

A-8020 Graz

Fourteen Artists
of this City

Noemí Conesa

Veronika Dreier

Elisabeth Gschiel

Severin Hirsch

ILA

k.ada

Christian KRI Kammerhofer

Markus Krottendorfer

Mirko Maric

Markus Pippan

Norbert Pretenthaler

Willy Rast

Lisa Reiter

Edda Strobl

A Salon Exhibition by
Kulturvermittlung
Steiermark



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Kulturvermittlung Steiermark invited 14 artists to participate in an exhibition that presents a cross-section of the city's artistic work. To depict the diversity and heterogeneity of this scene, there was no predefined topic.

Kulturvermittlung Steiermark deliberately selected artists who have been working continuously for years, if not decades, on an independent work that has not always received the appropriate attention or the appropriate public. The artists were asked to make their own selection, being aware of the exhibition idea, thus, leaving them to decide on a characteristic self-representation. The 14 different positions are therefore not united by a specific topic or medium, but only linked by the geographical place of residence, Graz. Conceptually, they are held together by the idea of a salon exhibition which (perhaps) needs a few words of explanation.

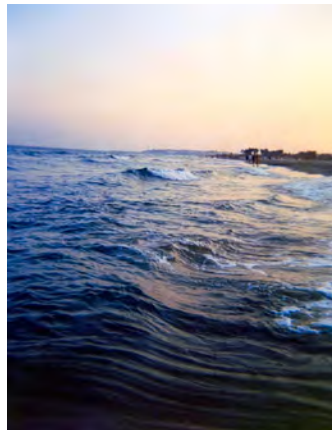
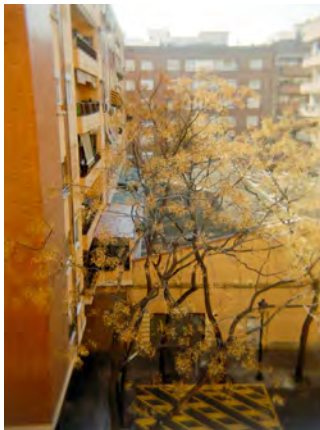
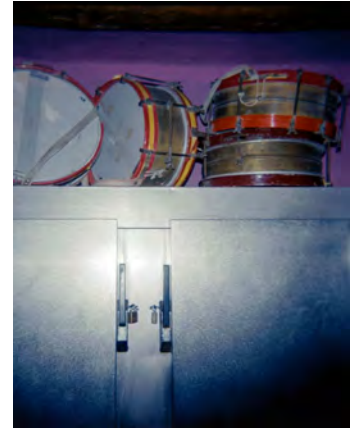
The salon in the exhibition's title is not a reference to the historic Salon de Paris, which, on the initiative of King Louis XIV, promoted the official art presentation in 1667 and established a courtly taste in art. A look back at the past shows that salon painting was roughly contrary to the avant-garde currents of the time. But the claim of the Graz artists is clearly committed to the traditional lines of the various moderns. On the other hand, the artists selected by Kulturvermittlung Steiermark are characterised by a critical view of bourgeois society, its environment and current developments. The exhibited works reflect a sensitive eye for the small changes, transformations and upheavals that are often lost in the shadow of the major developments recorded in the media. In addition to the individual questions inherent in art which manifest themselves in many works, this may be another connecting bracket.

The salon, which is hinted at in the title, is of course also a space for representation as this is already immanent in the etymology of the word, but it rather refers to the tradition of the salons in Vienna around 1900, to spaces of cultural exchange, critical discourse and to musical enjoyment. Kulturvermittlung Steiermark's salon exhibition is therefore a presentation inviting you to exchange ideas about art, its public, its transformative potential and its relevance for society.

Roman Grabner
Curator and director of BRUSEUM at Universalmuseum Joanneum, Graz.

Noemí Conesa

from: Spanish Diaries, 2010-2017
C-prints from medium format negatives, 30 x 40 cm



Noemí Conesa has been living in Austria since 2011. In the fashion of an incomplete diary, people and places in Spain are captured that are important to the artist. The photos were taken before her departure as well as when visiting her home country. To secure her personal photo notes, she had looked for an everlasting, physical medium and finally, of necessity, used a cheap Holga medium format camera.



