Michaela Putz

Portfolio 2017–2026
Conceptual and media artist, Vienna



Cover: *Postfactual Seeds*, 2026, exhibition view *Seeds. Reclaiming Roots, Sowing Futures*, KunstHausWien, Vienna, 2026 · Photo: Iris Ranzinger

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ARTIST STATEMENT

Michaela Putz examines the image not as a representation but as a technical artifact: as data subject to compression, degradation, and loss.

Her practice is concerned with disappearance as a medial condition – whatever disappears leaves traces in formats, archives, and corrupted files, and it is from these residues that her works develop. In installations, videos, printed images, and artist books – from pigment prints on seeded cotton to AI-supported 3D models and in-situ collages – the losses of the technical image appear not as defects, but as conditions from which new forms of presence emerge.

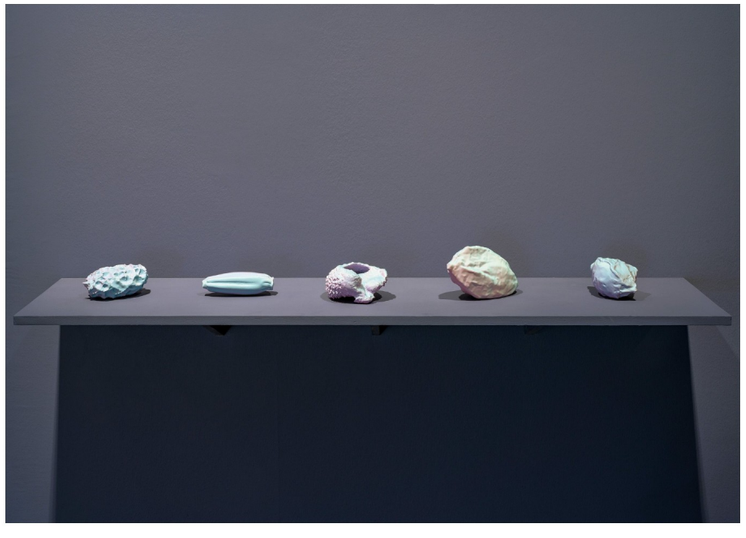
Reconstruction and manipulation are her two central operations; recent projects have focused on plant species that have recently become extinct or are critically endangered. Using image fragments and 3D reconstructions, she creates speculative image spaces in which the boundaries between documentation, simulation and memory become fluid.

www.michaelaputz.com



Pl. 8

Postfactual Seeds, 2026, rendered photographs, pigment prints, exhibition view *Seeds. Reclaiming Roots, Sowing Futures*, KunstHausWien, Vienna, 2026 · Photo: Iris Ranzinger



Pl. 9

Postfactual Seeds, 2026, filament 3D prints, approx. 15–20 cm each, exhibition view, KunstHausWien, 2026 · Photo: Iris Ranzinger

02 / 13
2026

Postfactual Seeds

Rendered photography, pigment prints, 3D prints
AI-supported 3D modelling

Seeds are archives that hold the past of a species and the possibility of its future. *Postfactual Seeds* draws on the image archive of a species-protection project at the Botanical Garden of the University of Vienna. AI-supported 3D modelling translates the photographs into virtual models, and the ordering logic of the machine decides which information counts. What emerges are fictive seed hybrids, shown as pigment prints and 3D-printed objects: copies of copies that resemble museum specimens.

> The artist thus creates a parallel reality, one in which biological facts are replaced by machine-readable data, while also inquiring into the possibilities and contradictions of AI-supported systems and digital spaces for preserving biodiversity. What remains verifiable when knowledge is increasingly based on algorithmic interpretations? (…) What are the consequences when the future of ecosystems is conceived in the data room while its very physical foundations are becoming increasingly unstable?
>
> – SOPHIE HASLINGER, 2026

Commissioned by KunstHausWien for *Seeds. Reclaiming Roots, Sowing Futures*, Klima Biennale Wien 2026. In collaboration with the Botanical Garden of the University of Vienna.



Pl. 10

Exhibition view *Seeds. Reclaiming Roots, Sowing Futures*, KunstHausWien, Vienna, 2026 · Photo: Iris Ranzinger



Pl. 11 *Postfactual Seeds*, 2026
Rendered photography, pigment print on Photo Rag Ultra Smooth, 100 × 120 cm, edition of 3 + 2 AP



Pl. 12–15 *Postfactual Seeds*, 2026
Rendered photographs, pigment prints on Photo Rag Ultra Smooth, 25 × 25 cm each, edition of 3 + 2 AP

Pl. 16



Postfactual Seeds, 2026, filament 3D print, approx. 15–20 cm
Exhibition view, KunstHausWien, Vienna, 2026 · Photo: Iris Ranzinger



Pl. 17 *Postfactual Seeds*, 2026, filament 3D print, approx. 15–20 cm · Photo: Iris Ranzinger



Pl. 18 *Postfactual Seeds*, 2026, filament 3D print, approx. 15–20 cm · Photo: Iris Ranzinger



Pl. 19 *Unseen* and *Albedo/Skin*, exhibition view *Ephemere Landschaften* (duo with Elena Kristofor), STEIN*STEIN, Krems, 2025 · Photo: Elena Kristofor, Bildrecht

03 / 13
2024–2026

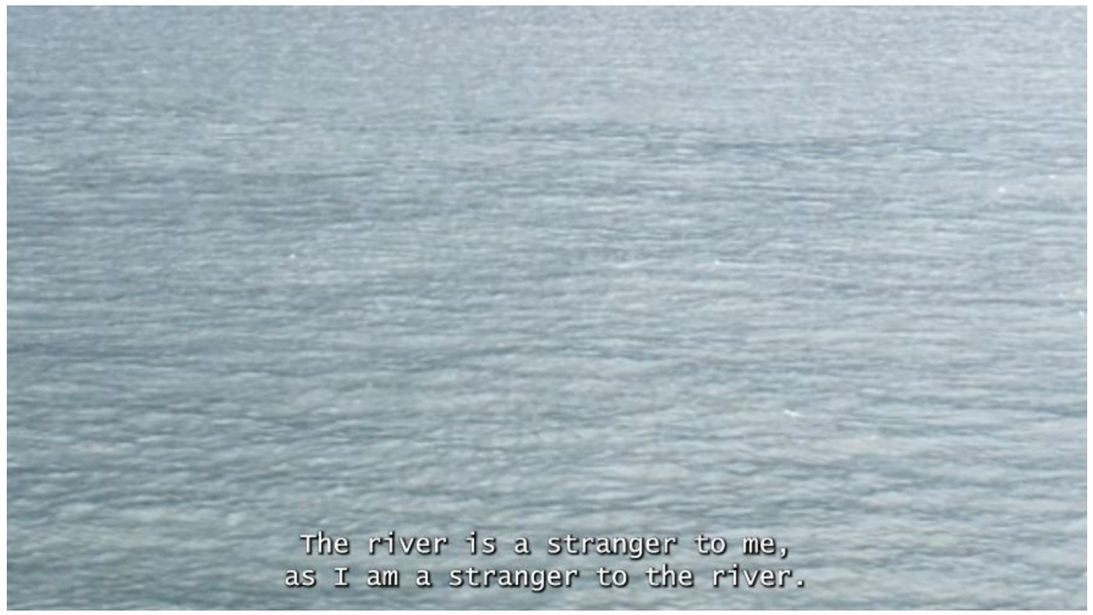
Ghost of the River

Ghost of the River brings together three bodies of work that began during a three-month residency in Shanghai in 2024. All three circle the Baiji, the Yangtze river dolphin that lived in the river for an estimated 19 million years. After an intensive survey in 2006 found no trace of it, it was declared functionally extinct.

