

# Georg Petermichl

Selection of my photography and art 2013-2023

Biography – exhibition and publication concepts (2010–2023)  
– CV



*Retrospektive (amature enlightenment) 2010* (Lambda-Print, size variable)

## STATEMENT

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I want to make mention of two things, first:

The social construction of reality is my primary interest. I tend to use the modus operandi of photography to envision such a complex subject. Its elements, i.e. moment, perspective, framing, the series, analogies and metaphor are important instruments that let us approach and digest the overwhelming nature of reality. When these elements are manipulated / deployed in just the right way, we get comprehension at its best: Photography is a medium which emphasizes and highlights our collective inability to grasp the “bigger picture” at once, but that also contains a democratic spirit in highlighting that this lack is more or less present for all of us, and in approximately the same way. Images then present themselves as places of understanding and connection.

My art pieces consist of repetition and continuation of basic form – of configuration, of lighting situations, of geometrical elements, of analogy, of mirrored ideas. Such concepts reduce complexity and therefore lead to a certain kind of human pleasure: recognition is a source of delight.

eight sets of art:

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*Universal Thoughts (or whatnot)* **2023**

*Internorm* **2015-** (handmade c-print, frame, non-reflective glass)

*Bubble* **2017-**

*Clash* **2020** (ceramic, glass, steel, wood, pigment print on whiteback paper)

*Bags* **2017-** (inkjet print, frame, non-reflective glass)

*barking up the wrong tree* **2013** (handmade b/w print on baryta paper, frame, glass)

*vase (shape / vessel / color)* **2017** from the series *Schlüsselwerke* (handmade c- and b/w-prints, frame, glass)

*Universal Thoughts* **2020** (photograms on c-paper, frame, non-reflective glass)





*Universal Thoughts (or whatnot) various dates/2023*

**Feb 10 – Mar 18, 2023** *Wonnerth Dejaco, Vienna*

(...)

Certain image practices have spread like wildfire through new technologies. In Max Imdahl's words, the constant availability of ways to create, edit, store, and disseminate images has made us proficient at „seeing seeing“. Everyday practices have differentiated and in some aspects come closer to professional ones. Many can make images look professional, aesthetic, eye-catching. Ultimately, however, this leads to formal conformity. Georg's pictures set a counterpoint here. They are - to use Imdahl again - iconically more complex, more differentiated, not (always) familiar. Subtle. I am soothed and refreshed by the images. I can look at something without consuming it.

I also learned something: pressing the shutter means the emotion is toppling over, an affect, a discontinuity. Often the result disappoints because we don't find the peaking, we don't find what we wanted to capture, in the result.

Generally, the gazes are important. In the gaze, the depicting and the depicted touch each other. The pregnant sister poses without posing, is completely with herself, completely intimate, a little bored, devoted. This supra-ambivalence is reflected in the mise-en-scène: reminiscent of the “foam-arisen” and at the same time quite unabashedly domestic, unprofessional. Relaxed familiarity paired with almost bored equanimity also characterize the gaze of the father, the mother and the older sister – all of them averted from the camera. In this way, their closeness towards the producer of the image is not revealed by an attentive gaze, but by reflection of the quality of the relationship within the gaze.

(...)

And: Georg's photographs celebrate the photograph as exposure. All arise from the proximity of the transition between day and night, sunlight and darkness. Many flashed. Anachronistic given the sensitivity of current digital technology. But more so a clue to exposure. The overexposure of father and mother reflects their radically-put-into-the-light posing. Soft in the sunset at the same time hard in the flash. The contrasting exposure repeats both their closeness to the image producer and their distance from being photographed, as well as their awkwardness and simultaneous placidity in the situation. (...)

*Univ.-Prof. Dr. Aglaja Przyborski, Bertha von Suttner Privatuniversität*



*Universal Thoughts (Mutter) 2004/2023*  
(handvergrößerter C-print, gerahmt, 158/195.5 cm)



*Universal Thoughts (After Kühn 3) 2009/2023*  
(analogue c-print, unframed, 154/195.5 cm)





*universal thoughts (petrified)* **2014/2023**  
(digital c-print, unframed, 152.5/230 cm)

*Whatnot* **2023**  
(glased ceramics, 48/80/36 cm)

*Dieter Petermichl: Sunrise Experience (Universal Thoughts)* **1993/2023**  
(digital c-print, framed, 158/106.5 cm)

*Universal Thoughts (Vater)* **2006/2023**  
(analogue c-print, unframed, 200/154 cm)





*Universal Thoughts (Akt)* **2015/2023**  
(digital c-print, unframed, 185/124 cm)



Gertraud Petermichl: *Ärger über den gefälltten Baum (Universal Thoughts)* **2002/2023**  
(digital c-print, framed, 158/106.5 cm)





*Harry 2016* (from the series *Internorm 2015-*)  
(large format negative, analogue c-print, 80/100 cm)

### *Internorm 2015-*

The synergy of nature and culture is a prevalent idea of architects, especially since Modernism. Architecture seems to be the synthesis of both – that’s what I discern from statements of architects, I observe closely – such as Adolf Loos, Mies Van der Rohe, Rudolph Schindler, but also, of Andrija Mutnjaković, Harry Glück, Requat, Reinthaller und Partner, or Hermann Czech and others.

In my ongoing series *Internorm 2015-* I portray functional buildings such as hotels or government buildings built by more influential but also by less important architects, exploring the question of what if nature inscribed itself in the saying of “form follows function”: What if “nature wants to follow form (that follows function)”?





*Jean 2018* (from the series *Internorm 2015-*)  
(large format negative, analogue c-print, 80/100 cm)





*Franz & Thomas 2019* (aus der Serie *Internorm 2015-*)  
(large format negative, analogue c-print, 80/100 cm)





*Fritz 2022* (aus der Serie *Internorm 2015-*)  
(large format negative, analogue c-print, 80/100 cm)





*Heinz* 2019 (from the series *Internorm* 2015-)  
(large format negative, analogue c-print, 80/100 cm)



### Bubble 2017-

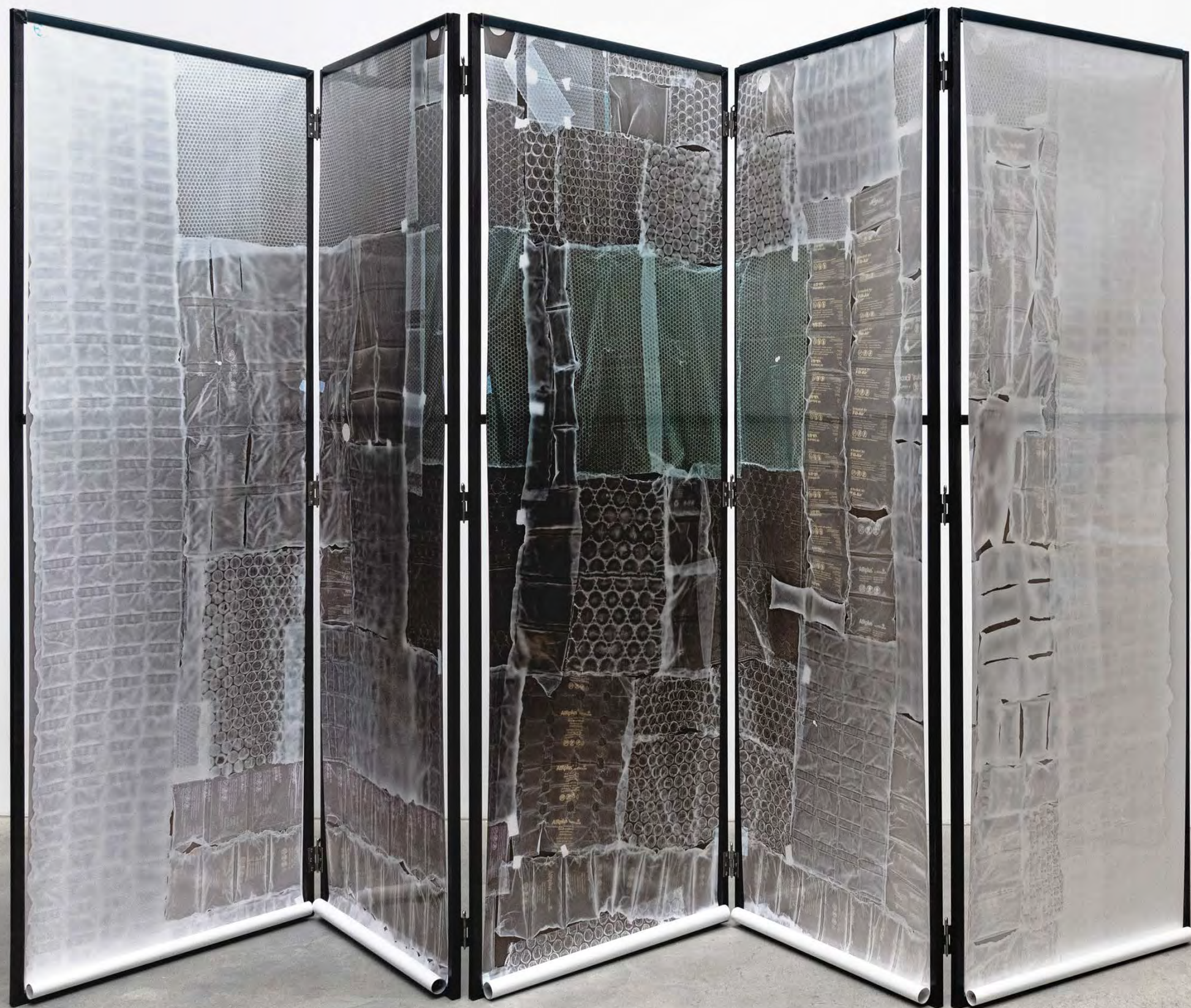
This is yet another statement that is formally inspired by the texts of the Swiss artist Miriam Cahn for the documenta14. It will be published in my portfolio and could be much longer; but then again, no one is going to read it:

We live in a bubble. You lived in a bubble. Everyone is living in their bubble. I will have to enjoy my bubble. This bubble is going to explode. Sorry, to burst your bubble. Did you have to pop my bubble? Our career is on the bubble. The economic bubble. So... how's life in the art bubble? This feeling literally bubbled up. Let's wrap this up. You were wrapped up in work. Don't get wrapped up in this! Don't get wrapped in that. Their smile was so plastic. You can pay with plastic. I had them bag it for later.



