**BERND OPPL**
SELECTED WORKS
2010- 2012

**Biography:**

**Bernd Oppl**
born in 1980 in Innsbruck, lives and works in Vienna

**Education**
Video and Video-Installation at the Academy of Fine Arts Vienna (Class of Prof. Dorit Margreiter)


**Selected Solo Exhibitions**
**2012**    „Bernd Oppl" ›constants are changing‹ Neue Galerie Innsbruck; (A)
**2011**    „Delay Room", k/haus Videogalerie, Vienna; (A)
            „Bernd Oppl", „ASIFAKEIL", MQ - MuseumsQuartier, Vienna; (A)
**2010**    „Bernd Oppl", AQ - Artist Quarterly, Sotheby's, Vienna; (A)
**2009**    „Point of View",Art Foundation [das weisse haus], Vienna; (A)
            „In den kleinen weißen Zellen", DEMORAUM, Academy of Fine Arts, Vienna; (A)


**„Selected Group Shows & Festivals (2010-2012)**
**2012**    „AiR Hungary 2011-2012", Krinzinger Projekte, Vienna;(A)
            „New York International Film Festival: „Hotel Room" Howard Gilman Theater New York;(USA)
            „Limits Line", Committee of Regions, Brussels; (BE)
            „Wisdom of Shadow: Art in the Era of Corrupted Information", Sinopale 4, Istanbul (TR)
            „Deseando lo real. Austria Contemporánea", MUAC, Mexico City; (MEX)
            „In Growing up Amid the Historical Mysteries of Proximity"ITS-Z1, Ritopek, Belgrade; (SRB)
            „The Mechanical Eye. Visions of Media Art", Medienwerkstatt, Vienna;(A)
            „The Digital Uncanny",EDITH RUSS HAUS for Media Art, Oldenburg; (DE)


**2011**    „Meet everyone at once- start an artist-run-space", 0GMS Galery, Sofia; (BG)
            „ITERATION I, Space" (In der Kubatur des Kabinetts), Fluc, Vienna; (A)
            „In Between", Contemporary Art Centre; CAC, Vilnius; (LT)
            „Neverneverland" Künstlervereinigung MAERZ, Linz; (A)
            „Linea al Limite ", Lansherhaus Eppan; (I)
            „Die nächste Generation III", Galerie im Traklhaus, Salzburg; (A)
            „Elastic Video", TWS Hongo Tokyo; (J)


**2010**    „Sweet Anticipation", Salzburger Kunstverein; (A)
            „The Big Wave", Art Biennal, Varna; (BG)
            „Am Rande der Balance - Paradoxien des Instabilen", Galerie 5020, Salzburg; (A)
            „Look at me", Stedefreund Berlin; (DE)
            „Austria la vista, baby", Art Foundation Athen; (GR)


**Awards / Grants**
RLB Art Price (RLB Tyrol AG), (2012)
Sponsorship Award for Contemporary Art of the state of Tyrol, (2008)
Working grant of the Federal Ministry of Education, Science and Kulture, (2008/09)

**Scholarships**
Artist in Residence Program Krinzinger Gallery Vienna, Petömihályfa (HU), (2012)
Artist in Residence "Urban Interventions", Scholarship of the European Union, Tallinn /EST, (2010)

**Public Collections**
Ursula Blickle Video Archive/ Kunsthalle, Vienna;
Artothek of the Federal State of Austria;
Contemporary Art Collection of the Tyrolean State Museum, Ferdinandeum Innsbruck;
Lentos Art Museum, Linz;