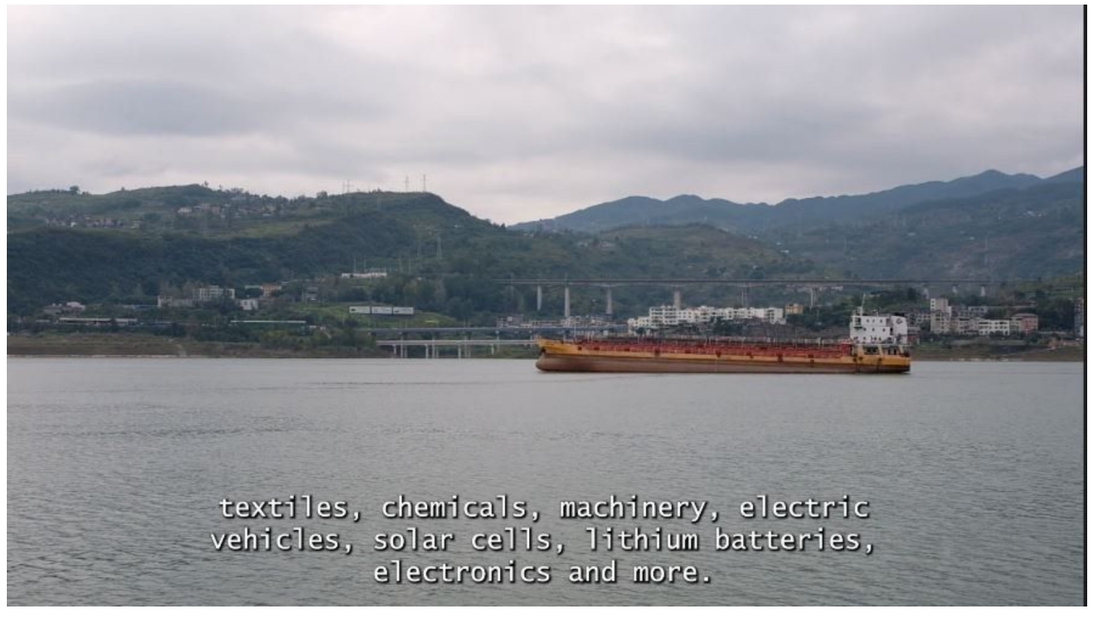
A photo series, a video essay and textile sculptures follow the traces of the images the species left behind, and weave its disappearance together with global modes of production and the way machines read images.

Ghost of the River	video essay	09
Unseen	photography	11
Albedo/Skin	textile, sculpture	14

Studio grant Shanghai, Federal Chancellery of Austria (BMKÖS), 2024



Pl. 20 *Ghost of the River*, 2026, video still



Pl. 21 *Ghost of the River*, 2026, video still

03 / 13
2026

Ghost of the River

Video essay, approx. 8 min
Text and voice: Michaela Putz

Ghost of the River is a video essay about the Baiji, the Yangtze river dolphin that disappeared after an estimated 19 million years in the river. Written and narrated in the first person, it moves from a personal entry point, a first stay in Shanghai, to scientific data, the industrial reality of the delta, a local legend of the Baiji as “Goddess of the Yangtze”, and found images of supposed sightings that still circulate online.

The essay connects the dolphin’s disappearance with the shipping and manufacturing of the delta, the “supermarket of the world” that produces textiles, batteries and electronics for global markets, including our own. If the emissions embedded in imported goods belong to those who import them, it asks, shouldn’t we also care for the loss of species there as if it were our own? Its last question is who will remember a species once it is gone. Maybe only the machines, reading the images we leave behind.

Shown: *Side by Side*, SICHTweisen Festival Wien, Raum Salmgasse, Vienna, 2026
Video link on request



Pl. 22 *Ghost of the River*, 2026, video still: AI reconstruction of the Baiji from found images



Pl. 23 *Ghost of the River*, video essay, and *Albedo/Skin*, textile sculptures, digital prints on faux leather, sewn, dimensions variable, unique, exhibition view *Side by Side*, SICHTweisen Festival Wien, Raum Salmgasse, Vienna, 2026 · Photo: Michaela Putz, Bildrecht









Pl. 24–27 *Albedo/Skin*, textile sculptures, digital prints on faux leather, sewn, dimensions variable, unique, exhibition view *Side by Side*, SICHTweisen Festival Wien, Raum Salmgasse, Vienna, 2026 · Photos: Michaela Putz, Bildrecht



Pl. 28

Unseen #9, 2025
Pigment print mounted on alu dibond, 50 × 40 cm, edition of 3 · Photo: Elena Kristofor, Bildrecht

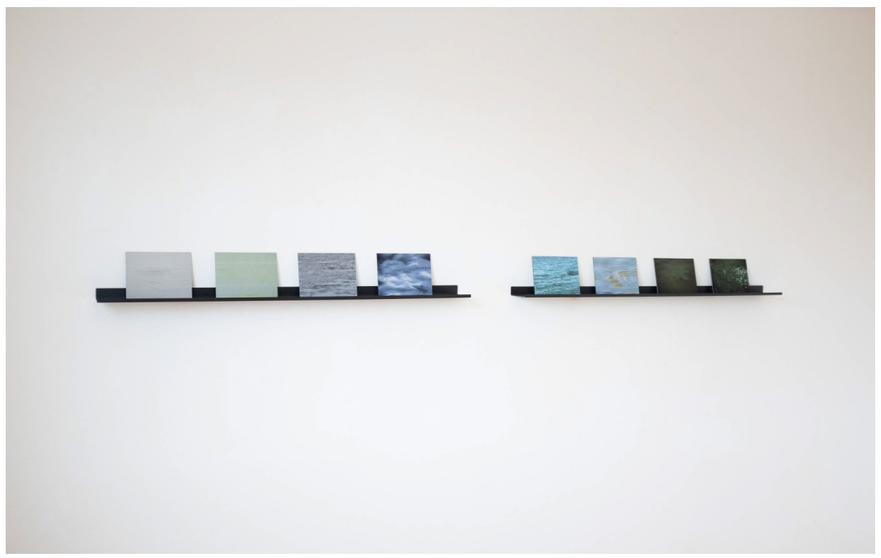
03 / 13
2024–2026

Unseen

Photography, found footage, digital manipulation
Pigment prints mounted on alu dibond

The Baiji is the starting point of *Unseen*, yet it appears in none of the images. Found footage photographs of the Baiji from online archives and a Google search were gathered, and in a second step every trace of the animal was digitally removed. On the one hand, this act speaks of human intervention in biospheres; on the other, it speaks of the phenomenon of a shifting baseline, in which – generation after generation – the disappearance of species goes unnoticed. What remains in the photos of this series are pixelated river landscapes, full of compression artifacts, disruptions and overlays: images in which the absence is not shown but felt.

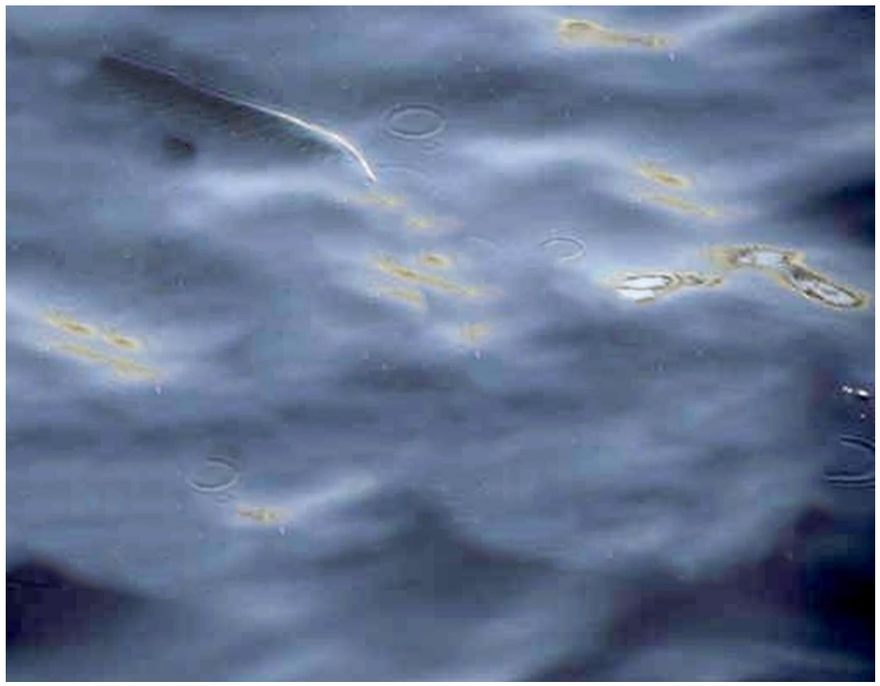
> What remains in digital archives, what is lost, and how does memory manifest in the image? Or is it erased altogether? (…) Putz is drawn to the fragmentary, to what eludes clear visibility. At the same time, human intervention in natural systems becomes visible–the industrialization of the delta, its ecological strain, and the silent extinction of species. The series weaves loss, image logic, and ecological fragility into a quiet, critical resonance space.
>
> – LIVIA KLEIN, *EPHEMERE LANDSCHAFTEN*, 2025