*Bubble 2021 „Protect“ (#1 out of a set of 10, photogram, 41.5/31.5 cm)*



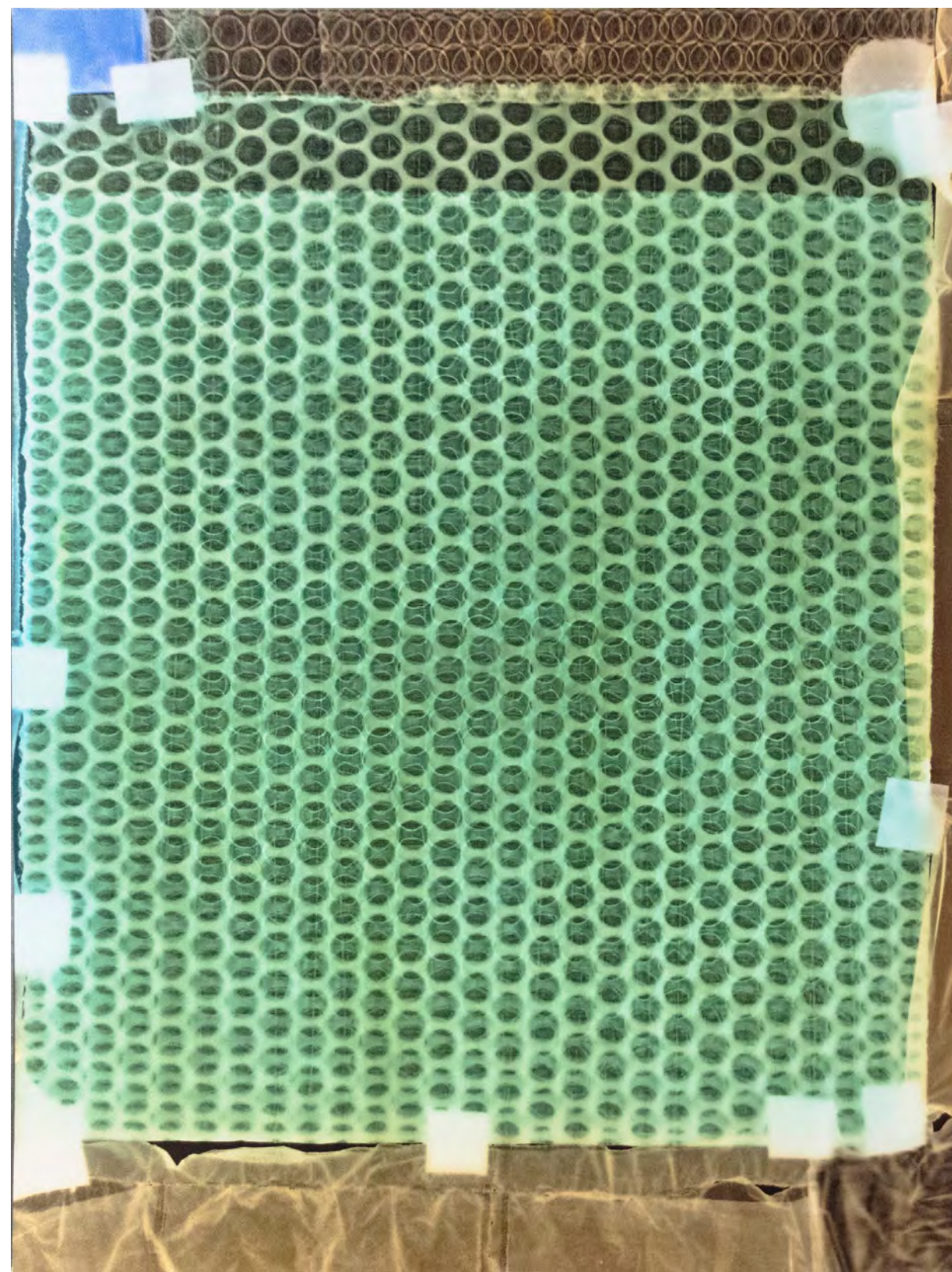


*Bubble Wrap (Paravent) 2018/2021*  
(metal, photograms, 240 cm high, width varies)





*Bubble 2021* (#3 of 10, photogram, 41.5/31.5 cm)



*Bubble 2021* (#10 of 10, photogram, 41.5/31.5 cm)





*Clash IV 2020*  
(ceramic, glass, steel, wood, pigment print on  
whiteback paper, 213/32/36 cm)

## *Clash 2020*

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I consider this series of ceramics as part of my photographic practice, I create it on the basis of photographic theory and argue their character with photographic means. Additionally, I am interested in the fact that historically speaking, there is a solid relationship between remarkable photographs and the special moments in time that they have captured. This group of works captures the clash of two things that are the same kind of utilitarian objects, but otherwise have absolutely nothing to do with each other: The ceramics are replicas of museum objects from renowned art history museums that I have researched in recent years. When wet they clashed with McDonald's Coca Cola glasses. After the firing process they are photographed in the studio. In the exhibition they are presented as if on the light table, so again in the duplication of the state in which they were photographed.



*Clash II 2020*  
(detail, for wide shot see next page)





*Clash II 2020*

(ceramic, glass, steel, wood, pigment print on whiteback paper, 170/80/54 cm)



*Clash II 2020*

(detail of pigment print)





*Clash III 2020*

(ceramic, glass, steel, wood, pigment print on whiteback paper, 170/80/54 cm)



*Clash III 2020*

(detail of pigment print)





*Bags 1986-2004 #71 (Global) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #137 (Marl) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #43 (Stoff) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #7 (Universal) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #191 (Peter) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #73 (Reunion) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #151 (unrefined) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*

## Bags 2017-

The plastic bags depicted in *BAGS 1986-2004 2017-* come from my own family's collection, to which I began to add from childhood on. In 2017, I started working on the series of 293 photos - I am interested in the habit of collecting cultural objects, specifically reflecting on the potential of the middle class. By side-stepping the prominent figure of "the" art collector, I want to research nonetheless about accumulative strategies of self-expression. In the photos, the plastic bag – which is a typical by-product, is photographically treated as a valuable object – like those products and logos they advertised and presumably carried.



*Bags 1986-2004 #53 (Prima) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #2A (1984) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*



*Bags 1986-2004 #227 (Heartland) of 293  
(inkjet Print, 54/43cm, Ed. 1/3+1)*





*Bags 1986-2004 #179 (Best) of 293*  
(inkjet Print, 54/43 cm)



*Bags 1986-2004 #277 (means) of 293*  
(inkjet Print, 54/43 cm)



*barking up the wrong tree* **2013**

SULZBACHER PETERMICHL, Reisebüroalerie, Galerie Nagel Draxler, Cologne, Germany

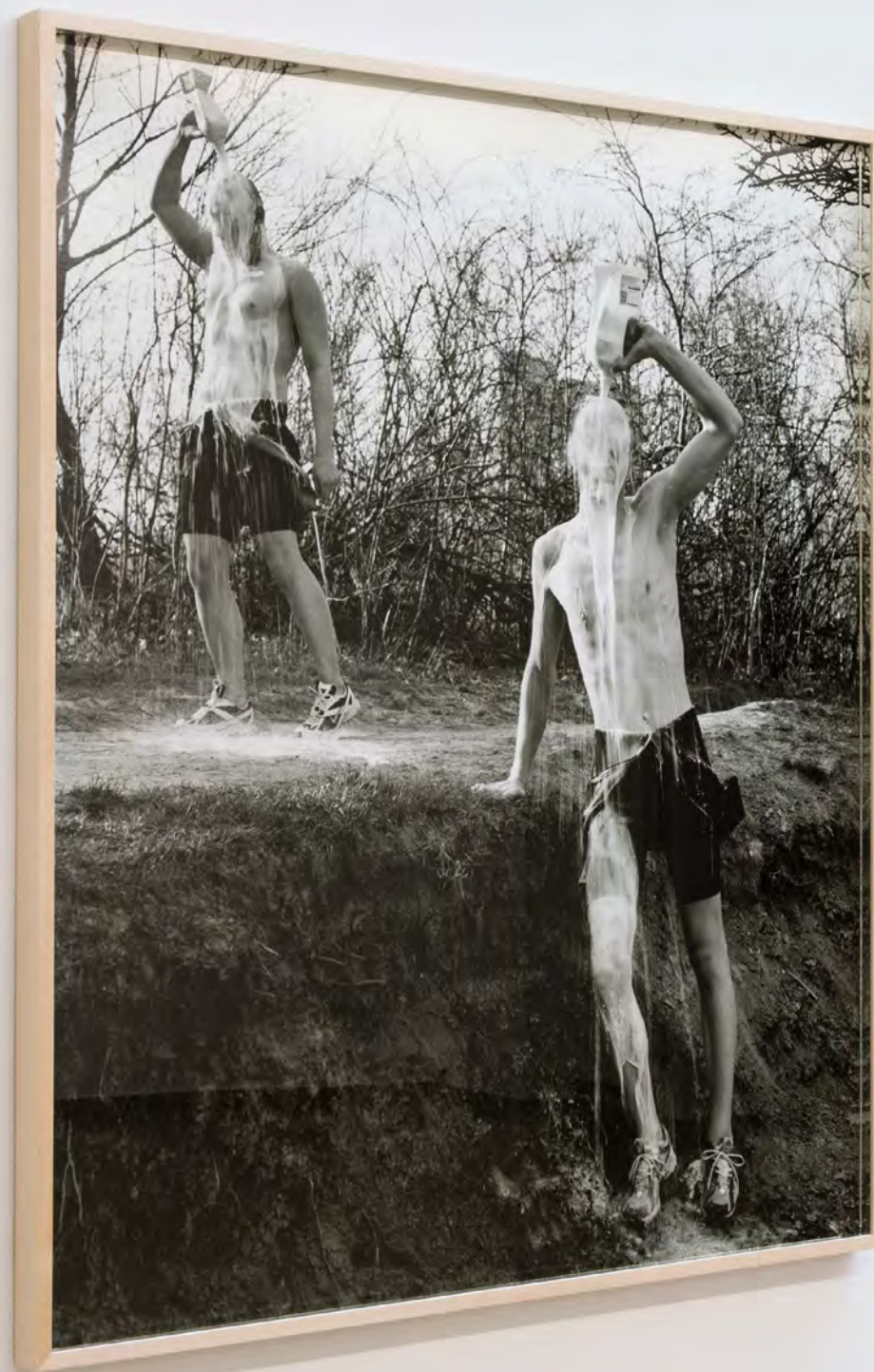
Pop-strategies of self-assertion build the basis of our exhibition *barking up the wrong tree*. Circulated via TV formats, Wikipedia, youtube, and all linked with the ambiguous nature of personality, those strategies use strong symbols as surface but are all crystallized in a certain form of inclusion, self-absorbedness, and passivity. The cultural construction of Nature produces a palette of ideals – all of them are projections and contain inconsistencies. Martin Sulzbacher and I were looking to re-embody those projections – for instance with Theraparkas (Alpacas used for burn-out therapy), with milking (a British form of student protest), in art history, or in fashion photography.



