

Ulrike Königshofer

2012 - 2024

The works deal with the visibility of the world around us. By slightly shifting the point of view they are opening up a wide range of how differently things can be perceived. They draw our attention towards matters that we are usually not aware of because it is not the kind of information we are watching out for – like the delicate sounds in museum spaces or small little pebbles in the urban space. Some of the works make the most tiniest structures appear, of which we had no idea they were there at all – like the surface of glass, or the information that shows up on camera sensors in total darkness. As simple as it may look in our common understanding of “what we see is what is there” – visibility is not out there, ready to be caught by our gaze. It rather is generated by the very specific mechanisms of perception. The works subsequently also deal with images we take of the world. Since the invention of photography we are increasingly used to technical images and understand them as something naturally derived from an object. We consider an image to be pure information and the depicted object as something material. Thought – an image and the whole image making process is material too after all. How can a material thing turn into an image anyway? How is it connected to the object it shows to us? The works explore the limits of what can be depicted.

Shades of Glass

These photograms are made from panes of glass, taken from old glass frames. Being positioned at a steep angle they reveal their material faults - the unevenness, bubbles or scratches. The pictures are presented behind the original frames, so that the viewer looks right through what is depicted on the image.



[No. 14]





Photogram, 34.5 x 26.5 cm; 30.5 x 23.5 cm
2020

2020
Photogram, 39.5 x 32.7 cm

[No. 7]





Installation View:
Camera Austria, Graz, 2021





Zero



Photographs were taken completely without light on different camera models. Though there was no light passing through the lens, still there was information to be found on these images, which was made visible by strongly amplifying them after the recording. The images do not show any object in front of the camera. They rather turn the imaging around and reveal the image sensors and processing.

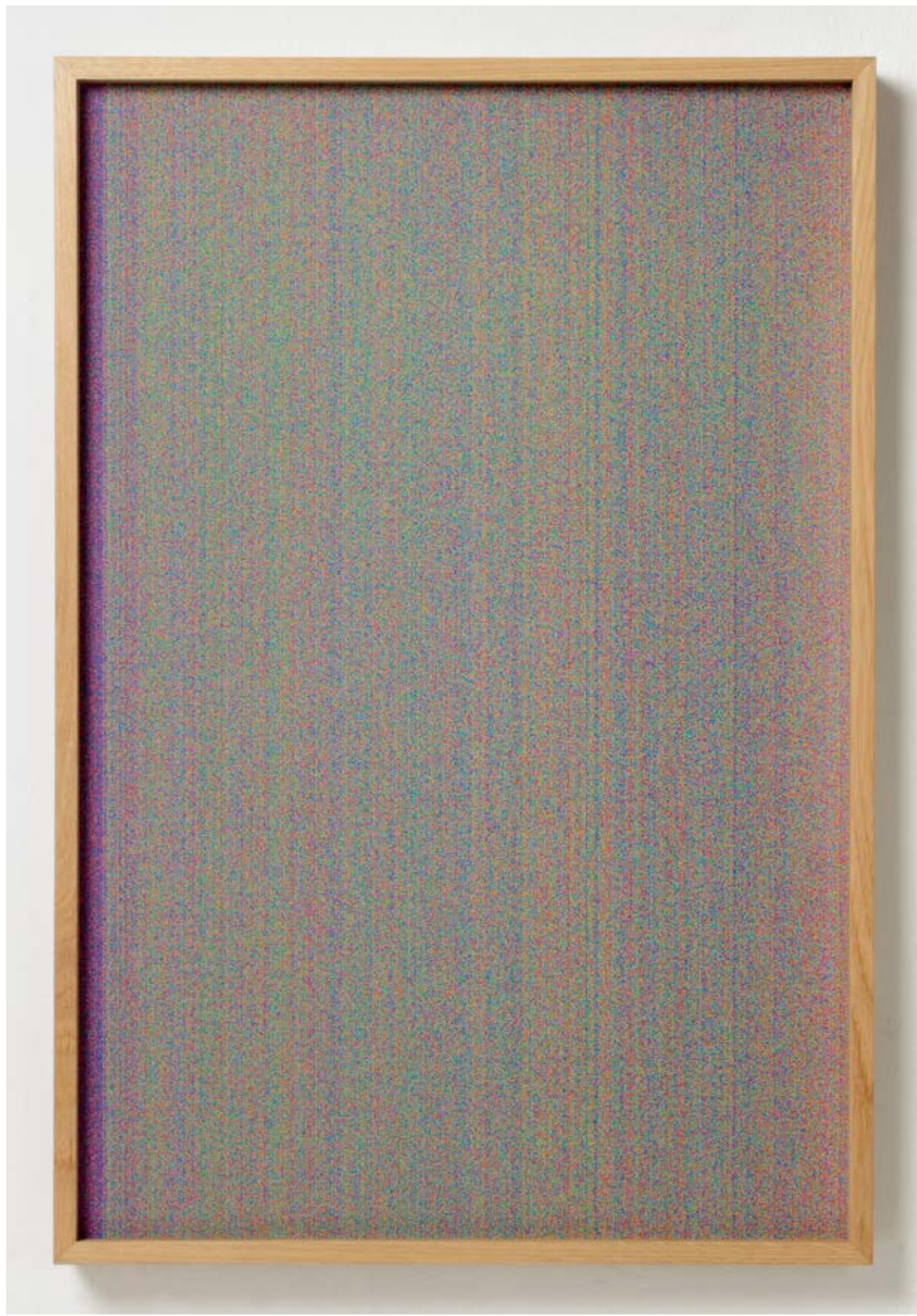
[Canon 450D]