**Contact**
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SICK BUILDING

*Sick Building*
*HD Video, 16:9, colour/silent*
*7:00 Min (ED. 5)*
*2012*

*Sick Building*
*HD Video, 16:9, colour/silent*
*7:00 Min (ED. 5)*
*2012*

Sick Building
MDF, steel, skateboard-wheels, electronic
70 x 35 x 105 cm
2012

Installation View:
„AiR Hungary 2011-2012"
Krinzinger Projekte, Vienna
2012

Sick Building
HD Video, 16:9, colour/stereo
7:00 Min (ED. 5)
2012

Sick Building
MDF, steel, skateboard-wheels, elektronic
70 x 35 x 105 cm
2012

emptiness of attention 2
Video- Box
30 x 23 x 38 cm (ED. 3)
2012

untitled (Petömihályfa)                              Installation View:
series of three photographs, framed                „AiR Hungary 2011-2012"
40 x 30 cm (ED. 3)                                  Krinzinger Projekte, Vienna
2012                                                2012

UNTITLED (PLAZA DE LAS TRES CULTURAS)

*untitled (Plaza de las Tres Culturas)*
*series of three photographs, framed*
*40 x 30 cm (ED. 3+1 AP)*
*2012*

**untitled (Plaza de las Tres Culturas)**

Bernd Oppl refers to the photo series untitled (Plaza de las Tres Culturas), which was made in Mexico City in 2012, as an architectural portrait. Here, by contrast to architectural photography, he is not concerned with an image of a building that is as precise and highly defined as possible, but aims to adopt a range of viewing angles and so concentrate the architectonic structure into a fictive complex. Technically, the artist achieves this by using analogue multi-exposure, so that up to 12 exposures appear on one photo. Developed on baryta paper, the resulting portraits of a square thus appear very graphical; on the square we see not only pre-Columbian pyramids but also the Catholic cathedral in Mexican colonial style and 20th century high-rise structures. Important events for Mexican history have taken place here in the course of its existence.
*(Ingeborg Erhart)*



*untitled (Plaza de las Tres Culturas)*
*series of three photogaphs, framed*
*40 x 30 cm (ED. 3+1 AP)*
*2012*

*Installation View:*
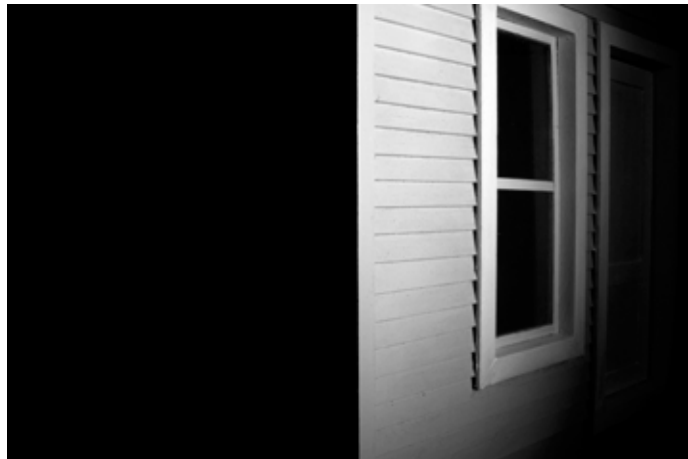*„constants are changing"*
*Neue Galerie, Innsbruck*
*2012*

EMPTINESS OF ATTENTION

*emptiness of attention*
*MDF, motor, camera, video-projector*
*70 x 88 x 42 cm*
*realtime video-loop*
*4:3, b&w/silent*
*2012*

*Installation View:*
*„constants are changing"*
*Neue Galerie, Innsbruck*
*2012*

*emptiness of attention*
*MDF, motor, camera, video-projector*
*(detail)*
*70 x 42 x 88 cm*
*2012*

*emptiness of attention*
*realtime video-loop*
*4:3, b&w/silent*
*2012*

**emptiness of attention**

*"Today it is impossible to talk about the development of the audiovisual without also talking about the development of virtual imagery and its influence on human behaviour, or without pointing to the new industrialisation of vision, to the growth of a veritable market in synthetic perception and all the ethical questions this entails. [...] primarily in relation to the philosophical question of the splitting of viewpoint, the sharing of perception of the environment between the animate (the living subject) and the inanimate (the object, the vision machine)."* Paul Virilio, Die Sehmaschine, Merve, Berlin, 1989, p. 136