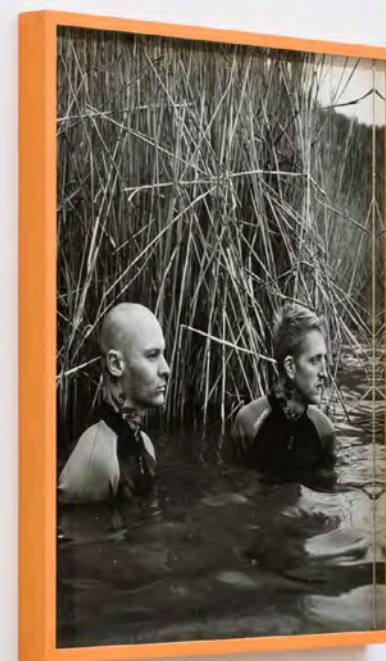
*Sacred Power Spot* **2013**

(b/w baryta paper, handmade,  
framed, 98/122 cm with mirrored spacer strip, Ed. 3+2)

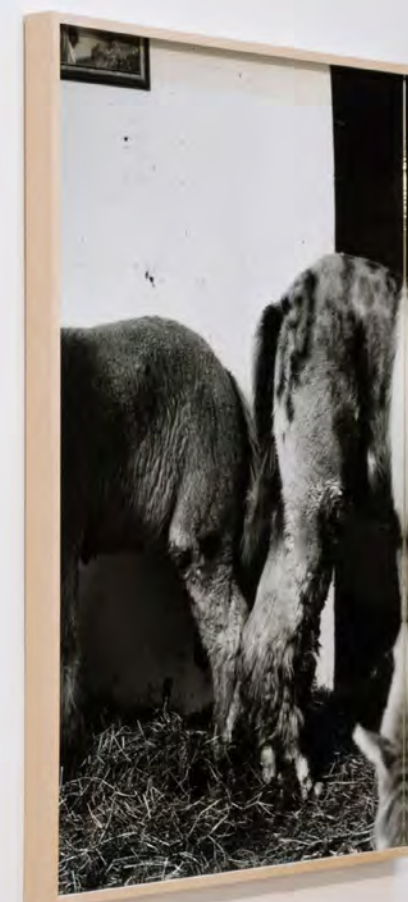




*Against Again 2013*  
(b/w baryta paper, handmade, mirrored spacer strip, 122/98 cm)



*Bruce 2013*  
(b/w baryta paper, handmade, mirrored spacer strip, 72/58 cm)



*Sacred Power Spot 2013*  
(b/w baryta paper, handmade, mirrored spacer strip, 122/98 cm)



*vase (shape / vessel / color) 2017* from the series: *Schlüsselwerke 2015-*

The series of seven glazed, ceramic vases in *vase (shape / vessel / color)* are not presented in their original form, but only in form of 21 museum-specific product photographs; I formed the seven objects specifically in regard to their photographic image. On the level of conventionality, the series examines the relationship between the object as commodity and as work of art: I am interested in the path, from the utilitarian value that the antique originals of my vases had long ago, to the art-historical museum collection, in which they were included for formal reasons.



*vase Ai Wei Wei / color 2017*  
(medium format negative, c-print, handmade, framed, non-reflective glass: 47/32 cm)





*vase Altenburg / shape* **2017**

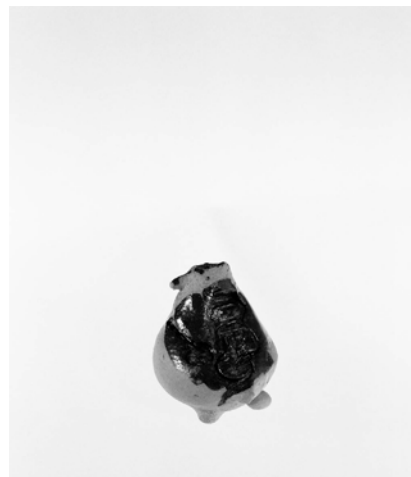
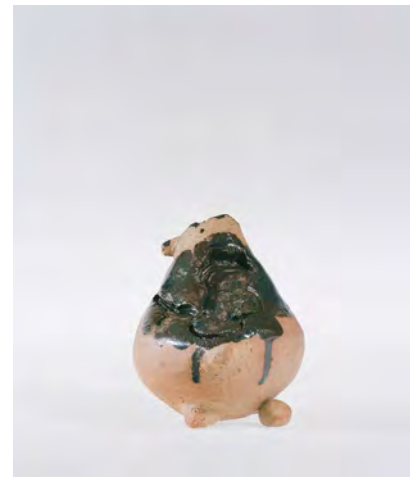
(medium format negative, b/w baryta print, handmade, framed, non-reflective glass: 47/32 cm)



*vase Song / vessel* **2017**

(medium format negative, b/w baryta print, handmade, framed, non-reflective glass: 47/32 cm)





from upper left to lower right:

*vase Ai Wei Wei / shape 2017 vase Altenburg / shape 2017 vase Altenburg / vessel 2017 vase Texas / color 2017 vase Prishtinë / vessel 2017 vase Texas / shape 2017 vase Ai Wei Wei / vessel 2017 vase Ai Wei Wei / color 2017 vase Texas / vessel 2017 vase Song / vessel 2017 vase Prishtinë / shape 2017 vase Song*

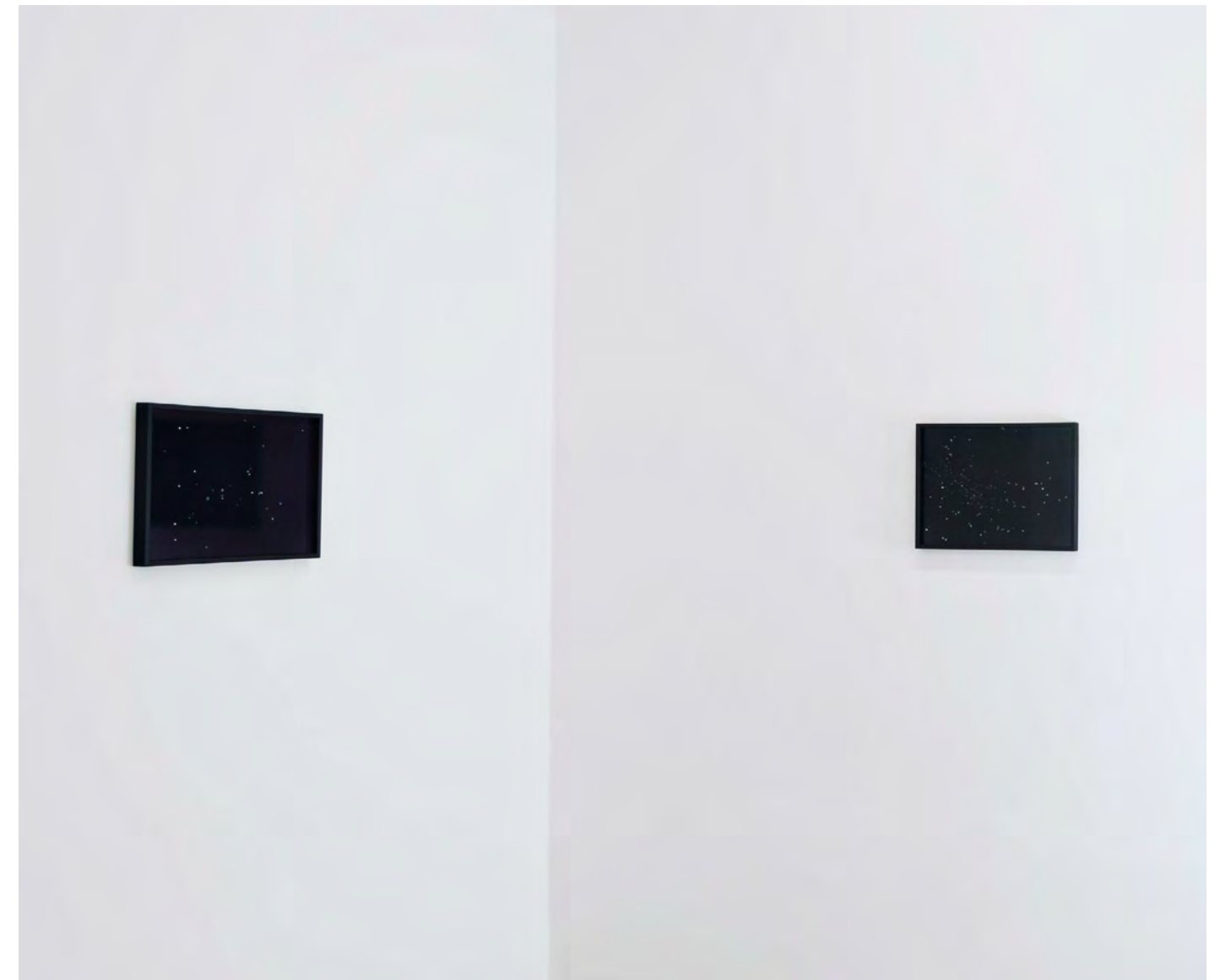
*/ shape 2017 vase Judd / color 2017 vase Song / color 2017 vase Judd / shape 2017 vase Prishtinë / shape 2017 vase Judd small / color 2017 vase Judd small / vessel 2017 vase Judd small / shape 2017 vase Altenburg / color 2017 vase Judd / vessel 2017*

(b/w: handmade on baryta; color: c-print, handmade, framed: 47/32 cm each)



## *Universal Thoughts 2020*

The series of photograms *Universal Thoughts 2020* were created from those silicone beads that electronics manufacturers add to the packaging in paper bags to keep new devices dry. Most recently you find them also in self-test kits for the Corona virus. When I was a teenager, I mistakenly thought they were giveaways from the big electronics companies that could be used later - for cleaning, for example. The unique artworks were created in complete darkness on color paper, by pouring those beads – in an expressive gesture, in other words. The exposure is done in three steps to create a variation in brightness. The dispersion in the imaging process is left to chance, bearing in mind that contemporary mathematics and physics currently disagree on whether it is more likely that the same constellation of world will reappear at infinite distance or in infinite dimension.