2021
Pigmentprint, 36 x 24 cm



2021
Pigmentprint, 62.3 x 41.6 cm

[Nikon 810]



[Olympus]

2021
Pigmentprint, 39 x 29 cm





The Sound of Looking
<https://vimeo.com/310085849>

2018/2019
sound installation / collection of museum soundscapes, one hour duration each

Documentary Photograph:
Tate Modern, London



Documentary Photograph:
MUMOK, Vienna



Documentary Photograph:
Kunsthaus Bregenz



Modern exhibition architecture is often designed rather minimalistic in favor of the artworks and seems to be blank of attributes like a white piece of paper. At the same time its emptiness and silence makes it highly artificial.

But behind the silence of the museum there appears unintentional noise like coughing, harrumphing, whispering or sneakers squeaking - a soundscape that is altogether very specific for this type of space. Still the viewers do often not hear it consciously as they are mainly concerned with what they see. The work addresses these conditions of looking. The sound of a museum space is recorded by a stereo-microphone and is later presented being played on loudspeakers into an exhibition space, thereby transferring it from one space to another.

Documentary Photograph:
Museum der Moderne, Salzburg



Installation View:
Galerie Marenzi, Leibnitz 2019

Empty Walls
[MUMOK, Vienna]

2024
pencil on paper, 140 x 100 cm





[Galerie Reinthaler, Vienna]



The surface of the wall in exhibition spaces is traced onto large paper, making the white background of the architecture subject of what is being seen. Due to the technical process of their making the results rather resemble scientific images than handmade drawings, showing the underlying structure that is not visible with the naked eye. Very much in the notion of photography they seem like traces of the depicted space, as if they took a layer off the wall.

2024
pencil on paper, 140 x 100 cm

[Gagosian, New York]



Flag Sketch 2020

2024
pencil on paper, 140 x 100 cm

[Kunstforum tresor, Vienna]





The wind of a certain day and place was recorded – not with a microphone but with a pinwheel connected to a dynamo. The generated electronic signal is played in the exhibition space, thereby reproducing the wind of that day on a big fan. Essential for the work is its capability of recording an ephemeral natural phenomenon - like the wind - and transferring it to another place. Whilst the recording process highly abstracts the event, it still evokes mental images of that event in the viewer.



