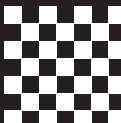


● Francisco  
●: Carolinum  
Linz



# WHAT A VIEW!





# ■ WHAT A VIEW!

## CONTEMPORARY (POST-)PHOTOGRAPHY IN UPPER AUSTRIA

On the occasion of the 200th anniversary of photography, the Francisco Carolinum launched an open photography competition celebrating the medium in all its diversity. The aim was to involve as many people as possible in Upper Austria and to make both professional and non-professional photographers visible.

The project comprised two competition categories – one for artistic photography, aimed at artists as well as the art and photography scene in Upper Austria. The jury unanimously awarded the newly established prize for artistic photography to Erli Grünzweil.

A second, amateur competition, organised in cooperation with OÖ Nachrichten and Energie AG Upper Austria, invited people from Upper Austria to contribute photographic works on the themes of nature and landscape. The 30 most-voted photographs are now also exhibited at the Francisco Carolinum.

### Finalists – Amateur Competition

Baumgartner Karl-  
Günter (Charly)  
Decker Pia  
Franz Erika  
Freimüller Hubert  
Gröger Günther  
Haslgrübler  
Gertrude  
Hofbauer Sabine  
Horn Sabine  
Huber Alfred

Huber Marianne  
Kapl Christian  
Kroupa Walter  
Lang Wolfgang  
Lehner Markus  
Litzlbauer Alois  
Lukas Peter  
Mayringer Max  
Munteanu Viorel  
Novak Stefan  
Pauer Peter

Ploberger Helmut  
Rath Josef  
Sager Nina  
Schauer Herbert  
Schinko Bernhard  
Schwab Gabriele  
Steinbring Fabian  
Victor Wolfgang  
Wahlmüller Eva  
Weigel Reinhard

# ARTISTS WHAT A VIEW!

- ▶ **Aschauer Michael**  
**River Studies: Yangtze - Through the Mist of a Mighty River** (2017)  
Inkjet print on rice paper, mounted on a Chinese scroll

“River Studies” is a long-term artistic research project examining the relationship between rivers, people and cultural landscapes. Along the Yangtze, a continuous image of the riverbank is generated using a line camera mounted on a boat – a photographic cross-section through time and space. The work combines photography, cartography and mapping into a visual survey of China’s complex cultural landscape.

- ▶ **Azzouni Christian**  
**Irreperabel (installation)** (2025-2026)  
Chemigram, UV esporsure

Christian Azzouni’s work combines painting, photography and performative processes within an expanded chemigram that he refers to as a “figurigram”. Through the deliberate yet open use of photographic chemistry, images emerge between control and chance, in which every movement becomes visible. The physico-chemical process makes the act of creation transparent and questions image realities.

- ▶ **Bachmann Laurien**  
**Topografien** (2026)  
UV print on acrylic glass, cut to shape

The photographic work “Topographies” presents five 3D scans of soils from Rhodes traditionally used for ceramics. Created using a smartphone, the scans deliberately contain errors and blurring, making materiality and volume ambiguous. This creates a distance between the digital image and its physical origin. At the same time, the work refers to a craft now on the verge of disappearing, now practised by only a single ceramicist.

- ▶ **Bernauer Valentin**  
**Microsoft Word** (ongoing)  
Image production using Microsoft Word, printed on glossy photo paper

This work uses Microsoft Word as a deliberately misused image-making tool and reflects its everyday presence. A performative input, following the rhythm of patriotic songs generates an initial visual structure, which is then further processed as a screenshot. In a playful process of layering shapes, the final image emerges. Conceptually, the work addresses U.S. justice policy, visible in the hammer motif of a subtly suggested Statue of Liberty.





### **Chan Magdalena**

**Pirate\*** (mit Designs aus recyceltem Gummi von Piratar und fullmetallfactory) (2025)  
Photo print on tarpaulin, RubberBelts object, recycled rubber bands

In this series, Magdi Chan and Pira combine photography and fashion to expand their individual forms of expression. Magdi Chan interprets FLINTA\* (women, lesbian, intersex, nonbinary, trans, and agender) bodies beyond societal norms. The photographs function both as documentation and provocation, encouraging viewers to question their own implication in systems of oppression and norms. By reusing discarded materials in their designs (fullmetallfactory), Pira highlights the resilience of identities and objects that are often labelled as “waste” in a consumer society. Rooted in queer activism and anti-capitalist thinking, the collaborative work expresses a collective rebellion against homophobic, patriarchal, capitalist and fascist silence.



### **Czihak Elisabeth**

**Where to Hide? #3 & #4** (2025)  
Gelatin silver print on baryta paper

The series “Where to Hide?” shifts the focus from built space to the natural environment as a place of connection and orientation. Starting from uncertainty and questions about the future, nature becomes a comforting counterpart. Mirrors in the forest function as metaphors for self-reflection and a possible existence beyond what follows. Through fragmentation and layering, a complex image emerges between apparent harmony and irritation.



