



search form

A project exhibition initiated by Golden Pixel Cooperative



KUNSTHALLE EXNERGASSE | WUK





search form

Opening: November 9, 2016, 7 pm

Exhibition: November 10 to December 17, 2016

A project exhibition initiated by Nathalie Koger, Lydia Nsiah, Simona Obholzer, Christiana Perschon and Marlies Pöschl (Golden Pixel Cooperative)

With:

Cana Bilir-Meier and belit sağ, Karin Fisslthaler, Jannik Franzen, Elisabeth Kihlström, Nathalie Koger, Jennifer Mattes, Lydia Nsiah, Christiana Perschon, Marlies Pöschl as well as Hanna Schimek.

Section *Objets trouvés*



Idea: Sabine Folie

Graphic conception und realisation: Sabine Folie and Simona Obholzer



Exhibition design: Elisabeth Kihlström





“search form” investigates modes of searching and collecting while revealing the magic of found and existing image worlds as well as the possible and impossible artistic approaches to them. The “search query” doesn’t serve as a confirmation of what was there; it is not complete with the search result alone – rather it is oriented upon the found items themselves. They become departure points for artistic processes between appropriation and alienation, documentation and imagination. The search becomes a form in itself. Historical and personal documents; the traces of different processes: movements, experiences, and encounters – in a physical and political sense.

They are catalysts in this exploration of perception, representation, and knowledge production in analogue and digital media worlds. Initiated by the Golden Pixel Cooperative, “search form” sees itself as a project exhibition that incorporates the artists and theoreticians in the research and developmental process.





Supporting Programme



November 18, 2016, 3:00 pm
Media History of the Fragment and Found Footage
Lecture and screening by Birgit Hein

November 18, 2016, 4:30 pm
A Grin Without Marker
Reading and screening by Filipa César

December 3, 2016, 3:00–5:30 pm
Points of Contact / Berührungspunkte
Performance and talk with Belinda Kazeem-Kamiński
Screening and lecture-performance with belit sağ and Cana Bilir-Meir




OBJETS TROUVÉS
FLACKERING GLANCES
AT FLICKERING TRACES
IN THE ARCHIVES OF HISTORY


Sabine Folie

My wing is ready for flight,
I would like to turn back.
If I stayed everliving time,
I'd still have little luck.



Gerhard Scholem, *Greetings from the Angelus*



There is a picture by Klee called *Angelus Novus*. It shows an angel who seems about to move away from something he stares at. His eyes are wide, his mouth is open, his wings are spread. This is how the angel of history must look. His face is turned toward the past. Where a chain of events appears before us, he sees one single catastrophe, which keeps piling wreckage upon wreckage and hurls it at his feet. The angel would like to stay, awake the dead, and make whole what has been smashed. But a storm is blowing from Paradise and has got caught in his wings; it is so strong that the angel can no longer close them. This storm drives him irresistibly into the future to which his back is turned, while the pile of debris before him grows toward the sky. What we call progress is this storm.




Walter Benjamin, *On the Concept of History* (1940)¹¹




Our faces turned toward the past, to the wreckage and fragments of history, while the future besieges us, even before we have arrived in the present. Archaeologists of the present before a wealth of findings, signs shifted into liaisons, ordered into constellations, sort meaning anew. Angels, *angeli*, messengers mediating (divine) law and the recipients of the messages. They are agents between heaven and earth, scouts, guardians (Giorgio Agamben^[2]). They sort, select, prepare, create hierarchies. As media they vanish in the performance of conveyance. What remains is an “archive [that] oscillates between a cemetery of facts and a garden of fictions” (Wolfgang Ernst^[3]).

• • •



In earlier days one believed the artists received their inspiration from angels, and there were different spheres of angels.



Max Jacob, *The Dice Cup* (1917)^[4]

Is it coincidence that washes the flotsam of history ashore and defines what touches us, disturbs us, excites us? What comes to hand, ready to be formed and reformed, to build new alliances, new affinities — surprising, revealing, enlightening? Or do angels inspire, lift into consciousness, what artists transfigure, time and again, in history and with things, shape and interpret in everchanging constellations — archives against tradition, archives of the personal, of obsessions, archives of the inconspicuous, the inglorious, the infamous...





