



Vienna, 23 March 2022

Belvedere 21
Arsenalstraße
1030 Vienna

Opening hours;
Tuesday to Sunday
11 am to 6 pm
Evening opening hours:
Thursday until 9 pm
(Open Mondays on
holidays)

Press downloads:
belvedere.at/presse

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Exhibition view *Shaping Time. Photography and Film from the Collection*, Photo: Johannes Stoll / Belvedere, Vienna

SHAPING TIME PHOTOGRAPHY AND FILM FROM THE COLLECTION

24 March to 4 September 2022

Our perception of time is highly subjective. What role do external influences, social phenomena, and current crises play in shaping our perception of time? The artists in this exhibition explore the (cultural) phenomenon of time through the lens of photography. The exhibition includes works from the collections of the Belvedere and the Artothek des Bundes by Andreas Duscha, Peter Köllerer, Julie Monaco, Anja Ronacher, Ugo Rondinone, Eva Schlegel, and Günther Selichar.

Time has been measured for some five thousand years. Despite the reliability of highly mechanized, electronic, and digital measuring devices, we experience time strongly subjectively – as a continuum, as an interval, or even as remembered time. The pandemic of the last two years has left us with the sense of having had the brakes abruptly applied to our lives. The feeling of time racing by, of almost a continuous struggle *against* time that has prevailed since the beginning of industrialization, was replaced by an impression of time stretching out, of an ever-expanding present.

The artists in this exhibition choose photographic techniques – including film – for their investigations into our perception of time and our experienced world. On the one hand, photography allows us to freeze a single moment of fleeting reality and thus capture an absolute present; on the other hand, it always alludes to something that once was, something in the past, and as such is a tool of memory. The works explore time spans and intervals as well as cultural-temporal dimensions and contexts. The artistic approaches include translating the measurement of time into photography, recording work processes,

manipulating found photographs, and adopting the aesthetics of photography in digitally generated images. Pivotal to all these artistic perspectives is the construction of images using photographic techniques that, rather than depict the world beyond the image, instead visualize references to this reality.

General director and curator Stella Rollig: *"The room is filled with an air of melancholy stirred by the transience that is, in one way or another, an intrinsic element of these works of art. Intelligent media criticism meets an existential awareness of the ephemeral – as time goes by."*

Curator Harald Krejci: *"Photography is not just a way of representing time; it's a way of revealing the complex phenomenon of time through the visual means of photography. Art allows us to visualize our experience of time in its most subjective form."*

In **Andreas Duscha's** work, the medium of photography serves to measure time by means of a so-called "flower clock." Inspired by that invention of the Swedish scientist Carl von Linné and using a pinhole camera, Duscha photographed twelve plants over a twenty-four-hour period, each opening its flowers at a different time of day. He thus created a poetic depiction of time periods, light, and movement – three important variables in the plants' natural habitat and in the photographic process.

In **Anja Ronachers's** photo series *The Unnamable*, the technique of photography accomplishes the task of traversing unimaginable spans of time. Ronacher portrays artifacts that have withstood the test of time by being displayed in museum cases. Her photographs capture objects as they appear in museums today. Long exposure times create surfaces that are textured and have depth. In Ronacher's photographs, these artifacts from a distant past thereby become narrators, telling stories of creation and demise.

Cold screens are the subjects of a series that **Günther Selichar** began in 1997. *Screen, cold #12* shows an oversized digital clock. Its physical quality draws the viewer's attention to the passage of time. The absence of the digital image, almost as if time stands still or has expired, evokes a moment of emptiness. Selichar examines the different layers of meaning behind the production of digital and analog images and what they can reveal beyond mere illusion.

Peter Köllerer's subjects in his series titled *NAMES* are the senders of unsolicited spam emails. The artist seeks a way of giving faces to the individuals concealed behind pseudonyms. After photographing a sculpture, Köllerer destroys it and molds the next head from the same few kilos of modeling clay. He thus creates an archive of artificial individuals, which not only captures the working process, but also gives visual expression to the memory and the duration of this exploration.

Eva Schlegel frequently works with found photographic material. The conservation of photographic found objects is juxtaposed with the gradual disappearance and the blurring of memories about the people in the image. And Schlegel confronts us with another blurred image in the depiction of an over-lifesized woman. By photographing images from a fashion magazine, individuality is erased in favor of a schematic representation of femininity. The photographic image's blurred impression sets it apart from any specific time or any pop-cultural context.

Julie Monaco's digitally rendered landscapes negate any temporal attribution. The artist has used computer-generated images almost exclusively since 2001. Utilizing a variety of printing and

photographic processes, she transforms her work into an analog form. *r/Al_#10* is part of a series of works created in 2010/11 that range from strongly abstracted landscape motifs to reduced horizontal color striations of varying widths. Her work takes on a photographic aesthetic without being a photograph.

The slow pace and monotony of *Cigarettesandwich* by **Ugo Rondinone** invite the viewer to contemplate time and transience. In a loop, a young man walks past a wall while moving through the muted colors of a rainbow. The scene, taken from Rainer Werner Fassbinder's 1969 *Gods of the Plague*, originally lasts a mere forty-five seconds. Ugo Rondinone, however, slows and repeats the movement to stretch out time. This piece also ties in with Rondinone's solo exhibition *Nude in a Landscape*, on view at Belvedere 21 through 1 May.

ARTISTS

Andreas Duscha

Born 1976 in Heidenheim a. d. Brenz, Germany

Lives and works in Vienna

Peter Köllner

Born 1970 in Linz

Lives and works in Vienna

Julie Monaco

Born 1973 in Vienna

Lives and works in Vienna

Anja Ronacher

Born 1979 in Salzburg

Lives and works in Vienna

Ugo Rondinone

Born 1964 in Brunnen, Switzerland

Lives and works in New York

Eva Schlegel

Born 1960 in Hall in Tirol

Lives and works in Vienna

Günther Selichar

Born 1960 in Linz

Lives and works in Vienna

GENERAL INFORMATION

Exhibition title	<i>Shaping Time</i> <i>Photography and Film from the Collection</i>
Number of works	10
Curators	Stella Rollig and Harald Krejci
Assistant Curator	Anna Dyrko
Duration	24 March to 4 September 2022
Exhibition venue	Belvedere 21 Arsenalstraße 1, 1030 Vienna
Opening hours	Tuesday to Sunday 11 am to 6 pm Evening opening hours: Thursday until 9 pm (Open Mondays on holidays)
Tickets	Regular € 10.50 Reduced € 8 Belvedere annual ticket € 39 Children and teenagers up to the age of 18 free
Web	belvedere.at

Further information on the exhibition and press photos are available for download at [belvedere.at/press](https://www.belvedere.at/press).