

**große simple Linie (stitched)**  
(2022, wallpaper, panorama photography, 995 x 207 cm)

**unfolding the horizon**  
(2017, folding panorama, gouache on paper, closed: 17,8 x 12 x 3,8 cm; videos)

**große simple Linie**  
(2016/19, folding panorama, gouache on watercolour board, 33 x 280,8 cm)

**Vertigo**  
(2018, folding panorama, gouache on watercolour board, 33 x 328 cm)

**oben und unten**  
(2016, gouache on watercolour board, 13 sheets à 22 x 56,1 cm, format: Cinemascope 1:2,55; 3 sheets à 34 x 56,1 cm)

## **SIMONA OBHOLZER** **Portfolio (selection)**

**«Oh! le beau point de vue!»\* quote**  
(2016, glass, glass paint, 32 x 40 cm)

**Perfect Particles (x kWh)**  
(2021, 2-Kanal Videoinstallation, Farbe, ohne Ton, 6 Min.)

**Scherenschnitt**  
(2016, collage)

**-5°C 40% rF**  
(2016/17, HD 16:9, colour, silent, 7:22 min.)

**Girlande**  
(2016, collage)

**2 days left**  
(2020, HD pillarboxed 4:3, colour, silent, 7:49 min.)

**PBR**  
(2022, CGI auf Fotopapier, Aluminium, Sockel, 400 x 90 cm)

**6:00 – 8:00**  
(2012, HD pillarboxed 4:3, colour, silent, 05:15 min.)

**Welle aus 6:00 – 8:00**  
(2015, video still 1442 x 1080 px, lambda print; linocut, digital print, à 13 x 9,7 cm)

## notes on my work

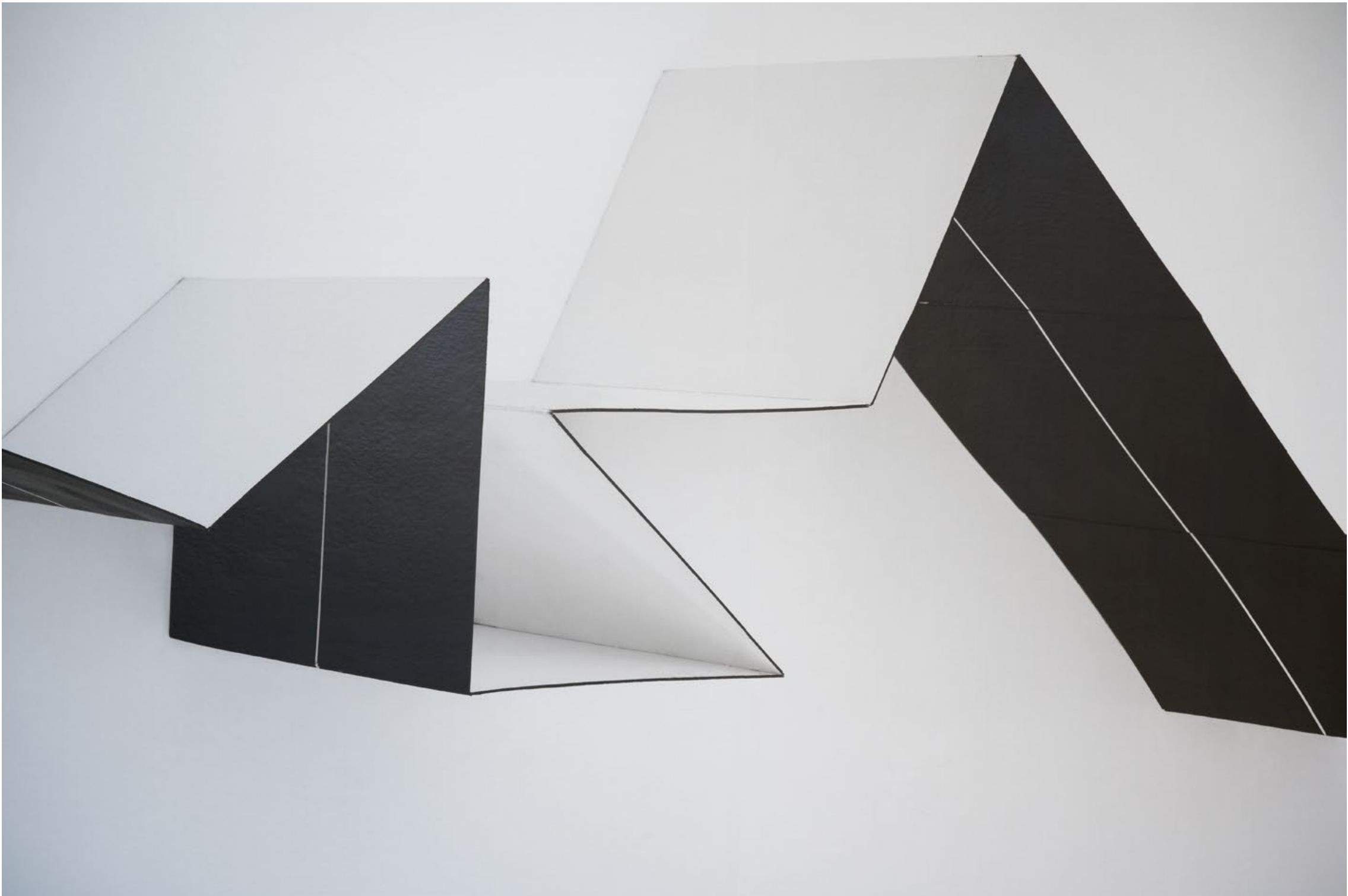
The historical panorama, in which the experiential space and pictorial space intertwine, accompanies my work process in many ways. With it and its various manifestations, such as the folding panorama, I explore the relations between image, body, space and view. The body is the starting point and the addressee. My works enter into subtle interaction with the viewers, their gaze is self-reflexively addressed and recognisable as a trained and conditioned one.

Constructed nature is a frequent subject of my installations. With the view into the landscape, as an elementary part of image production, I question perception. I consciously take up generally known and global phenomena and counteract associated ideas in a playfully reflexive way. With the help of reduction and abstraction, I expose hidden structures and

mechanisms of perception. I ask questions about perception, images and their recognisability. How and in what context is a horizontal line perceived as a horizon? What can be left out. This mental mobility continues in my practice in the form of concrete movement, which I use to activate proprioceptive perception. My works relate to movement in different ways. A garland in the exhibition space moves in correspondence to the movement in the space. While the projected snow of a video work, reproduces a moving process. With the serial, movement is continued in an abstracted form.

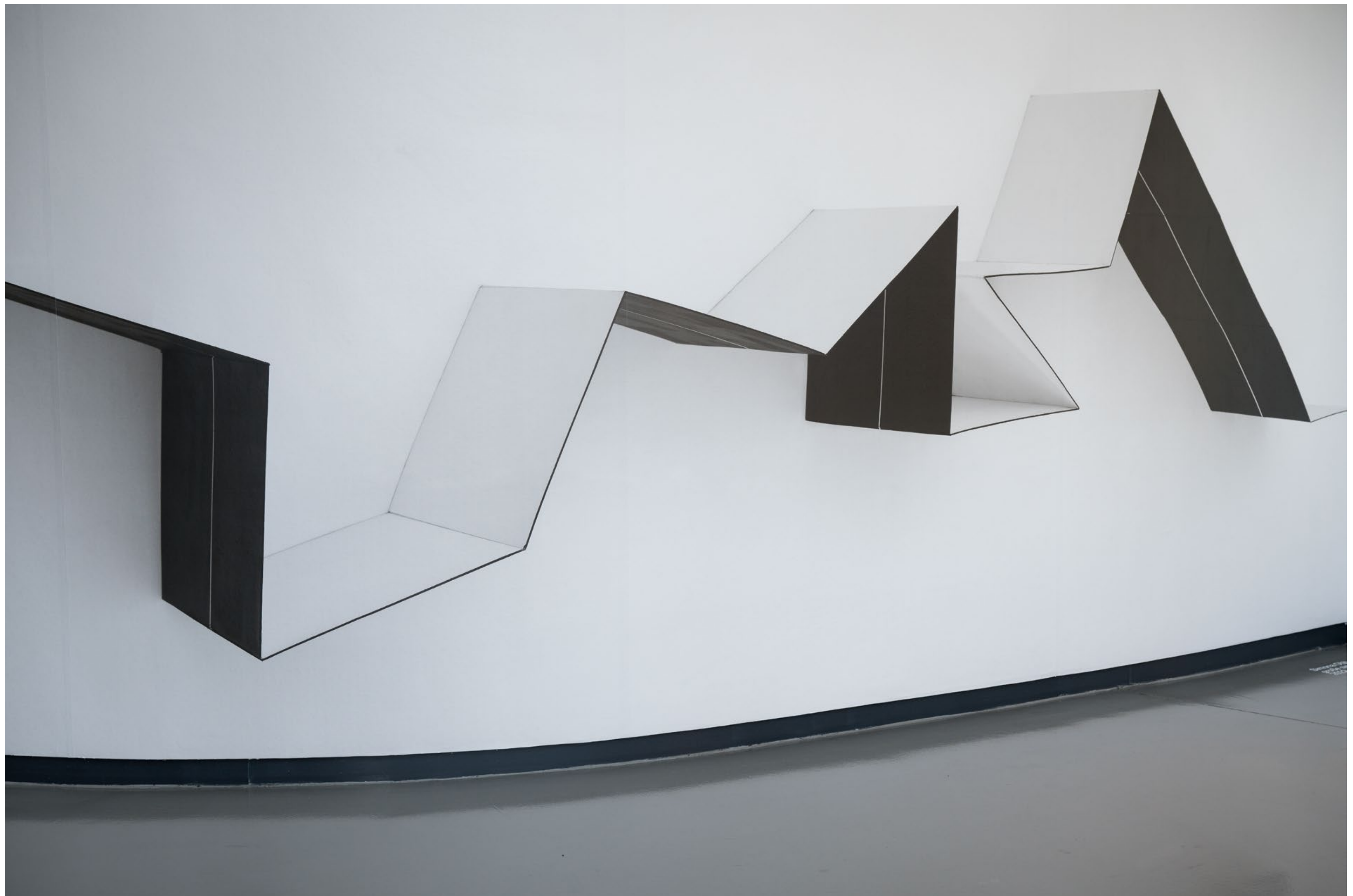
My work leads to an interplay of different media, formats and techniques. The title is an essential part of my artistic practise. It refers to additional aspects of the work and gives clues for decoding the abstraction.