• • •

I went in search of those sorts of particles endowed with an energy all the more great as they are themselves small and difficult to discern.

In short, I wanted to collect some rudiments together for a legend of obscure men, based on the discourses which in misfortune or in rage they exchanged with power. I say "legend," because a certain equivocation of the fictitious and the real occurs there, as in all legends. But the equivocation occurs for inverse reasons. The legendary, whatever its kernel of reality, is finally nothing other than the sum of what is said about it. It is indifferent to the existence or to the non-existence of the one whose glory it transmits. If such a person existed, the legend covers him with so many prodigies, it embellishes him with so many impossibilities that everything happens or almost happens as if he had never lived. And if he is purely imaginary, the legend relates so many insistent narratives to his account that he takes on the historical depth of someone who would have existed. In the texts which shall be read further on, the existence of these men and women reduces itself exactly to what has been said about them: nothing subsists of who they were or what they did, except in a few sentences. Here it is rarity and not prolixity, which makes real and fiction equivalent.

Michel Foucault, *The Life of Infamous Men* (1977)^[5]









Sculptural plaster replicas in the depots of the academies — practice pieces. The canon of the sublime interspersed with anthropological studies in plaster on captives — “infamous” people, people as test rabbits.

The rabbit as test rabbit, as the other, the animalistic born from people. Rabbit — the innocent, shy, timid, repressed, outrageous. The affrighted brought into the world by the frightened. A circle of fear. Look into the visage of fear. Mercy.

• • •




Gradiva. “He [N. Hanold] wants to exhume a more archaic *impression*, he wants to exhibit a more archaic *imprint* than the one around which the other archaeologists of all kinds bustle, those of literature and those of classical objective science, an imprint which each time is singular, an impression which is almost no longer an archive but which almost confuses itself with the pressure of the footstep which leaves its still-living mark on a substrate, a surface, a place of origin. When the step is still one with the subjectile. In the instant when the printed archive is yet to be detached from the primary impression in its singular, irreproducible, and archaic origin. In the instant when the imprint is yet to be left, abandoned by the pressure of the impression. In the instant of the pure auto-affection, in the indistinction of the active and the passive, of a touching and the touched. An archive which would in sum confuse itself with the




arkhe, with the origin of which it is only the *type*, the *typos*, the iterable letter or character. An archive without archive, where, suddenly indiscernible from the impression of its imprint, Gradiva's footstep speaks by itself!"

Jacques Derrida, *Archive Fever* (1995)⁶¹





Inscriptions, representative for artefacts, impressions (*empreintes*), imprints in white, representative emphasis of details of complete artefacts. The "subjectile" as the salvage of the divinatory processes of healing and incantation. Archives decolonise by repatriating the designations of artefacts to the arcanum of ambiguity and imagination, through purloinment and displacement, isolation and emphasis, rendering the emphasis invisible through immersion in the white of the paper space. Touch and coalesce with the origin. The art and wonder chamber meets enlightenment, meets its interests in its own ontogenesis in the research of the "other"; the primitive practices of healing — pre-scientific, primordial techniques, shamanistic practices. Premodern forms, wishful thinking, or resisting own origins.




• • •

"What to read?" is a recurring dilemma in my life. The question always conjures up an image: a woman at home, half-dressed, moving relentlessly from room to room, picking up a book, reading a page or two and no sooner feeling her mind drift, telling herself. "You should be reading something else, you should be doing something else." The image also has a *mise-en-scène*: overstuffed, disorderly shelves of dusty and yellowing books, many of them unread: books in piles around the bed or




faced down on a table; work prints of photographs, also with a faint covering of dust, taped to the walls of the studio; a pile of bills; a sink full of dishes. She is trying to concentrate on the page in front of her but a distracting blip in her head travels from one desultory scene to the next, each one competing with her attention. It is not just a question of which book will absorb her, for there are plenty that will do that, but rather, which book, in a nearly cosmic sense, will choose her, redeem her.