Cast of Water

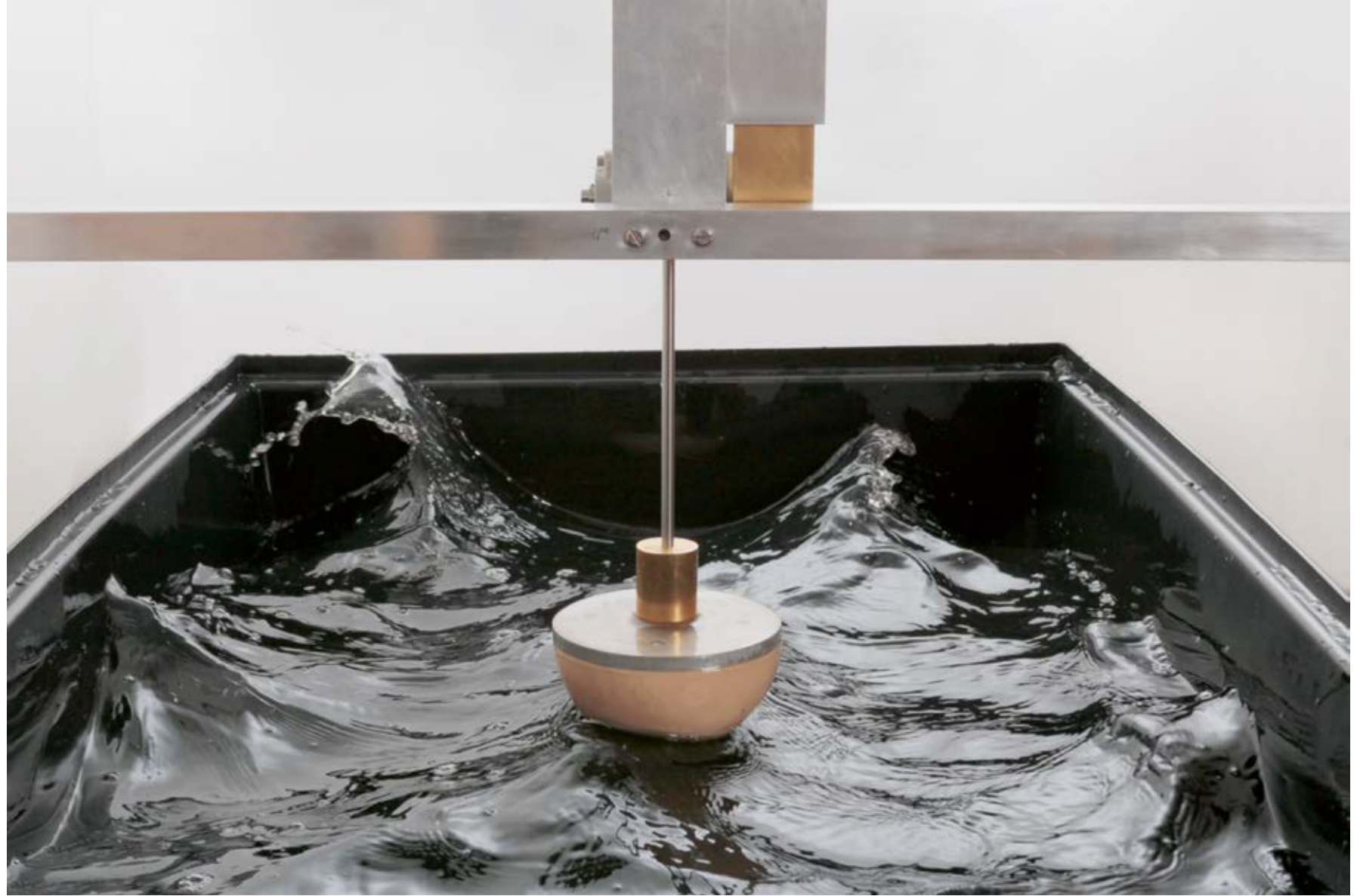
<https://vimeo.com/583505426>

The surface of a lake is being recorded - moving constantly up and down. A mechanical apparatus translates these digital signals into movement again. It goes up and down in a watertank - reproducing the moving water within the exhibition space, generating a kind of fluid sculpture.

Recording Process







2021
installation, approx. 100 x 100 x 120 cm

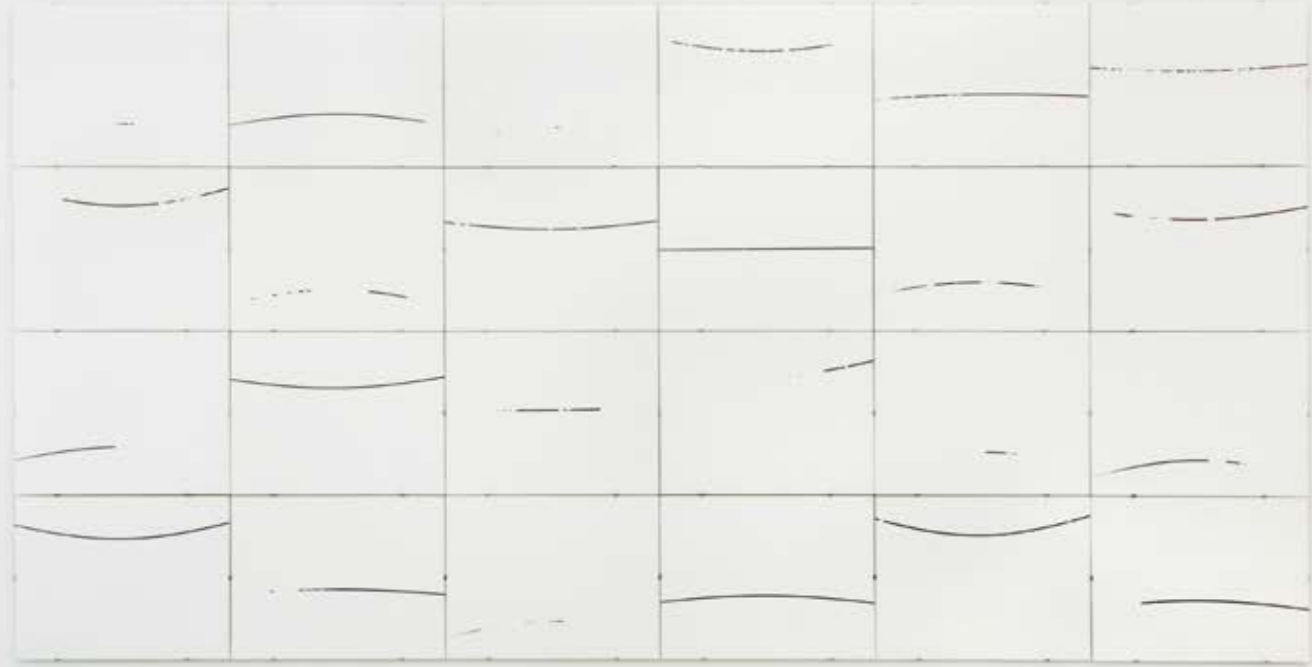




Moonlight has fallen onto a vast sheet of photographic paper, thereby exposing it and making it a sort of imprint of that night. Usually light serves merely as a medium for photography to transmit something and represent another object. In this work light itself is the subject of the image.