### **de Almeida Ana**

**Between Revolutions** (2024-2025)  
C-print, blue-back poster print, aluminium, ring binder

Ana de Almeida’s works examine family photographs as sites of memory, migration and political history. In collage-like video and image installations, personal archives become open narrative spaces between past and present. Rather than offering a one-sided documentation, the images act as projection surfaces for knowledge, loss and possibility. In doing so, the artist questions what we expect from images – and what significance they hold for identity, history and the future.





**Erik & Iris Diewald-Hagen**  
**SEIN – Portrait (2025)**

Gelatin dry plate on clear glass, with colored backing

The photographic project “SEIN” portrays twelve queer individuals in their authentic existence and raises the question of the right to simply be. Against the monochrome background of a 36-part series in rainbow colors, head, body and full portraits appear, captured with a historic wooden camera on glass plates. Combined with personal quotations, a multi-layered image of identity, self-discovery and acceptance emerges, promoting understanding and visibility.



**Draschan-Mitwalsky Thomas**  
**Keferfeld Linz (2022)**

Analog color prints, 8-part series

Thomas Draschan works in the field of visual urban anthropology, examining the interactions between people and the city. His work observes everyday situations in public space and reveals how urban design influences behaviour and how people appropriate space. The result is precise, often humorous studies of social dynamics in urban contexts – such as the garages in his parents’ district of Keferfeld.



**Ebenhofer Walter**  
**Wo ist der Gipfel? (2025)**

Digital UV print on raw birch plywood

Based on the photographic concept of “freezing time” as a metaphor for transience, Walter Ebenhofer combines photographic images with the living material of wood. The photograph overlays representation and wood grain. The works make time perceptible as embedded materiality.



**Eckmayr Georg**  
**Is it me or a misunderstanding? (2022)**

Self-portrait, generated using machine learning algorithms trained on landscape images

The work uses a GAN (Generative Adversarial Network) to transform a self-portrait into a new algorithmically generated identity. Based on statistical image data, a portrait emerges between self-image and distortion. The machine’s interpretation – trained on landscape data – raises questions about identity, authorship and misunderstanding, shifting the boundary between personal and generated imagery.



**Ehls Jana**

**I never touched a pigeon (2023)**

Video projection, mixed media on aluminium sheet, steel ladders

“I never touched a pigeon” is a multimedia installation that explores perception, absence and the limits of seeing. Extreme zooming results fragmented, unpredictable image spaces. Ladders, as non-functional objects, point to the distance between stimulus and perception. Complemented by an artist’s book, the work examines blind spots and alternative forms of recognition.



**Forsthuber Nora & Tahödl Vanessa**

**EAT ART 3 (2020)**

Digital photograph, framed

The work reflects the close relationship between humans and nature and raises the question of our shared existence. It emphasises that we are part of our natural environment and share fundamental characteristics such as vulnerability, growth and transience, as well as, to a large extent, our DNA. By relativising differences, the focus shifts to what connects us, opening up new perspectives on belonging and responsibility towards the environment.



**FRUHAUF Siegfried A.**

**VINTAGE PRINT (2015)**

Looped excerpts from the film version of VINTAGE PRINT

(A 2015, DCP or 35 mm, black and white and color, 13 min, Dolby 5.1)

The work examines the photographic still image between analogue permanence and digital transience. Its starting point is a historical glass plate image of a timeless natural motif. Through cinematic, optical and digital transformations, the image becomes increasingly abstract, losing its original clarity. It turns into a projection surface for questions of time, materiality and the transitions between photography and moving image.



**Gerlach Philippe**

**ASK (Fahne) (2024)**

Digital print on newsprint

Philippe Gerlach is a visual artist and photographer whose work is strongly shaped by autobiographical elements. In long-term portrait series of companions, he combines intimacy and immediacy. Analogue and digital processes condense into complex visual structures influenced by subcultures and music. His engagement with LASK fan culture since 2019 is reflected in a series on newspaper showing the characteristic black-and-white flag in its “natural” environment.

▶ **Gratzer Anita**  
**Yoshiyuki** (2016)  
Mamiya GW690 – FujiPan 100, pigment print on canvas

Anita Gratzer works with analogue, staged photography in combination with objects and installation. Her practice is shaped by various cultural influences, particularly her long stay in Japan. In a cross-over process, the chemical layers of negatives are altered by scratching, bleaching and mirror-reversed inscription into their crystalline structure. Her works connect photography with materiality, memory and cultural narratives between Asia and Europe.

▶ **Großkopf Lisa**  
**Atopia (Basketball)** (2019)  
Diasec, framed

The photo series “Atopia” shows a Romanian salt mine that has been transformed into a recreational space. Playground equipment, computers and religious imagery appear surreal and unsettling in the underground environment. The empty spaces resemble absurd stages and evoke post-apocalyptic scenarios. Oscillating between documentation and staging, the series questions perceptions of reality and the construction of photographic images.