*Universal Thoughts #28 und Universal Thoughts #33 2020*  
(photogram, framed, non-reflective Mirogard-glass, 31,5/41,5 cm, unique)





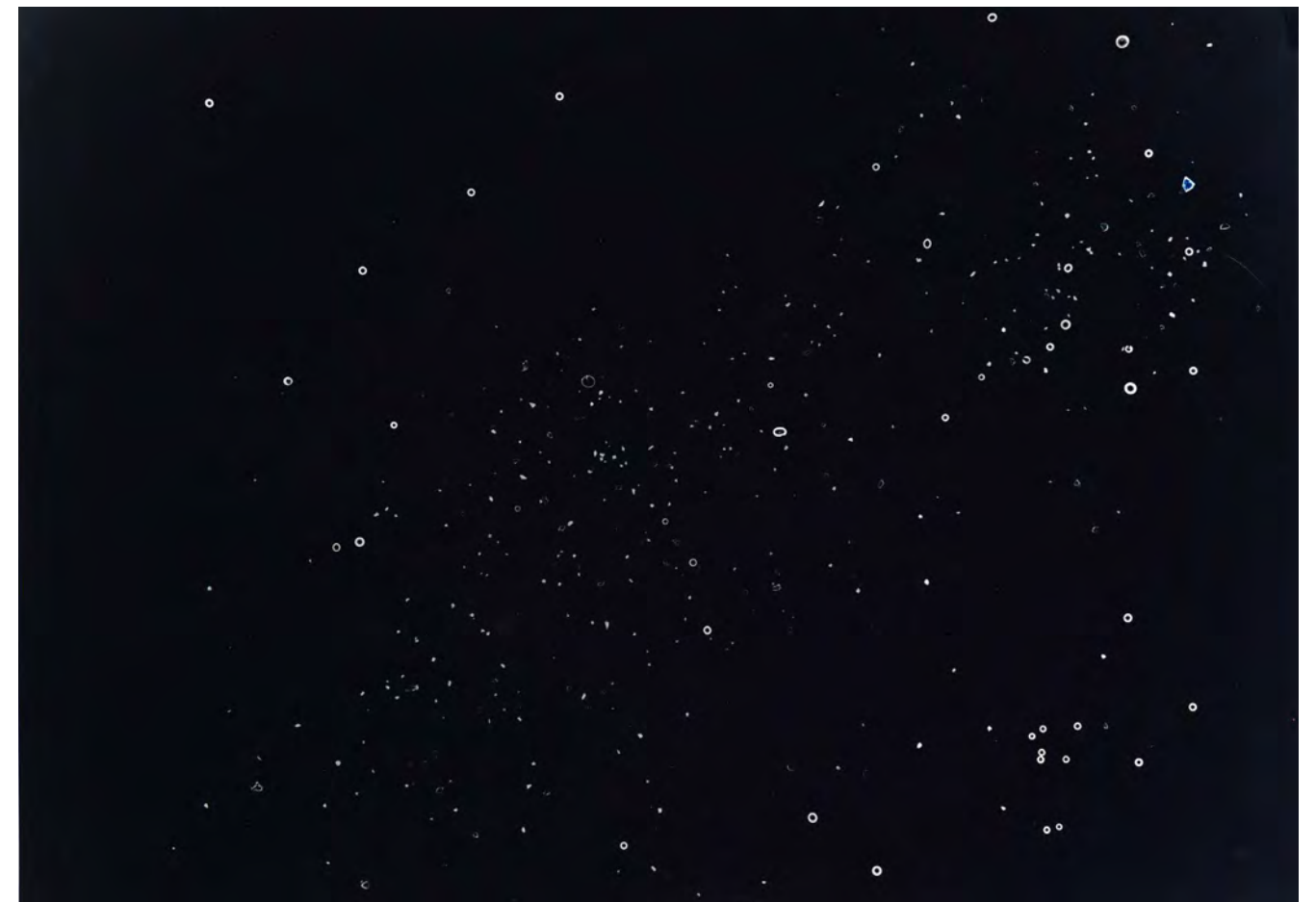
*Universal Thoughts #42 2020*  
 (photogram, framed, non-reflective Mirogard-glass, 31,5/41,5 cm, unique)



*Universal Thoughts #44 2020*  
 (photogram, framed, non-reflective Mirogard-glass, 31,5/41,5 cm, unique)



*Universal Thoughts #44A 2020*  
 (photogram, framed, non-reflective Mirogard-glass, 31,5/41,5 cm, unique)



*Universal Thoughts #32 2020*  
 (photogram, framed, non-reflective Mirogard-glass, 31,5/41,5 cm, unique)



## Biography (exhibitions, publication projects, CV)

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### eight exhibitions

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*Exposure and Double Exposure* group exhibition, Camera Austria, Graz (AT) **2023**

*Universal Thoughts : Ambiguous Plus* Wonnerth Dejaco, Vienna (AT) **2020**

*Schlüsselwerk 2020* Kunstfenster, Gnas (AT) **2020**

Fotohof, Salzburg (AT) **2018**

*coming soon* Kunstverein A307, Vienna (AT) **2018**

*witnessing event* El museo de los Sures, New York City (USA) **2017**

*barking up the wrong tree* Reisebüroalerie, Galerie Nagel Draxler, Cologne (GER) **2013**

*Universal Thoughts* MUSA, Vienna (AT) **2012**





*Exposure* - group exhibition, curated by Anna Voswinckel  
**Sept. 16 – Nov 12, 2023**

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*Exposure and Double Exposure 2023-24 Camera Austria, Graz*

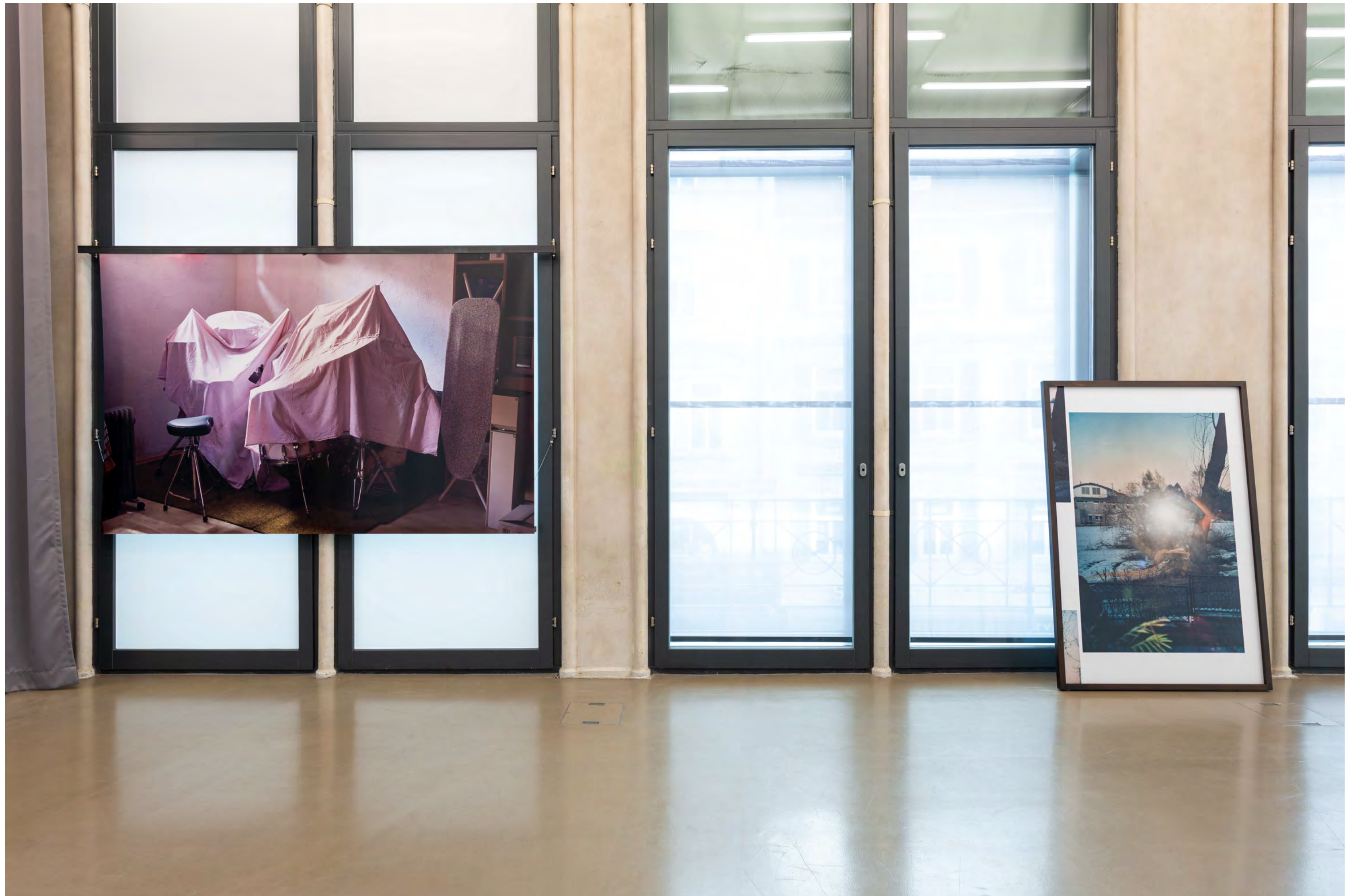
two interrelated consecutive group exhibitions. Opening: **Sept 15 and Nov 24, 2023**

(...) In his latest group of works, *Universal Thoughts (or whatnot)* (2023), Georg Petermichl takes a look at his family of origin and inquires into the role of photography as a medium for documenting society and forging identity. The large size of the photographs, some of which are hung as unframed hand prints in dialogue with the space, stands in striking contrast to the intimacy of the respective images and the closeness in relationship they reveal, while deliberate over- or under-exposure allows for distance and an openness to interpretation. In the figure of a small ceramic hippopotamus, the artist ironically reflects on his own awkwardness in dealing with his unaccustomed (power) position as photographer in this picture of a family constellation. (...)