This thought formulated by philosopher, media critic and theoretician of speed Paul Virilio in "The Vision Machine" (title of the original edition: La machine de vision, 1988) more than 20 years ago could also have been the starting point for Bernd Oppl in his studies of awareness and artistic investigation into the conditions of perception. This idea is continued in his multimedia installations, where the objects – models of architecture and stage sets that seem to have been generated from our collective memory of film architecture – become subjects and turn into actors. The artist plays with his viewers' conditioned perception, which has been schooled on the spatial strategies and possibilities of popular cinema. Doors, windows or stairs, for example, were often employed by Alfred Hitchcock as so-called "McGuffins", objects that trigger tension and advance the action without being of any interest or significance in themselves. Bernd Oppl makes McGuffin into the leading actor.

Knowledge of the history of film and technology influences the settings, either directly or at times indirectly. The first film studio of Thomas Alva Edison, the "Black Maria", was a simple black box, its roof opening in order to let in as much sunlight as possible, for the film material was not very light-sensitive. The whole building was set on a turning platform so that it could be directed towards the sun. The heavy kinetograph only permitted frontal shooting on the proscenium-type stage. About 35 years later, in Buster Keaton's short film "One Week", it was already possible to make a house of prefabricated components rotate. This house was the original for the architectural model in the installation emptiness of attention, 2012. Bernd Oppl used the cinematic montage as the pattern for a spatial model, which now rotates – embedded in a black cube –, alternately showing an interior and a facade element on its upper side. A camera has been placed inside the cube, i.e. hidden away; it records the side of the model that is not currently visible on the outside. This recording is enlarged and projected onto the gallery wall. The abandoned house where something must have happened, as a table and chairs have fallen over, is in a state of perpetual rotation. There is no escape.
*(Ingeborg Erhart)*