Moyra Davey, *The Problem of Reading* (2003)⁷¹



Suture — the seam between inside and outside, the curtain, the window to the world, the window as curtain, semi-translucent from within, opaque from outside — indiscernible inner space. Insignia of the intimate, vessel of stories. The opacity of the interior, enclosure. Stasis, silence, and boredom. Absorptive distance, restless stalemate between the things that are read and can speak themselves, that choose us. Absence and impenetrability, opacity and then the flipside of the medial, of the medium: presence, evidence, transience. The pattern, an abstraction — but in essence the translation of the experience of a concrete space:



Geometrical space is indeed an abstraction. The concrete situation which reveals extension to us is our *presence in space*. This presence is not reducible to a simple inherence of an extended thing in another more extended thing which envelops it. It is, above all, a complex of intentions, the sole type of intention appropriate to intending space – just as sight alone discovers light and anxiety alone apprehends nothingness.

Emmanuel Lévinas, *Freiburg, Husserl, and Phenomenology* (1931)⁸¹



• • •

It flutters and flickers, fragments, a flare of traces — of experimental, seminal film history and the carefree desire of laymen, amateurs, and dilettantes. *Les secrets de la mémoire* — a fractal voiceover mingles with disturbed and disturbing algorithms of the funerary fragmentation. They bury and dissect the form “infamously” — beyond recognition. “Destroy, she said” (Marguerite Duras^[9]). Revealing through malfunction, erasure. An allegory of analogue death.

• • •

The red thread, the connecting line is the found item. Which evokes a kind of *punctum*, a brief captivity, being captive to a motif. The rest is lyrical magic in medial events, lost stories, reconquered in the conserved, entangled past, present, and still to come. Failure and catharsis simultaneously — “shipwreck with spectator” (Hans Blumenberg^[10]).





Notes:

^[1] Walter Benjamin, "On the Concept of History," IX in *Selected Writings, Volume 4, 1938–1940*, eds. Howard Eiland and Michael W. Jennings, trans. Edmund Jephcott et al. (Cambridge, MA: The Belknap Press of Harvard University Press, 2003), 392.

^[2] Cf. Giorgio Agamben, *Profanations* (New York: Zone Books, 2007).

^[3] Wolfgang Ernst, *Stirrings in the Archives: Order from Disorder*, trans. Adam Siegel (Lanham: Rowman & Littlefield, 2015), 42.



^[4] Cf. Max Jacob, *The Dice Cup: Selected Prose Poems* (SUN: 1979 [1917]).

^[5] Michel Foucault, "The Life of Infamous Men," in Michel Foucault: *Power, Truth, Strategy*, eds. Meaghan Morris and Paul Patton, trans. Paul Foss and Meaghan Morris (Sydney: Feral Publications, 1979 [1977]), 79–80.

^[6] Jacques Derrida, "Archive Fever: A Freudian Impression," *Diacritics*, 25, no. 2 (summer 1995): 61.

^[7] Moyra Davey, *The Problem of Reading* (Los Angeles: A Documents Book, 2003), 5.

^[8] Emmanuel Lévinas, "Freiburg, Husserl, and Phenomenology," in *Discovering Existence with Husserl*, eds. and trans. Richard A. Cohen and Michael B. Smith (Evanston, IL: Northwestern University Press, 1998 [1931]), 35.



^[9] Marguerite Duras, *Destroy, She Said* (New York: Grove Press, 1970).

^[10] Hans Blumenberg, *Shipwreck with Spectator* (Cambridge, MA: The MIT Press, 1996).



Cristal

Marlies Pöschl in collaboration with Farnaz Jurabchian

2016

Single-channel installation, HD, stereo, variable duration, loop

Translation: Farnaz Jurabchian, Schayan Kazemi

Sound: Manuel Riegler

Laleh Zar — a street located in the city centre of Tehran, formerly home to several cinemas — is today characterised by a multitude of luminous elements, which are offered for sale alongside the street. The flow of images through light — cinema — seems to have broken apart into a variety of different light sources. “Cristal” recombines these different fragments of light into a new composition, a dance of still images in the manner of experimental film. On the soundtrack film lovers, witnesses, and theoreticians tell their memories, stories, and homages related to Tehran’s cinemas. A film about the role of cinema as an aesthetic, social, and memorial space.