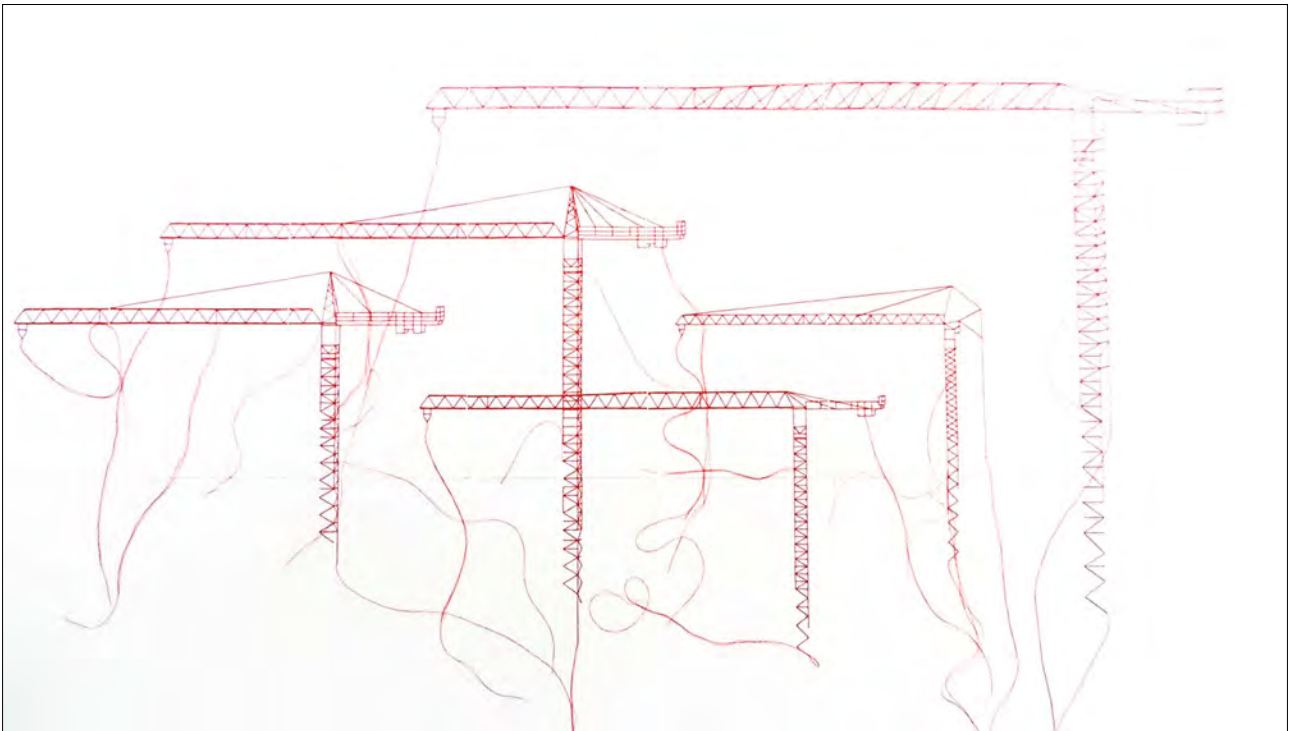
Literal objects, 2017-2019
Mixed media



Individual letters are seemingly randomly put above or next to each other, overlapping and coinciding, reduced to word fragments. They enable to play freely with one's perception, experience and awareness. Thanks to our inherent imagination, various associations appear in the eye of the beholder regarding statements and meanings.