große simple Linie (stitched), 2022



große simple Linie (stitched), 2022  
Wallpaper, panorama photography, 995 x 207 cm

Detail





**große simple Linie (stitched), 2022**  
Wallpaper, panorama photography, 995 x 207 cm

Exhibition view, Kunsthaus Graz, *Indizien* 2022

The horizon, once described by J. W. Goethe as the "great simple line" and giving Simona Obholzer's work its name, constitutes the view into the distance, the outlook. The view from above transforms the surroundings into an image. The body is thus removed from the space of experience, the physical experience of the space recedes in favor of the visual impression.

Simona Obholzer's folding panorama translates the view from a distance back into a physical experience. Two arm's lengths are not enough to fully unfold the folding panorama: gaining the horizon becomes a physical and social situation that arises in the interplay of image, body and space. For *Indizien*, the foldable panorama *great simple line* itself undergoes a reversal of perspective and is viewed from above.

unfolding the horizon



**unfolding the horizon**, 2017  
folding panorama, gouache on paper  
closed: 17,8 x 12 x 3,8 cm



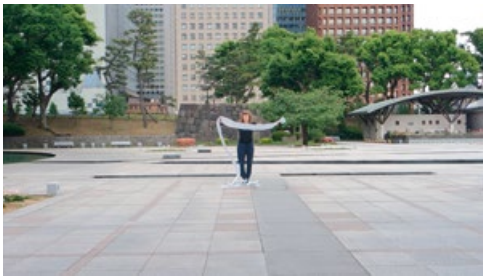
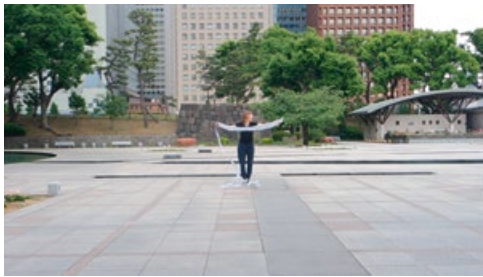
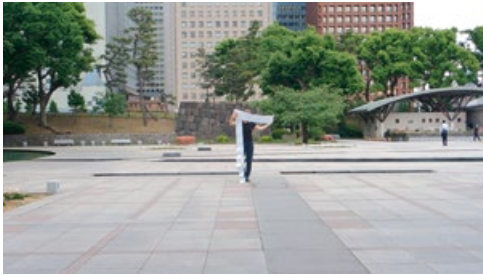
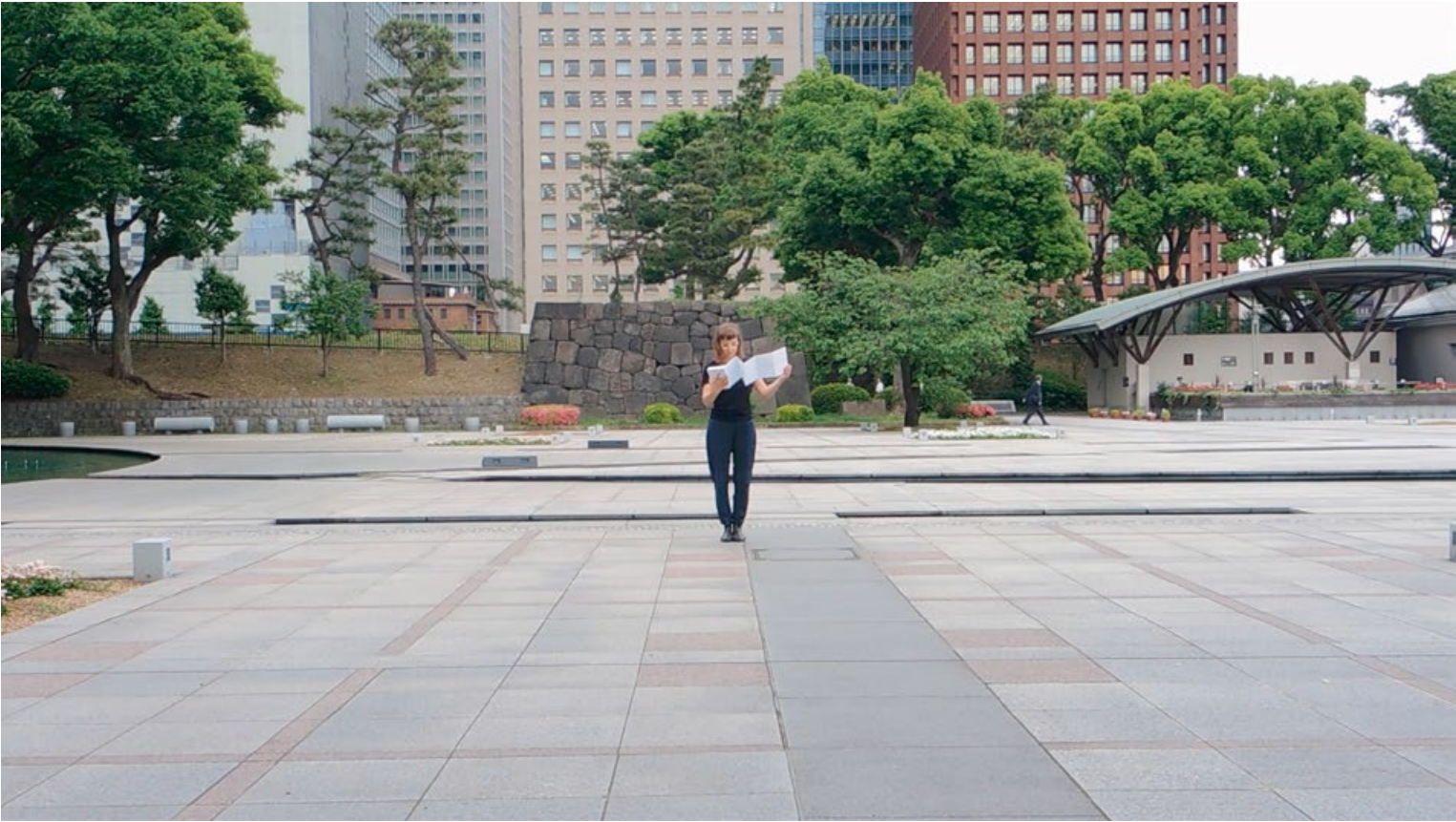
The perception of urban spaces is always fragmentary: Orientation and movement are limited, the horizon is incomplete. To experience the sublime of a wide horizon, to gain an overview, one has to look down from above. The lookout or a bird's perspective turn the urban space into an image. In the process of attaining a horizon, the body's corporal experience of space recedes.

To counter the abstraction of experience, *unfolding the horizon* translates the view from a distance back into corporeality. Historically used to chart mountain ranges, the

folding panorama is also loosely affiliated with the materiality of traditional Japanese picture scrolls and leporellos. One person's arm span is not wide enough to fully unfold the panorama: The production of the horizon is a physical and a social situation, generated by the interplay of image, body, and space.

The clips *unfolding the horizon – somewhere between financial district and Imperial Palace* and *unfolding the horizon – in the middle of S.Y.P. Artspace* are part of the artwork. They document the handling of the panorama.





