldenpixelcoop.com

The Golden Pixel Cooperative:

Überschreitungen

Text intervention on the BIX media façade by Antonia Rahofer and Mona Schwitzer
14.03.–18.04.2022

A cooperation between Kunsthhaus Graz and Diagonale'22

From the film to the façade via the roundabout way of the word: The Golden Pixel Cooperative refers to two of its artistic film works as a medial and formal transgression:

On the one hand, it transfers sentences and syntactic units from its short film *Half of the Sky* onto the BIX media façade of the Kunsthhaus Graz. The text of the film in its dialogical composition is expanded into a spatial level – in line with the 'importance of one's own place' declared in *Half of the Sky* as the basis of human and artistic existence. During the festival week, this intervention moves on into virtual space, and so back into the figurative: in an Instagram takeover, members of the cooperative introduce specially selected images in addition to – or counter to – the façade text.

At the same time, fragments of a chat conversation between several cooperative members roll across the façade in dialogue format. They examine the nature of living together in the fragile hybrid space between life and work: the home office ecosystem. With words in vanish mode and a wink of the eye, the images of the trailer of the Diagonale'22 are called into action, following the 'evergreen' credo: 'You don't have to *be* ecological. Because you *are* ecological.'