Graphs



2022/2023
Silvergelatinprints, 40 x 50 cm each

Installation View:
Galerie Reinthaler, Vienna 2023

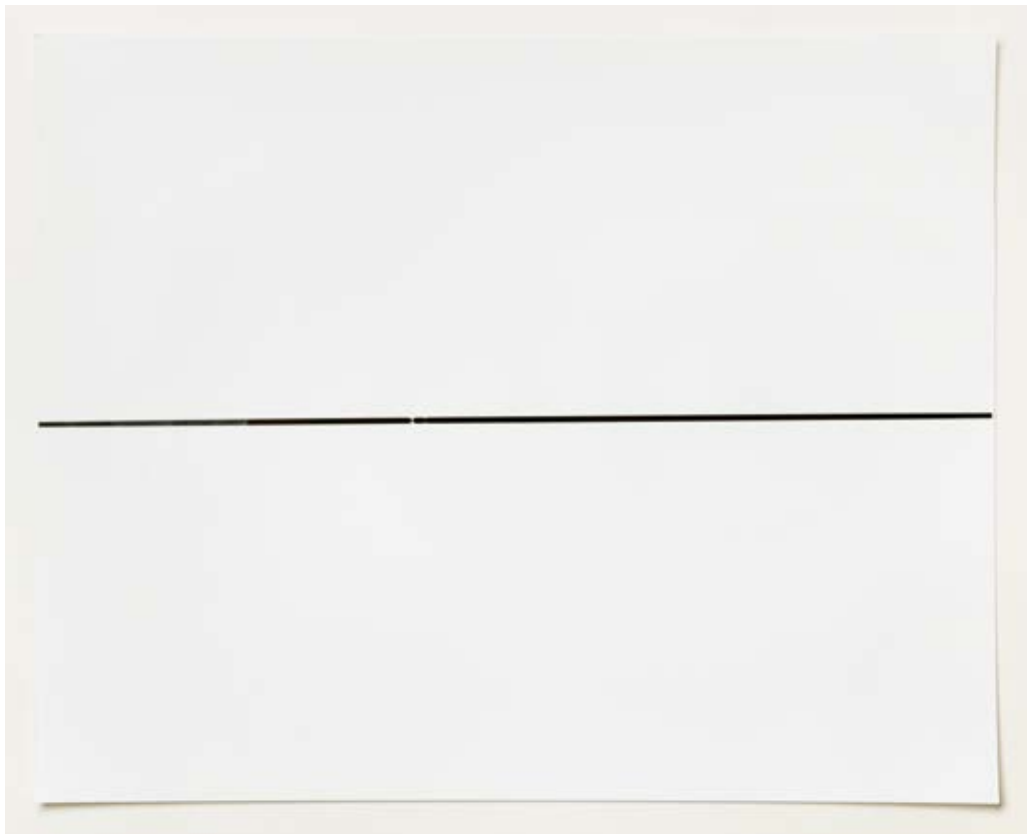
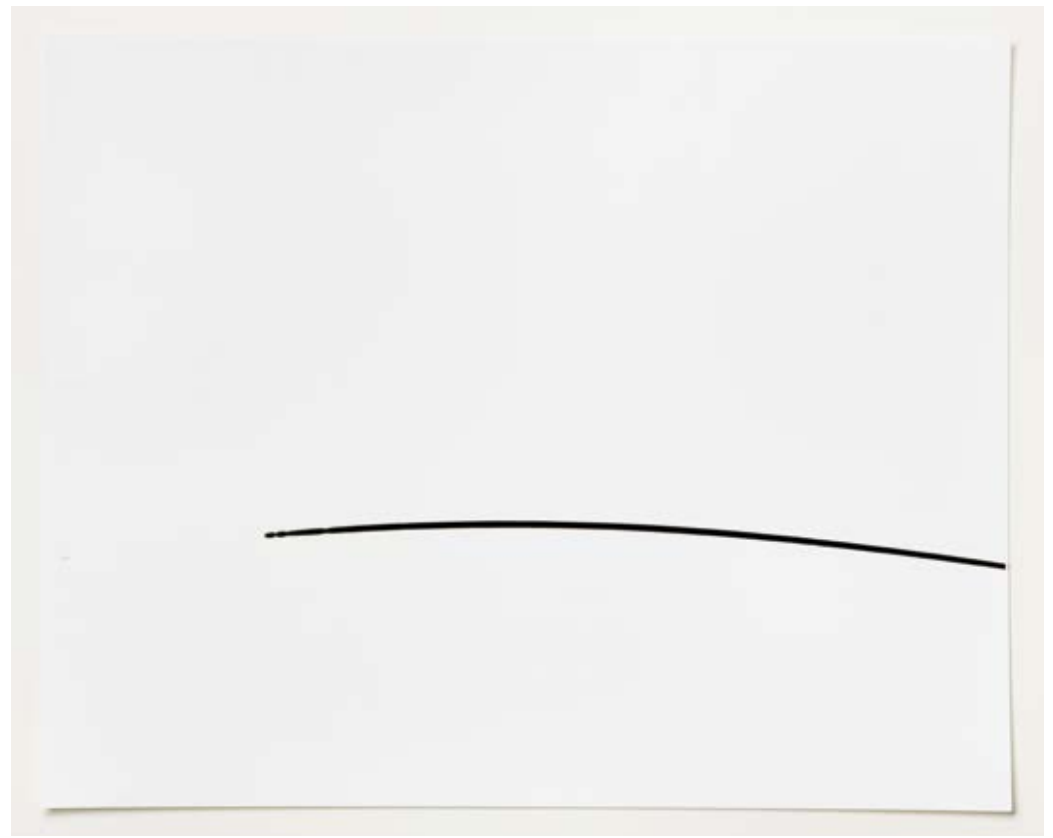
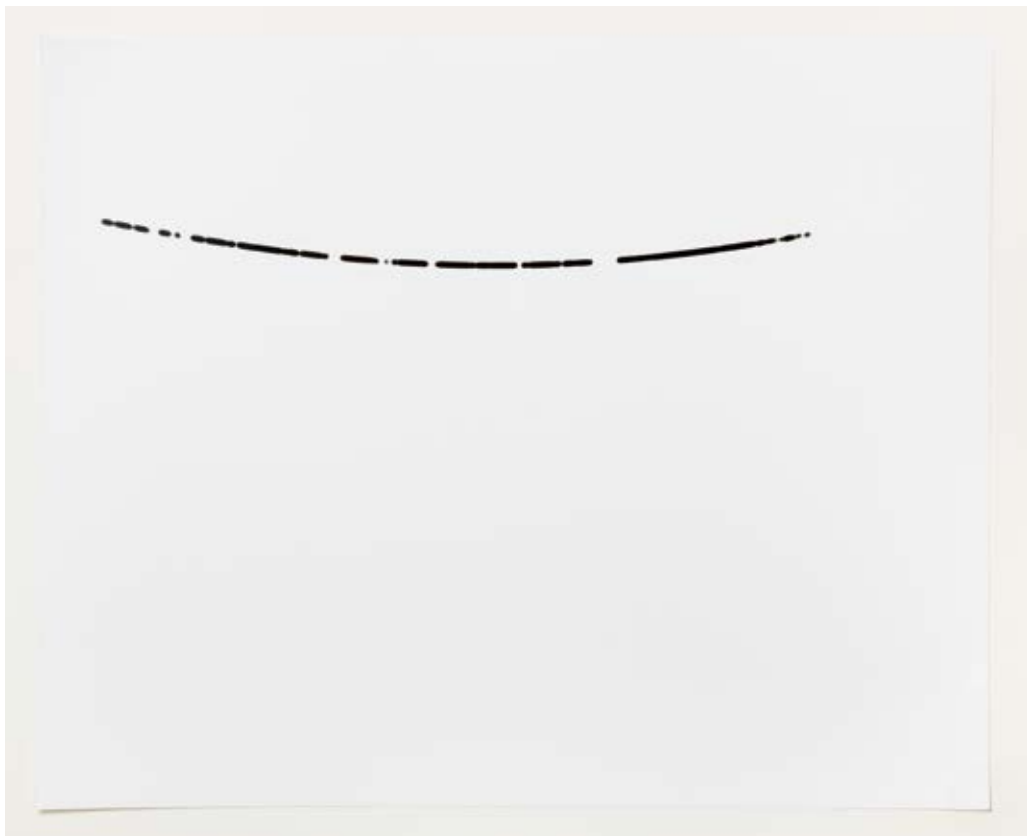