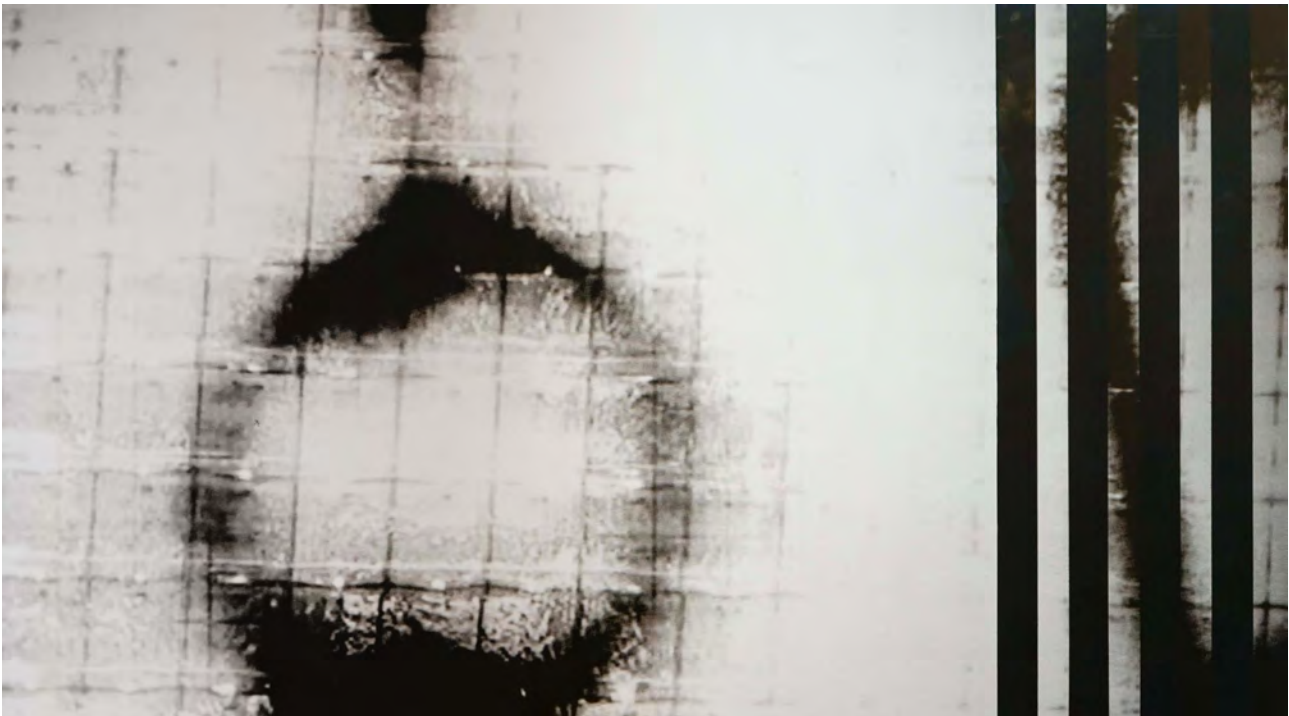
Elisabeth Gschiel

Construction cranes, 2020
Sewing silk on paper, 162 x 95 cm



Elisabeth Gschiel “draws” her subjects with her sewing machine, using different materials like paper, canvas, leather, plastic waste or photographs. In her works, she confers the massiveness and monumentality of a technical structure to a fine motif consisting of soft threads and paper – an irritation that is being intensified through the poetry of free-hanging fibres.

from: What my daughter would have seen if I had one, 2012/17
C-print on alu-dipond, 160 x 90 cm



crossing out conventions / strikeout as unerasable error / dissolution of antagonisms / becoming visible by concealing / tracking / stratification as wordless history / amassing facts on top of each other / affluence / sensory overload / substitute for connotation skills / abandoned thinking / bypassing of a connection / undiscovered thoughts / spatial opening / gap / closeness / shutdown / end // a child's open mouth

Home Made Timetravelgate, 2020
Sketches, mixed media on C-print, 60 x 80 cm



The largest project of urban building of the recent past in Graz is located on the Reininghaus Grounds. During a guerrilla intervention in 2020, using branches of the last remaining poplar trees, ILA formed a round web and positioned it to hang freely – as a symbol of the destruction and transformation of the long-standing site. The temporary installation was sketched onto old photographs showing these trees and the subject painterly further developed.