▶ **Gruzei Katharina**  
**Representing** (2006/08)  
Tintype photograph, framed

“Re-presenting” draws on the tradition of early studio photography and self-staging, questioning gender-specific image conventions. While women were historically depicted as passive, the work shows the artist as a working photographer using wet plate technique. By inscribing herself into historical image archives, a moment of disruption is created, making the lack of representation visible and reflecting the construction of history.

▶ **Hackl-Haslinger Nicola**  
**Not the Same** (2017)  
Triptych, photogravure on 24-carat gold leaf, oil, paper

Nicola Hackl-Haslinger explores inner states and hidden moods between psychology and symbolism. In formally precise and restrained visual worlds, multi-layered photographs emerge that invite close contemplation. Through historical printing techniques such as photogravure, partly on gold, she combines photography with craftsmanship, creating poetic spaces between inner and outer worlds.





**Hainzl Otto**  
**Jubiläumsporrait JOSEPH NICÉPHORE NIÉPCE (2026)**  
AI-generated image, post-processed, fine art print

To mark the 200th anniversary, Otto Hainzl created a portrait of Joseph Nicéphore Niépce in his studio, using his characteristic lighting and blue background. The image was produced using contemporary means – AI and manual digital post-processing – whose interaction enabled this form. If authorship is denied to the artist, the work becomes a creation of AI. It thus raises fundamental questions about creativity, intelligence and authorship.



**Hanl Maria**  
**Subjektiverstandpunkt – zweiteilig (2025)**  
Diptych, archival pigment print

Maria Hanl is interested in the tension between the individual and society, particularly in power relations and their shifts. Her photographic works are performative and often accompanied by text.

*The facts of consciousness  
can only be described  
from a subjective standpoint*

*From its objective standpoint  
scientific knowledge  
omits important aspects of the world*



**Harsieber Heidi**  
**Berlin (2015)**  
Analogue photograph, mounted on aluminum Dibond

In this work, the renowned photographer Heidi Harsieber focuses on an inconspicuous moment in an urban setting. From an elevated perspective, a fragmented figure appears in a state of transition between inside and outside. Architecture, color and framing create a distanced, almost cinematic atmosphere. The partial visibility of the body raises questions of presence and absence, drawing attention to the fleeting and overlooked aspects of everyday life.



**Herter Renate**  
**Zehen auf Fingerspitzen 1 (2023)**  
Photomontage

In her recent works, Renate Herter explores photographic and digital imaging processes within the tension between proximity and distance, as well as interior and exterior. Her own body often serves as a starting point to reflect on social context, perception and the ageing female body. Through digital montage, complex image spaces emerge that challenge habitual ways of seeing and develop a precise, subtle and sometimes ironic visual language.





**Holzinger Gerhard Hati**  
**Lac d'Ermosson (2023)**  
Photomontage, fine art print

The series MIT-OHNE (with-without) investigates visibility and absence through deliberate interventions in existing images. By removing expected elements, new and unsettling image spaces arise between reality and fiction. Emptiness becomes a productive zone that slows perception and shifts familiar interpretations. As in the mountain panorama around the Swiss reservoir, manual photographic and graphic processes visual hypotheses.



**Hopf Lisa**  
**STARTING POINT N48° 02,82' E014° 18,18' (2015/2023)**  
Analogue photographs, excerpt from the series, UV print on aluminium

Lisa Hopf combines analogue photography with geodata from GPS, compass and altitude measurement to explore the relationship between space and memory. Through folds in the metal prints, the image becomes an object and spatial experience is condensed into a line. The abstract black-and-white images invite viewers to locate themselves within the tension between geography, perception and personal experience.



**Hörbet Kurt**  
**GERALDINE (from "people\_scans" – Clervaux / Luxemburg) (2015)**  
Pigment print

The work "GERALDINE" from the series "people\_scans" presents an intense, almost clinical image of a nearly floating human body. The pigment print emphasises details and structures, creating both intimacy and distance. Its monumental scale heightens the presence of the figure and invites reflection on identity, physicality and perception.



**Höss Dagmar**  
**Fragments (2023)**  
Cyanotypes on watercolor paper, embroidered

The 38-part work "Fragments" combines cyanotype with textile interventions in a poetic exploration of corporeality, memory and fragility. Deep blue surfaces reveal fragments of bodies, while neon-colored embroidery marks both breaks and connections. A dynamic dialogue emerges between photography, materiality and the body.



**Huber Bernadette**  
**Memento mori (2017)**

Video installation, video 4:40 min, no sound, monitor in a picture frame

Bernadette Huber's video work "Memento mori" translates the classical still life into the temporality of video. A simple arrangement of strawberries is documented over weeks through individual photographic frames, showing its decay and thus becomes a contemporary vanitas metaphor. Without traditional symbols of transience, the work makes the process of decay visible in time-lapse, combining beauty and deterioration in a quiet yet powerful image.



**Huemer Judith**  
**STRIFE 21\_11\_2019 (from the series Analog Glitch) (2019)**

Digital image, Screen

The series "STRIFE" is created through physically induced technical processes in which a scanner becomes an active image-producing agent. By overloading and disrupting the device, stripe-like, painterly structures emerge from color, time and movement. The works relate to glitch art, which deliberately exposes technical errors as an aesthetic principle and as a reflection on image production.