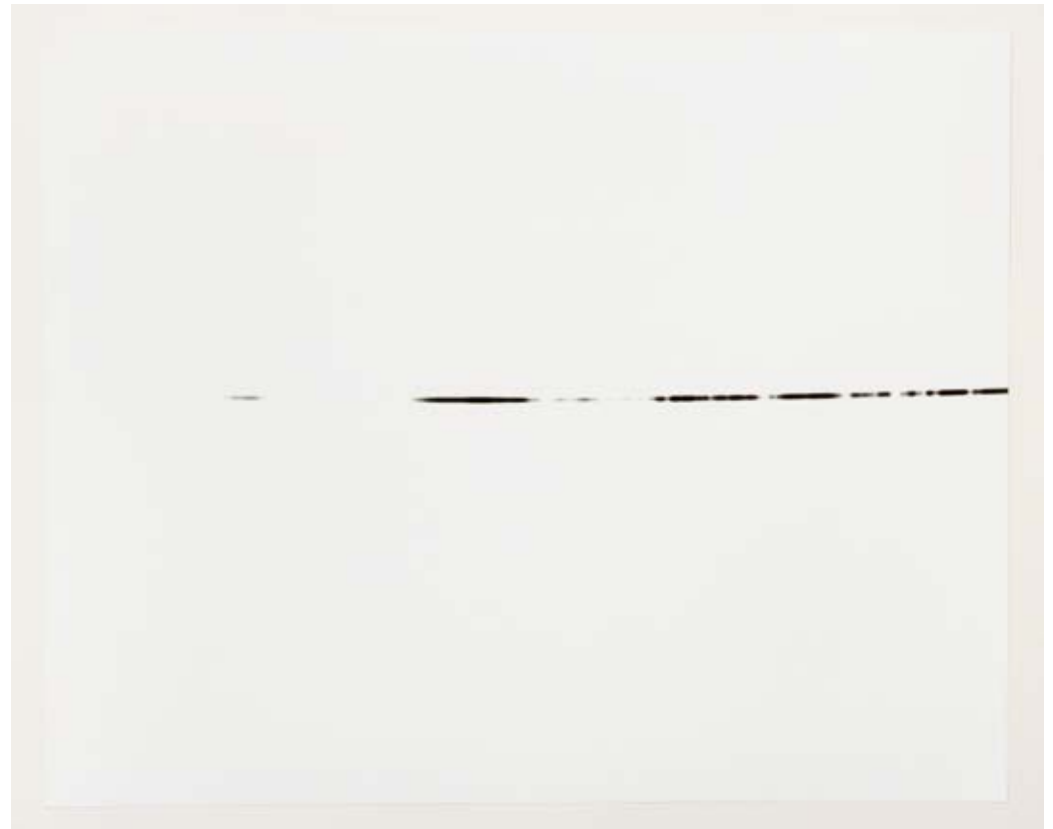
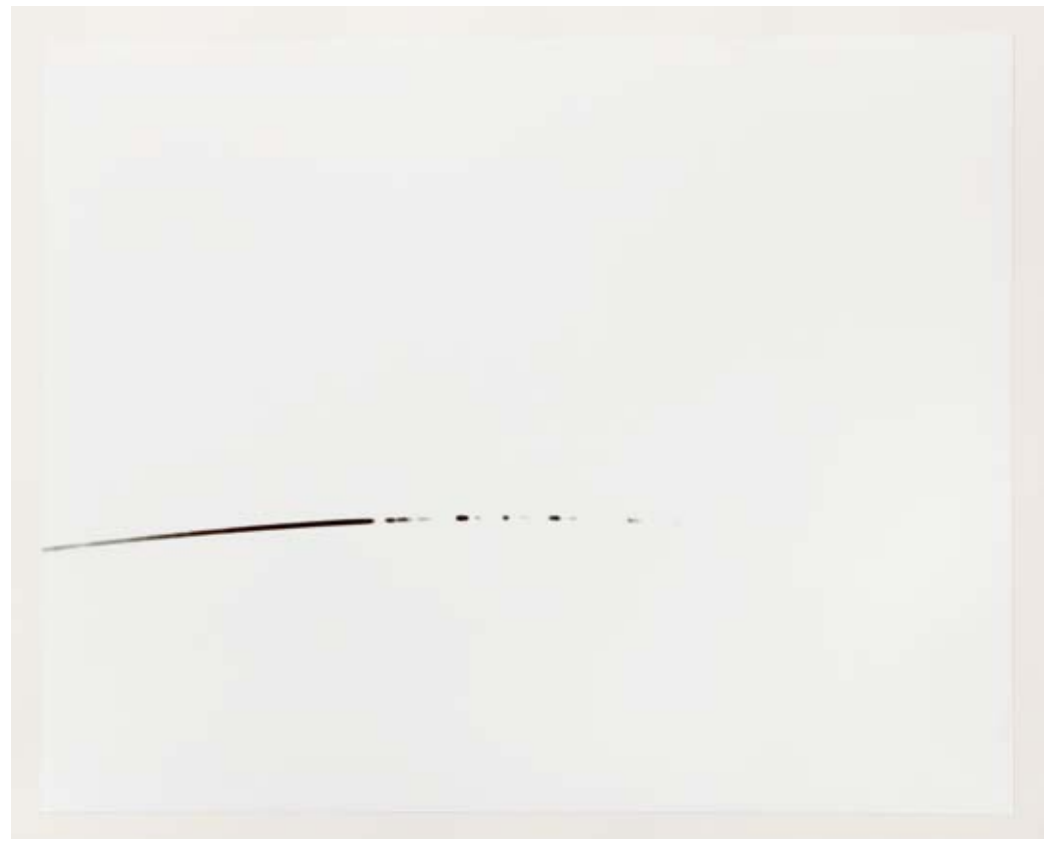