Pl. 29

Unseen, 2025, pigment prints mounted on alu dibond, 14 × 18 cm each, edition of 3 · Photo: Michaela Putz, Bildrecht

Pl. 30



Unseen, 2025
Pigment print mounted on alu dibond, 14 × 18 cm, edition of 3



Pl. 31 · *Unseen*, 2025
Pigment print mounted on alu dibond, 14 × 18 cm, edition of 3



Pl. 32 · *Unseen*, 2025
Pigment print mounted on alu dibond, 14 × 18 cm, edition of 3



Pl. 33 · *Unseen*, 2025
Pigment print mounted on alu dibond, 14 × 18 cm, edition of 3



Pl. 34 · *Unseen*, 2025
Pigment print mounted on alu dibond, 14 × 18 cm,
edition of 3



Pl. 35 · *Unseen*, 2025
Pigment print mounted on alu dibond, 14 × 18 cm, edition of 3



Pl. 36–39 · *Unseen*, 2025, pigment prints mounted on alu dibond, 14 × 18 cm each, edition of 3

03 / 13
2024–2025

Albedo/Skin

Digital prints from 3D reconstructions on faux leather
Inkjet prints, textile sculptures

These textile and sculptural works derive from digital reconstructions of the extinct river dolphin Baiji. AI-generated 3D models of the dolphin are based on found footage photographs depicting the animal. The textures of their surfaces are translated into digital prints on synthetic leather, produced in a textile factory in the Yangtze Delta, a region shaped by intensive global manufacturing. Developed during a residency there, the series addresses the entanglement of production ecologies, consumption and environmental degradation. The industry that made the material is part of the loss the images depict.

> Based on AI-generated 3D models, Putz reconstructed fragmentary body forms of the Baiji. The resulting “skin” was made from synthetic leather and draped over the digital bodies. Mounted on thin metal rods, the objects stand in the space like spectral memories—bodiless shells that simultaneously touch and withdraw. Here, too, the question arises: What remains when only visual archives bear witness?
>
> – LIVIA KLEIN, *EPHEMERE LANDSCHAFTEN*, 2025



Pl. 40

Albedo/Skin, 2025, textile sculptures, digital prints on faux leather, sewn, steel structure, dimensions variable, unique, exhibition view *Ephemere Landschaften*, STEIN*STEIN, Krems, 2025 · Photo: Elena Kristofor, Bildrecht



Pl. 41

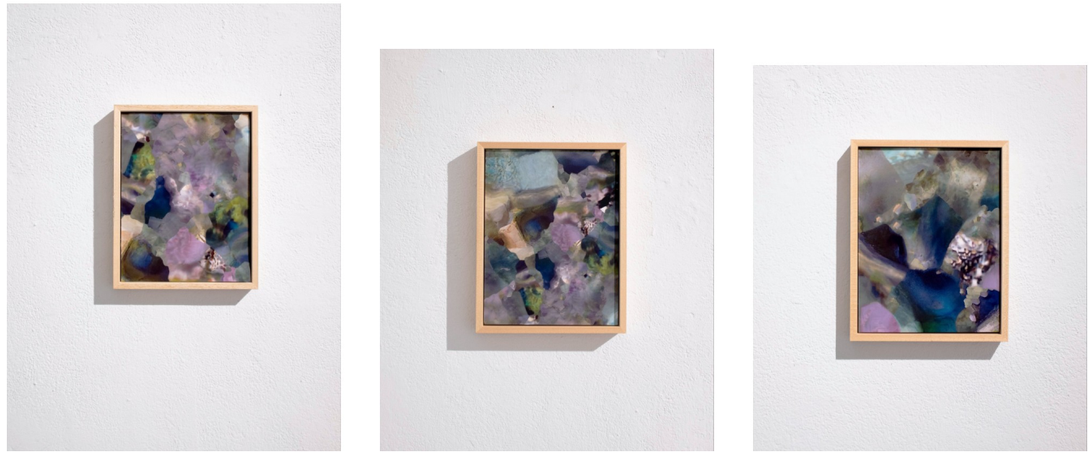
Albedo/Skin, 2025, textile sculptures, digital prints on faux leather, sewn, steel structure, dimensions variable, unique, exhibition view *Ephemere Landschaften*, STEIN*STEIN, Krems, 2025 · Photo: Elena Kristofor, Bildrecht



Pl. 42 *Albedo/Skin 02*, 2024–2025
Digital print on faux leather, 130 × 100 cm, unique



Pl. 43 *Albedo/Skin 01*, 2024–2025
Digital print on faux leather, 95 × 95 cm, unique, exhibition view *ALCHEMICAL IM/POSSIBILITIES*, Frappant, Hamburg, 2025 · Photo: Michaela Putz, Bildrecht



Pl. 44–46

Left: *Albedo/Skin 03* / Middle: *Albedo/Skin 04* / Right: *Albedo/Skin 05*, 2025
Inkjet prints on Hahnemühle, 40 × 30 cm each, edition of 3 + 2 AP

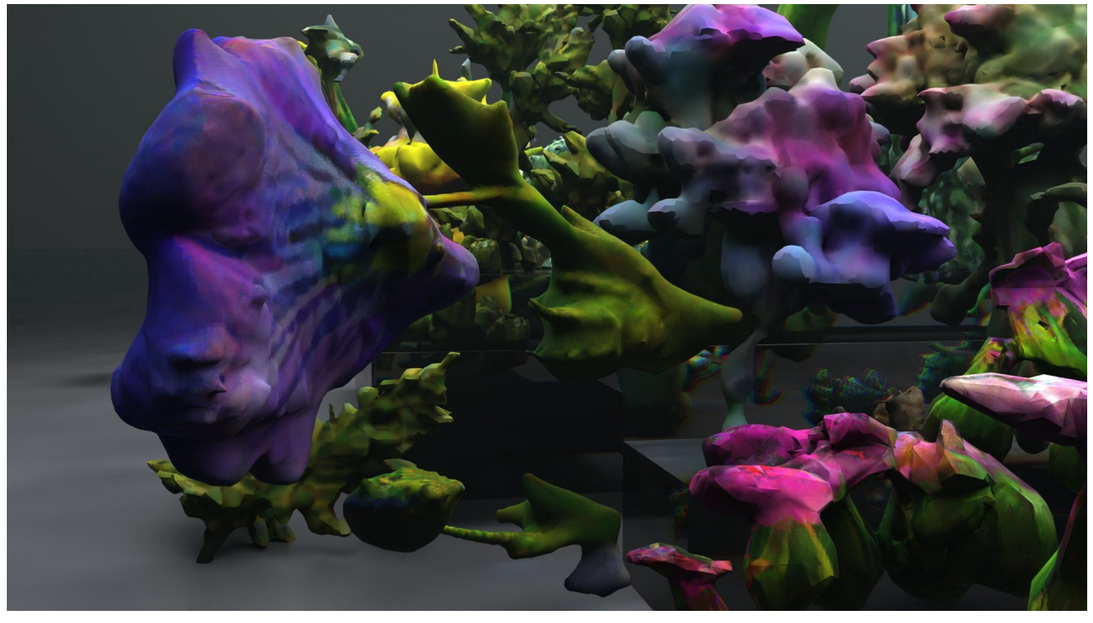


Pl. 47

Albedo/Skin, *Curtain*, 2025, digital print on faux leather, approx. 200 × 200 cm, exhibition view *METAMORPHOSEN* (duo with Jasmin Schaschl), studio offbeats, FOTO WIEN, Vienna, 2025 · Photo: Michaela Putz, Bildrecht



Pl. 48 *Phantom of a Garden*, 2024, video, 06:24 min, edition of 3 + proof, still



Pl. 49 *Phantom of a Garden*, 2024, video, 06:24 min, edition of 3 + proof, still

04 / 13
2024–2025

Phantom of a Garden

Video work and multimedia installation, 06:24 min, edition of 3 + proof
AI-supported 3D modelling