Video stills from **unfolding the horizon – somewhere between Financial District and Imperial Palace**, 2017  
Video, HD 16:9, colour, sound, 1:05 min.  
Folding panorama, gouache on paper, closed: 17,8 x 12 x 3,8 cm





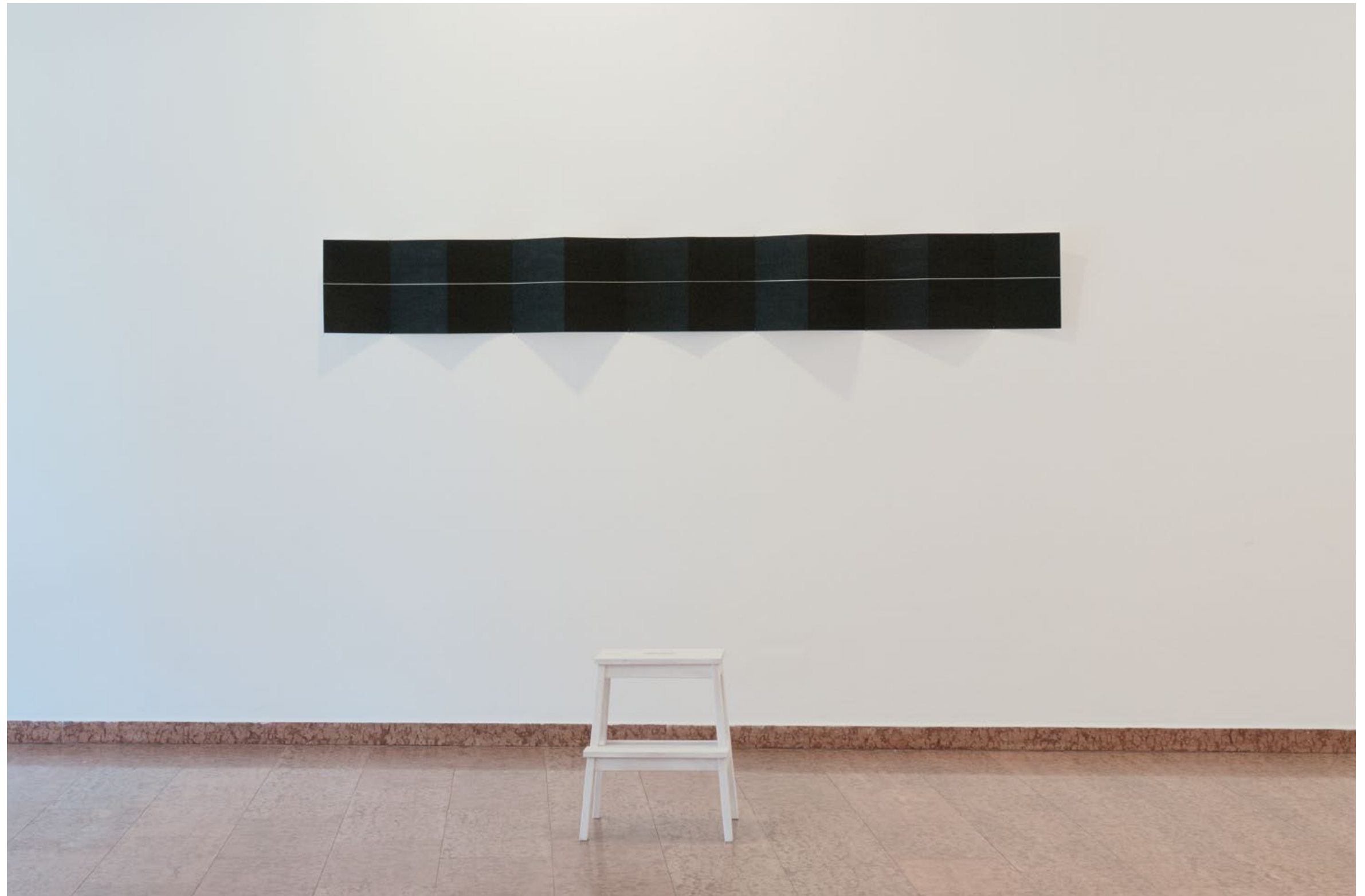
Video stills from **unfolding the horizon –**  
**in the middle of S.Y.P. Artspace** (opening *Experimental Field Tokyo*), 2017  
 Video, HD 16:9, colour, sound, 2:60 min.  
 Folding panorama, gouache on paper, closed: 17,8 x 12 x 3,8 cm





Installation view «*Oh! le beau point de vue!*», Galerie im Andechshof, Innsbruck, 2016  
v.l.n.r.: *große simple Linie* (2016), *oben und unten* (2016), *Alles, das dazwischen liegt* (2016)

große simple Linie



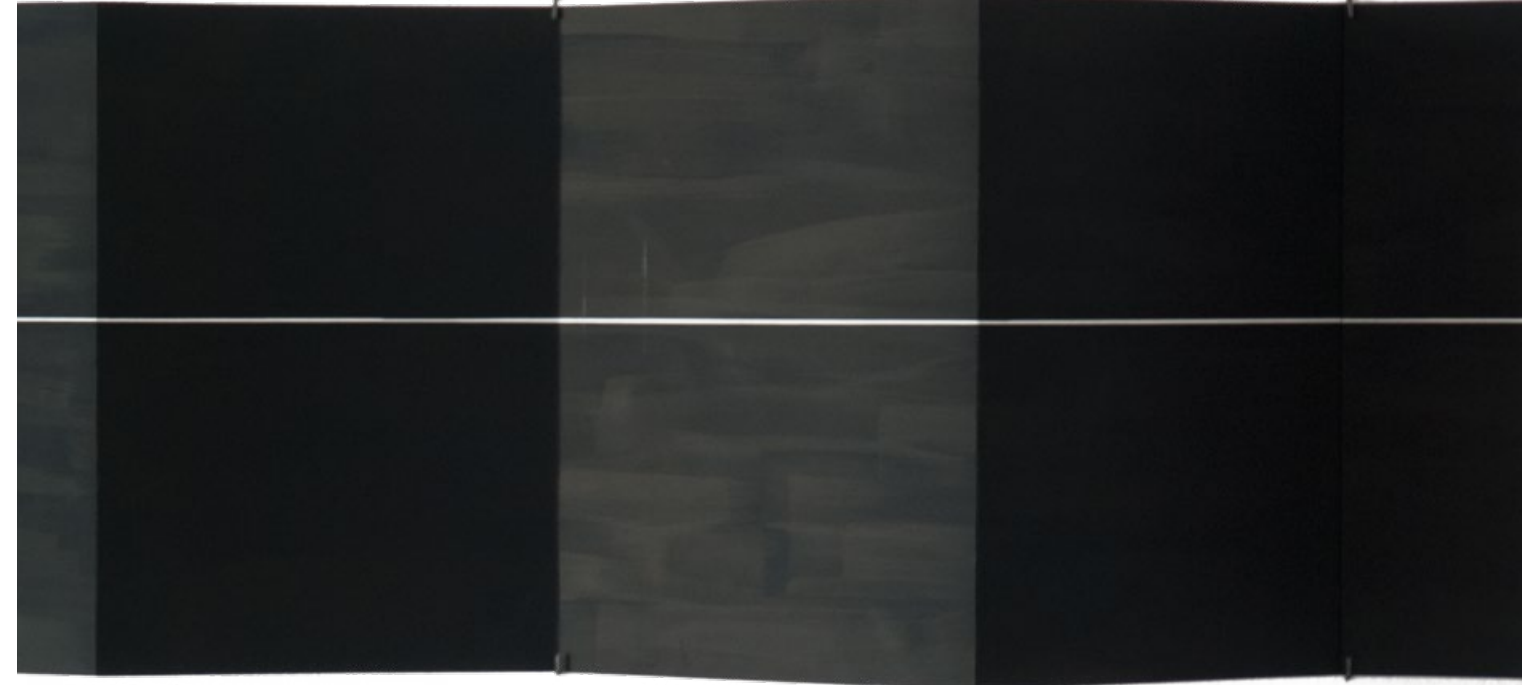
**große simple Linie** [great simple line], 2016/19  
folding panorama, gouache on paper  
33 x 280,8 cm

Installation view «*Oh! le beau point de vue!*», Galerie im Andechshof, Innsbruck, 2016



**große simple Linie** [great simple line], 2016/19  
folding panorama, gouache on paper  
33 x 280,8 cm

Exhibition view, *Goethes Italienische Reise, Hommage an ein Land, das es niemals gab*, Ferdinandeum Innsbruck, 2020. Photo: Wolfgang Lackner  
ri: *große simple Linie*, detail