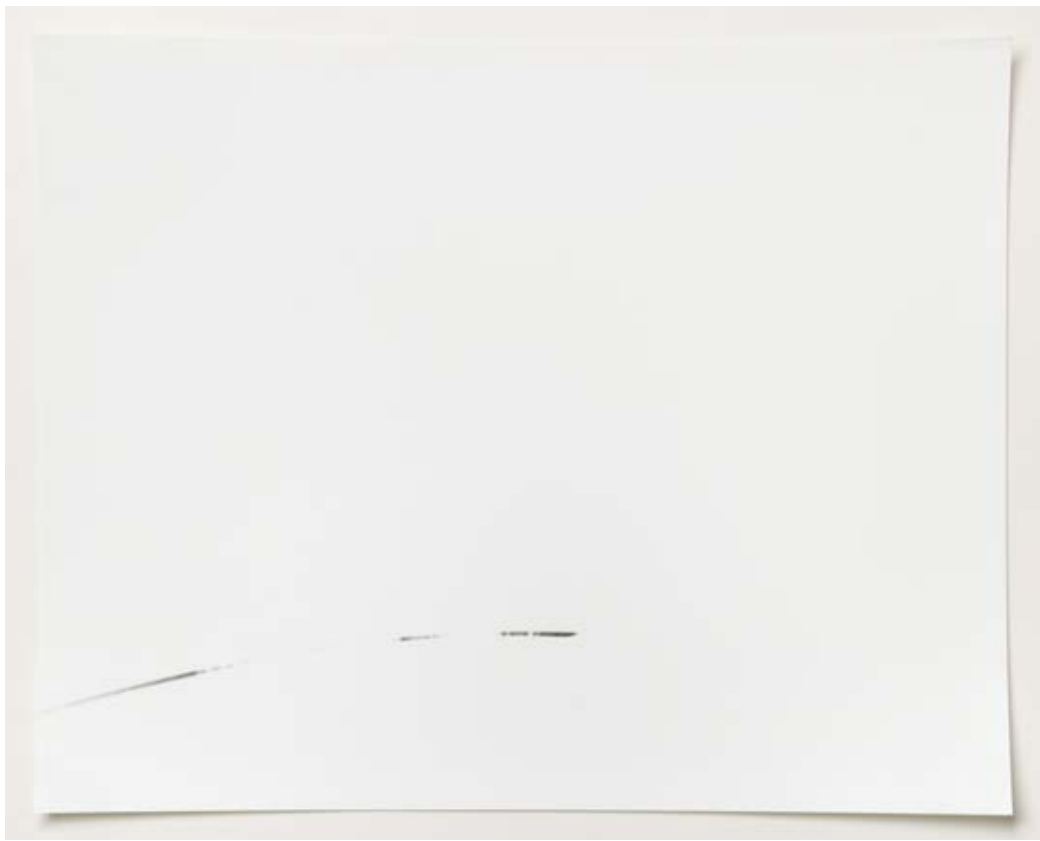