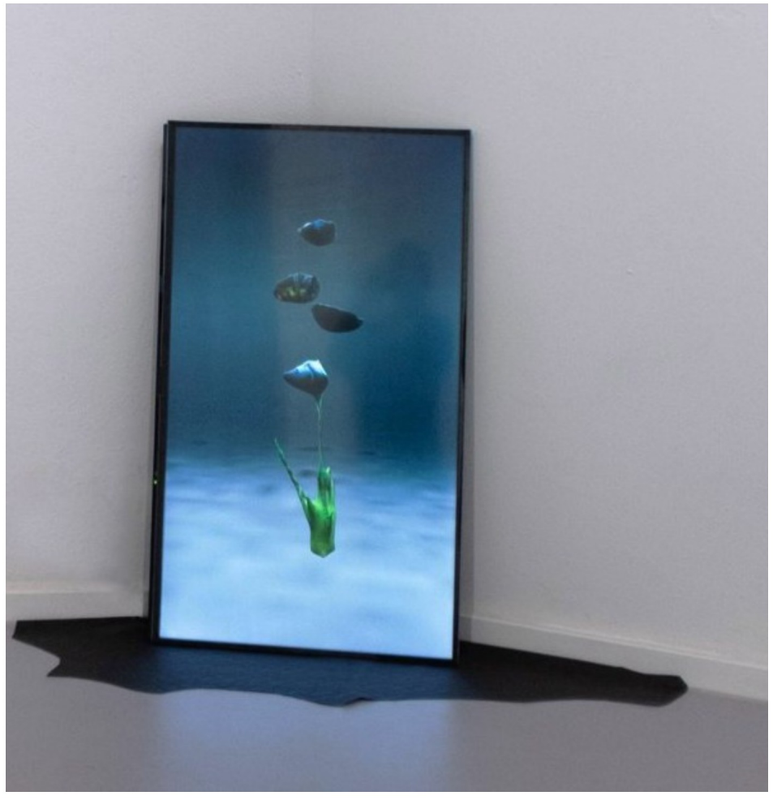
As a result of working with digital image archives of extinct plants, *Phantom of a Garden* imagines a future in which lost things are brought back to life in a digital realm. Based on a found-footage image archive of extinct and endangered plant species, the digital images and image fragments were subjected to a transformative process with the help of an AI that interpreted the images as 3D models. Without a real template, based only on collected images devoid of perspective and detail, the rendered plants are usually glitchy and reminiscent of ghostly apparitions or phantom echoes of their former selves.

Rich in algorithmic errors, these digital organisms form a virtual garden in which nature, technology and memory collide in a fragile digital afterlife.

In collaboration with Multinode Studio.



Pl. 50 Exhibition view *Uncanny Gardens*, Medienwerkstatt Wien, Vienna, 2025 · Photo: Michaela Putz, Bildrecht



Pl. 51 *Phantom of a Garden*, exhibition view *ALCHEMICAL IM/POSSIBILITIES*, Frappant, Hamburg, 2025 · Photo: Michaela Putz, Bildrecht



Pl. 52 · Video screening, Werkstatt für zeitgenössische Wahrnehmung, OFFEN Burgenland, 2024 · Photo: Michaela Putz, Bildrecht



Pl. 53 *Shapes 1–3*, 2025, textile cut-outs, approx. 120 cm high each, unique, exhibition view *ALCHEMICAL IM/POSSIBILITIES*, Frappant, Hamburg, 2025 · Photo: Michaela Putz, Bildrecht

Shown: Künstlerhaus Kino Spektrum, Stadtkino Wien, Vienna, 2026 · cinemAUSTRIA, Austrian Cultural Forum Rome, 2026 · *Tricky Women / Tricky Realities*, METRO Kinokulturhaus, Vienna, 2025 · Werkstatt für zeitgenössische Wahrnehmung, OFFEN Burgenland, 2024
Note: Video link on request



Pl. 54 · Works from the series *Collected*, collages from C-prints, 30 × 24 cm, exhibition view *Between Light & Shadow*, LOOM, Vienna, 2023 · Photo: Theresa Wey

> The artist's digital and manual manipulations—whether created by unlocking, swiping, or zooming in on the user interface—become painterly gestures and, based on the traces of the original images or natural models, give rise to novel creations. In Putz's work, the past and present thus collide and are condensed into a single image.
>
> – BIRGIT LABACK, 2023 (TRANSLATED FROM GERMAN)



Pl. 55 · Exhibition view *FRAGMENTARIUM* (solo), Vienna Collectors Club / Galerie Rudolf Leeb, Vienna, 2024 · Photo: Anna Ignatovich, Vienna Collectors Club

Pl. 56

05 / 13
2022–2024

Collected

Collages from C-prints (Fujicolor photo paper matte), digital collages from found footage
In situ wall collages, room interventions

Collected is concerned with remembering, and with the instability of digital images in the face of ecological loss. Starting from the Red List of ferns and flowering plants, images of critically endangered and mainly extinct plants were searched for online, gathered into a digital archive and photographed directly from screens and mobile devices. The resulting C-prints capture not only the found plants but also the material traces of the interface: pixels, reflections, scratches, fingerprints and navigation icons. The screen itself becomes a visible site of mediation.

Cut, layered and recombined into collages and in-situ wall collages, the fragments give back to the plants some of the sensuality that the database had taken from them. Research for the series included time at the Botany Department of the Natural History Museum Vienna (2023), with studies of specimens from the botanical collection and conversations with the department's botanists.

Collected	collages, wall collages	37
Cutouts	photography	45



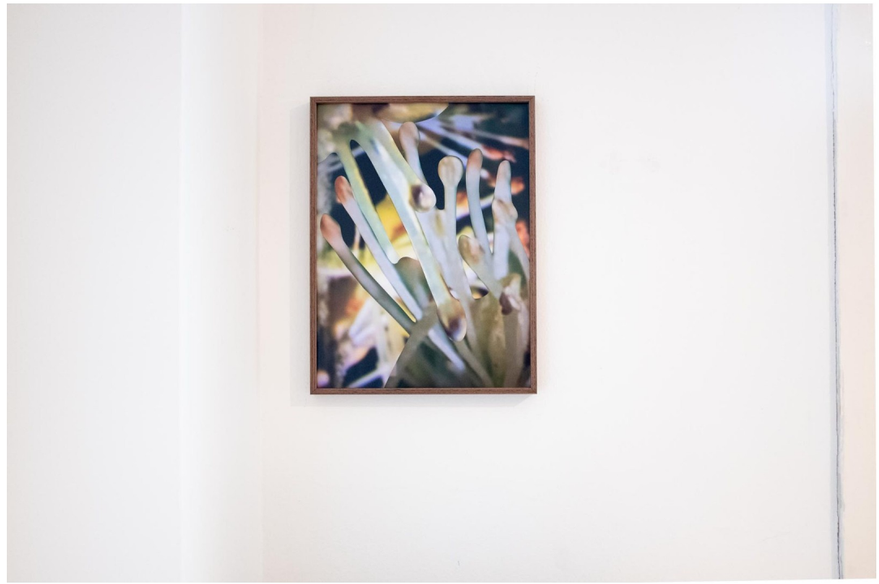
Left: *Untitled (Paper Archaeology) #01*, 2023, herbarium paper, 47.8 × 56.8 cm / Middle: *Untitled (Linaria arvensis)*, collage from C-prints, 100 × 70 cm / Right: *Untitled (Linaria arvensis)*, collage from C-prints, 30 × 24 cm, exhibition view *Between Light & Shadow* (duo with Hessam Samavatian), LOOM, FOTO WIEN, Vienna, 2023 · Photo: Theresa Wey



Pl. 57 *Untitled (Linaria arvensis)*, 2023, collage from C-prints, 100 × 70 cm, unique work, exhibition view *Between Light & Shadow*, LOOM, Vienna, 2023 · Photo: Theresa Wey



Pl. 58 *Untitled (Artemis alba)*, 2023, collage from C-prints, 100 × 70 cm, unique work · Photo: Theresa Wey