**Ivanova Violeta**  
**Bodies of Interest (2022)**

Digital print

The series is based on photographs of Super 8 projections of a 1970s pornographic film. Its starting point is a fragmentary, male gaze on the female body. Through photographic reappropriation, the artist shifts attention to fleeting gestures and in-between moments. This creates alternative, more intuitive images of femininity beyond the original staging.



**Jelinek Sabine**  
**Minor Places in Nature XIV (2025)**

Color photo transfer on wood

**Minor-Places-in-Nature-Ikone (2024)**  
Color photo transfer on wood and fabric

Sabine Jelinek's photographs often originate directly in nature and move between staging and documentation. Perception and the reflection on one's own position in relation to reality are central to her work. In the series "Minor Places in Nature", she examines human interventions in culturally shaped natural environments, revealing how supposedly natural structures are often influenced by human activity.





**Josipović Robert**

**Die Zauberflöte (2024)**

AI-generated image, archival pigment print

For almost ten years, Robert Josipović has created photographic visual material for the Landestheater Linz, such as for “The Magic Flute” giving productions a visual identity even before their premiere. Working between analogue and digital processes, staging and AI-generated imagery, he creates imaginative visual worlds. His works understand photography as a means of anticipation and interpretation while reflecting on the possibilities of the medium.



**Kahl Alexandra**

**Sundowner (2025)**

Digital print on fabric, wood, metal, installation

Alexandra Kahl explores everyday aesthetics, pop culture and architecture, which she deconstructs, overlays and reassembles into complex graphics and spatial installations. “Sundowner”, from the series “Spazio Occhiolino”, combines various materials and refers to the unfinished Teatro Popolare Samonà in Sciacca.



**Kanter Eginhartz**

**Was wäre wohl aus mir geworden? (2019)**

Analogue photograph, medium format 6 × 7, C-print

In this work, Kanter Eginhartz combines text intervention and photography. On an abandoned prefabricated building in Brandenburg, a large-scale text refers to the transformations after the end of the GDR. The photograph captures this intervention and addresses vacancy, change and biographical ruptures in the context of social transformation.



**Karner Katharina**

**Gestern. Heute. Morgen, Serie, ca. 1986 (2022)**

Fine art prints on wood, epoxy resin

Katharina Karner's photographic works are based on damaged family photographs from the 1980s, transformed after the 2002 floods. The traces of destruction give the images a universal, nostalgic quality. As fragments of memory, they reflect transience and change, showing how personal history continues within larger events.



**Kehrer Anton**  
**lightflow\_colorfield connected / blue + yellow = green (2024)**  
Direct photographic prints on Plexiglas

For this installation, all twelve images of an analogue roll film were combined into a single work for the first time. Blue and yellow glass plates layered on a light table create green through additive color mixing, while yellow disappears and blue remains only at the edges. The entire process condenses into a single image, introducing an almost cinematic dimension.



**Kepplinger Andreas (a\_kep)**  
**#linzistfad Kalender (2018–2023)**  
Digital print

Andreas Kepplinger is editor-in-chief of subtext.at and a board member of junQ.at. In 2018, anonymous posters in Linz sparked a debate about cultural conditions. The accompanying photo series shows the city beyond familiar motifs. Selected images from over 1,500 Instagram posts were published in three limited-edition calendars without dates or weekdays.



**Klopf Karl-Heinz**  
**Environments (1998)**  
Video (4:3, Stereo), 86 min., film poster C-print

Karl-Heinz Klopf examines architectural phenomena under global conditions. The video reflects the internet of the 1990s and new possibilities of digital image distribution. Urban space is expanded through communication networks, linking digital and physical realities.



**Kurz Sigrid**  
**CLOSE UP (DH #5) (2021)**  
C-print on aluminum Dibond

Since the 1990s, Sigrid Kurz has explored structures and rituals within the art world. In "Close Up", she focuses on her own movements within the "playing field of art" (Ruth Horak).. Her presence is not directly shown but becomes perceptible through traces of body, shadow, line and light.





**Lichtenauer Fritz**  
**Mutationen (2023)**

Computer-generated photograph, series, aluminum Dibond

Lichtenauer has worked for decades on photographic representations of geometric and architectural structures. In “Mutations”, he transforms initial motifs into new visual variations, examining processes of change and repetition.



**Lissel Edgar**  
**Bakterium – Selbstzeugnisse (1999–2001)**

Pigment print

Lissel investigates image formation as a process between light and time. Light-sensitive cyanobacteria react to projected negatives of their own structures and reproduce them. The process is controlled by light and later fixed photographically. Edgar Lissel’s work is apparatus-driven, media-analytical, and in dialogue with the history of photography. It produces unique, ephemeral images at the intersection of biology, photography, and performative movement.