(...) The four projects of *Double Exposure* overwrite the previous exhibition *Exposure*. By juxtaposing them to the remaining works of the first exhibition *Exposure*, they comment on and complement them. The superimposition give rise to a new image space that can also be understood as a reflection on exhibiting photography. (..)

both text fragments taken from the exhibition texts of Anna Voswinckel





*Double Exposure* - group exhibition curated by Anna Voswinckel  
Nov 25, 2023 – Jan 28, 2024  
photo credit: Markus Krottendorfer



*Muli 16. August 2022 Secession, Vienna*

*Stress Okt 6 – 30, 2022 Elementarz, Krakow, Poland*

(...)

Stefan Reiterer and Georg Petermichl have collaboratively created a Skydancer sculpture, which they gave the name Muli. Through air supply the larger-than-life sculpture expands and starts to dance. Like the animals of the same name, Muli is a hybrid. Skydancers are common as marketing tools in public space. Thanks to their height and fast movement they are supposed to catch the view of passers-by to make them aware of a shop. The sculpture Muli was made from tigered fabric and reflective materials in the workshop of the fashion label Ferrari Zöchling. Depending on the time of the day, Muli's appearance changes. In daylight the tigered pattern is visible, which disappears when it's dark. Then the silhouette is shaped by the reflective, glowing parts.

(...)

excerpt of the info text of secession, Vienna



*Muli 2022*

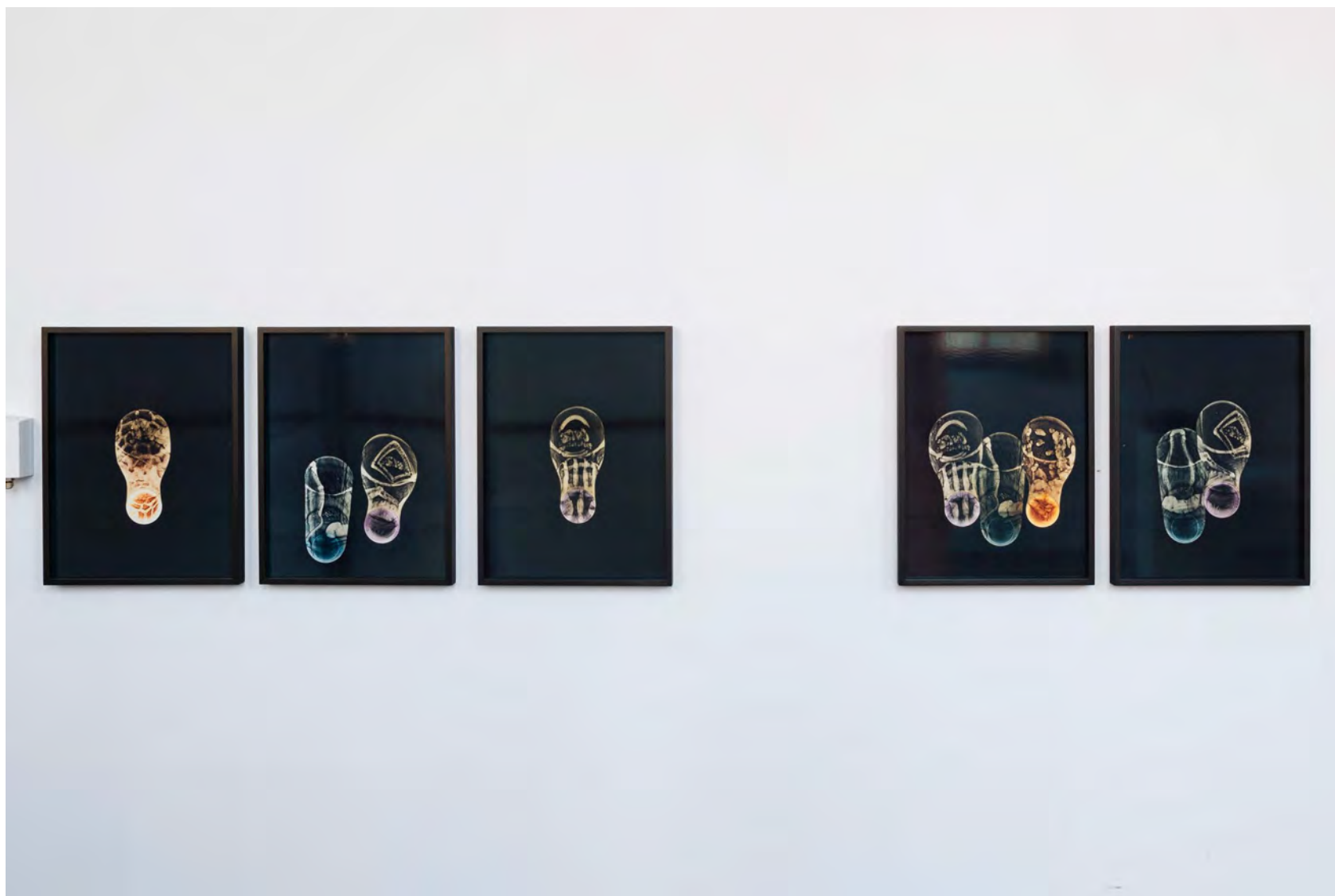
*Vereinigung bildender Künstler\*innen Wiener Secession*





*Stress 2022*  
*Elementarz Krakow*





*universal thoughts (surplus) 2017*  
(je Fotogramm, gerahmt, entspiegeltes Mirogard-Glas 31,5/41,5 cm, Unikat)

### *Universal Thoughts* Mar 9 – 27, 2022

*FotoWien2022*, Opening: Mar 8, 2022

The capitalist economic system is geared towards productivity, but in its actual manifestations it generates excesses, i.e. surpluses that put the capitalist principle to the test as well as peculiar value-added services that are not at all compatible with efforts aimed at achieving efficiencies.

In 2017, Georg Petermichl visited Glass Beach near Fort Bragg in northern California. The beach is now a tourist attraction. even though it was here that the waste from the small town was initially dumped into the sea right up until the 1960s.

Contrary to the understandable assumption that Fort Bragg might suffer from the after-effects of this waste disposal to this day, history took a different turn. Indeed, the ocean has eroded most of the material: the glass waste has been ground down and polished by the surf and then washed back onto the shore as glass beads. These glass pebbles became popular souvenirs especially among lower income groups, so much so that countless

signs now prohibit the theft of this ‚natural treasure‘ belonging to the local population.

Georg Petermichl's installation is an abstract rendering of some of the key moments from this relationship between human beings, materials and the forces of nature. A series of colour photograms depict the shadows cast Coca-Cora tumblers that McDonald's customers receive as free ‚surplus‘, as the artist puts it. Folding screens feature photograms of bubble wrap packaged around Petermichl's online orders over the past ten years. Three framed large-format photographs show people admiring natural attractions.

*from the descriptive exhibition text*





*universal thoughts : Ökonomie und Material 2022*  
presented at the FotoWien22 festival, 03/2022



*Schlüsselwerk 2020* **Spring 2020**

Kunstfenster Gnas

In times of closed museums and Kunsthallen the Kunstfenster presents us with the possibility to show contemporary art without endangering the viewers. Everyone who goes shopping can stop for a moment, look at the work, take a folder and learn more about the artists in the comfort of their home.

For the fourth edition of the Kunstfenster, Linz-born artist Georg Petermichl has collaborated with Gnas-based potter Michaela Hösch to create an impressive vase, which he presents against a backdrop of large-scale photographic works. Petermichl discovered a vessel of presumably indigenous origin in the house of artist Donald Judd in Marfa / Texas, the shape of which inspired him to create this work. He had the vase reproduced by Michaela Hösch and then imprinted the keys of exhibition spaces, various studios and scholarship apartments – each and every place of his artistic production over the years – before the vase found its final form in the firing process.

Thus, the artist subversively inscribes his own art practice into art history, appropriating a found form with significant provenance and shaping it through the keys he has also appropriated. Appropriation is an essential practice in contemporary art.

excerpt from the exhibition text by Michaela Leutzendorff-Pakesch



*Schlüsselwerk 2020* **2020**  
(in collaboration with Michaela Hösch, 107/40/40 cm)



Georg Petermichl / Claudia Rohrauer / Anja Ronacher Mar 16 – Apr 28, 2018

Fotohof Salzburg

In the past, my exhibitions often utilized the position of the exhibition photographer, thus seeking the perspective of a significant supporting role in the contemporary art world.

With conspicuous behavior, these figures prowl through the exhibition, struggling with its spatial boundaries. They are driven by both their personal affects and the technocracy that is paramount to their medium. Wholeheartedly, they leave the drama of artistic impact to the intellect of the others. In their head, those intellectual traces are coated with finest layers of algorithmic manipulations which will cover-up deficiencies of the Architecture and its lighting system.

Let's consider the synapses of these photographers, themselves already being a peripheral phenomena in the art world. If those synapses would permit themselves a little peculiarity, they could chase a tiny spider across the graphic tablet, a sweat-covered finger could drop there, – or, a little twitch with the Magic Mouse 2 could help to emancipate from the strain of the job. In this particular case, rain clouds, swamps, trenches would expand within the membranes of reality. Is this glitch an opportunity? The curator and her art consultant in NYC – or are they right now in Mumbai, looking at their iPads? – do not yet show the desire to sink into the abyss of understanding.