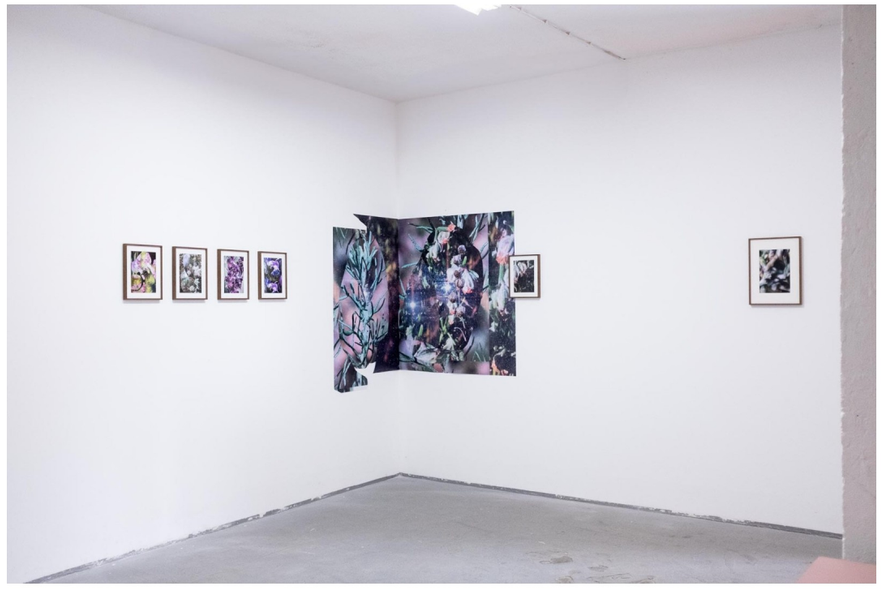
Pl. 59 · *Untitled (Actaea europaea)*, 2023
Collage from C-prints, 40 × 30 cm, unique work · Photo: Michaela Putz, Bildrecht



Pl. 61–63 · Left: *Untitled (Linum radiola)* / Middle: *Untitled (Orchis coriophora)* / Right: *Untitled (Artemis alba)*, 2023
Collages, C-prints, Fujicolor photo paper matte, 22 × 16 cm each, unique works · Photos: Michaela Putz, Bildrecht



Pl. 60 · *Untitled (Astragalus danicus)*, 2023
Collage, C-prints, Fujicolor photo paper matte, 22 × 16 cm, unique work



Pl. 64 · Wall collage and works from the series *Collected*, 26 × 18 cm and 22 × 16 cm, unique works, exhibition view *Plants, Sand, Sea* (duo with Laura Sperl), a ilha / xyz, Lisbon, 2023 · Photo: Michaela Putz, Bildrecht



Pl. 65 · *Untitled (Bud entanglement)*, 2023
Collage from C-prints, 40 × 30 cm, unique work · Photo: Michaela Putz, Bildrecht



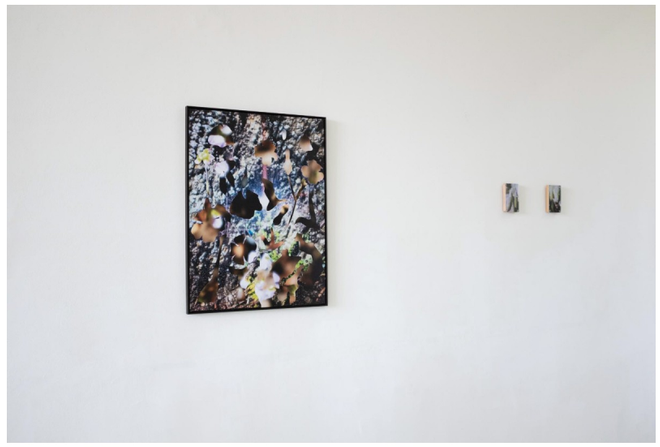
Pl. 66 Wall collage, inkjet prints, photography, 2024, 4 × 2.40 m, exhibition view *ALCHEMICAL IM/POSSIBILITIES*, sehsaal, Vienna, 2024 · Photo: Michaela Putz, Bildrecht



Pl. 67 Wall collage, inkjet prints, photography, 2024, 3 × 2.40 m, exhibition view *HYBRID PRESENCES*, Künstlerhaus Sootbörn, Hamburg, 2026 · Photo: Michaela Putz, Bildrecht



Pl. 68 · *Cutout #003*, 2023, fine art print on cotton paper, 80 × 60 cm, edition of 3, exhibition view a ilha / xyz, Lisbon, 2023 · Photo: Michaela Putz, Bildrecht



Pl. 69 · *Cutout #001*, 2023, exhibition view *9 Artists, 9 Days*, Otto Wagner Areal, Vienna, 2024 · Photo: Michaela Putz, Bildrecht

05 / 13
2023

Cutouts

Photography, C-print, fine art print

For *Cutouts*, landscapes in which extinct plants once grew were photographed directly from the screen. In a second step, the plants themselves were removed from the images. What remains are their outlines: empty shapes left in the landscape, which show not what is there but what is missing. The absence becomes the actual subject of the image, a silhouette of loss in a landscape that carries on without it.



Cutout #001 (left), 2023, C-print mounted on alu dibond, 80 × 60 cm, framed, edition of 3, exhibition view *9 Artists, 9 Days*, Vienna Collectors Club, Otto Wagner Areal, Vienna, 2024 · Photo: Michaela Putz, Bildrecht



Pl. 71 *Extinction Ballads #Scrollbar* and *#Fuse Banner*, 2021, UV prints on vinyl, 500 × 150 cm each, Salzamt Linz, Ars Electronica Festival, 2021 · Photo: Anna-Katharina Nickel

06 / 13
2021–2022

Extinction Ballads

Digital collages based on found footage photographs
Fine art prints, UV prints on vinyl

Extinction Ballads are digital collages built from found footage of plants that have become extinct or are threatened with extinction. The images are arranged into lush, Baroque compositions, promising an abundance the present no longer holds and that is interrupted by the smudged traces of scrolling, the trivial gesture with which we move through images on tablets and smartphones.

> Can something that is lost continue to exist digitally? (…) Michaela Putz translates these testimonies of former diversity into a romanticized Baroque aesthetic, interrupted only by the smudged traces of often trivial scrolling, as we find on our tablets and smartphones. In her work, the artist points to a strikingly invasive and destructive element of human action, as well as to the increasingly evident futility of fleeting “gestures.”
>
> – ESTHER MLENEK



Pl. 72 Works from the series *Extinction Ballads*, fine art prints on Hahnemühle, mounted on alu dibond, framed (75 × 45, 100 × 60, 125 × 75 cm), UV print on vinyl (500 × 150 cm), exhibition view *FLORA IRANICA*, Yassi Foundation, Tehran, 2022, cur. Farshido Larimian · Photo: Yassi Foundation



Pl. 73 *Extinction Ballads*, 2021, UV print on vinyl, 500 × 150 cm, Salzamt Linz, Ars Electronica Festival, 2021 · Photo: Anna-Katharina Nickel





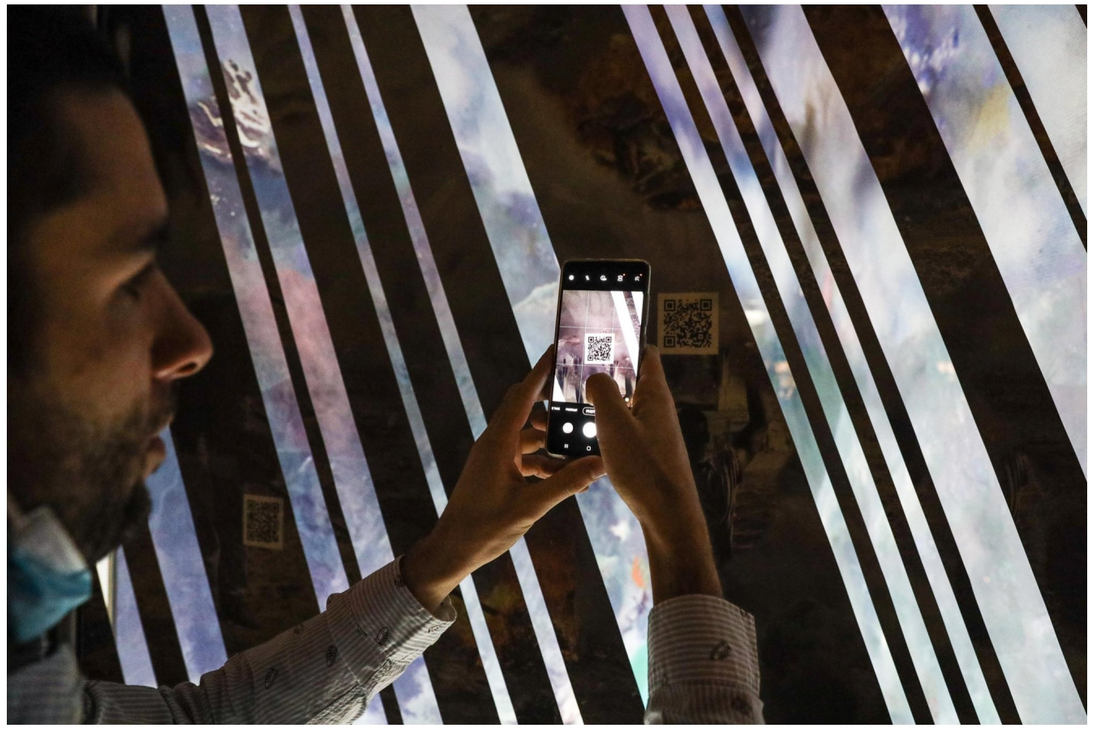
Pl. 74–75 Left: *Extinction Ballad #05* (edition of 2) / Right: *Extinction Ballad #03* (edition 2 + 1 AP), 2021, digital collage/painting, fine art prints on Hahnemühle Ultra Smooth, mounted on alu dibond in aluminium frame, 100 × 60 cm each, Vienna Art Week Open Studio, 2021 · Photos: Michaela Putz, Bildrecht