**Loidl Katharina Anna**  
**Lichtungen (2025)**

Slide projection, manipulated 35mm transparencies, 80-part series

Loidl combines abstraction and representation, nature and architecture. By applying heat to slides from the 1980s, she creates distortions and shifts in color. Light openings emerge, transforming the image space into something indeterminate.



**Luv Linda**  
**Too sad to tell you (2024)**

Photograph, fine art print, photo: Elena Osmann  
Handkerchief, embroidered, performance score

Linda Luv works at the intersection of performance, text and social practice, exploring everyday life as a political space of action. “Too Sad to Tell You” (a quote by Bas Jan Ader, 1971) reflects on tenderness and the failure of language – where care takes the form of a gesture. A performance score and an embroidered handkerchief (edition of 25) mark the moment in which sadness becomes inexpressible. By multiplying the private through the edition, this gesture becomes a collective experience.



► **mais.arch – Meindl Maximilian, Eis Paul  
das urbane Abstimmungemobil (2023)**  
Original photograph Francisco Carolinum:  
Nikolaus Schullerer, programming: Hansi Raber

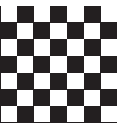
Since 2019, the collective mais.arch has worked at the intersection of architecture and art. With the “Urban Voting Mobile”, they transfer digital evaluation logics to architecture: AI-modified buildings – including the Francisco Carolinum, opened in 1895 – are rated by passers-by as either “beautiful” or “ugly”. The project, most recently presented in 2023 at Architekturforum Linz with over 50,000 votes, promotes architectural discourse and participatory engagement with the built environment.

► **Matern Alisa  
The Forest Beast (2025)**  
Pigment print

In her often staged photographs, Alisa Matern invites viewers to consider clothing as living beings to which we can show care, empathy and appreciation. A creature stands in a forest, in front of rocks: eyes, red tights, a bare foot – captured in a moment of surprise. For this staging, Matern upcycled a sweatshirt, inspired by Ýr Jóhannsdóttir and the idea that objects with eyes “come to life”. “The Forest Beast” is part of the project “Kreat[e]ur”, which encourages a rethinking of the relationship between body, clothing and environment.

► **Mau Sarah  
elsewhere (2025)**  
Digital photograph, pigment print

Sarah Mau works with a sensitive, process-oriented photographic approach. In the series elsewhere, she visits places that were part of a shared past with her deceased partner and brings them into the present through objects associated with those locations. The images appear calm and detached: objects are deliberately positioned in space and explored in relation to their surroundings. This results in quiet visual spaces in which shifts in temporality and perception become visible.





▶ **Mayr Emanuel**  
**alles berührt alles andere (2026)**  
Pigment print

Emanuel Mayr explores themes of intimacy, the body and relationships in his photographic practice. In “everything touches everything else”, he combines intimate portraits of queer individuals with fragmentary everyday observations. His images do not depict fixed identities but rather relational states between interior and exterior, proximity and distance. Touch, tension and vulnerability become visible without being definitively fixed.

▶ **Meixner Lukas**  
**Tomato Farm (2023)**  
Pigment inkjet print, mounted on aluminum Dibond

In “Tomato Farm”, Lukas Meixner examines photography as a medium of observation and narration. The project documents the living and working environments of a Viennese gardening family through portraits, site images and work-related scenes, complemented by video and archival materials. The photographic work creates proximity while structuring scenes and details aesthetically. It uses light, composition and perspective to convey complex relationships between space, labour, generational change, family cohesion and social dynamics.

▶ **Melem Susanna**  
**Erinnerungen an Gott, 1955–1964 (2024)**  
Photo installation, black-and-white photo-text collage,  
handwritten paper

Susanna Melem works with montage, fragmentation and serial arrangement. In her photo-text collage, she combines up to 157 black-and-white photographs with handwritten texts. Image and language intertwine to structure the narrative of a first-person narrator. The narrator reflects on a phase of life shaped by religion and patriarchal role models, linking personal experiences with political questions of power, the body and self-empowerment.

▶ **Miesenböck Gerlinde**  
**autres, Orléans (2024-2025)**  
Series, digital photo collages, mounted behind acrylic

Gerlinde Miesenböck explores identity, place and presence. She rarely depicts people directly and instead visualises the tension between representation, control and surveillance. In the series “autres”, she reworks portraits using partially-automated digital photomontage (without generative AI). Heads and hands are retouched, while clothing becomes central. The circular framing recalls both the camera’s light field and early portrait photography. The surreal, veiled results appear “decapitated” yet strangely alive.



**Moser Melanie**  
**Untitled, from the series Overview Effect (2021)**  
Pigment print

Melanie Moser uses photography to make perceptions, relationships and bodily constellations visible. In "Overview Effect", she refers to the phenomenon experienced by astronauts when viewing Earth from space, which evokes awe and a sense of global interconnectedness. Two bodies are connected through textile coverings within picturesque landscapes. The series thus reflects social interdependence and the complex relationship between humans and nature, opening up layered and ambivalent perceptions.