*Obne Titel (After Pirelli, Manfred) 2016/2018*  
(Lambda-Print, framed with mirrored spacer strip: 80/120 cm)



*o.T. (Anatidaephobia: The fear that somewhere, somehow a duck is watching you.) 2018*  
(6c-inkjet print on blueback paper, 340/661 cm)

*o.T. (Knowing how it could change the lives of canines everywhere, the dog scientists struggled diligently to understand the Doorknob Principle.) 2018*  
(6c-inkjet print on blueback paper, 295/421 cm)



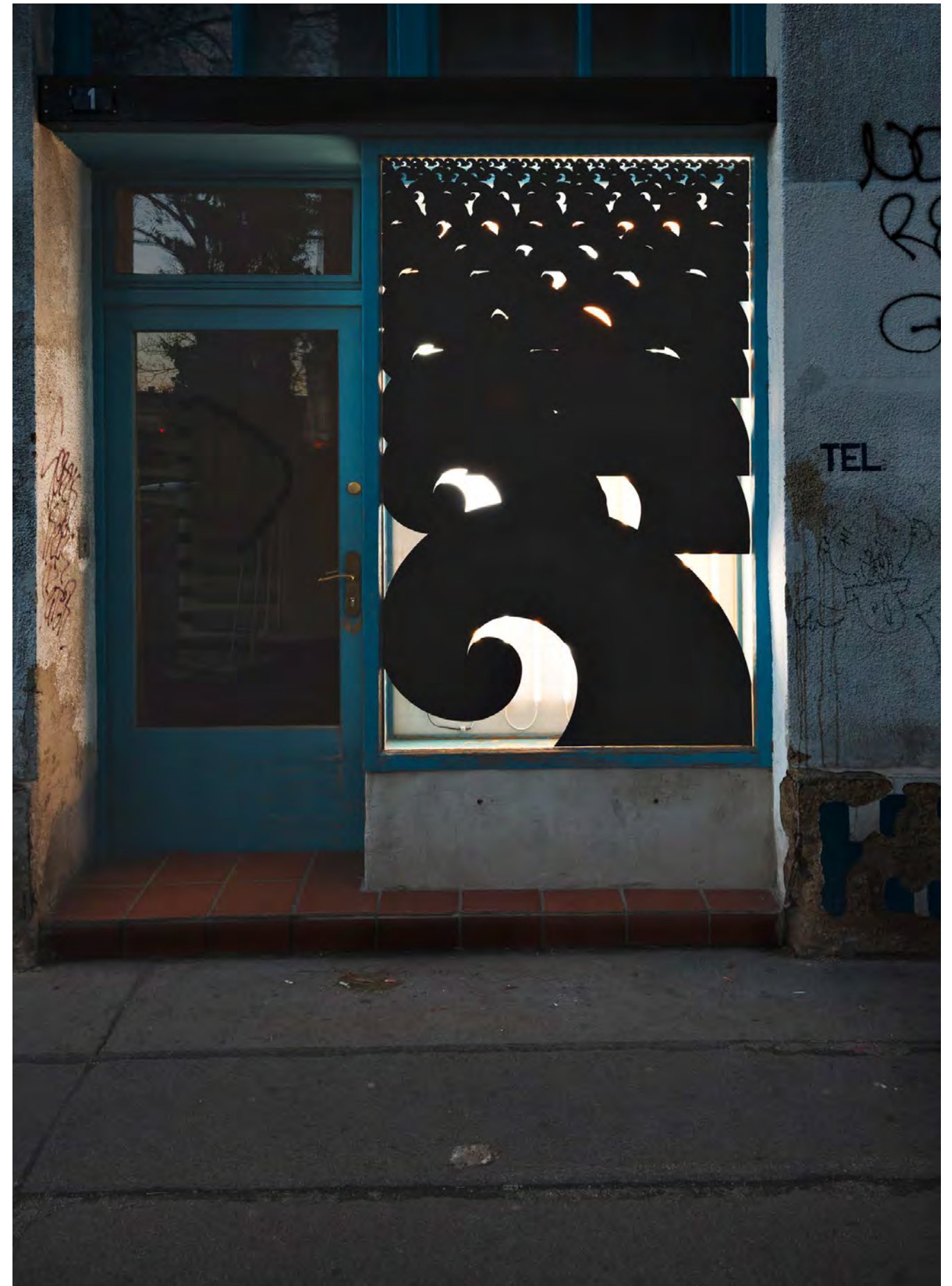




*coming soon* **Dec 2018 – Jan 2019**

Kunstverein A307, Vienna

My exhibition *coming soon* in **December 2018** monumentalizes and singles out one photograph of the series (*Harry 2016*, from the series: *Internorm 2015-*) and re-socializes it within the interior structure of an art space – The shop window was redesigned as a light box, specific for the framed photograph. The big amount of light is to draw attention to the space, as by-effect.











*Bubble Wrap 2017*  
(Photogram, 120" x 90" = 305/230 cm)

### *The Witnessing Event* Jul 8 – 29, 2017

El Museo de Los Sures, NYC – group show curated by Rashmi Viswanathan

Exploring the complicity of visibility in corroborating personal and social truths, this exhibition looks at works that are witnesses of sorts. They document social experiments, pry open the expected relationships between picturing and knowing, and function as a testimony to personal and cultural memory.

*The Witnessing Event* looks at a range of media, and its relationship to documenting/ creating/ producing memory. Addressing the question of how visibility bears witness to larger histories of experience, the participating artists undermine conventional separations of personal and social truths by examining the practice of representation.

artist's statement:

„This is yet another statement that is formally inspired by the texts of Miriam Cahn for the documenta14. It will be published in my portfolio and could be much longer; but then again, no one is going to read it:

We live in a bubble. You lived in a bubble. Everyone is living in their bubble. I will have to enjoy my bubble. This bubble is going to explode. Sorry, to burst your bubble. Did you have to pop my bubble? Our career is on the bubble. The economic bubble. So... how's life in the art bubble? This feeling literally bubbled up. Let's wrap this up. You were wrapped up in work. Don't get wrapped up in this! Don't get wrapped in that. Their smile was so plastic. You can pay with plastic. I had them bag it for later.“



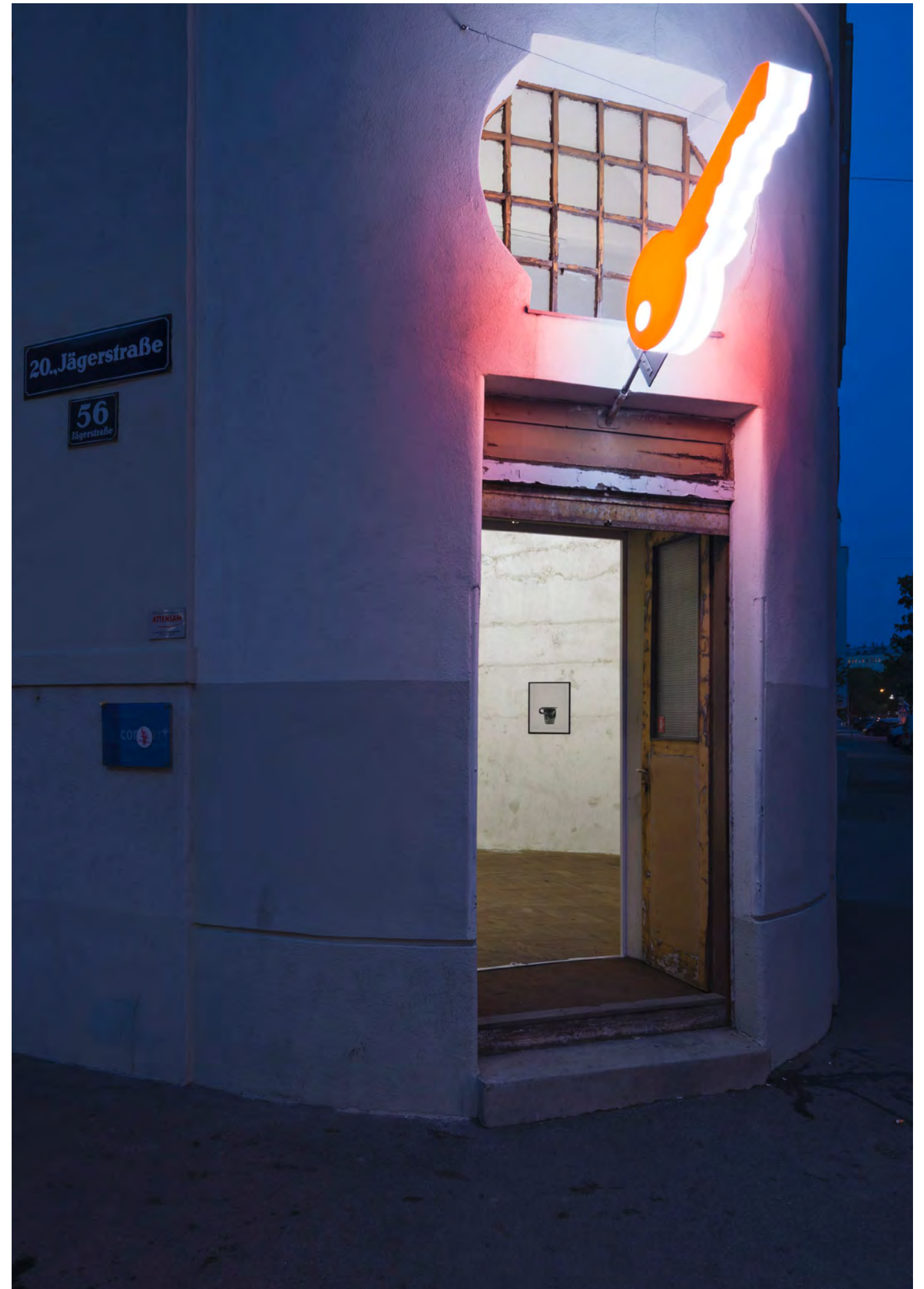
*Universal Thoughts : key, vase, step, ashtray, shelf, book, wall* Apr 14 – 28, 2017

Kunstverein New Jörg, Vienna

The title „universal thoughts: key, vase, ashtray, step, shelf, book, wall.“ contains the list of objects that comprise this exhibition:

On the outside of the building, above the entrance rests a neon-sign in the shape of Petermichl's key to his Viennese studio **2012-2014**. The main wall of the exhibition space is coated with reflective glass pearls – The Austrian glass manufacturer Swarovski developed this material for visibility of road markings at night. The exhibition concept evolves around two series of ceramics that carry imprints of different sets of keys: A series of seven ceramic ashtrays spread out across the gallery, and a series of vases, which are not on display but represented through museum-specific product photographs. Petermichl designed a flight of steps, which is comprised of reproductions of Donald Judd bookshelves and connects the first exhibition room with the bar room of New Jörg. In the latter, Petermichl reconstructed a segment of Donald Judd's private library in Marfa, Texas – the segment dealing with scientific knowledge about the Universe.