Pl. 76 *Extinction Ballad #08*, 2021, fine art print on Hahnemühle Ultra Smooth, framed, 125 × 75 cm, edition of 2 · Photo: Michaela Putz, Bildrecht



Pl. 77 *Extinction Ballads*, 2021, Fuji Crystal Archive matt on multiplex wood, 60 × 40 cm each, exhibition view *Proximity and Distance*, Fledermaus, 2022 · Photo: Michaela Putz, Bildrecht



Pl. 78 *Hypercene*, installation view, Mikrogalerija CPN, Belgrade, 2021 · Photo: Marko Risović

07 / 13
2021–2022

Hypercene

Interactive installation in public space

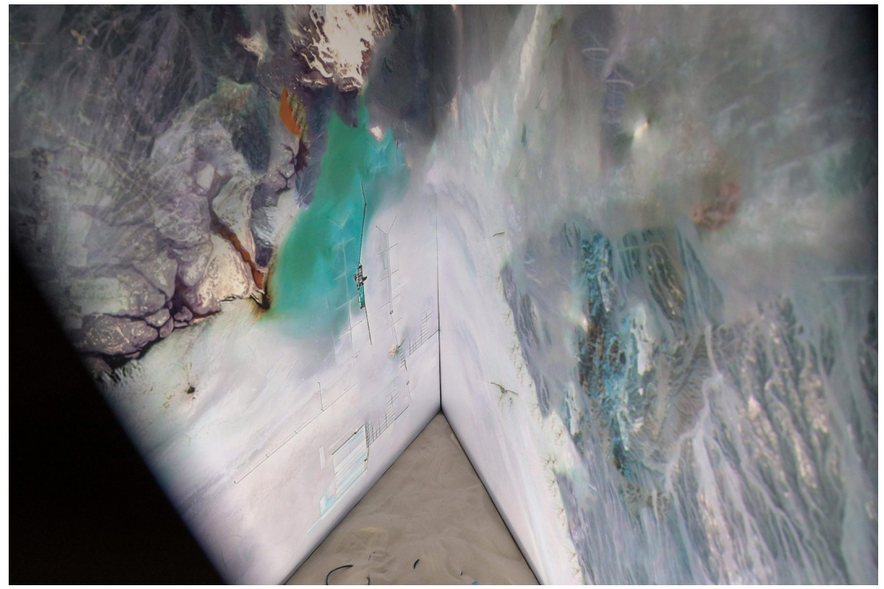
Hypercene was an interactive installation in public space for Mikrogalerija CPN in Belgrade, made with Mato Lagator. It addressed the digitalisation of everyday life and its hidden costs: rare-metal mining, energy consumption, the planned obsolescence of devices, electronic waste, and the social blindness to what the comfort of digital technologies implies.

What are our computers made of? Which minerals are in the batteries of our phones, and where were they excavated before they ended up in our hands? A temperature-sensitive layer on the gallery window revealed further information on these questions, the hidden digital traces of the “hypercene”.

With Mato Lagator, for Mikrogalerija CPN, Belgrade, December 2021 – February 2022.



Pl. 79 · *Hypercene*, installation view (detail), 2021 · Photo: Marko Risović



Pl. 80 *Hypercene*, installation view, Mikrogalerija CPN, Belgrade, 2021 · Photo: Marko Risović



Pl. 81

Screen Romance, 2022, digital prints on fabric, exhibition view *Memory Matter*, Museum Villa Rot, 2022 · Photo: Xavier Gonzalez

08 / 13
2018–2020

Screen Romance

Photography
Digital prints on fabric, UV prints on acrylic glass

Screen Romance turns the most ordinary gesture of our time into the subject of the image: the swipe. The photographs show screens on which images are still visible, overlaid with the smudges and traces our fingers leave behind: decisive strokes, hesitant taps and smudged clusters. Image and touch merge into one surface. Printed on fabric and acrylic glass, the photographs become a record of intimacy with a device, and of how images come alive only when we touch them.

> In Putz's "Screen Romance", (…) swiping is an expressive gesture. Sometimes it materializes as a decisive, emphatic movement, at other times as an almost tentative touch (…). Almost every glance is also a touch. We palpate the images, want to know more, zoom into the photo, pause, move the selection, zoom deeper, until the shot dissolves into pores or pixels. (…) Digital data may be cold and incorporeal, but photos have always been lifeless matter, dead moments that had to be animated by our gaze and imagination to become carriers of memories.
>
> – FABIAN KNIERIM, TRANSLATED BY GEORG BAUER



Pl. 82

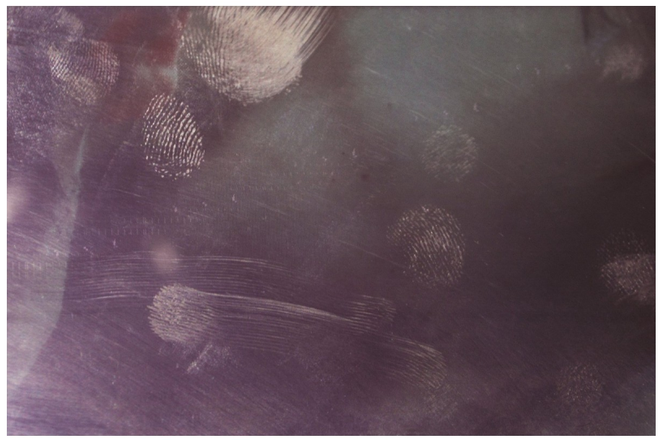
Screen Romance, 2018–2020
Photograph, dimensions variable



Pl. 83 · *Screen Romance*, 2018–2020
Photograph, dimensions variable



Pl. 84 · *Screen Romance*, 2018–2020
Photograph, dimensions variable



Pl. 85 · *Screen Romance*, 2018–2020
Photograph, dimensions variable



Pl. 86 · *Screen Romance*, 2018–2020
Photograph, dimensions variable



Pl. 87 · *Screen Romance*, 2018–2020
Photograph, dimensions variable



Pl. 88 *Screen Romance*, 2022, digital prints on fabric, various dimensions, exhibition view *Memory Matter. The Relationship Between Objects and Our Self*, Museum Villa Rot, 2022 · Photo: Xavier Gonzalez



Pl. 89 *Screen Romance*, 2019–2020, UV prints on acrylic glass, 21 × 14 cm each, series of 12 plates, exhibition view *Memory Matter. The Relationship Between Objects and Our Self*, Museum Villa Rot, 2022 · Photo: Xavier Gonzalez



Pl. 90 Exhibition view *Gloom of Mnemosyne* (solo), Bildraum 01, Vienna, 2019 · Photo: Eva Kelety, Bildrecht

