

Birgit Graschopf

Wall Exposures



WALLS, INTERRUPTED.

Solo Exhibition at Bildraum 01 Vienna

11th Dec 2020 - 19th Feb 2021

3.50 m x 8.30 m

Ruinous, quiet places removed from everyday life are awakened for a brief moment by ghostly figures and give vague memories of the past days of these architectures.

Birgit Graschopf shows spaces, that alternate between architectural reality and imagination, with her new series of works in her exhibition "Walls, Interrupted." at Bildraum 01. The artist exposes photos of abandoned, partly destroyed places both directly on the walls of the exhibition room and on concrete slabs in the darkroom. Shadowy figures, created from spontaneous, intuitive stagings by the artist, give the photographs a narrative momentum.

The locations are hotel complexes in Croatia that were destroyed by the war in Yugoslavia in the 1990s and have not been rebuilt, as well as residential complexes and parking garages in Bangkok that were abandoned due to the economic crisis in 1997.

With her most extensive wall exposure to date, Birgit Graschopf places these alien spaces in the local gallery space of Bildraum 01. The illustrated passages expand the perspective of the actual space and interact with the existing architecture.

The new series of images continues in Graschopf's work on concrete. The photographically exposed, self-cast concrete slabs also correspond to the architecture depicted on them - they serve as image carriers for architecture that uses concrete as a building material.

Installationsview by Eva Kelety



WALLS, INTERRUPTED.

Installationview of the Solo Exhibition by Eva Kelety
Wall Exposure and Photographs on self-made concrete slabs, 2020



Installationview by Eva Kelety
Photographs on self-cast concrete slabs, partly hand-coloured, each 40 x 60 cm, 2020
in the front: "ABANDONED BANGKOK"



LICHEN COSMOS

Wall Exposure at the new Museum “Haus der Wildnis” in Lunz / Lower Austria

2.5 m x 11.12 m, 2021

Birgit Graschopf developed this large-format work specifically for the Haus der Wildnis, which relates to the space and the concept of the house. Lichen on the trunk of a common beech in the Dürrenstein wilderness area was photographed, digitally processed and exposed on the wall, magnified many times over.

Lichens are a mixture of fungus and algae, they are among the oldest living things today. Fossils show that they existed 600 million years ago. They are among the longest-lived and most frugal organisms of all and are a reference to the beginnings and origins of life on earth. This corresponds to the protected primeval forest, the Rothwald, the flora there can reach their natural age and trees there are 500 - 1000 years old. Lichen are abstract structures in their appearance, a microcosm of different growth forms, which seems to contain the macrocosm as well, the work is not unlike a star network of the Milky Way as well as cratered planets and moon surfaces.

The image is inverted on the 9 m long main wall so that the dark bark appears light, but the lichens are dark. As a counterpart, the 2.5 m long side wall shows a picture section of a lichen on the main wall as a positive, with the white and gray tones being set so that both parts of the picture are harmoniously connected to each other.

Developing Process by red light





EXPOSED

Wall Exposure at Haas&Gschwandtner Gallery Salzburg

3 m x 5 m, 2019

A photograph was exposed directly onto a 3 x 5 m wall of the gallery. The picture shows a housing complex of Gino Valle in the suburbs of Udine. The architecture of the building in the picture resembles the architecture of the house in which the gallery is located. If you enter the gallery space facing the wall exposure on the front side, it seems the space was enlarged at least twice, and you might start thinking about what's behind the columns in the picture, new room perspectives open, depending on the perspective and location of the beholder.

THE NOCTURNE OF ALICANTE

Wall Exposure at Marco Simonis' BASTEI 10
in cooperation with Rudolf Leeb Gallery

2.55 m x 3.55 m, 2018

Wall exposures are a specific, developed by Birgit Graschopf over the last 15 years: The surface of murals and thus, the room and space itself, become the image by making that wall light sensitive, exposing directly onto it and developing the image with B/W-chemistry. Therefore a darkroom is installed in the time of the photographic process and removed again, shortly after the image is ready.