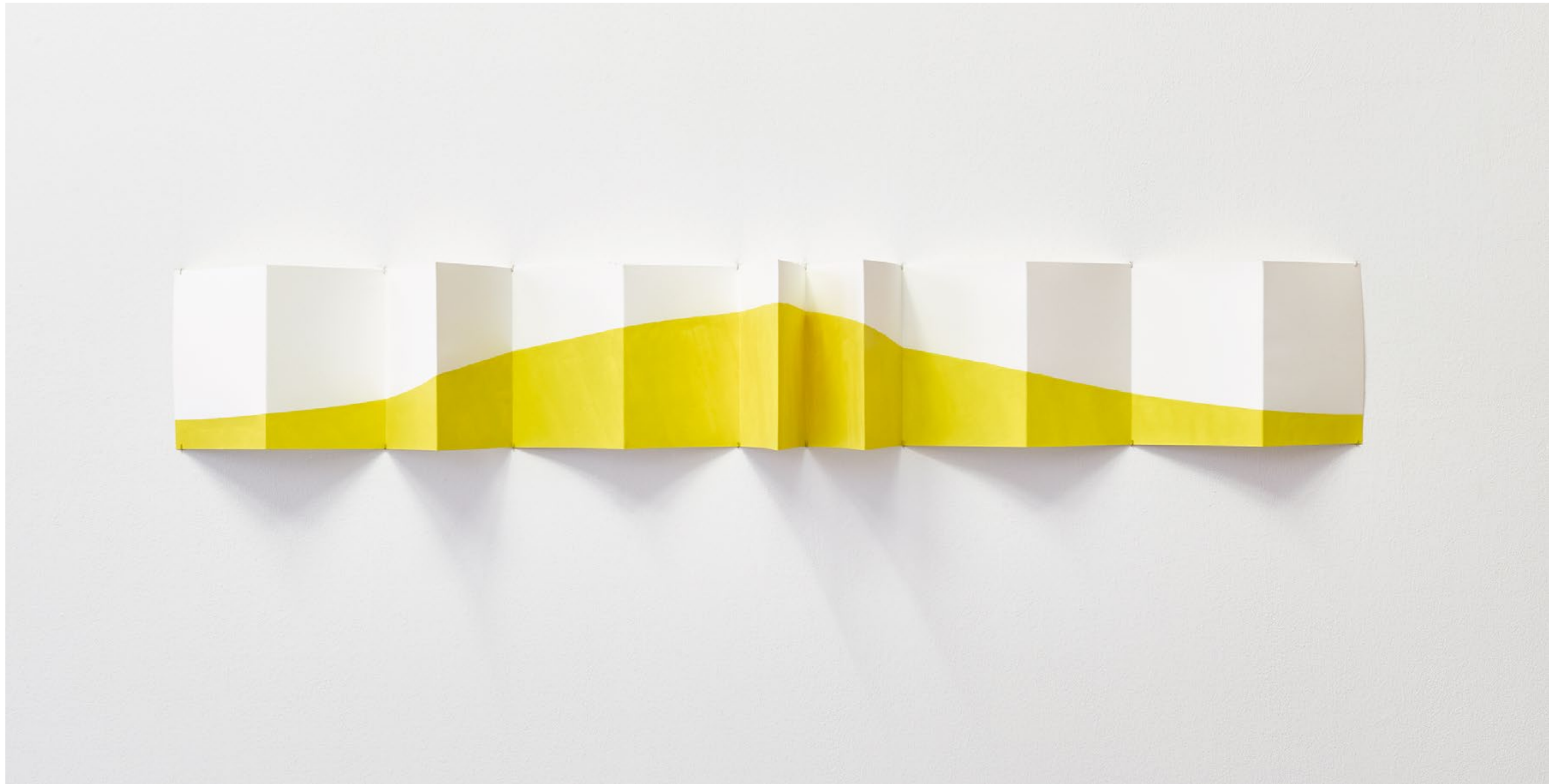


The horizon constitutes the view into the distance. During the creation of an image, it introduces perspective. For those perceiving the image, it suggest depth.  
*Große simple Linie*, *Vertigo*, *oben und unten* and *Alles, das dazwischen liegt* combine the view into the distance, the production of images, and the process of perception onto one plain, the meaning of which is in constant flux.  
In *Italienische Reise*, J.W. Goethe describes the horizon as a „great, simple line“. The artwork *große simple Linie* resorts to

this perception and combines it with the folding panorama. Folded, the horizontal line gains depth and turns into a landscape of its own. As a historic cartographic tool, the folding panorama invokes the view dwelling on the landscape. When the onlooker moves to be at eye level with the line, however, both depth and perspective disappear – all that remains is a straight line. The play with optics generated by the work underlines the connection between body, point of view, and perception.



## Vertigo



**Vertigo**, 2018  
Folding panorama, gouache on paper  
33 x 328 cm

In *Vertigo*, the horizontal line appears tilted. The straight horizon is missing. Without a parallel to the ground that establishes the order of above and below, orientation is difficult. When the folding panorama, intended to provide a panoramic view, is closed to form a 360° circle, the effect amplifies: The line, which presents as a curve when unfolded, turns into a tilted horizon. The tilted horizon evokes a feeling of frenzy that directly address proprioceptive perception. The

queer perspective alludes to out-of-the-everyday situations, roller coaster rides, the dizziness caused by a boat ride on troubled waters.

By participating in several dimensions, the folding panorama transforms as a medium, it turns from object to relief to image. What it depicts, changes too. It appears as a line, a curve or an ellipse as it adopts different shapes and spatialities.



Exhibition view, *The Abstract Space*, Anna-Maria Bogner, Julis Brennacher, Simona Obholzer, open.space Innsbruck, 2018  
Photo: Fotostudio West

oben und unten



**oben und unten** [above and below], 2016  
black gouache on paper  
13 sheets à 22 x 56,1 cm, format: Cinemascope 1:2,55  
3 sheets à 34 x 56,1 cm

Installation view „Was willst du denn mit all dem Schnee auf der ganzen Welt?“, Startgalerie MUSA Vienna, 2016  
Photo: Rudolf Strobl

The serial work *oben und unten* takes up the idea of „a simple line“ and examines the relationship between the viewers' point of views and the horizon in different experimental setups. The horizon moves up or down towards the edge of the painting – with it, the viewers' perception of their own point of views shifts: The lower the horizon, the higher is the suggested outlook. The higher the horizon, the more rooted is the onlooker's point of view within the imaginary landscape. Mobile stools are available as an invitation to play with habitual perception.

The images evoked by the lines and surfaces of *oben und unten* are based on individuals' visual experiences. Which experience of landscape turns the line into a horizon? What enables us to add the landscape to the line? The Cinemascope dimension of the paintings (1:2,55) includes the cinematic visual tradition of the establishing shot, which frames both place and narration in the beginning of a film sequence.





«Oh! le beau point de vue!»\* (quote)

«*Oh! le beau point de vue*»\* (*quote*) cites the French philosopher Diderot (1713–1784). In his salon, Diderot established a new way of looking at pictures as he encouraged the viewer to imaginatively enter the space of a painting and to thus enjoy it as a whole. This technique is part of the virtualization of visual experiences, which has only become more prevalent since the industrial revolution. The beginning of its development is marked by classic-romantic views regarding the sublime of nature still relevant today– not at least due to the idealization of landscapes promoted by tourist industries. The 360° panoramas of the 19th century are an early manifestation of this trend towards virtualization, which takes

\* Source quote: *Œvres complètes de Diderot*, ed. ASSÉZAT-TOURNEUX, Paris 1875–77, t. X, S. 203.

a great leap forward with cinematic techniques emerging in the beginning of the 20th century. An end of the development – spanning from 70mm film, IMAX and 3D cinema to today's Virtual Reality – is not in sight. «*Oh! le beau point de vue*»\* (*quote*) subtly comments on the media-based conditioning of perception that the process of virtualization is based on. When looking at the blackened glass, the onlookers' perception breaks at the surface's mirroring qualities, which compels the viewers to consider their surroundings as well as their own silhouettes. The distracted view undermines the message of the quote itself.



«Oh! le beau point de vue!»\* (quote), 2016  
glass paint, glass  
32 x 40 cm

**Perfect Particles (x kWh), 2021**

Snowfall leaves behind a special kind of landscape. A white layer covers everything, it gives everything a new surface. The snowy landscape is a highly emotionalised landscape that is imitated in many ways and behind which, in times of global warming, lies a lot of technology. In „Perfect Particles (x kWh)“ computer-generated nature imitates the natural phenomenon. Snow falls incessantly, sometimes more, sometimes less. The artist's hands reach out towards the „natural spectacle“ in anticipation of a random, ephemeral contact. The flakes, however, are digitally generated, they have no origin in the material world.

The particles ejected by the so-called emitter leave no trace on the image of which they have become a part. The physical contact remains a mental experiment.

Simona Obholzer's installation addresses the viewer's body as an empty space between the two screens. She invokes the haptic perception of the viewer and plays with their orientation between image space and real space. The back of the hand and the palm of the hand appear on the screen to be about the same size as the real hands of the visitors, suggesting an orientation: up and down. These spatial and positional designations do not have much meaning in the originlessness of the digital but are essential in physical orientation.