09 / 13
2019

Gloom of Mnemosyne

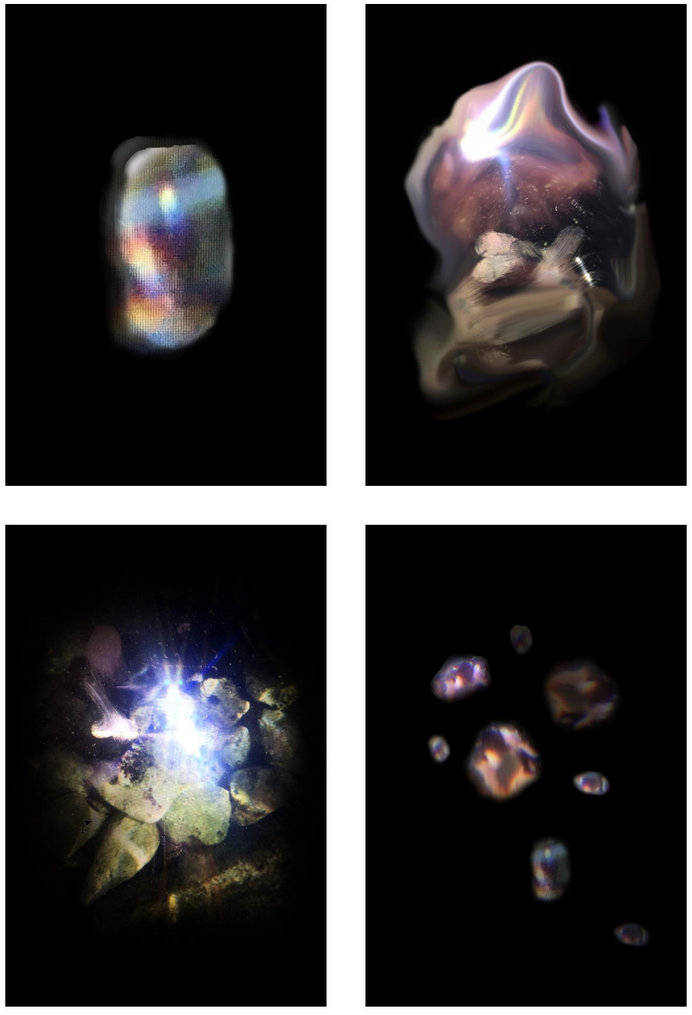
Photography, archival pigment prints

Human memory is full of gaps. Through digitalisation, the endless stream of images stored in the cloud fills them: virtual memories make up for the imperfection of our own, and we forget fewer and fewer moments of our past. *Gloom of Mnemosyne*, named after the Greek goddess of memory, explores how memories remain partly beyond our grasp. Personal images from the past, stored on computers and hard disks, are the starting material.

In a digital look back, these images are photographed directly from the screen, so that fingerprints, dust and technical artifacts become part of the image world. The works turn into fragments of a memory, overlaid with the traces of time and made strange by technological intervention.

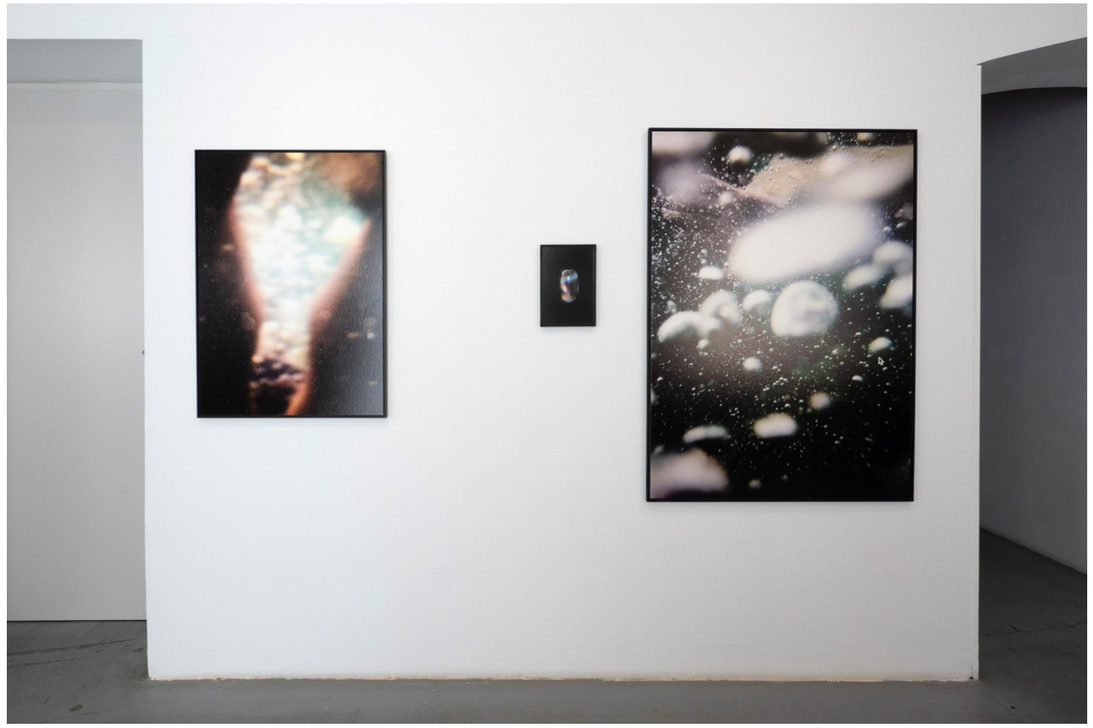


Pl. 91 Left: *Memory Image #11*, archival fine art print, Hahnemühle Photo Rag, mounted on alu dibond, shadow gap frame, 140 × 100 cm / Middle: archival fine art prints, framed, 30 × 20 cm each / Right: wallpaper, various dimensions, exhibition view *Gloom of Mnemosyne* (solo), Bildraum 01, Vienna, 2019 · Photo: Eva Kelety, Bildrecht



Pl. 92–95

Gloom of Mnemosyne, 2019
Archival fine art prints, Hahnemühle Photo Rag, framed, 30 × 20 cm each, edition 2 + 1 AP

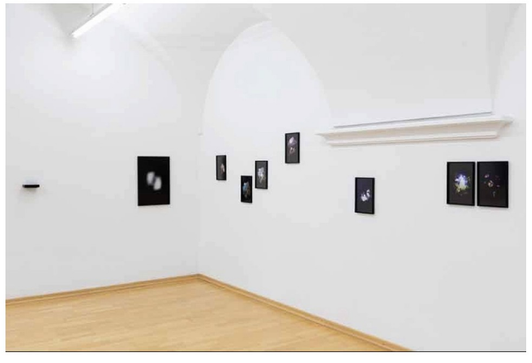


Pl. 96

Left: *Memory Image #9*, archival fine art print, mounted on alu dibond, shadow gap frame, 100 × 70 cm / Middle: framed prints, 30 × 20 cm each / Right: *Memory Image #11*, archival fine art print, mounted on alu dibond, shadow gap frame, 140 × 100 cm, exhibition view *DIGITAL I – ARTEFAKTE*, Fotogalerie Wien at OstLicht. Galerie für Fotografie, Vienna, 2022 · Photo: Michael Michlmayr



Pl. 97 · Left: archival fine art print, mounted on alu dibond, shadow gap frame, 70 × 50 cm, Salzamt Linz, Ars Electronica Festival, 2021 · Photo: Anna-Katharina Nickel



Pl. 98 · Exhibition view *KALEIDOSKOP*, NÖ DOK – Dokumentationszentrum für moderne Kunst, St. Pölten, 2020 · Photo: Sonja Dürnberger



Pl. 99 *On the Water*, 2018, digital smudge on found footage images, print on PVC, 577 × 90 cm, installation view *VERRAT DER FOTOGRAFIE*, Kunstraum Nestroyhof, FOTO WIEN, Vienna, 2019 · Photo: Philipp Pess

10 / 13
2018

On the Water

Photo sculpture, UV print on vinyl
Digital smudge on found footage images

On the Water asks how we deal with the endless stream of news about human tragedies in the digital age. We encounter an image of a tragedy, a refugee boat in the Mediterranean, for example, and after a brief moment of being moved, we swipe it away to make room for new input. The work takes such images, collected online, and re-enacts this gesture of conscious disregard: the swipe that keeps the information flowing.

One image replaces the next in a constant stream that turns attention into indifference. The smudge keeps the pain of others at a distance, draining the images of meaning and emotional weight. *On the Water* belongs to a broader inquiry into how the gestures we make on our devices shape the way we perceive the world.



Pl. 100 *On the Water*, 2018, digital smudge on found footage images (detail)



Pl. 101 · *Narcissus' Pond*, exhibition view *ANGST. Feelings are Facts*, Kunstverein Eisenstadt, 2023 · Photo: Rudolf Strobl

11 / 13
2018–2023

Narcissus' Pond

Sculpture, synthetic resin and black pigments
Various sizes, approx. 80 cm diameter, unique objects

These objects were once liquid; now they are solid. Poured from synthetic resin and black pigment, their glossy surfaces recall the pond in Greek myth in which Narcissus saw his reflection and fell so deeply in love with it that he could not tear himself away. They equally recall the dark screens of our smartphones, which draw their users into an obsessive preoccupation with what lies on and behind their surfaces. Like a switched-off display, the ponds give back nothing but our own image.