Marlies Pöschl, *Cristal*, 2016, single-channel installation, HD, stereo, variable duration, loop, video still, © Marlies Pöschl







distortion

Lydia Nsiah

2016

Single-channel installation, found footage, loop, HD 4:3, colour and B&W, stereo, 4:40 min, sound: Billy Roisz

Supported by the Austrian Federal Chancellery and the City of Vienna Dept. of Cultural Affairs, distributed by sixpackfilm



In 1949 Hans Richter retrospectively cited distortion as an essential element in the quiver of the historical film avant-garde. Commercial film production failed to express an interest in such effects. “None of these ‘poetic alienation processes’ were under patent; but the film industry still didn’t touch them.”^[1] In “distortion” image distortion returns brilliantly, and does so as a commercial copyright instrument, of all things. The material bases of the video are DVD compilations of (largely canonical) experimental, ephemeral, and animation films. When these films are duplicated, their copy protection encoding generates digital artefacts, which now either — depending on the angle — soberly mutilate pictorial inventions by Duchamp, Léger, and Lye, or transform them in a second-order deformation. [...] Here, [the interference signals] move Nsiah’s rhythmic montage and Billy Roisz’s finely modulated soundtrack (distilled from the visual material) back into the avant-garde lab. There, the play with excessive demands is a questioning of what is given (media-technically as well as perceptually) and designing what is new. The gesture obtains its cunning irony in that it is precisely works of the film avant-garde that lose their instrumental working base (16-24 individual frames per second) on DVD. The final shot of “distortion,” a landscape image, reveals the change to digital motion picture processing as a shift of the horizon. (Joachim Schätz)

^[1] Hans Richter, “The Avant-Garde Film Seen from Within,” *Hollywood Quarterly*, 4 (Autumn 1949): 37.



Lydia Nsiah, distortion, 2016, single-channel installation, found footage, loop, HD
4:3, colour and B&W, stereo, 4:40 min, video still, © Lydia Nsiah



Ghost Copy


Christiana Perschon

2016


Single-channel installation, found footage film, loop, colour and B&W,
stereo, 2:28 min

Supported by the Austrian Federal Chancellery, City of Vienna Dept. of Cultural
Affairs, and the Austrian Film Museum

A flock of birds; an airplane; a soldier turns his head; a child sprints towards the camera. These four settings, and the many that follow in the next two-and-a-half minutes, each last a split second, a handful of frames — just long enough for moving forms to become perceptible as shapes, gestures, artefacts. In-between is darkness.



The form of “Ghost Copy” is owed to a double work with the archive: The moving images are taken from Austrian amateur films from 1935 to 1965. The staccato of clips and black frames is synthesised with the compositional principle of the 8 mm film documenting Günter Brus’ 1965 action “Vienna Walk”. In the Vienna city centre Brus exhibited a life permeated by violent border regimes on his own white-painted body, split in half as if with barbed wire. The found footage of Christiana Perschon does not intend to supplement this action with an over-explained background of the authoritative character in the time between the Austrofascist state and the economic miracle in Austria, rather it shows sparks of an infamous, macrohistorical, “insignificant” life. It reveals too little to be categorised as historical narrative and too much to be dismissed as abstract or anecdotal. Costume or uniform, camaraderie or mob, barbed wire or tightrope dance?





Perceiving means making precarious distinctions; all the more so as the filmic cut primarily balances movement intensities instead of making rhetorically clear rhymes. As a ghost of a film copy, history does not become clear, it wanders around. And it doesn't go away either: Smartphone recordings from the current exodus of a current war generation – the blast of wind in the face, crackling earth under the foot, catching breath – permeate the audio track.