1. from: *Danube Treasures*, 2013
Video, 5 min

2. *Ban Bang*, 2020
Video installation



Danube Treasures is an experimental video documenting the state of today's world dealing with the waste materials in the river Danube. The visual appearance of the waste floating on the water is poetically charged by natural light, through which established perceptual patterns are reduced to absurdity. In the video *Ban Bang*, processes and mechanisms in public life are questioned through the filter of art, and the art's role and responsibility as instrument for criticism and socio-political influence are addressed.

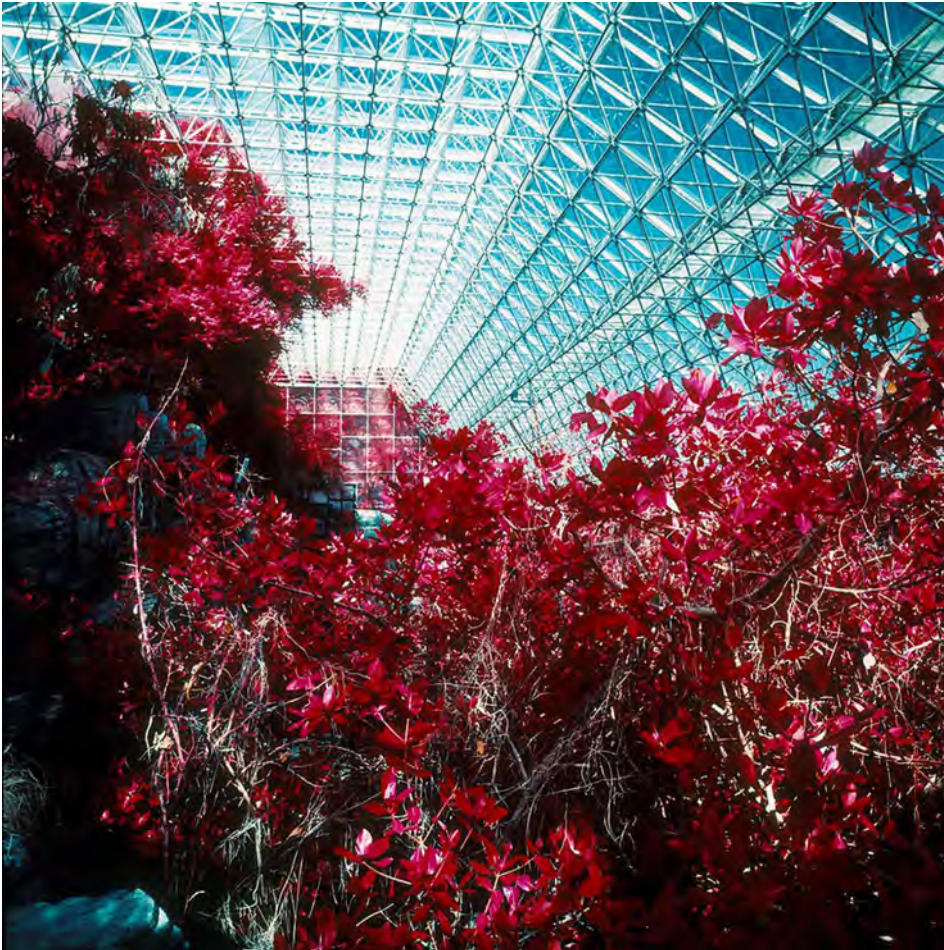
Christian KRI Kammerhofer



l. *Untitled, 2018, oil on canvas, 100 x 80 cm*
r. *Spiegelhalterin / Mirror Holder, 2018, oil on canvas, 100 x 80 cm*



In seemingly surreal pictorial worlds in which landscapes are breached through vividly coloured structures, the contemplative aspect of nature experience is emphasised. The phrase “Never the way you want it, but always the way it will be” essentially describes Christian Kammerhofer’s artistic approach. Assuming a conceptual basic pattern, the mostly untitled works come into being in the process of composing and open spaces for the audience’s associations.