*emptiness of attention 2*
*Mixed Media*
*30 x 23 x 38 cm (ED. 3+1AP)*
*2010/12*

DELAY ROOM

**Delay Room**


In his video installations Bernd Oppl deals with the media images of the phenomenon of room. In Delay Room the artist initially transfers film scenes into a moveable miniature model in order to put a video camera into it and to replay the resulting image material in real time. The empty room is not just a back-drop but the main protagonist, which persists in a choreographed and endlessly continuing sequence of movement. The boundaries of the room—and thereby the room itself—appear to dissolve and irritate the observer's perception, which can no longer locate the origin of the movement. The artist produces situations in which the moving image is understood and perceived as architectural art. The room becomes the action and ultimately the potential basis for narrations.
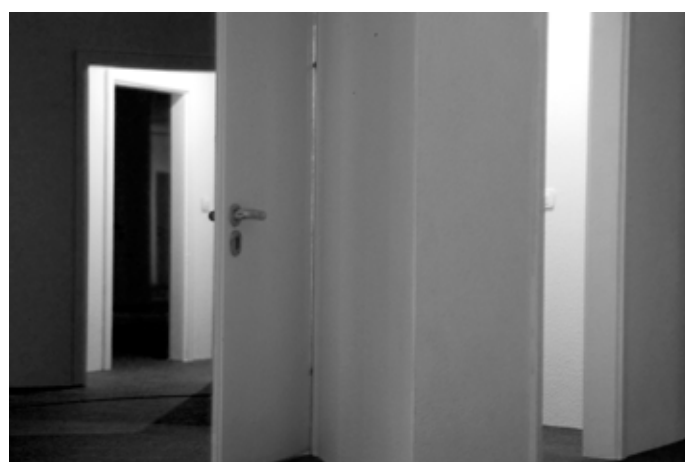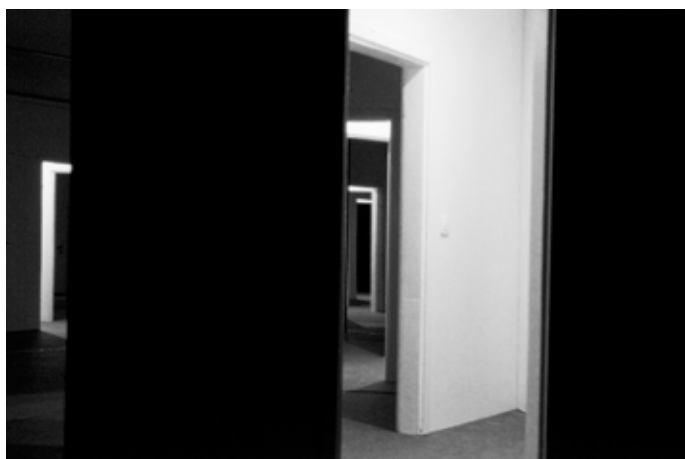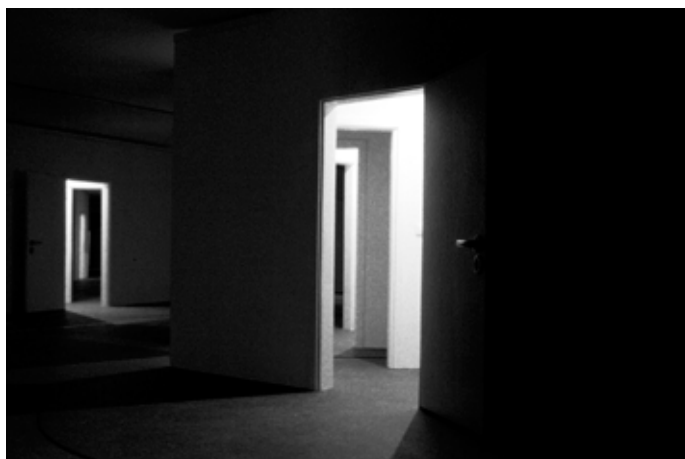*(Franz Thalmair)*
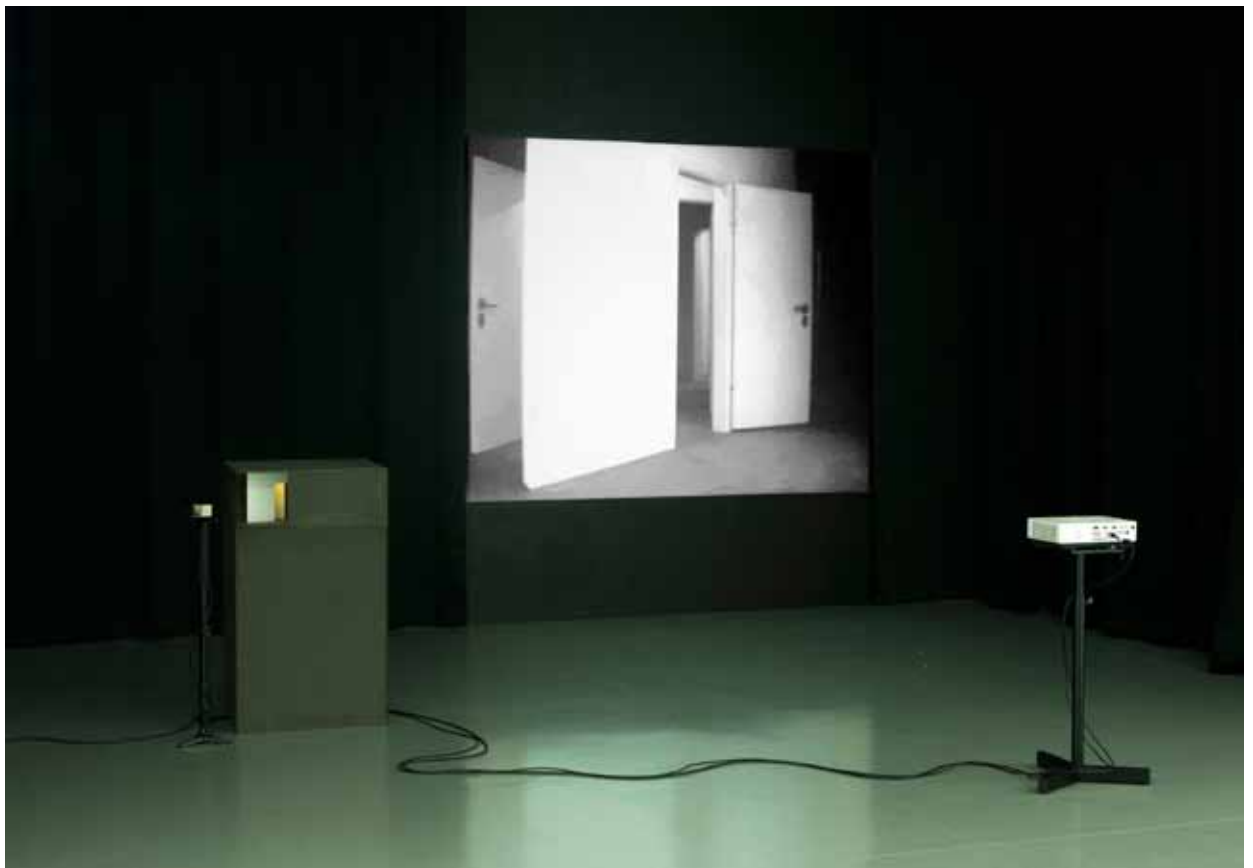