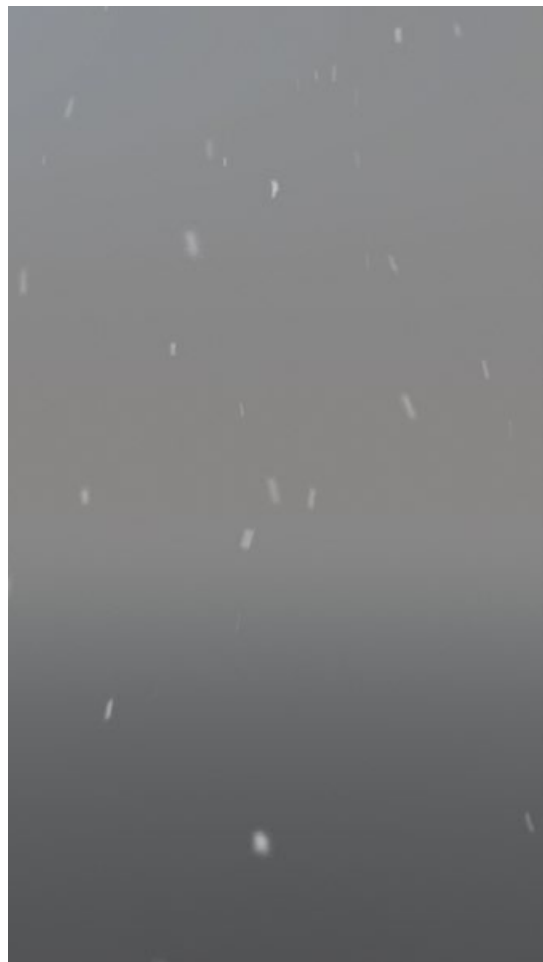
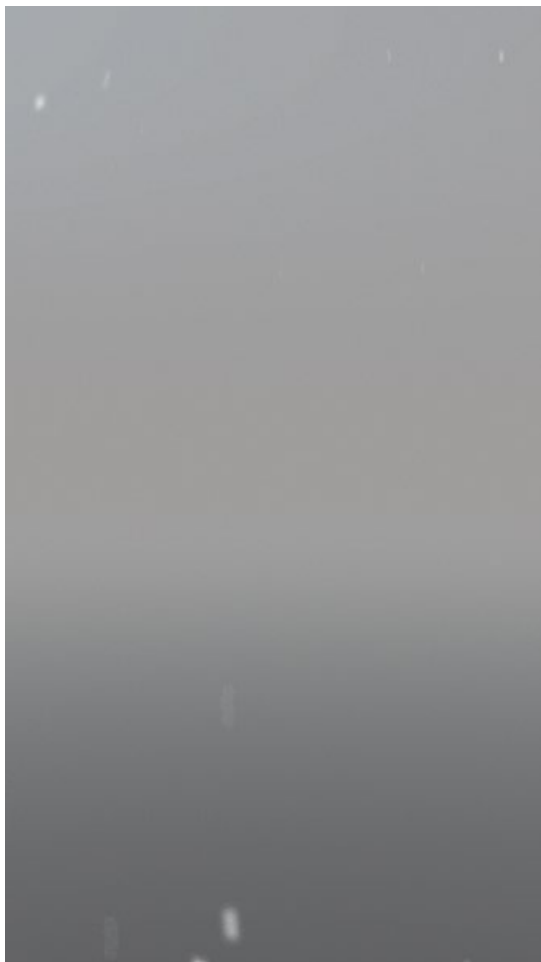
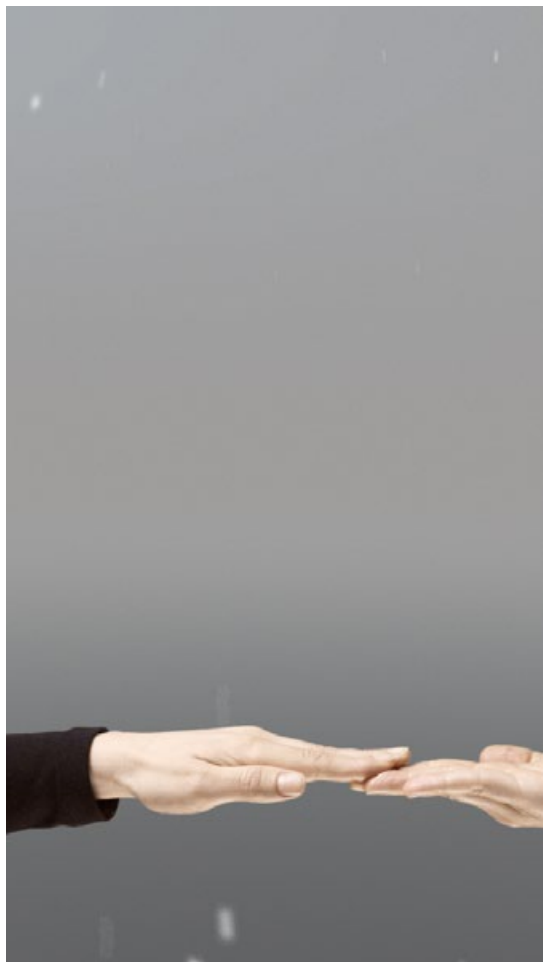
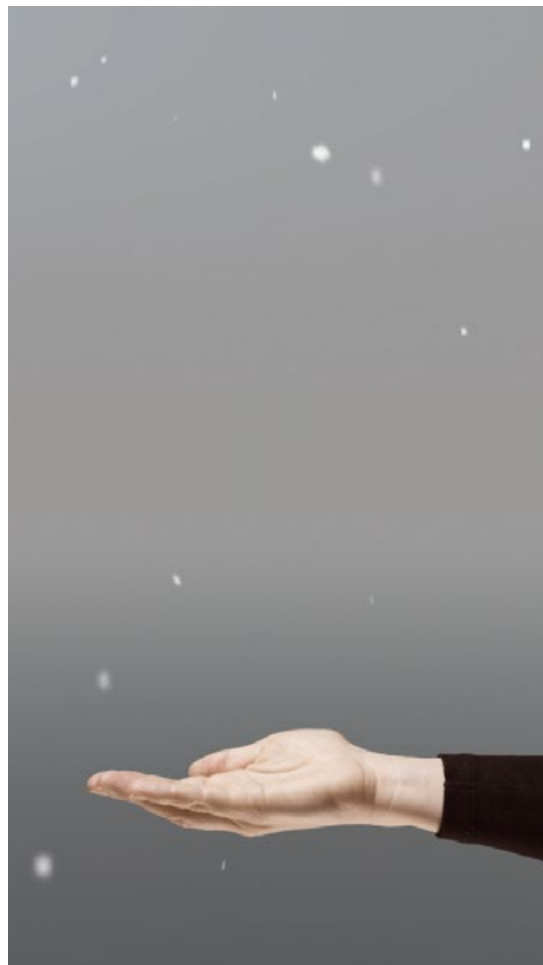
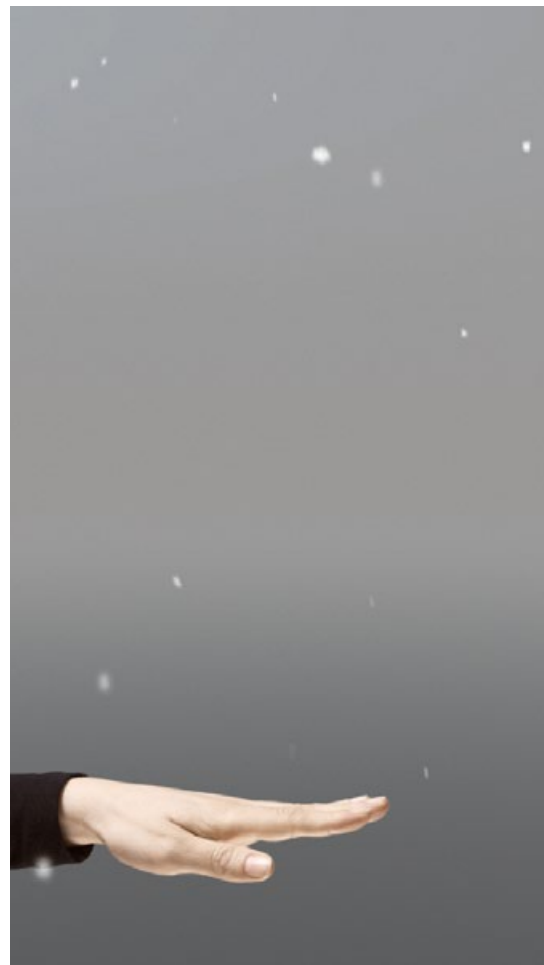
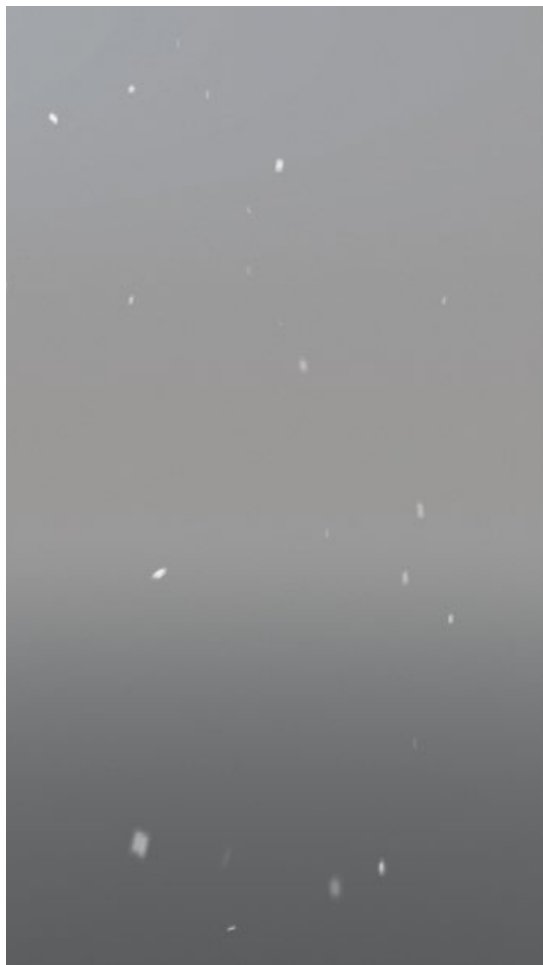
For digital snowfall, a particle system emits tiny particles that require high computer power. In the title of the work, the artist refers to the power consumption incurred by the computer's processing power.