*from: Biosphere II, 2013
Archival pigment print from color
infrared Ektachrome
100 x 100 cm*

Biosphere II is a huge glass house in the desert of Arizona where experiments were conducted to create an ecosystem cut off from the outside world. In his pictures, Markus Krottendorfer examines and crosses the verge of documentary and fictive depiction of artificial habitats. The use of analogue infrared film underscores the utopic character of the subject.

Mirko Maric

from: Second Skin, Simulation No 1-6, 2020
Photographs, 70 x 50 cm



In his tractate regarding training in painting, Leonardo da Vinci suggested to, e.g., study stains on walls to discover pictures of landscapes, figures, faces and the like. Similarly, Mirko Maric uses found everyday materials as a starting point for photographic presentations in which aesthetic interpretative potential is unearthed. In an “audio film”, acoustic stimuli, intermingled with few picture flashes, represent the resonance of a stroll.

Markus Pippan



*C. Adderly, 2020
Oil on canvas, 60 x 50 cm*

With a graphic diary, the artist roams urban and suburban areas. He sketches scenes from public space, from places where people meet and exchange views, or from anonymous and deserted, lonely areas. Later in his studio, the sketches are transferred to mostly large-format oil paintings.

Norbert Prettenthaler

from: 17 питања / 17 Question Marks / 17 Fragezeichen, 2019
9 C-prints, 30 x 40 cm



The photo series *17 Question Marks* came into being while working on the same-titled documentary portraying a Roma district in Novi Sad, Serbia. The idea was to transfer the 17 UN Sustainable Goals to the city's suburb to connect the topic of the UN Sustainable Goals with the European Capital of Culture, Novi Sad, and the minorities problem. The photos were taken when walking on-site and were not used in the film later.

Willy Rast



Isolation, 2021 (diptych)
Acrylic on canvas, 2 x 65 x 190 cm

Willy Rast's pictures originate from a slow process of aligning outer perception and inner experience, from advanced attitude and requisitioning current state. In an act of painting which is long kept open, the initial intention is enriched or refined and, layer by layer, worked up from the colour milieu of the texture as something metaphorical: "Nothing evolves coincidentally."

Lisa Reiter

r.

Being 16, 2020

*Iron wire, fine pantihose, polyamide thread,
60 x 30 x 30 cm*

b.

Companions - Cobblestones, 2020

*Plaster cast, fine pantihose, silk yarn, iron wire
á 16 x 11 x 6 cm*

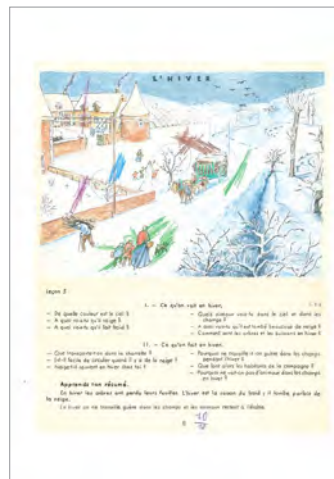


In its appearance and haptic, a fine pantihose is evocative of skin and, hence, something physical, human. Hardwearing, however, at the same time fragile and tearable, they bear contrasts. *Being* deals with the concept of beauty apart from current norms, the untouched being reduced to the essential. In the series *Companions – Cobblestones*, Lisa Reiter puts her favourite material in the centre and at the same time questions it as must prove itself in combination with plaster cast.



I.
Favorite Objects III
Lozi's personalized hammers (collection Stefan Lozar), 2020/21
Mixed media on paper, 30 x 21 cm

b.
Favorite Objects IV
Found books (collection Helmut Kaplan), 2021
Mixed media on paper, 30 x 21 cm



The act of collecting has always been an essential method to gain knowledge, making a point about history and understanding culture by arranging and classifying. Edda Strobl portrays selected items from friends' collections in aquarelle technique. The naturalistically painted pictures represent contemporary documents, but also offer insight into the collectors' characters.

Epilogue

In 1996, Kulturvermittlung Steiermark staged an exhibition with 14 artistic positions from Graz to present a contemporary cross-section through local creative works. The title of the exhibition and the complementary catalogue was *8010-Graz. 14 Artists of this City*.