*Delay Room*
*MDF, motor, camera, video-projector*
*80 x 120 x 80 cm*
*realtime video-loop*
*4:3, b&w/ silent*
*2012*

*Installation View:*
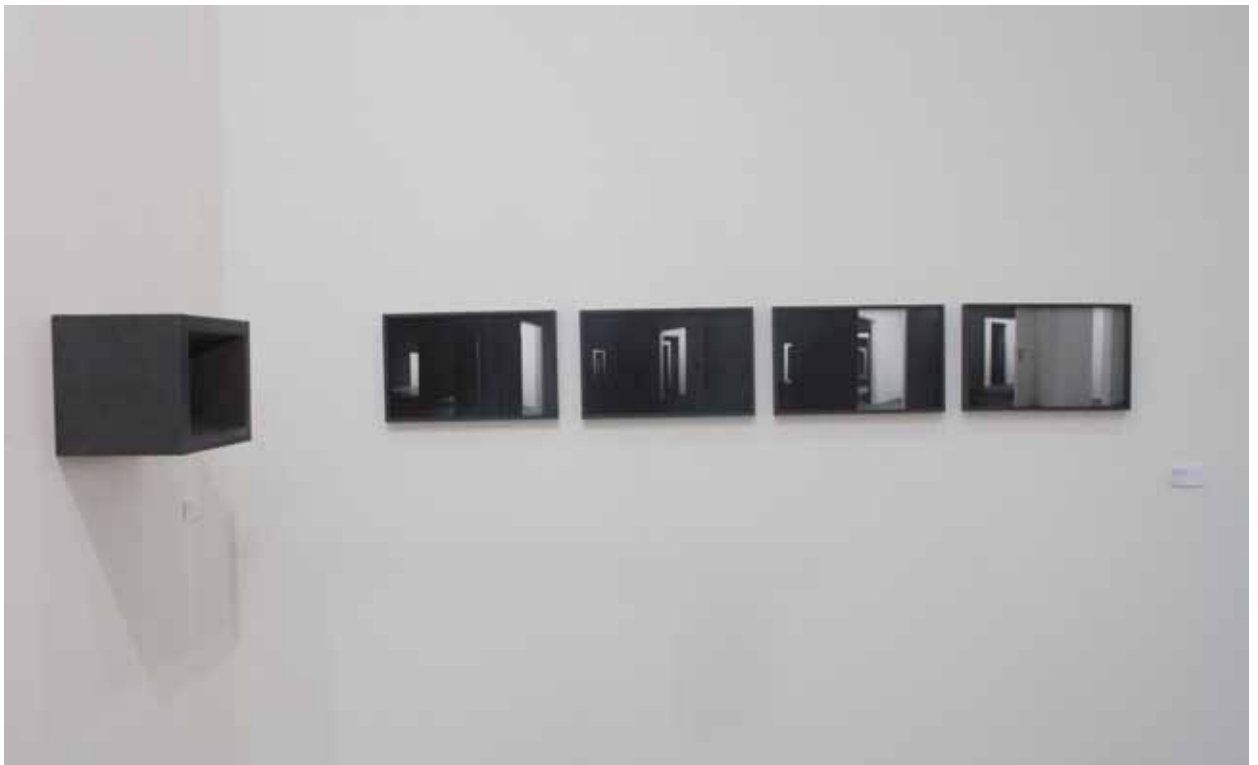*„ZMYKO"*
*Forum Stadtpark, Graz*
*2012*

