

Das Land Steiermark unterhält ein umfangreiches Stipendienprogramm für Künstler\*innen, die in der Steiermark ein Atelier betreiben, Steirerinnen und Steirer, die eine Residency im Ausland unternehmen, oder internationale Artists, die eine Zeit lang in Graz und der Steiermark leben und arbeiten. Zehn Künstlerinnen und Künstler wurden 2020 aus diesen Programmen für die viennacontemporary ausgewählt. Sie zeigen einen möglichst diversen Querschnitt über die aktuelle Kunstproduktion in der Steiermark. Sie arbeiten an unterschiedlichen Themen, in unterschiedlichen Medien, haben unterschiedliche Alters- und Ausbildungsbackgrounds. Es eint sie ein unnachgiebiger Drang an der Produktion und das beständige Arbeiten an einer eigenständigen Praxis.

*The state of Styria runs an extensive scholarship program for artists with a studio in Styria, Styrians undertaking a residency abroad, or international artists who temporarily live and work in Graz and Styria. Ten participating artists were selected for viennacontemporary in 2020, offering a diverse cross-section of contemporary artistic practice in Styria. All of them work on different topics, in different media, and have a range of ages and educational backgrounds. Yet they all share an unyielding drive to produce and to consistently develop an independent practice.*

Land Steiermark  
viennacontemporary2020

Elke Auer, Frauke Bittner, Matthias Ludwig Bürger Mader, Veronika Eberhart, e.d Gfrerer,  
Christoph Grill, Alfred Lenz, Zita Oberwalder, Christina Helena Romirer, Michaela Schweighofer

curated by Markus Waitschacher

# ELKE AUER

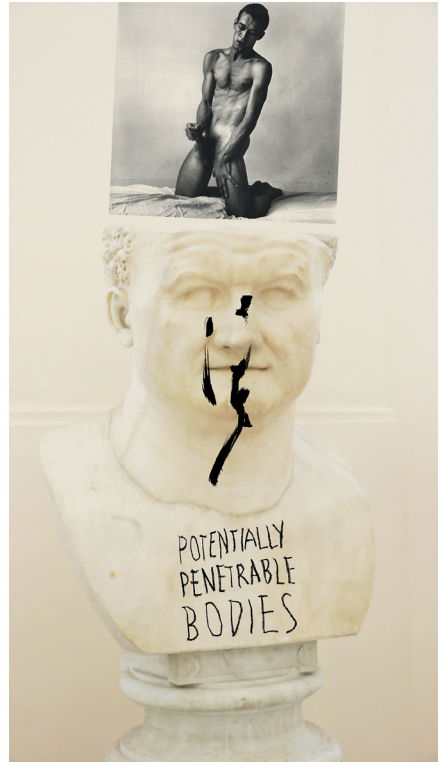
POTENTIALLY PIGMENT PRINT ON HAHNEMÜHLE  
BAMBOO, DIGITAL COLLAGE, PHOTOGRAPH OF  
THE COLOSSAL HEAD OF THE ROMAN EMPEROR  
VESPASIAN, TAKEN BY ELKE AUER IN THE NATIONAL  
ARCHAEOLOGICAL MUSEUM IN NAPLES, PHOTOGRAPH  
OF BRUCE DE SAINTE CROIX BY PETER HUJAR, 1976,  
HANDWRITING. 420 X 746 MM, 2015

*from how one becomes what one is  
to how one becomes and not is  
or: the larger the ideal  
the bigger the hole*

Elke Auer uses found and bought materials, language and bodies to create collages, paintings, drawings, videos, sculptures and installations. Since 2015 she has been working on the long term, research-based art project MODERN HOLES about the political potential of love and sexuality and its effects on contemporary life- and identity concepts. The title not only refers to pleasure holes and how they shape our desires, but also to the holes in our hearts and heads, and the ones we hide in because we are fragile and lonely. An important theoretical framework for this project is Paul B. Preciado's book "Testojunkie". The project is a broad attempt to map the anxiety states and prospects of her generation, life in the cities, alienation, depression and isolation. It deals with techno holes and bio holes, vulnerability, shame, pop culture, hip hop and poetry, sticky ideals and the pressure to perform, the biopolitics and hormones at work, and the tensions between contemporary constructions of masculinity and feminisms and how they play into the political landscapes today.

Elke Auer was born in Graz in 1980 and studied at the University of Applied Arts in Vienna. Since her diploma in 2005 she works as an artist in mostly self-organized collaborative contexts and as a video and stage designer at the theatre. Studio scholarships have allowed her to work in London, Rome, Sao Paulo, New York and most recently Athens. She exhibited in Vienna, Graz, Salzburg, Ljubljana, Berlin, Belgrade, Bilbao, Bangkok, Krakow, Sao Paulo, Athens and London. She lives and works in Vienna.