**Nöbauer-Kammerer Rainer**  
**œuf (2019)**

Site-specific intervention in public space, Montpellier / France  
Photograph, fine art print

In 2019, Rainer Nöbauer-Kammerer realised the site-specific intervention "œuf" in the square "Martyrs-de-la-Résistance" in Montpellier. A three-meter-high vase in the form of an ancient bell krater becomes an oversized egg cup. The egg, made of polystyrene, plaster and paint, symbolises renewal and resurrection. Nöbauer-Kammerer works interdisciplinarily: he uses materials from urban resources, combines natural and cultural sciences with found situations and reflects on monument culture. The documentary photograph shows the intervention in the context of public space.



**Oberndorfer Markus**  
**REVISITED – Recharging Batteries (2016–2021)**  
Analog C-print

**REVISITED – Traced Attention (2026)**  
**Los Angeles, 2016 (2019)**

Excerpt from Staging The Ordinary, 360° video, 9:32 min, spatial audio

The multi-part series REVISITED combines analogue photography with time-based media. The C-print functions as a "behind-the-scenes" image, showing the performance setup consisting of a pick-up truck, a GoPro rig and the team. The photograph was taken in 2016 in a side street off the Sunset Strip, with the Sierra Towers visible in the background. The work is a media-reflexive engagement with Ed Ruscha's artist's book "Every Building on the Sunset Strip" (1966). It is complemented by a video sequence extracted from one of the 360° VR recordings. The original can be experienced interactively via QR code.



**Pacher Isabella Andrea**  
**Skiagraph (2022)**

Baryta paper, mounted and framed

Isabella Andrea Pacher explores the relationship between body, material and space in interaction with light. In “Skiagraph”, abstract forms emerge through the refraction of light on photosensitive paper, oscillating between visibility and dissolution. A beam of light scans the space, encounters objects and is refracted. Light and darkness are inverted: white becomes shadow, black becomes light. The work presents perception as a processual condition and shifts the boundaries between light and dark, body and trace.



**Pfleger Kerstin**  
**mir die Welt (2017)**

Installation with C-prints

In “mir die Welt”, Kerstin Pfleger examines urban space as a place of transit between movement and stillness. Photographs taken in her neighbourhood along Vienna’s Gürtel are arranged as image sequences from 35mm film, combining everyday scenes with subjective moments of pause. The visible perforations, beginnings of the film strips and traces of the analogue process emphasise materiality and reflect the relationship between perception, time and photographic construction.



**Pichler Monika**  
**dschungl – kleine version (2023)**

Pigment print on handwoven linen

Monika Pichler works with screen printing, photography and textiles, transferring photographic motifs onto fabric surfaces. Her works combine her own images, painting and media imagery into layered compositions. In “dschungl – small version”, natural motifs condense into complex montages between reality and construction. The soft quality of the pigment print on linen creates a distinctive visual effect, pointing to processes of selection, transformation and perception.



**Prenner Verena Andrea**  
**Trophies of Time – Congo Bird (2023)**

Analogue photograph, archival fine art print

Verena Andrea Prenner combines photographic and sociological approaches, examining marginal social spaces through staged imagery and self-made costumes. In “Trophies of Time – Congo Bird”, she traces the legacy of the colonial photographer Rudolf Grauer and reflects on historical image production from a contemporary perspective. The work interrogates visual regimes and power structures, and the artist’s own position between documentation, participation and critical self-reflection.



▶ **Reuter Ophelia Pauline**  
**(An)Ordnung (2025)**  
Pigment print

Ophelia Pauline Reuter works at the intersection of photography, painting and printmaking, investigating spatial transitions between the interior and the exterior, the visible and the hidden.. In “An(Ordnung) - an(oder)”, understands space as a dynamic framework of social and temporal relations. Her works make intermediate spaces visible as sites of exchange, action and memory, developing open, multilayered visual structures.

▶ **The virtual archive of yearning – Reiner Riedler & Leonard Weydemann**  
**The Uncanny Valley #01 (2025)**  
Experimental film, 28:18 min, Renderings: Bernhard Hochenauer,  
Music: Martin Rig, photograph, pigment print

Rainer Riedler operates between documentary and conceptual photography, exploring the boundaries of mediated reality. In “The Uncanny Valley #01”, the collective use photogrammetry – a process that calculates three-dimensional image spaces from multiple photographs. The resulting video presents fragmented, hyperreal scenes that reflect perception in the digital age and make reality appear constructed.

▶ **Rohrauer Claudia**  
**YOURINOL 1 – developing power & self-efficacy (2024)**  
Partially colored black-and-white prints, developed in urine,  
development test on baryta paper

Claudia Rohrauer explores photography as technique, material and experiential space through conceptual and experimental methods. In “YOURINOL 1”, she develops black-and-white film using her own urine and presents the results as hand-colored prints. The work makes photographic processes visible, reflecting on materiality, autonomy and empowerment while questioning the technical and cultural conditions of photographic image-making..