(from the press release)



*key* 2017  
(steel, acrylic glass, LED, 120/46/20 cm)





selection of vase (*shape / vessel / color*) 2017  
(c- or b/w-baryta prints, handmade, framed: 47/32 cm)

*step* 2017  
(wood, 4 modules, 15/20/30/45 x 75 x 30 cm)





*vase Texas / color* **2017**  
 (c-Print, handmaed, framed, 47/32 cm)

*shelf* **2017** (crop from the private library of Donald Judd, Marfa, section 'Universe' with a total of 21 books bought exlibris second hand or borrowed from public libraries, 70/104 x 40 cm)





*Dickhead II* 2011/2013  
(Pigmentdruck auf Baryt, 26/20 cm)



*Dickhead II* 2011/2013  
(Pigmentdruck auf Baryt, 26/20 cm)

### *barking up the wrong tree* 2013

SULZBACHER PETERMICHL, Reisebüroalerie, Galerie Nagel Draxler, Cologne, Germany

Pop-strategies of self-assertion build the basis of our exhibition *barking up the wrong tree*. Circulated via TV formats, Wikipedia, youtube, and all linked with the ambiguous nature of personality, those strategies use strong symbols as surface but are all crystallized in a certain form of inclusion, self-absorbedness, and passivity. The cultural construction of Nature produces a palette of ideals – all of them are projections and contain inconsistencies. Martin Sulzbacher and I were looking to re-embody those projections – for instance with Theraparkas (Alpacas used for burn-out therapy), with milking (a British form of student protest), in art history, or in fashion photography.



*Sheephead II* 2011/2013 / *Against Again* 2013 / *Bruce* 2013 / *Sacred Power Spot* 2013  
(handmade prints on baryta paper)





*Nude 2013*  
(b/w-baryta, handmade, 100/122 cm)

*Portrait 2013*  
(b/w-baryta, handmade 70/58 cm)

*Georg II 2011/2013*  
(baryta paper, 58/42 cm)

*Sheephead II 2011/2013*  
(baryta paper, 26/20 cm)



## Selection of four publications

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This selection of publications should be understood as independent art projects – or, as in the case of the two publications *universal thoughts* and *amature enlightenment*, are intended as deliberate changes of perspective and detachments to topics, that have been fruitful for a long time. Especially with the focus on revisiting ideas and thinking further, the publication as a medium is of strong interest to me.

*universal thoughts for Eliot* **2022**

*The Artist and The Publishers* Vienna **2019**

*universal thoughts: key, vase, step, ashtray, shelf, book, wall & magazine* Vienna **2019**

*amature enlightenment – eine Retrospektive* Vienna **2010**





## *universal thoughts for Eliot*

book launch: **Sept 18, 2022** at the festival center of *État des lieux*, Lausanne 2022

Magic Stop is proud to present its debut publication, *universal thoughts for Eliot* by Austrian artist Georg Pe-termichl (b. Linz, 1980). The publication invents a visual, drama-inspired language that translates the positive emotional reasoning behind the conceptualization of *Magic Stop*, Lausanne, and includes a text by Miriam Stoney that translates the artist's visual language back into philosophical form.

“On one hand, there is this key ability of images to talk to a lot of people – images are understandable on many different social and economic points of views. On the other hand, images are very bad at transporting the personal aspect of the intention. This publication is about the ecstasy of thoughts and the joy of rational moving projected around a specific architectural form while registering its properties in the continuation of form.” GP

Published by: Magic Stop, Lausanne, Switzerland & edited by: Iacopo Spini, Eliot Möwes, Claudio Santoro

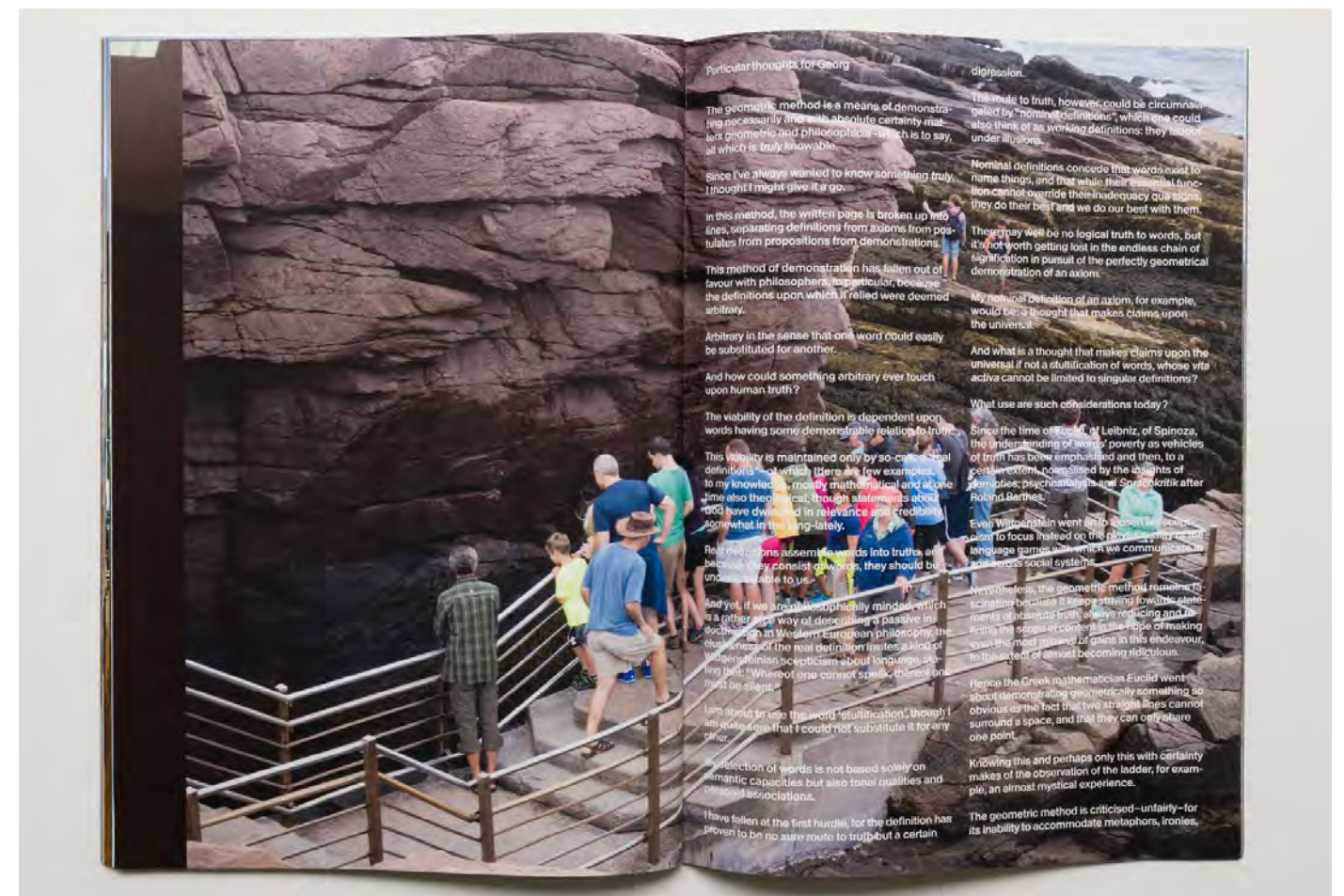
Text: Miriam Stoney

Design: Alexis Hominal

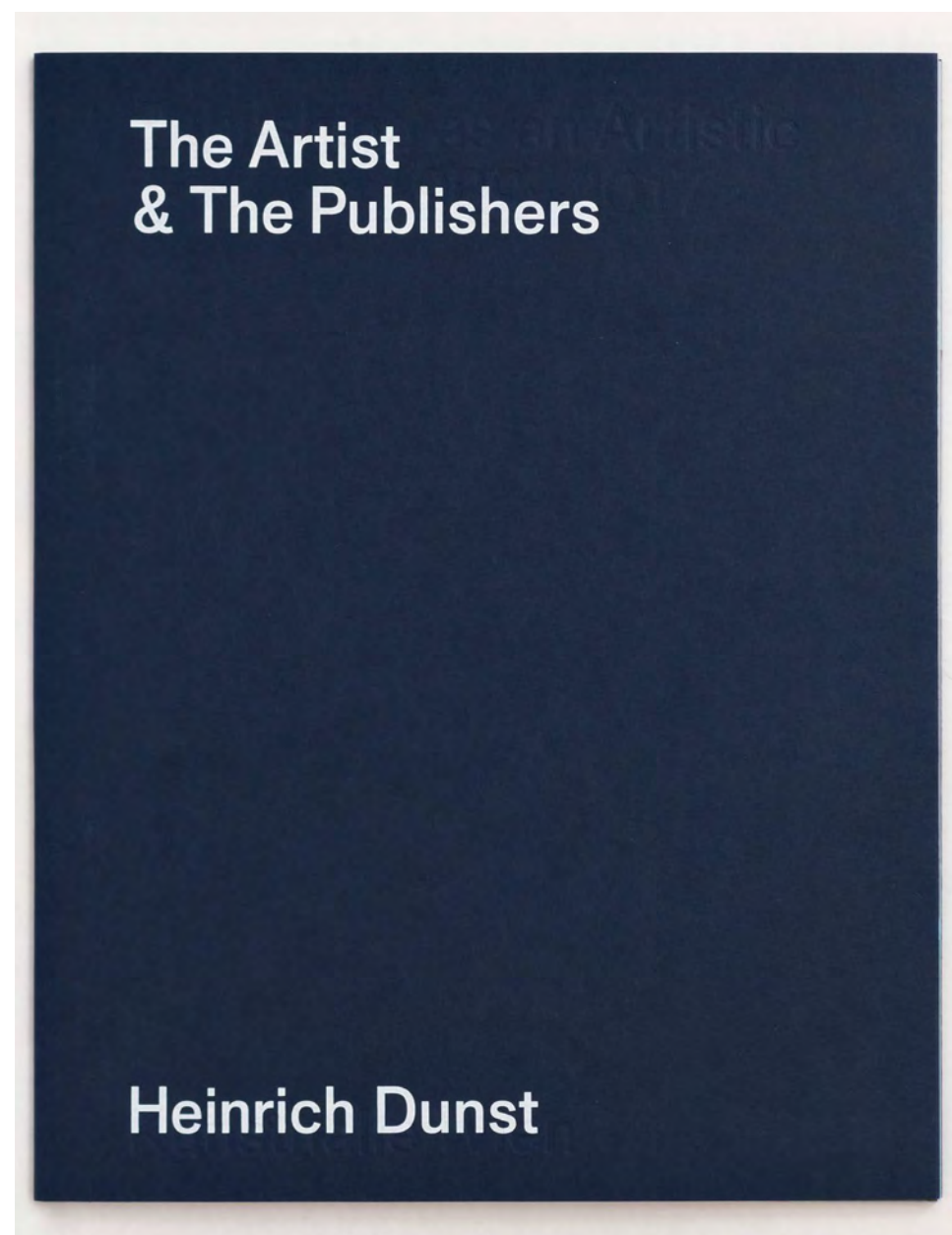
Print: GIDA srl, Milano, Italy.