(Joachim Schätz)



Christiana Perschon, *Ghost Copy*, 2016, single-channel installation, found footage film, loop, colour and B&W, stereo, 2:28 min, video still, © Österreichisches Filmmuseum





La sauvegarde



Nathalie Koger

2016

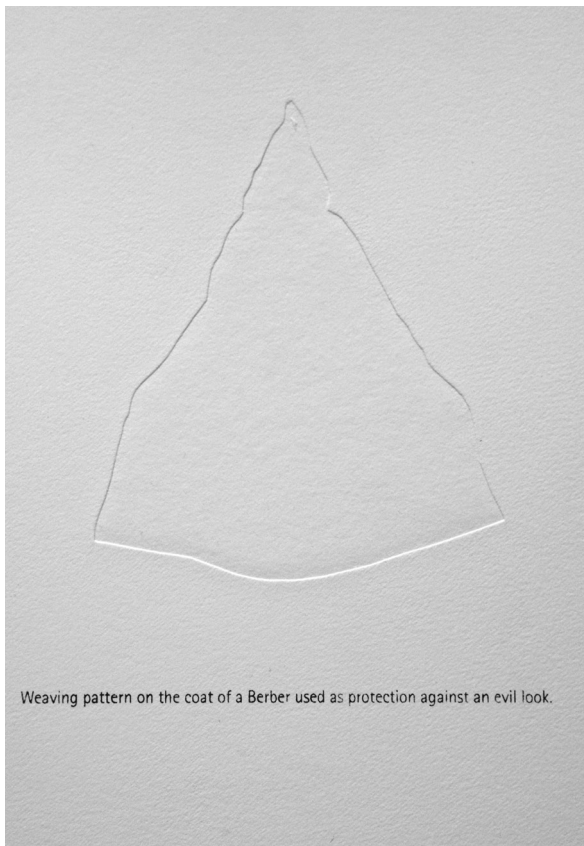
Freestanding sculptural object with embossing on handmade paper

The departure point for the work is the Picture Collection of the Josephinum in Vienna, which stores and preserves historical documents of the Medical University of Vienna.

The collection was established by the doctor and medical historian Max Neuburger, who archived photographs, illustrations, and prints from 1906 up to his dismissal under Austrofascism. The storage and registration of these documents with an archival index card system evidences an interest to order spaces, objects, and practices from European and non-European folk cultures into a Western history of conventional medicine. Furthermore, they indicate an interest in a cultural and artistic history of medicine.



The artistic work “La sauvegarde” explores the processes of perusing, searching, choosing, and ordering select pictures and narrations in the archive. The selection and appropriation of the documents follows the personal preferences and reference points of the artist, while maintaining a connection with the search for a form.



Weaving pattern on the coat of a Berber used as protection against an evil look.

Nathalie Koger, *La sauvegarde*, 2016, freestanding sculptural object
(100x176x28 cm), embossing on handmade paper (28x39 cm),

© Nathalie Koger




Once the day will come

Karin Fisslthaler


2015/16

Found footage video installation, endless loop, B&W, silent

Despite attempts to mediate and decode the definite, gestures as a means of nonverbal communication are always cast in an interpretative limbo. In film this beyond and in-between-ness find its match in the “hors-champ” — the realm out-of-field, which, according to Gilles Deleuze, forms “a universe or a plane [plan] of genuinely unlimited content.”¹¹ This out-of-field refers not only to a place but to time: a reference to the already past, present, or future imaginations, fears, desires, and utopias.



The departure material for the found footage video installation “Once the day will come” is the science fiction film “Woman in the Moon” (1929) by Fritz Lang, who invented the idea of the countdown in the film, which would be later introduced into space flight for the real launch of rockets. The installation arranges scenes with the gesture of pointing in a circulating fashion, like the hands of a clock, which move forwards or backwards depending on the viewpoint in the exhibition.



¹¹ Gilles Deleuze, *Cinema 1. The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), 16.



Karin Fisslthaler , Once the day will come, 2015/16, found footage video
installation, endless loop, B&W, silent, still, © Karin Fisslthaler





Skin and structure

Elisabeth Kihlström

2016

Sculpture, installation

“Platitude and profoundness, banality and drama”