Now, 25 years later, there is another attempt to give an overview of the current artistic work in Graz and to offer a retrospective on developments of the past quarter-century. In 1996, there was nothing more to speak of that 8010, the eastern part of the city, could quite naturally stand synonymously for the entire city. However, the city has changed. The completion of the Kunsthaus at the west side of the river Mur has led to a visible and perceptible change of image in this area, and 8020 has increasingly become the focus of attention.

A-8020-Graz. Fourteen Artists of this City shows works from the fields of painting, photography, video and object art. The show is conceptualised as touring exhibition to position the artists primarily internationally. The selection draws attention to quality and originality of the works as well as to current media and the demographic structure of the art scene of Graz.

Art is an expression of our human existence: it mirrors social debates and provides sources of friction for discourses. Artists deal with values from the past and create visions for future generations. Just like society, art is also subject to constant change, which became apparent when staging the new exhibition.

Do these developments indicate only outer appearances, did they occur due to political correctness, or are they signs of genuine change and are they rediscovered in today's artistic work ...?

Biographies, List of works

Noemí Conesa

Spanish Diaries, 2010-2017

16 C-prints from medium format negatives, 30 x 40 cm

* 1978, Barcelona, lives and works in Graz. Studied art history at the Universitat Autònoma de Barcelona; Photography education at the Academy Escola Superior de Fotografia GrisArt, Barcelona.

noemiconesa.com

Veronika Dreier

Love, Love, Love, 2017

MDF and mirror, 45 x 35 x 20 cm

Untitled, 2018

metal letters, framed, 85 x 85 x 4 cm

The Change, 2018

Text from forex, 180 x 35 cm

NS ET, 2019

2 negative letters, Forex, 22 x 33 x 4 cm

Untitled – ee endless, 2015

2 letters (e), plastic, 30 x 30 x 3 cm

* 1954, Voitsberg. Graphics education at the HTBLVA Ortweinschule Graz; Graphic designer, publisher; Austrian Government Scholarship (1994) and Work Scholarship (1997) for Visual Arts; Human Rights Award by the Federal Province of Styria (2009). She works boundary-transcendently and interdisciplinarily, i.a. in the fields of equal rights and interculturality.

de.wikipedia.org/wiki/Veronika_Dreier

Elisabeth Gschiel

Construction cranes, 2020

Sewing silk on paper, 162 x 95 cm

High Voltage Pylons, 2013

Sewing silk on paper, 6 fragments on coat hooks, 60 x 30 cm

*1975, Hartberg, lives and works in Graz. Graphics education at HTBLVA Ortweinschule Graz; studied architecture at Graz University of Technology; Work Scholarship for Visual Arts by the City of Graz (2019), BKA Government Scholarship for Visual Arts (2021).

elisabethgschiel.com

Severin Hirsch

What my daughter would have seen if I had one, 2012/17

2 C-prints on alu-dipond, 160 x 90 cm

1 aquarelle, 25 x 35 cm

*1972, Celje (SLO), lives and works in Graz since 2003. School for Design, Graphics and Photography in Ljubljana; Master School for Arts and Design (painting) at HTBLVA Ortweinschule Graz; photographer and conservator, works in the fields of media art, installation and painting.

facebook.com/severin.hirsch.9

ILA (Christian Rieger)

Home Made Timetravelgate, 2020

*Intervention in public space
3 Sketches, mixed media on C-print, 60 x 80 cm
Video, 71 sec.*

* 1969, Leoben, lives and works in Graz. Studied technical geology at Graz University of Technology. The engagement with natural science is a determining factor in his works. ILA stands for "I Love All."

ila.at

k.ada (Ada Kobusiewicz)

Danube Treasures, 2013

Ban Bang, 2020

*Video, 5 min
Video installation*

*1978, Poland. Studies of philosophy and art, Granada; Andalusian Institute of Arts, Bilbao; studies of art, research and production at the Academy of Arts, Novi Sad (Serbia); Basque University (PhD). She lives in Spain, Austria, Serbia and Poland and works in the fields of video, installation, kinetic art, object art and performance.

adakobusiewicz.com

Christian KRI Kammerhofer

Untitled, 2018

Untitled, 2018

Untitled, 2018

Spiegelhalterin / Mirror Holder, 2018

Oil on canvas, 100 x 80 cm

Oil on canvas, 100 x 80 cm

Oil on canvas, 100 x 80 cm

Oil on canvas, 100 x 80 cm

* 1971, Bruck an der Mur. Apprenticeship as gilder and adorer (Kindberg), master school for art and design (sculpting) at HTBLVA Ortweinschule Graz.