Pl. 102 · *Narcissus' Pond*, exhibition view *ANGST. Feelings are Facts*, Kunstverein Eisenstadt, 2023 · Photo: Rudolf Strobl

Pl. 103



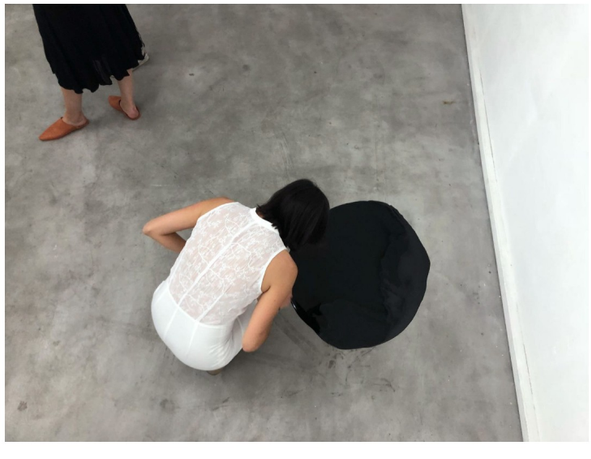
Narcissus' Pond, exhibition view *The Infernal Machine*, BETON7, Athens Photo Festival, Athens, 2018 · Photo: Daniel Castells



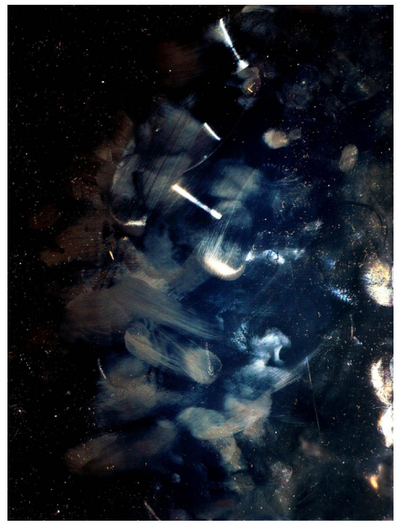
Pl. 104 *Narcissus' Pond*, installation view *HORTUS CONCLUSUS*, Skulpturenpark, Museum of Now, Vienna, 2020 · Photo: Michaela Putz, Bildrecht



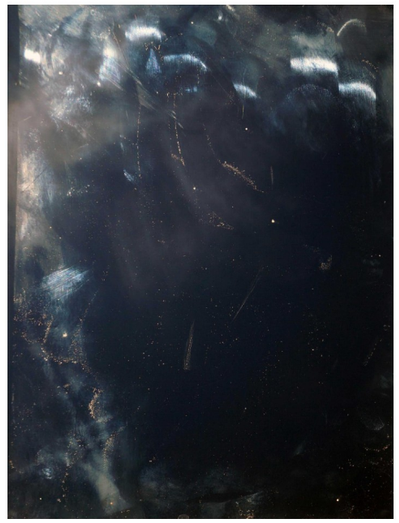
Pl. 105 · *Narcissus' Pond*, Bildrecht Gallery Space, Ars Electronica Festival, Linz, 2018 · Photo: Michaela Putz, Bildrecht



Pl. 106 · *Narcissus' Pond*, exhibition view, BETON7, Athens, 2018 · Photo: Daniel Castells









Pl. 107–110

Obscure Mirrors, 2018
Photography, series of 4 images, UV print on the back of acrylic glass, 80 × 60 cm each, edition 5 + 2 AP

12 / 13
2018

Obscure Mirrors

Photography, series of 4 images, edition 5 + 2 AP
UV print on the back of acrylic glass

Obscure Mirrors draws on the long tradition of black mirrors, whose contemporary successors are the screens of our smartphones. Like black obsidian, they are tools that connect different realms, bridging the physical and the virtual world. And like many "magical" objects, they need to be touched to be activated: tapped, swiped, stroked. These interactions leave traces of fat and dirt on their cool, sleek surfaces, which the photographs record: the residue of the body at the threshold to the digital.



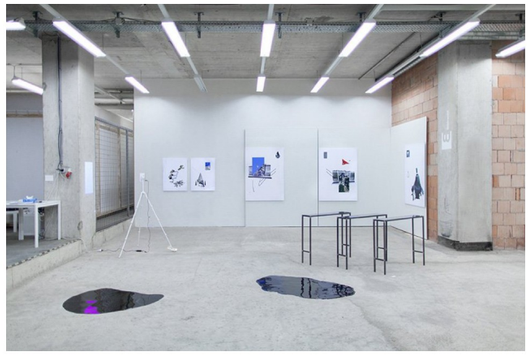


Pl. 111–112

Left: installation view *EVERLASTING LIGHT*, TIM NOLAS, Vienna, 2019 · Photo: Tim Nolas / Right: installation view *light specific*, minuszwei, Vienna, 2020 · Photo: Anna-Katharina Nickel



Pl. 113 · Installation view with Philipp Pess, Bildrecht Gallery Space, Ars Electronica Festival, Linz, 2018 · Photo: Philipp Pess



Pl. 114 · Installation view with Philipp Pess, Bildrecht Gallery Space, Ars Electronica Festival, Linz, 2018 · Photo: Philipp Pess

13 / 13
2017

Traces of Seemingly Insignificant Gestures

Photograms, installation
Steel tables, glass, black paint, LED

Smartphones have changed not only how we communicate; they have also produced a whole repertoire of new gestures. Writing a text message means moving our fingers across a screen, leaving traces and stains of fat that algorithms can identify. Our typing dynamics are as personal as our handwriting, as unique as a fingerprint.

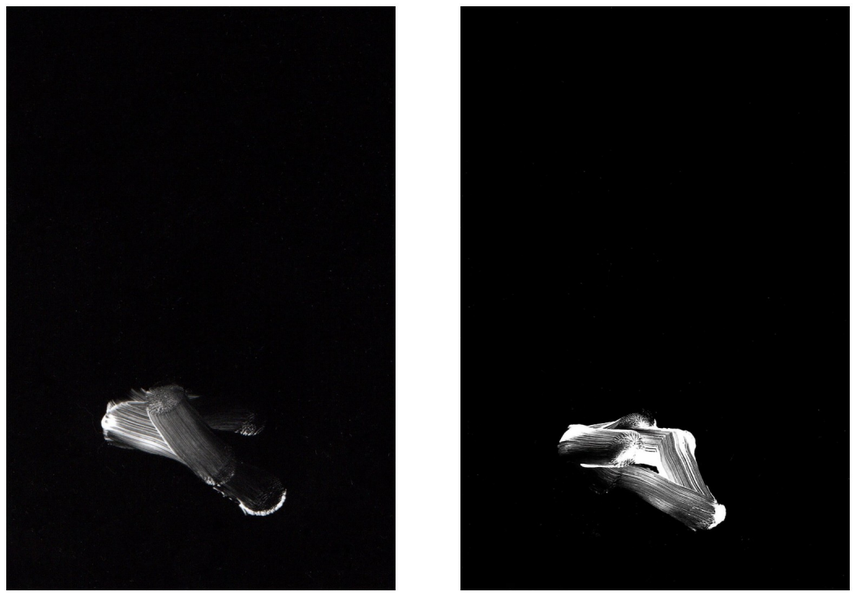
Recreating these movements of writing, a series of photograms makes usually volatile traces visible and permanent: a new kind of script, brought forth by technology. At the same time, the work questions the mechanisms of power behind the constant monitoring and analysis of our actions. Created as a diploma work at the University of Applied Arts Vienna, it marks the beginning of the thinking about gesture, trace and screen that runs through the later work.

Diploma work, Art & Science, University of Applied Arts Vienna, 2017.



Installation view *The Essence* (diploma exhibition), Heiligenkreuzerhof, Vienna, 2017 · Photo: Peter Kainz

Pl. 115



Pl. 116–117 *Traces of Seemingly Insignificant Gestures*, 2017
Photograms, 15 × 10 cm each



Pl. 118 *Traces of Seemingly Insignificant Gestures*, 2017, photograms on steel tables, glass, black paint, LED, tables approx. 120 × 25 × 80 cm (l × w × h) each, installation view (detail)