**Perfect Particles (x kWh), 2021**

2-channel videoinstallation, 2K, 9:16, colour, silent, 6 min.

Exhibition view *Fußabdrücke im Datenmeer*, Kunsthalle Vienna Karlsplatz, 2021

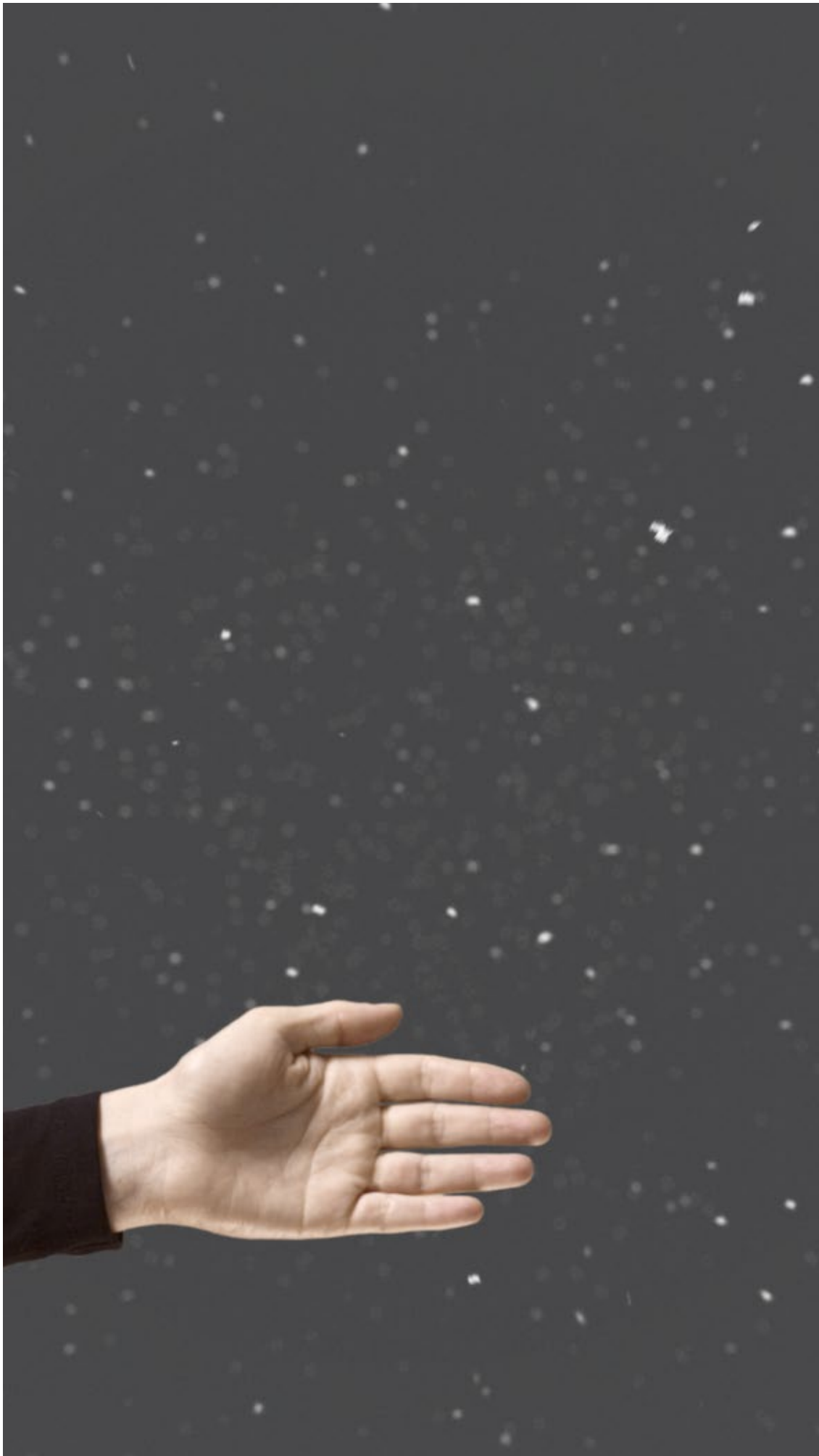




**Perfect Particles (x kWH), 2021**  
2-channel videoinstallation, 2K, 9:16, colour, silent, 6 min.

Video stills





**Perfect Particles (x kWH), 2021**  
2-channel videoinstallation, 2K, 9:16, colour, silent, 6 min.

Video stills

Scherenschnitt, 2016



The collage *Scherenschnitt* refers to W. Bentley's early microscope photographs of snow crystals. The isometric paper relies, just as the snow flake, on a hexagonal pattern. Its lines enable both two- and three-dimensionality, and hence invoke both copy and reproduction.

Scherenschnitt, 2016  
Collage, paper cut on isometric paper,  
29,7 x 21 cm

-5°C 40% rF



Video stills from **-5°C 40% rF**, 2016  
HD 16:9, colour, silent, 7:22 min.





Video stills from **-5°C 40% rF**, 2016/17  
HD 16:9, colour, silent, 7:22 min.

right.: Installation view „*Was willst du denn mit all dem Schnee auf der ganzen Welt*“\*, MUSA Vienna, 2016  
Photo: Rudolf Strobl

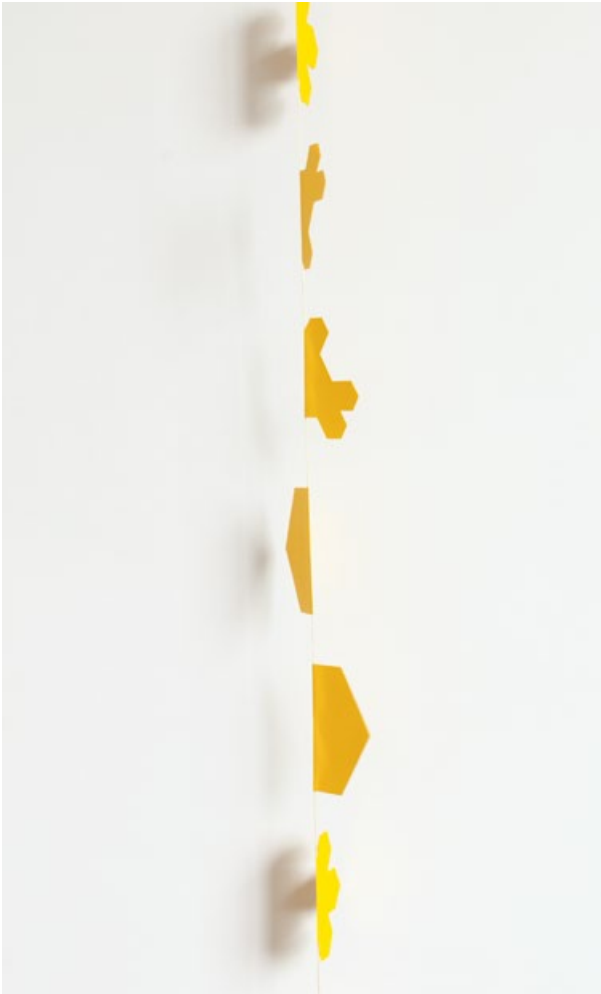


Snow is a surface and a particle. Closeness and distance determine in which dimension it is perceived. In *-5°C 40% rF*, the eye of the camera is directed towards drifting snow, attempting to catch the particles' particularities with the help of various closeups, mid shots, and shutter speeds. After several minutes of visual murmur, flicker of flakes or pixles, a long shot reveals that the snow is not of natural origin, but is sprayed onto the slope at minus five degrees Celsius and forty percent atmospheric humidity.

*-5°C 40% rF* restructures the artificially imitated natural phenomenon and contemplates the cultural construction of the experience „snow“. In times of climate change and an excessive recreational industry, it is hard to sustain a romantic connection to snow. Snow guns are at the center of the discussion regarding the relationship between economy and ecology. Their place in the winter landscape turns them into agents of an urgent public debate.