▶ **Rubey Ness**  
**Addicted to: JOY (2022)**  
Photograph on aluminum Dibond

Ness Rubey explores the tension between seduction and discomfort. Starting from photographic practice, she creates staged photographic objects that place familiar elements in ambiguous contexts. The motif oscillates between consumer aesthetics, overload and dependency, pointing to social contradictions. Rubey treats these not only as subject matter but as an attitude – a continuous questioning of images, responsibility and perception.





**Saxinger Otto**  
**Ich alias Lauss (2002)**  
Pigment print

Since the 1980s, Otto Saxinger has explored the self-portrait as an open concept between self-image and external perception. In the series "I alias ...", he creates self-portraits in other artists' studios, playing with roles, contexts and shifts in identity. His work reflects self-staging and presents identity as a relational construct shaped by social and spatial conditions.



**Schmid Viktoria**  
**Für Lillian Schwartz (2025)**  
Film, screen print

Viktoria Schmid works at the intersection of cinema and exhibition space, making the media and technical conditions visible. Her works reflect perception, historical image processes and film history. This piece is a homage to Lillian Schwartz, who, from the 1960s onwards, combined art, science and technology and explored new forms of color-based depth perception through Chromadepth 3D.



**Goldmann Erich / Tesar Moses**  
**Pietà II (2016)**  
Fine art print

Goldmann and Tesar work within the context of performances by SIGNA, translating their intensity into photographic and filmic forms. The images are not documentary records but emerge from the experience of the performances themselves. SIGNA is an international performance collective creating immersive works at the intersection of theatre and installation.



**Thurner Franziska / Franka Katz**  
**cables (2025)**  
Video projection transferred to monitor, 4:49 min,  
sound: Abby Lee Tee

Franziska Thurner explores overload and the retreat into imaginary worlds in the face of global crises. The minimal image repetitions reveal software errors and point to the omnipresence of digital technology. Her practice connects digital media, socio-political questions and experimental processes, often in collaboration, as in her long-term work with musician Abby Lee Tee.





**Toferer Nicole**  
**Portale (2023)**  
Baryta print

Nicole Toferer works with analog photography and questions its claim to truth. While the negative is considered a reliable document, she intervenes in the development process and relinquishes control to chemical and material factors. The resulting images resist clear interpretation and focus less on the visible than on the hidden.



**Turalić Vildan**  
**four pieces of paper (autumn edition) (2019)**  
Staged photograph, middle format, laser print on aluminum Dibond

Vildan Turalić works across photography, installation, and video. His practice combines natural processes with technological methods and addresses time, memory and the relationship between nature and culture. In this work, sheets of paper staged in a forest create a visual space between natural environment and artistic intervention.



**Uzunkaya Engin**  
**Izmir, Kriegsflüchtling (2021)**  
Analog photograph, digital print

Engin Uzunkaya works at the intersection of documentary and staged photographic practices.. His images focus on urban spaces and social realities in which questions of identity, belonging and visibility are condensed. Through a precise and often reduced visual language, he creates dense atmospheres that oscillate between proximity and distance.



**Vetter Jens**  
**Haus (2024)**  
Digital photograph, pigment print

The work "House" is part of the series "Zentrum" and focuses on urban space in Vienna. In a reduced, minimalist visual language, architecture appears as a human-shaped environment. The image explores the relationship between built space and personal perception, referencing approaches of the "New Topographics".





**Villanueva G. Irene**  
**Soledad = Einsamkeit (2025)**  
Digital photograph, pigment print

Irene G. Villanueva combines photography, performance, and literary approaches. In "Soledad", she captures the melancholic atmosphere of November fog in Upper Austria: a single beach or camping chair from the 1970s appears lost in the landscape as a performative object.



**Wahl Julia**  
**Giebelseite 1 & 2 (2016)**  
Photographs on aluminum Dibond

The photo series shows uniform, windowless gable walls of houses in Linz. As "unfinished" surfaces, they point to urban density and potential expansion. The images invite reflection on emptiness, potential and coexistence in urban space.



**Walter Arnold**  
**Études existentialistes (2023)**  
Pigment print

Walter Arnold explores the limits of visibility. Through strong contrasts, he fragments the perception of the world and reveals hidden structures. Deep black and bright white mark the extremes of invisibility and overexposure.



**Westreich Margaret**  
**Birnen (2020)**  
Digital photograph

Born in New Jersey, Margaret Westreich combines Austrian small-town landscapes with memories of American suburbs. Her work shows a ground covered with fallen green pears around a tree trunk. Light, shadow and repetition create a quiet, melancholic atmosphere.



**Wimmer Katharina Maria**  
**exemplary view (2023)**  
Inkjet prints

Katharina Maria Wimmer examines the transformability of photographic images. An analogue photograph undergoes repeated translations between digital and analogue processes – scanning, printing, folding and re-photographing – creating multiple variations of an original image, an emerging position in contemporary photographic art.



**Wizany Hannes**  
**Schienen Objekte (2024)**  
Process-based photography, (photogrammetry)

Hannes Wizany combines analogue printing techniques with digital methods such as 3D modelling. Starting from everyday found materials such as rail fragments and objects,, hybrid visual worlds emerge between materiality, technology and perception.