The presence and the absence at once is displayed in the solitary translucent figure, as though effaced or smudged, the silhouette literally shows up in the key work of the exhibition, a 9 m² wall exposure, directly exposed onto the wall of the space itself. It's an image of a billboard fully covered with torn posters, announcing concerts, parties and circus highlights of the past peak season in Elche, Santa Pola and Alicante in the South coast of Spain. In the left part of the picture, the life-sized blurred figure appears and vanishes, gets out and into the frazzled posters in the same time.

This site-specific work became an In-situ installation of the show room at Marco Simonis' Bastei 10 in Vienna which contains a big air pipe targeting the exposed front wall beneath the ceiling and is now part of the wall exposure image itself.



LILLI'S BALLROOM

Wall Exposure after a drawing by Karl Hauk 1928

Dancing School in the Viennese Stadtbahnbögen at the Danube Canal

2.51 m x 1.48 m, 2018



WALL EXPOSURE in the Foyer of the Bank Austria Campus Vienna

Reinterpretation of a photograph by Henri Cartier-Bresson
that is part of the FOTOGRAFIS collection Bank Austria

3.10 m x 4.90 m, 2018



IN-SITU WALL EXPOSURE PERFORMANCE at the Museum der Moderne Salzburg

The photography was developed live in front of the audience on February 7th, 2018 and is part of the exhibition "Space & Photography". The image displays a perspective view from the inside to the outside of the museum itself, it was exposed and developed in the same place.

2.77 m x 2.40 m, 2018





GLANCE

4 Wall Exposures in alcoves of the entrance hall of a Viennese private house

display images of Viennese people staged and dressed, photographed about 100 years ago, 2.40 m x 1.10 m each, 2018



NOCTURNAL

In-Situ Wall Exposure at the Parallel Vienna Art Fair
in cooperation with Rudolf Leeb Gallery

1.95 m x 2.20 m, 18th - 24th of September 2017

RE/ACT from the GHOSTS cycle

In this series the artist strikes herself several poses of famous nude paintings and photographs in art history, such as Hopper, Mapplethorpe, Velasquez, Vallotton and other, with long exposures, up to 5 hours. Unavoidable movements of the body in these long-term settings and the cloaking of it with black fabrics irritate the nascent picture and evolve blurring and transparency of the figure, that reminds on old daguerreotypes. These apparitional traces insistently illustrate the literal photographic process of engraving which is the meaning of the word itself: PHOTO - GRAPHY, the writing of light. The interdependent relationship of self-display and refusal is a feministic approach as the artist herself says what she wants to show. Thus, Graschopf foils the traditional passive, female nude model of just being an object. She defines both, the actress and the staged, the artist and the model in her photographs. As she says: „The body becomes a vessel, a wrapping that is the attempt of refusal of being looked at.“

Georgia Holz



INTERVENTION at the Albertina Vienna

At irregular intervals, the Albertina invites artists to respond to the venue of the palace, the museum, and the Habsburg staterooms in specially conceived interventions.

For the fourth intervention in this series, Birgit Graschopf created three photographic exposures directly on the museum walls based on works from Albertina's photographic collection. The artist selected three photographs from the 1910s and 1920s that focus on women and strategies in staging of the female nudes, movement, and theater photography of the time. Her work is thus also reminiscent of prominent photographers of early-twentieth-century Vienna such as Madame D'Ora and Rudolf Koppitz.

Birgit Graschopf's installations consistently interact with the space, working with the given situation and elements. The postures and poses of the figures in the wall exposures correspond with the specific spatial context. For instance, the lighting in the exposure complements the actual lighting conditions in the room or a real flight of stairs is extended in the depiction. The wall exposure turns the wall itself into a pictorial surface, virtually melding the selected photograph with the room to produce a photographic fresco.

Elsy Lahner

ELEKTRA

Wall Exposure after the photography
of Madame D'Ora 1915

143 cm x 65 cm

2014 - today



MARY WIGMAN

Wall Exposure after the photography
of Hugo Erfurt 1927
340 cm x 140 cm
2014 - today



MOTION STUDY

Wall Exposure after the photography
of Rudolf Koppitz 1926
315 cm x 140 cm
2014 -today





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PARTICULATE MATTERS

at Kunst bei Wittmann 2013, curated by section.a

is a space-related work in 3 parts presented at the Showroom Wittmann, a traditional furniture manufactory in Vienna.