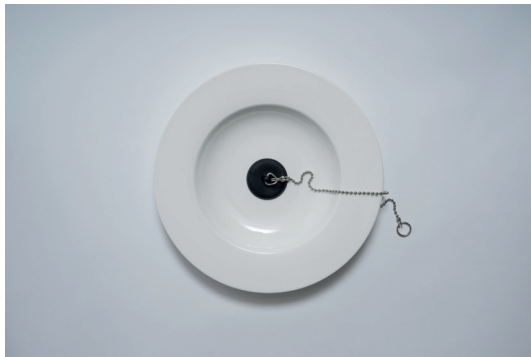
<http://vookoov.net>



# FRAUKE BITTNER



UNTITLED, 2019, BRONZE,  
YARN, 15 X 142 X 15 CM



TELLEROBJEKT II, 2012,  
PORCELAIN PLATE, SINK  
PLUG AND CHAIN, 24,5 CM  
DIAMETER

Frauke Bittner thinks and works in very different materials and forms. Often, she becomes interested in features of contemporary everyday life that then draw her into intensive research processes in which the content dictates the medium. She has recently learned the art of bronze casting, but she regularly returns to the medium of ceramics, drawn by its materiality. Her clear formulations offer a poetry for the mundane moments in life. She reinterprets everyday forms, emphasizes cracks in her material, and pays attention to gaps. Her practice explores the boundaries of her content and of various genres, remaining open to unexpected results.

# MATTHIAS LUDWIG BÜRGER MADER

Ommacht Körper

faust dick  
Lippenbekenntnis  
dick faust

Arsch ist  
#Kulturobjekt  
Liebt euch!  
Schämt euch!  
darling, erlöse uns in Versuchun-  
gen!

Nabel bricht: Bauch Gesicht:  
Darm verschließt: Schmerz zer-  
fließt So öffne deinen Anus und  
blicke in die tiefe, goldne Dun-  
kelheit. gib dem Darm Gefühl

ANUS FÜR JEDE\_NHN!

Beinteilteil  
unverwegbar  
unbefühlbar  
verflucht  
verlangt  
folgt  
ist  
#



BEINTEILTEIL, 30 X 15 X 10 CM, STONEWARE,  
FROM THE SERIES: OMMACHT KÖRPER

# VERONIKA EBERHART



UNTITLED, C-PRINT, 66 X 44 CM, 2010 / 2018

Veronika Eberhart (\*1982 in Bad Radkersburg) lives and works as a visual artist in Vienna. The use of media in her works negotiates conceptual issues with the sensitivity of artistic practices of feminist positions and art history. She studied Sociology at the Universities of Vienna and Copenhagen and Fine Art at the Academy of Fine Arts.

Recently, she has presented solo exhibitions at Bazament Art Space, Tirana (2018), New Jörg, Vienna (2019), Neue Galerie Graz / Studio (2017) and has appeared in group exhibitions at Makey Garage Top, MAK Center Los Angeles (2020), Kunsthalle Vienna (Vienna Biennale 2019), Kharkiv Municipal Gallery (2019), Kunsthalle Exnergasse, Vienna (2018), < rotor > Graz (2018) and in the A-GALLERY, Tokyo (2017), among many others.

In 2019 she received the Schindler Scholarship at the MAK Center for Art and Architecture in Los Angeles. 2020 she is Artist in Residence at WIELS Contemporary Art Centre, Brussels, Belgium.

e.d GFRERER





# CHRISTOPH GRILL

K2 (NR.2/EDITION 5 + 1), 2017, 145  
X 183 CM, ARCHIVAL INK PRINT /  
MOUNTED / FRAMED,  
FROM THE SERIES: VOM WAHREN  
SCHEIN DER ACHTTAUSENDER



The thing that is „true“ in or about a painting – a precise reflection of what characterizes the subject it was made to represent – can not simply be inferred from the picture itself. The same is true of photographs, and simply owes to the fact that the concept of „truth“ is difficult to apply to anything other than statements. Truths are contingent upon narratives, which give contour to the Being (Sein) behind the semblance (Schein) in the first place.