Henri Lefebvre¹¹

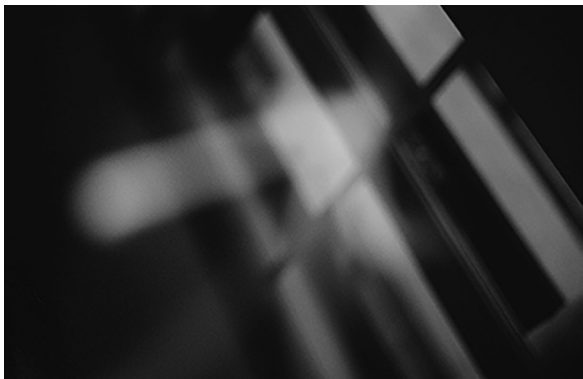
It is commonly accepted that acceleration, speed, is the condition of modernity. But everything has its flipside, and with modernity also came inertia, blank petrification, and repetition. Boredom. Henri Lefebvre wrote, “the threat of massive boredom hovers over us: exhausted themes, worn-out expressivity, universal pleonasm, spectacles which are monotonously ‘private’, etc.”¹²

Boredom used to be an indoor thing. But now that our interior space has exploded and we all carry a portal to our inner lives in our pockets, we can be bored anywhere, anytime.

Because many of us can work everywhere nowadays, the distinction between living space and working space is increasingly blurred. And what does this mean for interior design? Is the office chair entering our bedrooms? Are the daybed and chaise lounge coming back? In short, how does a space for contemporary thought look like?

¹¹ Henri Lefebvre, *Critique of Everyday Life: Volume 2, Foundations for a Sociology of Everyday Life*, trans. John Moore (London: Verso Press, 2002), 65.

¹² Henri Lefebvre, *Introduction to Modernity: Twelve Preludes, September 1959 – May 1961*, trans. John Moore (London: Verso, 1995), 231.



Elisabeth Kihlström, Skin and structure, 2016, © Elisabeth Kihlström



You need to be able to move
Be it physically or mentally
Between spaces
In order to construct a thought.



The vessel, whatever it may be
Material or virtual
Does not automatically provide a destination.

Typically,
You're trapped in a space
Not greater than your ability to imagine it.

A voyage of loose attentiveness
Looking out of a window,
Into a window.





The Modern Magician

The Projector as Space of Action

Hanna Schimek

2016

2-channel video installation, HD, colour & B&W, silent, endless loops, left

channel: 0:22 min, right channel: 5:46 min

Camera: Gustav Deutsch

Editing: Lydia Nsiah

Media transfer from film to still, from still to drawing, and from drawing to film.

The departure point for the installation is a film taken from the database for the found footage film "FILM IST: a girl & a gun" by Gustav Deutsch. An overhead projector serves as the tool to transform a freeze frame taken from its original movement in the film into a drawing. The drawing, like the film, represents an individual depiction of reality. The chosen sequence from the film "The Modern Magician" is exemplary for the content of this work: a reflection upon the capturing, disappearance, and transformation of (film) images.





Hanna Schimek, *The Modern Magician, The Projector as Space of Action*, 2016
2-channel video installation, HD, colour & B&W, silent, endless loops, 0:22 min,
video still, © Gustav Deutsch





Mersin 16.02.03 – ‘The one who comes today and stays tomorrow’


Cana Bilir-Meier & belit sađ

2016


Performance and video work, colour, sound, variable duration, loop

The title comes from the short essay “The Stranger” by Georg Simmel[1] in which he describes the stranger as one who is both very familiar and at the same time unknown. On the other hand, the short article by Walter Benjamin, “The Storyteller”^[2], introduces the storyteller who is at the same time the stranger.

The performance and video work started with the family archive of Bilir-Meier’s grand-aunt. In videotape recordings from 16.02.03 in Mersin, Turkey her grand-aunt Melahat tells stories to her relatives as “the storyteller.” She talks about her previous lives, where she is a stranger to the family. These stories told in domestic spaces carry both personal and social aspects, touching upon issues greater than just Melahat’s own story.



In their work belit sađ and Cana Bilir-Meier explore different forms of archives in combination with research, representation, and questions of visibility.



“Whose research is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out ? Who will write it up? How will its results be disseminated?”^[3]



^[1] Georg Simmel, "The Sociological Significance of the 'Stranger'"; in *Introduction to the Science of Sociology*, eds. Robert E. Park and E. W. Burgess (Chicago: University of Chicago Press, 1921), 322–327.

^[2] Walter Benjamin, "The Storyteller" in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969 [1936], 83–109.

^[3] Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: Zen Books, 1999), 10.