*Delay Room*
*MDF, electric motor, camera, video-projector*
*80 x 120 x 80 cm*
*(detail)*
*realtime video-loop*
*4:3, b&w/ silent*
*2011*

*Delay Room*
*series of four photographs, framed*
*40 x 30 cm (ED.3+1AP)*
*2011*

*Delay Room (Video-Box)*
*Mixed Media*
*30 x 23 x 38 cm (ED. 3+1AP)*
*2011*

*Delay Room*
*series of four photographs, framed*
*40 x 30 cm (ED.3+1AP)*
*2011*

HOTEL ROOM

*Hotel Room (A)*
*from the series „Hotel Room", framed*
*120 x 80 cm (ED.3+1AP)*
*2012*

**Hotel Room**

A double bed with clean sheets, two nightstands with reading lamps, a wardrobe, a table and chair. In Bernd Oppl´s video Hotel Room we see a hotel room reduced to pure functionality, free of the normal kinds of added aesthetic and technical furnishings.

In film and literature hotel rooms have in the past served to romanticize someone´s existence in a kind of limbo, in a drawn-out process of self-discovery they´ve chosen for themselves. But hotel rooms remain temporary locations for the people staying there, whether stories of high drama, wild romances or forbidden love are involved. The majority are nothing more than plain settings for equally plain, everyday events, intermediate stopovers and anonymous refuges that are each day reset to their original state by cleaning staff and relieved of any and all traces of the previous night.

In Hotel Room this fleeting state is literally frozen: A growing layer of ice covers the unadorned room, the floor, the bed, the furnishings, and lastly the walls. We first witness this metamorphosis in the details, the ice covering the table legs, the milky, translucent layer that spreads over the white sheet. Crystals form, the last drops of water scurry over the walls in dark lines, and the entire room congeals, its state resembling a cave in eternal ice.

The ice seems to come from the room´s objects themselves, and the sporadic drips of water defy gravity. Something's obviously wrong with our normal perception.

Everything we recognize in this process of freezing, shown backwards and in fast motion, actually contributes to the increasing immobilization, movement toward motionless, to final preservation.

Oppl´s Hotel Room is part of a series of video works for which he constructs scale models of corridors or suites and uses them as settings for his experiments, all of which aim at perplexing our perception in surprising ways.
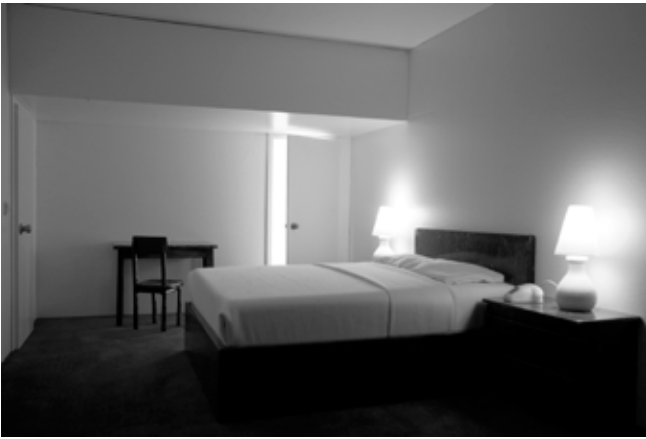
(Gerald Weber/ sixpackfilm)