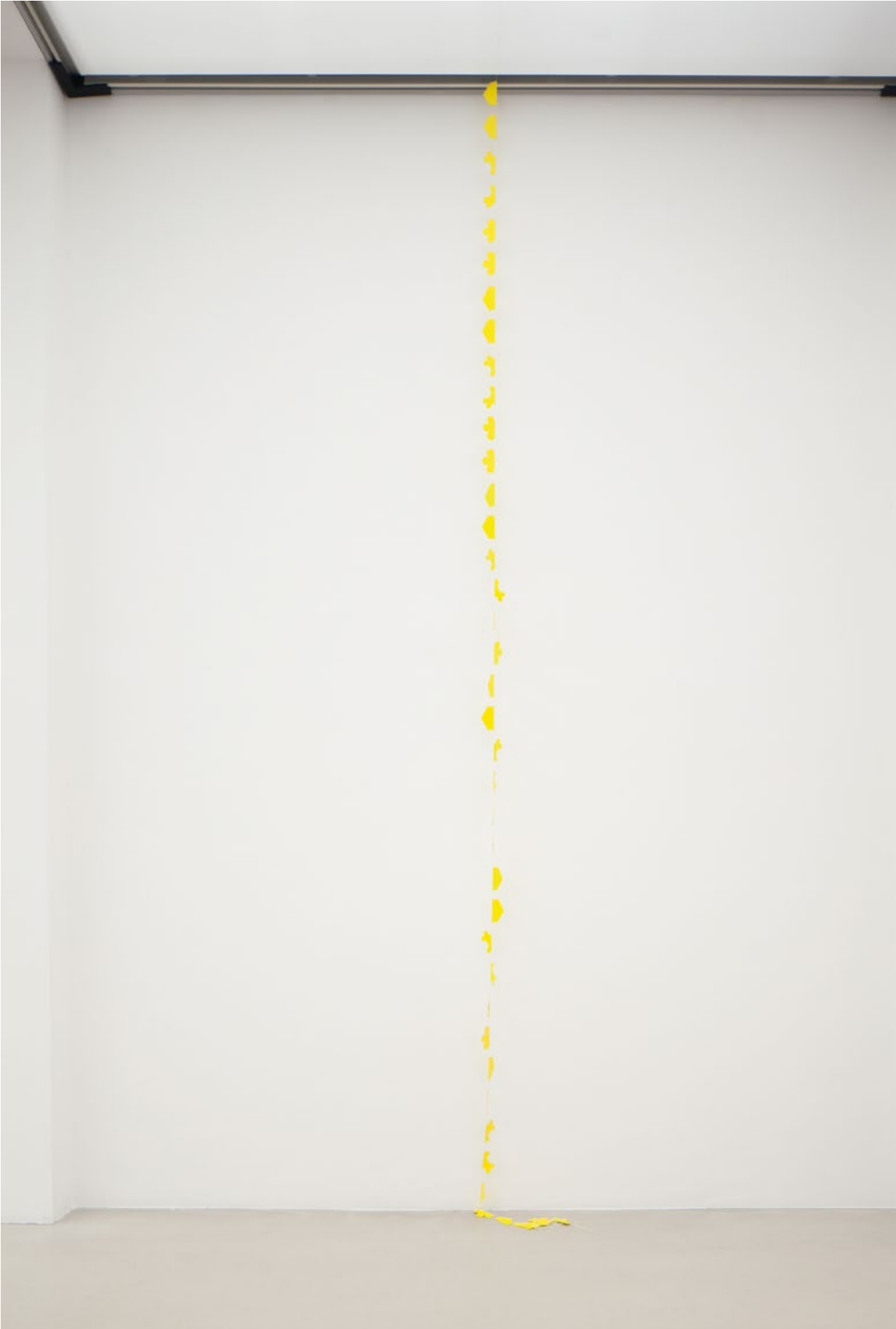
Girlande



The four meter long, yellow *Girlande* consists of silhouettes of the greatly desired snow crystals. It is precisely the shape of this particle that marks the difference between natural and artificially produced snow. The free hanging installation transfers the movement from the video into the exhibition space.

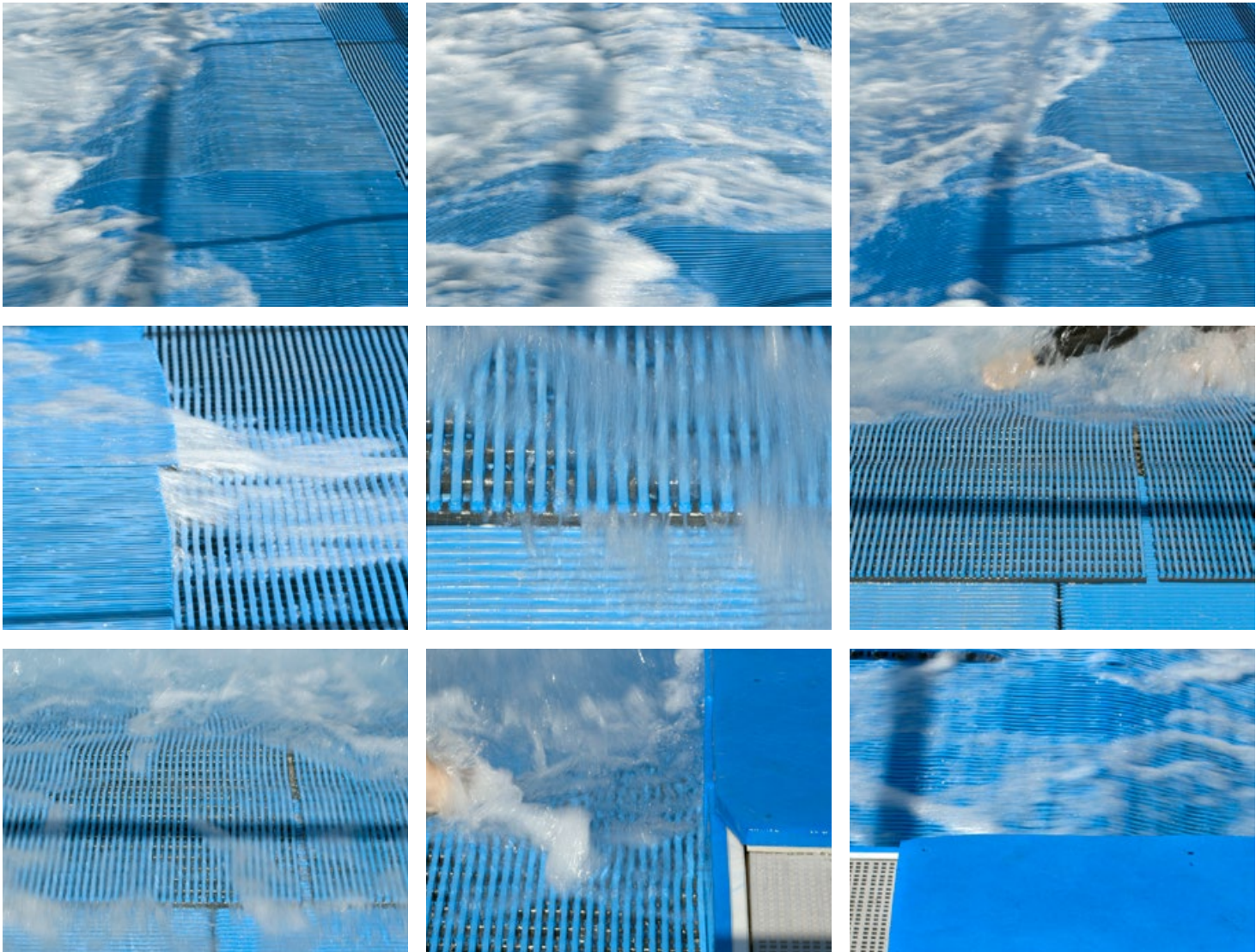
**Girlande**, 2016  
Craft paper, thread, length about 4 meters

left.: detail ; right.: Installation view MUSA Vienna, 2016



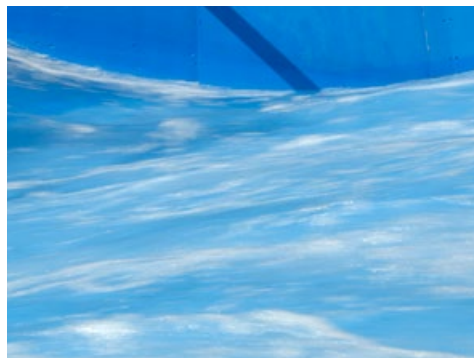
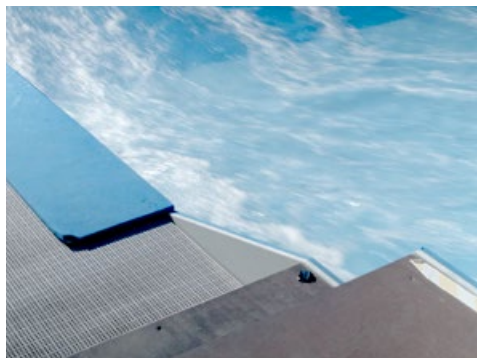
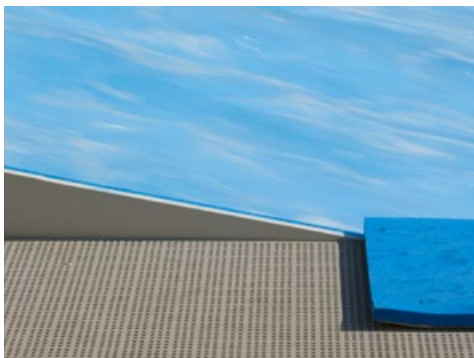