Markus Krottendorfer

Biosphere II, 2013

2 archive pigment print from color infrared Ektachrome, 100 x 100 cm

*1976, Vienna. School for Artistic Photography, Vienna; Academy of Fine Arts Vienna. His fields of work include the engagement in historic usage of photography and various possibilities to present the photos in installations and performances.

markuskrottendorfer.com

Mirko Maric

Zweite Haut / Second Skin, Simulation No 1-6, 2020

8 Photographs, 70 x 50 cm

Video, 12,27 min

Kontaktstellen / Contact Points, 2020

Videoinstallation

*1949, Zenica (Bosnia and Herzegovina), lives and works in Graz since 1993. Studies of painting at the School for Applied Arts, Sarajevo, and the Academy for Visual Arts, Sarajevo; State Grant for Visual Arts (1979). His works evolve along the intersections of humans and art world – nature, life and death.

Markus Pippan

Dog, 2020 Oil on canvas, 70 x 50 cm
At the bar, 2020 Oil on canvas, 80 x 61 cm
C. Adderly, 2020 Oil on canvas, 60 x 50 cm
A stranger to paradise, 2021 Oil on awning fabric, 140 x 100 cm

* 1980, Villach, lives and works in Graz. University of Education Klagenfurt, Master School for Painting at HTBLVA Ortweinschule Graz.
markuspippan.tumblr.com

Norbert Pretenthaler

17 Question Marks, 2019 6 C-prints, 30 x 40 cm
Video, 46 min, Serbian and English with German subtitles

* 1965, Graz. Studies of law at the University of Graz; formerly popular DJ and poetry slammer, author, filmmaker; Carl Mayer Screenplay Award (1996); film and video projects, portraits and documentaries on the topics of humanism, integration, migration, social policy and others.

Willy Rast

Blick nach innen / Introversive View, 2021 Acrylic on canvas, 120 x 160 cm
Anbetung / Adoration, 2021 Acrylic on canvas, 100 x 140 cm
Isolation, 2021 Diptychon, acrylic on canvas, 2 x 65 x 190 cm

* 1954, Graz. Master School for Painting at HTBLVA Ortweinschule Graz; worked in drawing therapy (Steinhof hospital, Vienna) and as conservator; studies of set design at the University of Music and Performing Arts in Graz.

rastart.at

Lisa Reiter

Wegbegleiter – Pflastersteine / Companion - Cobblestones, 2020 Plaster cast, fine pantihose, silk yarn, iron wire, á 16 x 11 x 6 cm
Being 16, 2020 Iron wire, fine pantihose, polyamide thread, 60 x 30 x 30 cm

*1994, Grieskirchen (Upper Austria). HBLA in Linz; teacher training at the Academy of Fine Arts Vienna; apprenticeship as book-binder and printer. In her works, she explores the understanding of bodies, one's own relation to them and associated interhuman connections on a level deeply rooted in all of us.

lisareiter.com

Edda Strobl

Favorite Objects III: Lozi's personalized hammers (collection Stefan Lozar), 2020/21 Mixed media on paper, 30 x 21 cm
Favorite Objects IV: Found books (collection Helmut Kaplan), 2021 Mixed media on paper, 30 x 21 cm

*1962, Graz. Training as conservator at the Istituto per l'Arte et il Restauro, Florence; studies of art history, philosophy and archaeology at the University of Graz; teaching activity in Graz, Vienna, Kassel; Arts Funding Award of Graz (1999); projects in the fields of comics, painting, performance, installations et al.

eddastrobl.weblog.mur.at

Imprint

A-8020. Fourteen Artists of this City

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