**Wurst Peter**  
Gertrud Fussenegger (2006)  
Nina Hagen (1979)  
Black-and-white photographs

Peter Wurst's portraits depict personalities such as Nina Hagen and Gertrud Fussenegger in a concentrated and reduced visual language. Through precise staging and sensitive use of light, he captures distinctive moments..



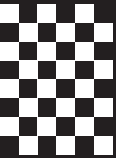
**Zeilinger Daniela**  
**Ligo #1, #6, #7, #8 (2025)**  
Photogram

Daniela Zeilinger's work creates a dialogue between photography and painting and reflects on the ontology of the visual space. In the series "Ligo", she explores color as a material: painted glass plates are transformed into photograms in the darkroom, where pigment, time, light, and movement interact.



Grünzweil Erli  
Consider Things (2022)  
Where Deer Fly and Stones Cry (2026)  
Series, fine art pigment prints  
on Hahnemühle Ultra Smooth

The newly established prize for artistic photography in Upper Austria was unanimously awarded by the jury, from 205 submissions, to **Erli Grünzweil (b. 1992)**, recognising an emerging position in contemporary photographic art..



Erli Grünzweil lives and works in Vienna and in the Upper Mühlviertel. Photography, text and the book play a central role in the artist's practice. The works are rooted in personal experiences, narratives and a critical engagement with social norms. Grünzweil's photographic approach is characterised by a process-oriented method in which images emerge through transformation, reorganisation and deliberate shifts, and are continuously recontextualised.

Through an elaborate editing process, Grünzweil combines works from their own image archive into atmospheric visual worlds with strong narrative density. This interweaving results in a multi-layered visual cosmos in which documentary, poetic and narrative levels intersect.

While the series *Consider Things* (2022) explores decontextualised objects in the form of still lifes and object photography, *Where Deer Fly and Stones Cry* (2026) intertwines real locations with legends and memories from a queer perspective.

Erli Grünzweil studied Applied Photography and Time-based Media at the University of Applied Arts Vienna, following studies in graphic design at HTL1 in Linz, and was awarded the START scholarship for photography in 2024.

# WHAT A VIEW!

Exhibition management: Viktoria Wöß

Exhibition production & art handling:  
Simon Reitmann, Rominca Dodić et al.

Public relations and social media:  
Sandra Biebl, Maria Falkinger,  
Nora Forsthuber, Andreas Kepplinger

Exhibition and graphic design:  
Ortner etc. and ad.hroß

Curated by  
Sandra Kratochwill &  
Genoveva Rückert  
(editing & texts)

# WHAT A NIGHT!

FRI, 24 April 2026

## BLUE PRINTS & HIDDEN STORIES

**14:00-16:00:** Cyanotype workshop  
"Into the Blue" Experimenting with one of  
the oldest photographic techniques.

**16:30:** Curator's tour "Some Secrets  
on Photography" Insights, background  
information and surprising perspectives  
with curator Ruth Horak.

**17:30:** Meet the artist Pascal Petignat

FRI, 8 May 2026

## LOCAL LENSES & FRESH VIEWS

**14:00:** Curator's tour *WHAT A VIEW!*

**16:00:** Thematic tour "Focus on Photo-  
graphy" – a guided tour of selected  
works from the current exhibitions.

**17:00-19:00:** Meet the Local Artists  
from the *WHAT A VIEW!* competition in  
conversation with Sandra Kratochwill &  
Genoveva Rückert

FRI, 22 May 2026

## PORTFOLIO & FEEDBACK

**14:00-16:00:** Cyanotype workshop  
"Into the Blue"

**16:00-17:00:** Portfolio review with Sandra  
Kratochwill, Genoveva Rückert and Maria  
Venzl & guests – feedback, exchange,  
insights

FRI, 19 June 2026

## BLUE PRINTS & HIDDEN STORIES

**14:00-16:00:** Cyanotype workshop  
"Into the Blue"

**17:00:** Curator's tour "Annegret Soltau.  
Uncensored. A Retrospective"  
Insights, background information &  
surprising perspectives with curator  
Michaela Seiser

FRI, 26 June 2026

## ARTIST FOCUS & BOOK LAUNCH

**14:00 and 16:00:** Curator's tour "Georg  
Petermichl. Universal Thoughts: Lowest  
Common Multiple" with Maria Venzl

**17:00:** Book presentation & artist talk  
with Erli Grünzweil on the artistic photo-  
graphy prize, in conversation with Sandra  
Kratochwill & Genoveva Rückert

## FURTHER DATES:

**Sun, 19 April 2026, 16:00**

curator's tour "ewa partum. concept-  
ual exercises" with Nathalie Hojós

**Sun, 21 June 2026, 16:00**

Thematic tour "Focus on Photography"

**Thu, 2 July 2026, 16:30**

**16:30** Curator's tour *WHAT A VIEW!*  
with Sandra Kratochwill & Genoveva  
Rückert

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