Cana Bilir-Meier & belit sağ , Mersin 16.02.03 – 'The one who comes today and stays tomorrow', 2016, performance and video work, colour, sound, variable duration, loop, © Cana Bilir-Meier & belit sağ







Time To Stay Goodbye – The Case

(For the memories themselves are not important)

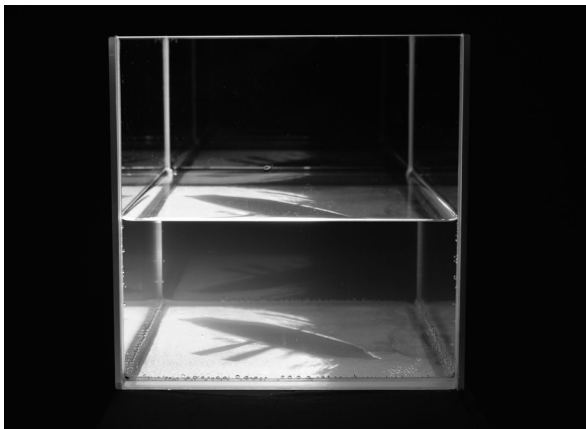
Jennifer Mattes

2016

Found footage, HD (digital and analogue), video installation, variable duration



The planned work (Part 2) builds upon a previous work (Part 1). It continues the story of a character, a diver. On the way to the ocean floor, in the bars of Atlantis (Part 3) following a shipwreck, he strands on the island Kythera, the birthplace of Aphrodite and the motif of a utopia portrayed in art history, influenced by failure and repeatedly declared an ideal. Based on this condition, the “white cube” story to be told is situated in a “black box riddle bracket”. In the beginning was the riddle. And the case. A case full of something. Images, information, memories, garbage. Inflated like a balloon that is too heavy to fly. Everything has a commonplace which unifies the picture book, the libraries of Babel, the garbage dumps. Call it an archive or canon or memory, it is not about the names. Somewhere in-between resides a collective memory. The projection surface. Only the “archival gesture”, an act of “consignment”, a localisation in a sign system makes the archive, makes the author, the “new archivist”. What is copy, what is original? What is possibly reality? Here is my stage, my country, my border, my selfie. This is the archive. The holiday resort. Where is the origin? In the projection of the subjective it becomes our ocean, our Ours, our black box, our investigation. The YES-NO. This place names things, which thereby become things in the first place. Real paths become medial, actual conflicts virtual. But our collective memory grows and winds around our movements, dreams, and desires. Until the floor of the ocean. Until the end of memory. Always a myth. From here we look into the void. Shipwreck with spectator. And divers. Between diving and drowning.



Jennifer Mattes, Time To Stay Goodbye – The Case (For the memories themselves are not important), 2016, Found footage, HD (digital and analogue), video installation, variable duration, installation view, © Jennifer Mattes



Unbehagliche Sammlung [Discomforting Collection]

Jannik Franzen

2016

Video, HD, colour and B&W, sound, 9:24 min

“Grand gestures in a tight space”: In a cellar of the Academy of Fine Arts Vienna plaster casts of famous sculptures from the Antique and Renaissance stand crowded one next to the other. They are the remains of the Glyptothek from the eighteenth and nineteenth century, which once comprised 4000 items.

A slight discomfort with the nostalgic-morbid plaster cast museum led to a quest for the discarded, excluded in times of self-valorisation by Antique grandeur. A 100-year-old film document reveals connections between the plaster cast museum and its historical and political context: classicist aesthetics and colonial research go hand-in-hand.





Jannik Franzen, Unbehagliche Sammlung [Discomforting Collection], 2016, video, HD, colour and B&W, sound, 9:24 min, video still, © Jannik Franzen



Impressum / Imprint

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Golden Pixel Cooperative is a nomadic group platform for moving image and visual art that develops formats of exchange, presentation, collaboration, and imagination.

Golden Pixel Cooperative is currently:

Iris Blauensteiner, Nathalie Koger, Lydia Nsiah, Simona Obholzer, Christiana Perschon, Marlies Pöschl, Bernhard Staudinger, and Katharina Swoboda.

www.goldenpixelcoop.com

<http://kunsthalleexnergasse.wuk.at>

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