A piece of light sensitive paper is being exposed to the sun over the course of one full day inside a pinhole camera, leaving a unique trace of the sun's movement. Over one year recordings have been made, of which none is like the other, due to the sun's constant change of altitude and the weather conditions. The resulting graphs rather resemble abstract drawings, very close to scientific imaging and very far from the idea of what a photograph is.

aug 2nd, 2022
sept 23th, 2022
oct 23th, 2022
nov 13th, 2022
dec 6th, 2022
jan 16th, 2023
feb 22nd, 2023
march 26rd, 2023

Recording Apparatus

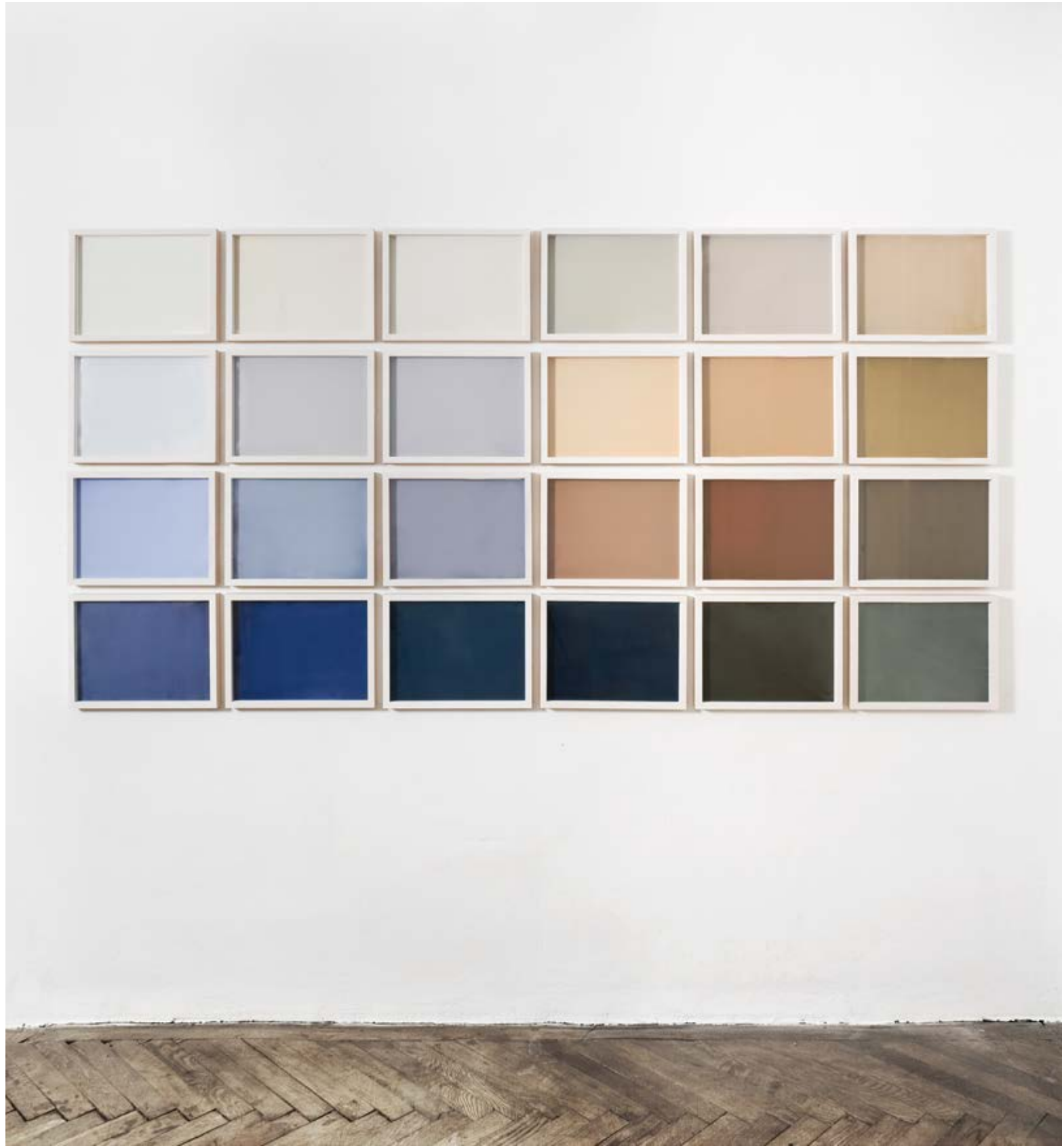




The Light of Paris

A white sheet of paper was photographed under different lighting conditions but with fixed camera settings. Our eyes compensate for this so that it is not at all conscious to us. By keeping the settings of the camera fixed while the lighting conditions shifted constantly, the actual difference in colour shades appears to us on the photographs.





On the other Side
of the Sky

2019
2 C-Prints, 70 x 50 cm each

This series is a research on the appearance of the sky from different viewpoints. As air does not have any color on its own, it totally depends on the angle of the sun and the viewer. The images show distinct views of the same fragment of the sky at the very same moment and from two different places on earth.



Installation View
MLZ Gallery, Trieste, 2019

Verona
45° 42' N 10° 20' E
1720

Padua
45° 24' N 11° 47' E
1720

Vienna
48° 12' N 16° 22' E
10.00

Trondheim
63° 30' N 15° 45' E
10.00

Tiempo
40° 58' 07" 40 L
1930

Viento
40° 52' 31" 22 E
1930

Ulrike Königshofer is working as a visual artist in Vienna. She investigates our viewing habits and explores different facets of human perception, using photography, new media and installation. She graduated at the University for Applied Arts in Vienna and spent artist residencies in Paris, New York and London amongst others. She held solo shows at the Austrian Cultural Forum New York, at the Camera Austria Graz, at the Halle für Kunst und Medien Graz or at das weisse haus Vienna. She was awarded for her work numerous times. In 2022/2023 she held a professorship for photography at the University for Applied Arts Vienna. The "Verlag für moderne Kunst" published her most comprehensive artist monograph "On Perception".