Particulate Matters is about the essential and finest particles that are site-specifically displayed in 3 different conceptual ways. Large-format wall exposures cover the main front of the Showroom Wittmann that can be investigated by the viewer. Distorted parts in the images made them look differently from various positions. I took portraits of each employee jumping and mounted them together, the resulting photomontages display clouds of explosion, the figures are jumping, drifting and fading away, all over the walls and parts of the ceiling. The staff, consisting of essential, single employees, become visible and matters.

A second part of Particulate Matters is a series of employees exposed on blue, green and brown sand papers. Sand paper, a working material for the furniture production, dusts if you use it and applies a nice contradiction: The surface appears smooth, soft and gentle, further it fits to the smooth looking texture of the employees' work clothes and the soft looking ground floor in the images. In fact it's the opposite: rough and coarse-particle.

The third part of the exhibition is an amazing installation in a 26 m² glass pavilion by Paolo Piva. 7000 liters of styrofoam are whirling inside of the pavilion, constantly moved by 5 fans that are blowing in different strengths. The viewer from outside interacts by activating the fans connected to motion sensors. The whole installation looks like a huge snow-white cloud constantly moving and shaping in public space. The small beads refer to finest dust and particulate matter in this traffic-intense space but look like a beautiful, giant snowstorm globe.

PARTICULATE MATTERS

Showroom Wittmann Karlsplatz Vienna
Wall Exposure I, Photographic Emulsion
2.94 m x 1.76 m, September 2013 - today



PARTICULATE MATTERS

Wall Exposure II, Photographic Emulsion on 3 Layers
1.36 m x 0.55 m + 1.85 m x 2.97 m + 1.85 m x 2.56 m, 2013
Wall Exposure III, Photographic Emulsion on 2 Layers
2.94 m x 2.97 m + 2 m x 2.97 m, September 2013 - today



SHIFTING

Wall Exposure at Gallery OstLicht Vienna

2.40 m x 6.10 m, January - April 2013

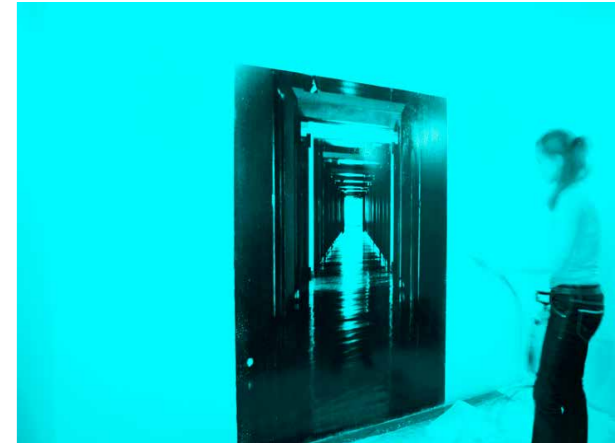
The Wall Exposure „Shifting“ was site-specifically created for the show „INDUSTRY“ at the Gallery OstLicht which is located in the former property of Anker, a traditional bakery that was the biggest bakery company in the 50s in Central Europe.

The artist worked together with several employees of the Anker Bakery which today is right next to the Gallery area. She watched the bakers at their workplace and subsequently took pictures of them showing their daily manual activities but detached from material, machines and production lines. Birgit Graschopf exposed these photographs directly onto the wall of the gallery. The gallery space itself becomes the image carrier. The multiple exposures visualize the shift worker's body movements.