*Hotel Room*
*HD Video, 16:9, b&w/silent*
*6:00 Min (ED. 3)*
*2011*

*Hotel Room*
*model of a room, wood, aluminium, glass, cooling aggregate, electronics*
*80 x 160 x 80 cm*
*2012*

Hotel Room
model of a room, wood, aluminium, glass, cooling aggregate, electronics
80 x 160 x 80 cm
2012

*Hotel Room*
*series of four photographs, framed*
*120 x 80 cm (ED.3+1AP)*
*2012*

Hotel Room
light-box
120 x 80 cm (ED.2+1AP)
2012

Installation View:
„Tallinz"
Salzamt, Linz
2012

FLOCK

*Flock (A)*
*series of six photographs, framed*
*40 x 30 cm (ED.3+2AP)*
*2011*

*Flock (B), (C), (D)*
*series of six photographs, framed*
*40 x 30 cm (ED.3+2AP)*
*2011*

**Flock**

The view is directed to an interior. There is a window, a heater, stairs, which neither lead up- nor down-
stairs. You watch a door, which sometimes opens and you notice the empty corners of the room. You
don't see any people. The room seems quiet and still there is movement. There are traces of action,
as if the room possessed memory, as if it could remember the ones, which have been gone for a long
time with their spirits still being present. Dark shadows, composed of countless pixels, accumulate in
the corners, wipe along the walls, seem to escape through the stairs. These pictures are produced by
a digital camera. The model of the described room is being rotated around the lens of the camera by
a motor. A projector shows the miniaturised room in the size of a real room on a screen. The changing
perspective of the camera changes the mood of the projection as well. The atmosphere might remind
you of Alfred Hitchcock`s cinematographic panic-rooms. The scary effects in the work of Bernd Oppl
focus on movement. Taking a look at the interior reveals a simple reason, watching the screen produ-
ces a scary medial effect. Both realities, the virtual and the analog one, fall apart. The weirdness does
not dissolve by recognizing the cause. The artist shows the digital translation, the medial leap from
the animated model to the moving image and leaves the effect of uncertainness, the observer looses
touch with reality. The eye of Bernd Oppl's camera shows how far human experience stays away from
technical perception – and the other way around.
*(Brigitte Felderer)*



*Flock*
*MDF, motor, camera, video-projector*
*75 x 120 x 115 cm*
*realtime video-loop*
*4:3, b&w/silent*
*2012*