In other words, when it comes to the truthfulness of what they express, realistic and idealistic approaches are so not very different. Both claim a certain truth for themselves which, firmly entrenched in its narrative, sometimes swells like a sail in the storm of awareness (Erkenntnis), only to have the authenticity of the pertinent facts connect to it in a different way: once in front of and once behind the camera in the case of photography, depending on whether the world being captured or the eye beholding it (or both) are meant to register as authentic. Discerning which claim to authenticity is currently being made is no easy thing to do, especially when various deceptive maneuvers are always in play. Some images are made to deceive; others aim to irritate or confuse. The latter can sometimes succeed so well that quiet doubt only slowly starts to dawn on the viewer after meticulous, detailed observation, contradicting a truth that he or she had only just assumed. Christoph Grill's photographs of sublime mountain massifs are good examples of this. The spatial- and temporal scale-exploding, imaging power of erosion is a tremendous help in this regard. The photographs mark an inversion of Grill's usual practice. Until now it has always been travels that lead to this pictures, not the other way around. And yet this sense of possibility would not be piqued at all if the images themselves did not seem suspicious. The viewpoint from which the viewer assumes the photos are taken is in every case a fictional one.

(UlrichTragatschnig)

# ALFRED LENZ



UNTITLED, SEOUL, 2014  
OBJECT, PROJECTION, PHOTOGRAPHY

The Image of a rainbow is projected to the wall over a semicircle wooden rack. On this rack lies a person, wrapped in a white cloth. The person becomes the carrier medium of the rainbow and is portrayed with a camera.



# ZITA OBERWALDER



»COUNTER« PYRAMIDE DES  
CAIUS CESTIUS ROM, 2015  
ANALOGUE B/W  
PHOTOGRAPH ON  
ALUDIBOND, 50 X 50 CM,  
GRAZ, 2020

Zita Oberwalder is primarily specialised in travel and architecture photography and is involved in numerous publications as a picture author. As an artist, she is known for her analogue black and white photographs with medium format cameras, as well as for conceptual “photo essays”. Traveling to distant destinations is an integral part of her creative process.

[www.zitaoberwalder.com](http://www.zitaoberwalder.com)

*Pyramid of Caius Cestius, built from 18 to 12 B.C. as a tomb for former Roman Praetor and Tribune of the Plebs Caius Cestius Epulo. He served as a Praetor in 43 B.C. and was a member of the Septemviri epulonum, one of the four great religious corporations. The pyramid is of brick-faced concrete covered with slabs of white marble standing on a travertine foundation. Its height of 36.4 metres corresponds to one quarter of the size of the Pyramid of Cheops.*

# CHRISTINA HELENA ROMIRER



FAKE MARBLE, 2019 PLASTER, WIRE 42 X 67CM

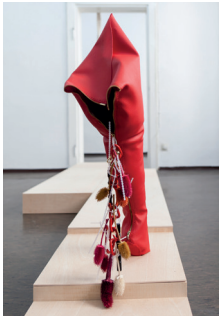
“In my artistic works, which I articulate in the form of sculptures, installations or interventions in public space, places, situations and relationships play an important role.

How do we interact in social and societal structures? How are value systems generated and maintained? How do we navigate through a world controlled by consumption? What scope of action is open to us and where is it restricted?

Different materials, textures and set pieces of objects that are permanently present in our everyday life or that shape it often form the starting point of my works. These are questioned and examined in their original meaning, removed from their original environment, transformed and placed in a new context.

Of equal importance is my examination of language. Through games with perception and language, I try to associatively open up new spaces of thought and explore interactions, free spaces and boundaries in our current social structures.”

# Michaela Schweighofer



Michaela Schweighofer (\*1983 in Graz, lives and works in Graz and Vienna) is a visual artist with an inquisitive approach to sculpture that often leads to immersing herself in handicrafts and new techniques. She is interested in socio-political and feminist questions which she explores within her own practice and in different collaborative formations. She studied English Literature, Psychology and Philosophy at the Karl-Franzens-University in Graz and the Université VII in Paris as well as Video and Sculpture at the Academy of Fine Arts in Vienna and the University of Fine Arts (HFBK) in Hamburg .

Exhibitions and projects include: SPOONS OVER KNIVES, Pogo Bar, KW Institute of Art, Berlin, DE (2019); DIGESTING NOTES, Skulpturinstitut, Vienna, AT (2017); How far to open up?, Forum Stadtpark, Graz, AT (2017); THE COMPANY I KEEP, Gipsmuseum, Graz, AT; ATTITUDE, DIE KULISSE UND DAS PARDON, Galerie der HFBK, Hamburg, DE (2013); and Der Imperativ der Inszenierung. Leben auf Probe, MUMOK, Wien, AT (2013).

upcoming: 16.10. Half-lit World, foundation, Vienna

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