HALLWAY
Wall Exposure Performance
at Carbon 12 Gallery Dubai

200 x 150 cm, January - February 2012



A SHIP WILL COME
Wall Exposure at EIKON Showcase
Museumsquartier

1.90 m x 4.70 m, November 2010 - February 2011



BETWEEN

Wall Exposure Installation and Performance at Momentum Gallery Vienna

June - September 2011

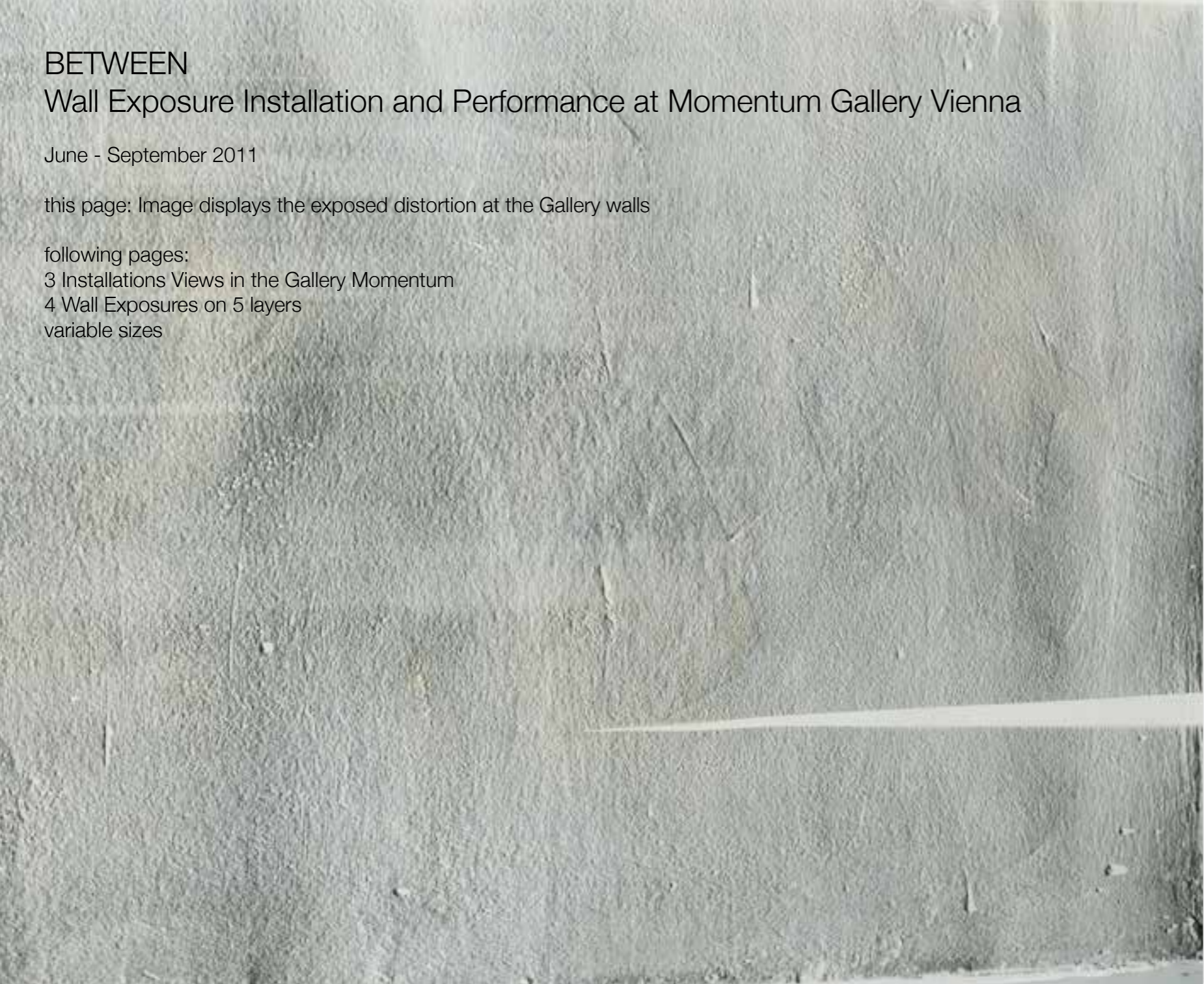
this page: Image displays the exposed distortion at the Gallery walls

following pages:

3 Installations Views in the Gallery Momentum

4 Wall Exposures on 5 layers

variable sizes



STER III



Birgit Graschopf
ZWISCHEN

30. Juni - 3. September 2011

SCHAUFENSTER III



SPACE SHIFT

Wall Exposure Performance at the white house Vienna

230 x 240 cm, June 2010 - May 2011



One year later, shortly before the building was demolished in May 2011

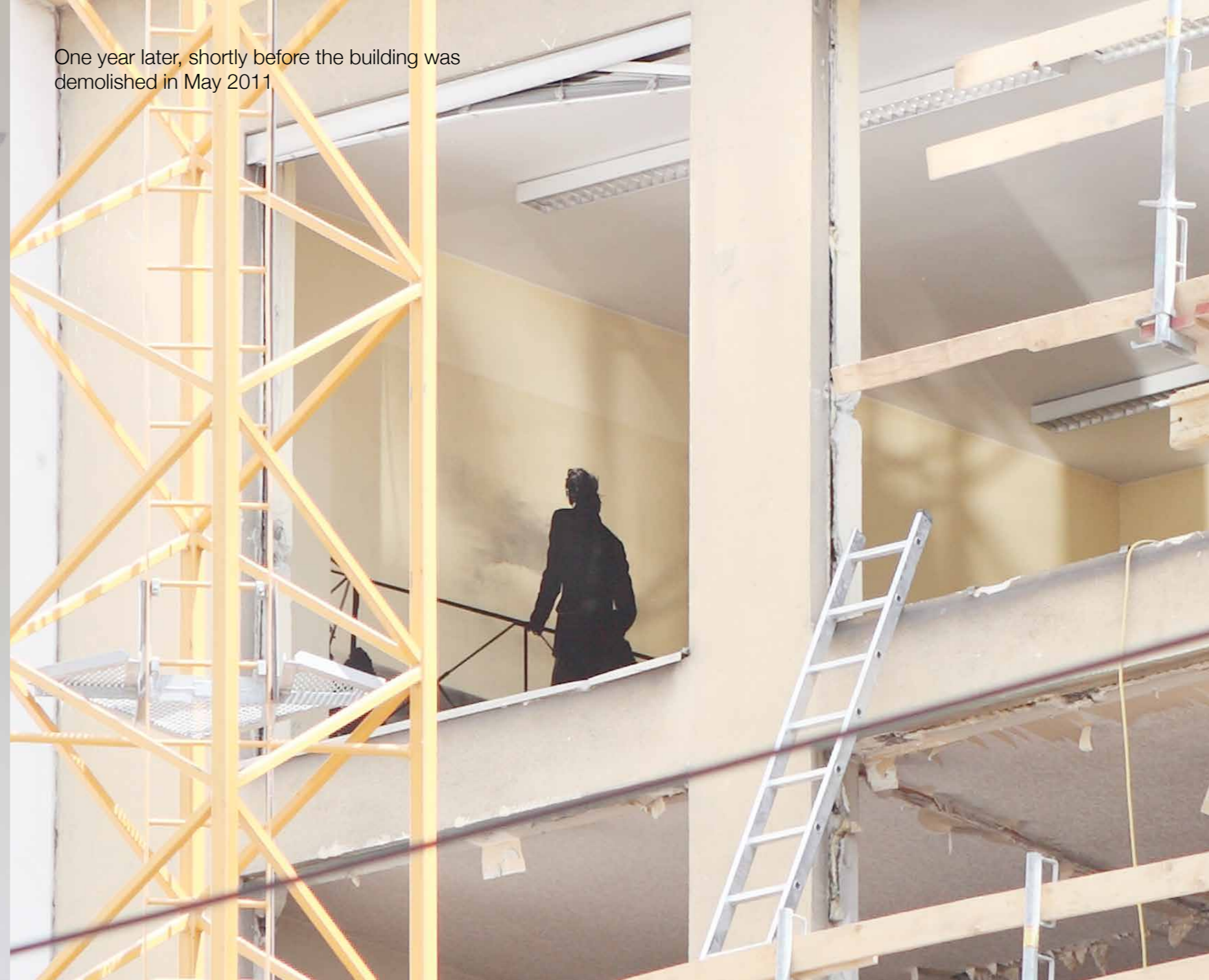


TABLE TOP BACTERIA

Wall Exposure at
Kunstraum NOE

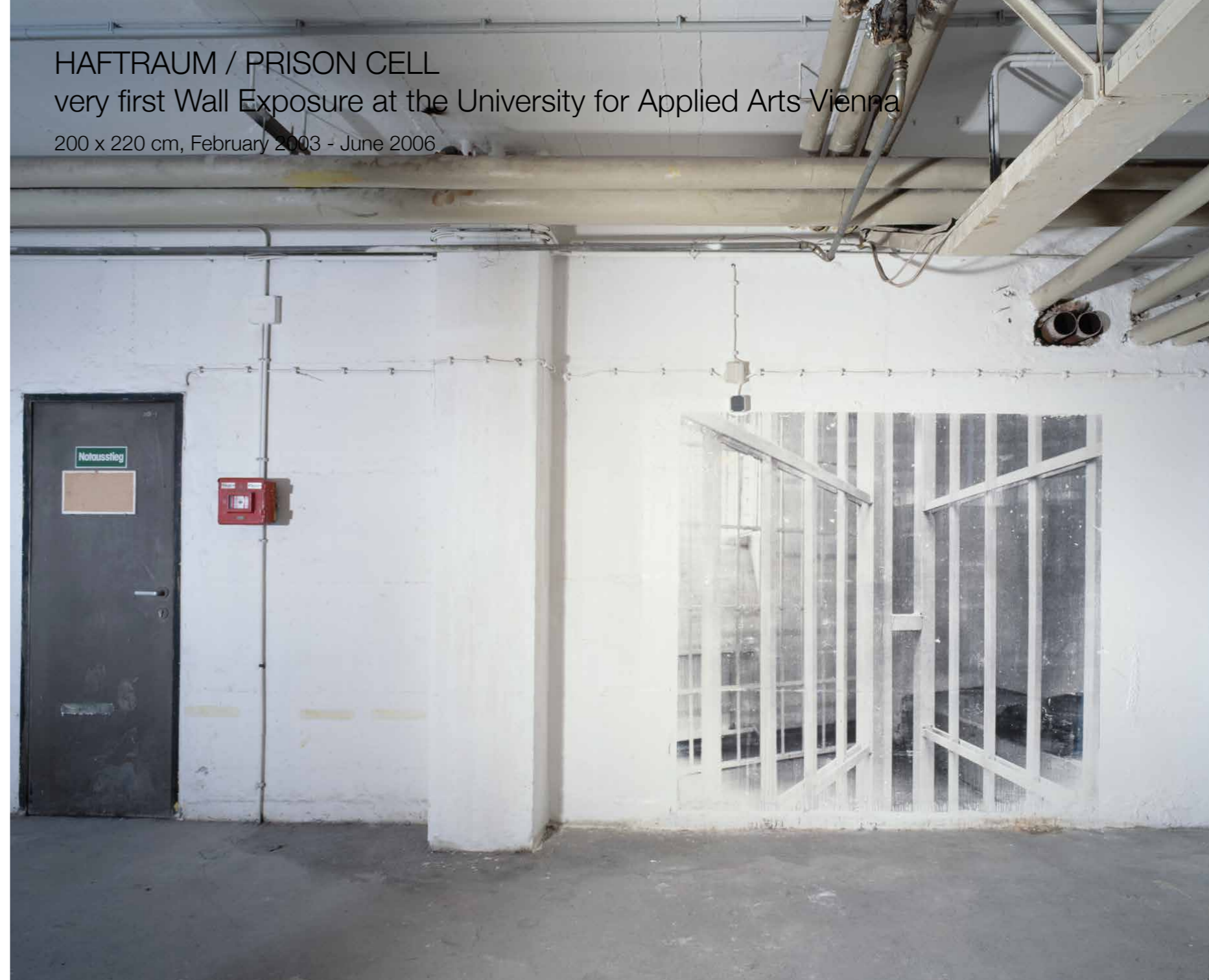
200 x 355 cm, March - May 2008



HAFTRAUM / PRISON CELL

very first Wall Exposure at the University for Applied Arts Vienna

200 x 220 cm, February 2003 - June 2006



TREE

Wall Exposure at the primary school Chr.BucherGasse, Vienna

1.90 m x 2.30 m, 2003 - today (Courtesy City Vienna Art Collection)



In September 2017 the TREE wall exposure has been removed since the primary school building has been demolished last October and will be reconstructed next year.

The TREE became part of the City Vienna Art Collection. Next year a new wall exposure project will be done in the rebuilt primary school building.





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