*Installation View:*
*„The Digital Uncanny"*
*Edith Russ Haus, Oldenburg*
*2012*
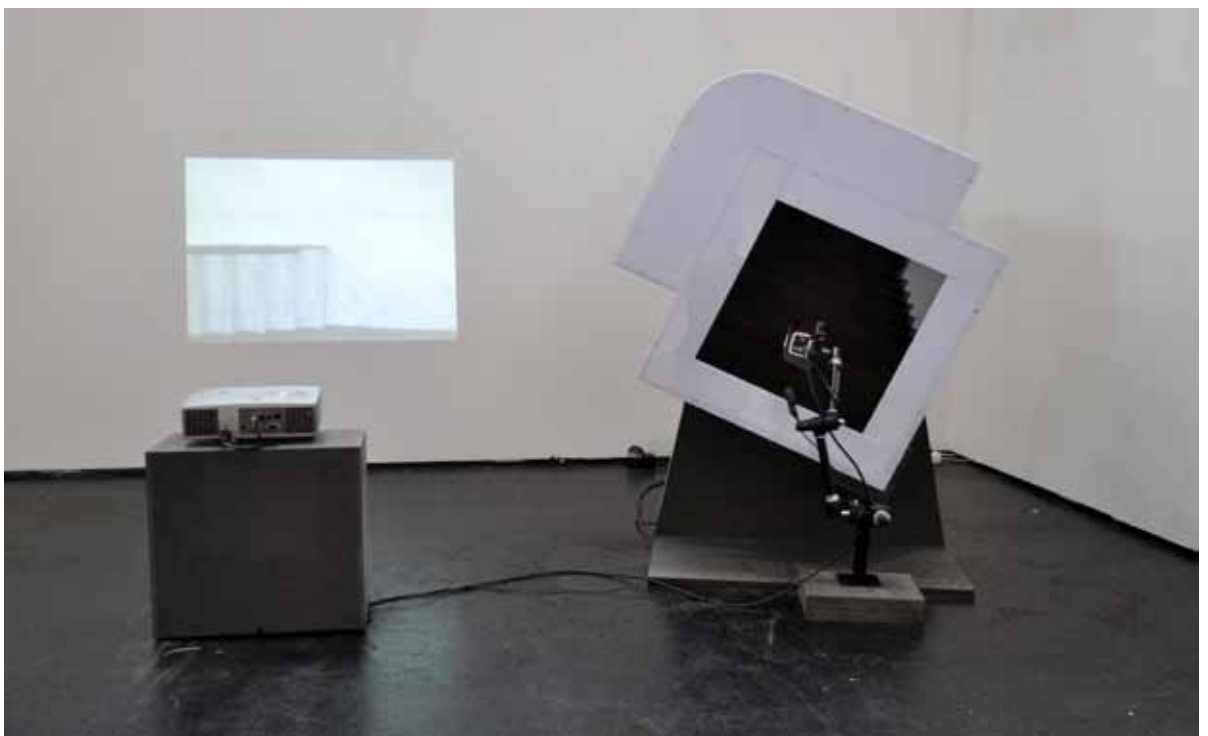
*Untitled*
*MDF, motor, camera, video-projector*
*75 x 120 x 115 cm*
*realtime video-loop*
*4:3, b&w/silent*
*2010*

POINT OF VIEW

**Point of view**

Point of view, is a series of three Black cubes mounted onto the wall play back video loops, which
were produced from the installations Corridor, Flock and untitled. Their common feature is a sense
that the laws of gravity have been repealed. In Flock a swarm of insects or a cloud of dust seems to
move through the rooms according to its own dynamics, and there is an interruption in the sequence of
rooms as well: (apparent) panning along the walls suddenly leads down a staircase. The originals for
the spatial model came from various films by Alfred Hitchcock. Bernd Oppl assembled them to create
a sequence of rooms. The model for the work Corridor was the corridor of "Overlook" hotel in Stanley
Kubrick's film version of the Stephen King novel "The Shining". Here, the camera revolves along with
the model and is "buried alive" by little white balls that flood through the room. In untitled, black balls
also behave unnaturally in an impersonal space. The architectonic situation becomes the protagonist of
a possible narrative.
(Ingeborg Erhart)



*Point of View*
*Mixed Media*
*dimension variable (ED. 3+1AP)*
*2010/12*

*Installation View:*
*„constants are changing"*
*Neue Galerie, Innsbruck*
*2012*

FLAT

**FLAT**

Bernd Oppl takes a personal approach to creating a model of his own apartment, cut out in a stack of white A4-size paper sheets. Thus the two-dimensional layout acquires depth and becomes a three-dimensional model of a space in which the different layers of paper are like memory banks piled one upon another, as if revealing the time lived and the memories and events that have been turned into indistinguishable archival items.



*Flat*
*150 sheets of DIN A4 paper/ lasercut*
*29,7 x 7 x 21 cm (ED.2+1AP)*
*2012*

*Installation View:*
*Art Foundation [das weisse haus], Vienna*
*2012*