2 days left



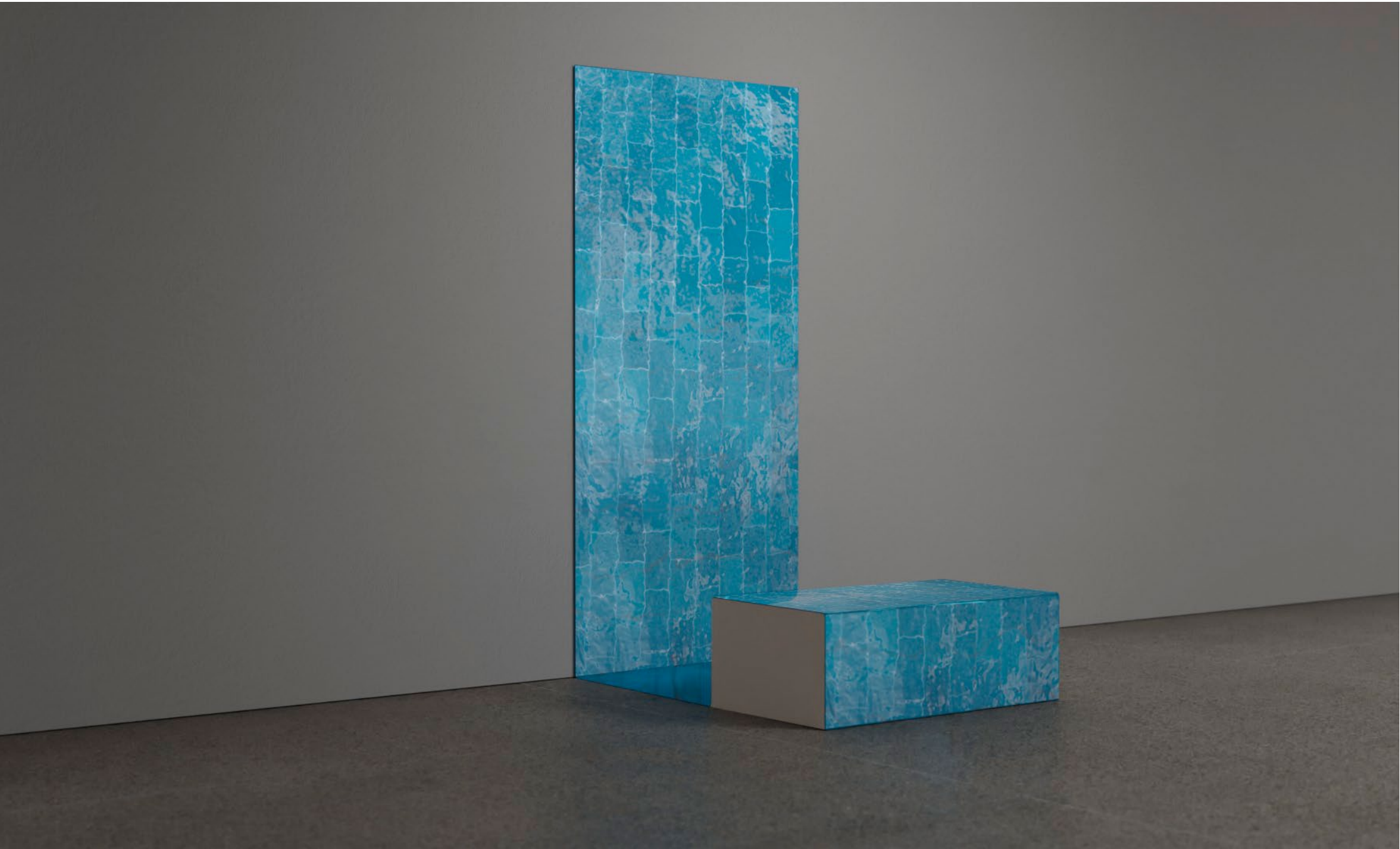
Video stills from **2 days left**, 2020  
HD pillarboxed 4:3,colour, silent, 7:36 min.





Video stills from **2 days left**, 2020  
HD pillarboxed 4:3,colour, silent, 7:36 min.

Machine-made, stationary waves transport the trend sport surfing to urban squares. In different shots *2 days left* documents the temporary event architecture that compresses the event of action "wave" into a stationary movement and reproduces it indefinitely. The images scan details of the pool's edge and follow the the jagged, lambent movement of the water. *2 days left* traces the constant movements of the water and the materiality of such a pool, and even in the artificial trend-sport ocean, is able to display: the meditative moment of water. Now and again, fragmented bodies appear, attempting to align their physiognomy to the machine-induced movement of the water's surface.



PBR, 2022  
Computer Generated Imagery (CGI) on photographic paper  
Aluminium, plinth, 400 x 90 cm

Installation view



**PBR**, 2022  
Computer Generated Imagery (CGI) on photographic paper  
Aluminium, plinth, 400 x 90 cm

Detail

The work **PBR** plays with the experience and perceptibility of surfaces. A mental layering of surfaces of different tactile quality and haptics takes place. The individual layers lie on top of each other without any apparent points of contact. Visually, tiles, water and photographic paper meet; the respective specific characteristics of the surfaces influence the optical perception of the individual layers.

Surfaces are a special challenge when transferred to another medium. Usually, the emphasis is on authenticity, i.e. the closer the reproduction is to the original, the more successful it seems.

Water, with its manifold qualities, escapes a standardised and simple classification of material experience. Great importance

is given to the experience of materials in virtually generated images. Representations are perceived as successful whose surfaces are particularly close to reality and can be linked to the haptic experience of those materials.

The work explores whether and how the sensual, tactile sensation can be mobilised through the gaze. It is interactive and visitors can sit down on it. The marks and imprints of the visitors on the glossy surface of the photographic paper add another layer.

The title of the work **PBR**, short for ‚Physical Based Rendering‘, creates a bridge to the production of the image layer, which was done in a General Public License 3D graphics software.





6:00 – 8:00



Video stills from **6:00 – 8:00**, 2012  
HD pillarboxed 4:3, colour, silent, 05:15 min.





Video stills from **6:00 – 8:00**, 2012  
HD pillarboxed 4:3, colour, silent, 05:15 min.

The film *6:00–8:00* shows a pool in which mechanical apparatuses produce uniform waves every full hour. The unpredictability of the fluid element is calculated and converted into a computable shape. The eye of the camera traces the limit of the water's wave formations. The edge of the pool and the frames of the shots interact and explore the connection between construction and movement, construct and rhythm.

Shot between 6 a.m. and 8 a.m., during the pool's closed hours, the clip does not capture any swimmers. The absence of the consumer highlights questions regarding the expectation of visitors and the appeal of the machine-produced spectacle. What are the ramifications of attractions that promise to combine exuberance and carefreeness? What effect is produced by the framing of the unpredictable?

Welle aus 6:00 – 8:00



A video still freezes the movement of the wave in the video 6:00 – 8:00 shortly before the wave breaks. Right before this moment, its contour appears as a line. The breaking itself changes the wave's shape. The size and power of the moving mass only becomes apparent after the wave's contour burst. The video still from 6:00 – 8:00 frames the moment in which the clip ceases to be abstract and reveals its own setting. Two

diagrams complement the video still. They present abstractions of the movement captured in the video and illustrate the frozen movement presented on the still. In the diagrams, the moving picture turns into an abstract notation of movement. The inaudible music of the video receives a graphic counterpart.

**Welle aus 6:00 – 8:00**, 2015  
Video still 1442 x 1080 px; linocut, C-Print, à 29,7 x 21 cm  
Photo: Thomas Ries



## Short Biography

**Simona Obholzer** is a visual artist working with graphic and time-based media. She studied at the Academy of Fine Arts Vienna in the department of Video and Videoinstallation and at the Glasgow School of Art Scotland in the Department of Fine Art Photography.

She is part of *The Golden Pixel Cooperative*, an association for moving image, art and media.

Her artistic practise is based on image and perception theoretical questions, which she addresses through moving images, serial graphic works, photography and text. In her installations, she investigates the activation of proprioceptive perception through the view and thus explores relations between image, body, space and gaze.

Her art follows a precise compositional set-up and operates with conceptual cross references.

Simona Obholzer received several grants, latest the state grant for Video and Media Art by the Austrian ministry for culture (2021), the graphic prize of South Tyrol (2019) and the most promising award for contemporary art of the federal state of Tyrol (2016). Her work is nationally and internationally shown in exhibitions and at film festivals.

Such as VideoEx Zurich, Dokfest Kassel, Diagonale Graz, Open Access Festival Tehran, mumok Cinema Vienna, MUSA Vienna, Kunsthalle Exnergasse Vienna, Galerie im Andechshof Innsbruck, Galerie im Traklhaus Salzburg, S.Y.P art space Tokyo, Echopark Filmcenter LA, Ferdinandeum Innsbruck.