Print Run 100 copies, numbered by hand.

ISBN 978-2-8399-3636-1







*Heinrich Dunst „The Artist and The Publishers“*

Publication launch: **Apr 13, 2019** at saxpublishers, Vienna

I tinted my photographic documentation of Heinrich Dunst's exhibition Publishing as an *Artistic Toolbox: C* in a grade of Cyan. The closest of all colors is named Opal and mixes cyan with cobalt and light-grey. The color itself takes on a well-meaning, antagonistic position in relation to the creamy and cold Pink, which is the basis of Heinrich's exhibition. I think that this particular position is a very good one, if the reader of these images cares to have an extensive reading experience.

published with saxpublishers, Vienna  
 74 pages and inlays  
 23.5 × 29.5 cm  
 Binder  
 Edition of 400  
 ISBN 978-3-200-06244-3





georg petermichl  
universal thoughts: key, vase, ashtray, step, shelf, book, wall  
& magazine 2017–2019

Dies ist die Übersetzungsarbeit für mehrere vergangene Ausstellungen. Ursprünglich basiert sie auf dem Statement für eine noch weiter zurückliegende Ausstellung, mit oben erwähntem Titel. Die Form betreffend ist es von den Texten der Schweizer Künstlerin Miriam Cahn für die Documenta 14 inspiriert. Das Statement gefällt mir und ist daher auf einem Schlüsselband in einem dieser Ausstellungsräume aufgedruckt. Für eine Publikation hat Maria Giovanna Dragon den Text auf Italienisch übersetzt. Ich frage mich, ob ihn irgendwer gelesen hat; abgesehen von seinem Englisch-Übersetzer Christopher Roth, und Axel Koschier, der ihn gerade wieder zurück vom Italienischen ins Deutsche übersetzt. So klingt er an:  
„Wir haben Zugang gehabt. Wir haben Zugang. Wir werden Zugang haben. Wir haben einen Weg gefunden. Wir haben uns auf den Weg gemacht. Wir haben unseren Weg gemacht. Wir waren in der Lage Zugang zu haben. Wir haben unseren Zugang abgesichert. Wir haben alle Zugangspunkte offengelassen, für uns selber. Wir haben uns auf Zugangscodes geeinigt. Der Zugang ist für uns erleichtert worden. Wir haben ihn erleichtert. Wir haben eine Schlüsselbefähigung gemacht, die darin lag, unseren Zugang zu erleichtern. Wir haben den Schlüssel gehabt. Wir werden die Schlüssel haben. Wir verkörpern die Schlüsselposition, die den Zugang möglich macht. Entsprechend unseren Schlüsseln haben wir den Zugang verteidigt. Wir waren in der Lage unseren Zugangsschlüssel zu verwenden.“

Zu dieser Kennerschaft haben wir Zugang. Und ebendiese ist der Schlüssel für eine bestimmte Form von Erkenntnis. Wir wollten es immer schon wissen. Wir haben ein großes Bewußtsein. Aber dafür ist unser Wissen zu klein. Wir reflektieren unsere Erkenntnisse. In diesem Bewußtsein kann man eigentlich nichts machen. Wir häufen Wissen an. Wir machen uns auf den Weg und investieren in Kennerschaft. Dabei erlauben wir uns von dieser Kennerschaft betroffen gemacht zu werden. Diese Mißwissenschaft hat uns gereicht. Wir haben diesem Bewußtsein eine Form gegeben. Dieses Wissen können wir jetzt strukturieren. Wir geben dieser Erkenntnis eine Form. Dabei ist die Kennerschaft der Schlüssel. Der Zugang zu diesem Wissen hat jetzt gerade Spuren in uns hinterlassen.  
Wir riechen geradezu nach Schlüsselmoment. Das ist unser Schlüsselmoment. Wir denken darüber nach, wie der Schlüsselmoment wohl gewesen wäre. Die Geschichte hat uns geformt. Wir müssen unsere Geschichte reflektieren. Wir werden ein Zeichen für die Geschichtsbücher setzen. Unsere Arbeit wird in die Geschichte eingehten. Unsere Schlüsselarbeit wird uns für immer verändern. Im Schlüsselmoment verhalten wir uns richtig.  
Wir sollten unseren Zugriff reflektieren. Unsere Vorstellung sollte reflexiver ausfallen. Der Schlüssel ist in unseren Händen. Wir kreieren den Schlüssel. Wir schneiden den Schlüssel. Wir spielen in unseren Hosentaschen mit den Schlüsseln. Wir lassen den Schlüssel stecken. Wir haben den Schlüssel verloren. Wir suchen den Schlüssel. Wir halten den Schlüssel in der Hand. Wir geben uns den Schlüssel in die Hand.“



*universal thoughts: key, vase, step, ashtray, shelf, book, wall & magazine*

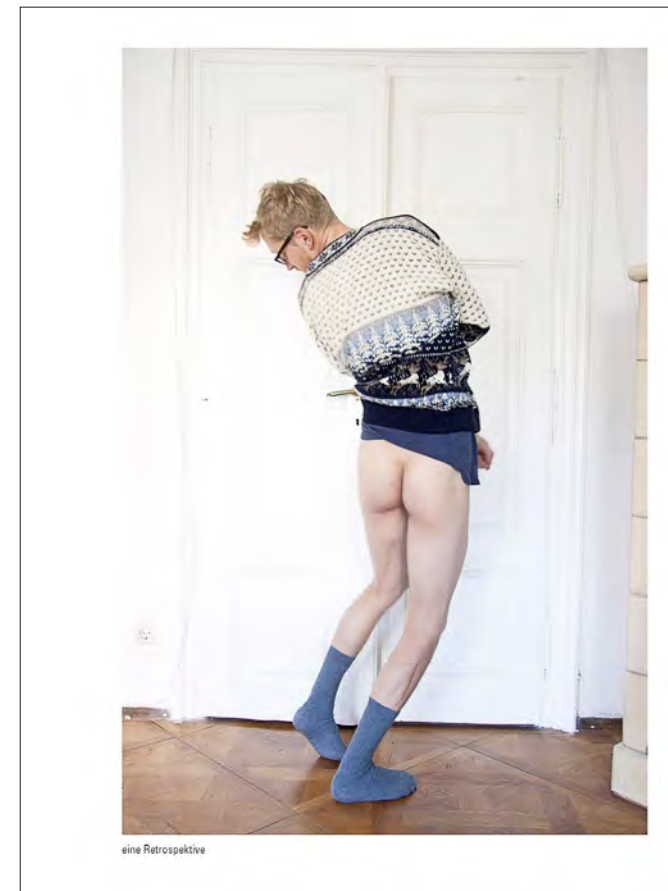
Publication launch: **Feb 28, 2019** in course of the exhibition *Über das Neue* at Belvedere21, Vienna

This artist book was published in the wake of the exhibition *universal thoughts: key, vase, step, ashtray, shelf, book, wall* at Kunstverein New Jörg, in **April 2017**.

22 pages  
30,6/29,9 cm  
Catalogue  
Edition: 100  
ISBN 978-3-903188-15-0







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*amature enlightenment – eine Retrospektive (front & back cover) / layout: Armin L. Gerold* **2010**  
 presentation: **Nov 25, 2010**

As an additional explanation of my diploma exhibition *amature enlightenment*, I compiled a series of inspirational pictures, try-out pictures, and found footage with a text about my current and retrospective approach towards photography.

Fanzine  
18/21 cm  
Edition: 200  
handcopies

*amateur enlightenment –  
eine Retrospektive 2010*

chapter II on amateur photography  
(page 9 and 10)





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represented by Wonnerth-Dejaco, Ballgasse 6, 1010 Vienna, Austria, [info@wonnerthdejaco.com](mailto:info@wonnerthdejaco.com)

Education:

until 2010 Academy of fine Arts, Art and Photography,  
Prof. Eva Schlegel / Matthias Herrmann – diploma thesis: *amature enlightenment*  
(2010 Koninklijke Academie voor Schone Kunsten, Antwerpen)  
until 2007 publishing and communications science University of Vienna  
– Thesis: Der Vorhof zum Film; über die Bedeutung des Filmvorspanns im Sinnstiftungsprozess  
der Filmrezeption

References:

2022–2023 Professor for Photography and New Media, Mozarteum university, Salzburg  
2022 visiting artist / University for applied Arts (Dep.: Applied Photography / Maria Ziegelböck)  
2021–2022 Lecturer / University of Arts, Linz (Abt.: Sculpture – Transmedial Space / Gelatin)  
2015–2016 assisting professor for stage and film design at the University of applied Arts, Vienna  
2013 Co-Editor / Co-publisher of the english and french language art book HOTEL CHARLEROI  
– Annexe (400 pages, published with B.P.S.22 éditions, Charleroi, BE)  
2011 – 2013 directors assistant at Schauspielhaus Wien  
since 2008 and 2010 respectively photographic assistant to Jakob Lena Knebl and Heimo Zobernig  
freelance theater critic with  
2005 – 2011 freelance theater critic with derStandard / Kultur and nachtkritik.de

exhibitions (selection):

2024 *The Mountain Outside Our Window* (group show, Wonnerth Dejaco, Vienna)  
2023 *Double Exposure* (group show, Camera Austria, Graz)  
*OFF Bratislava* (photo festival, group show, Bratislava, Slovakia)  
*Exposure* (group show, Camera Austria, Graz)  
*BODY – SEND AND RECEIVE* (group show, Kunstverein Klagenfurt)  
*Universal Thoughts (or whatnot)* (solo show, Galerie Wonnerth Dejaco, Vienna)  
2022 *Stress* (with Stefan Reiterer, Elementarz, Kraków, Poland)  
*universal thoughts for Eliot* (artist book, 92 pages, published with *MAGIC STOP*, Lausanne)  
*Tuesday @ secession* (with Stefan Reiterer, Secession, Vienna)  
*universal thoughts* (contribution to the photo festival *Foto Wien 2022*)  
2021 artissima, Turin (duo presentation with Ellen Schafer, booth Wonnerth Dejaco)  
2020 *OEVERwerk* (group show invited by Antoine Turillon, collab. with Liesl Raff,  
former Rösselmühle, Graz)  
*Haus Wien* (group fair, Vienna)  
*Universal Thoughts : Ambiguous Plus* (solo, Wonnerth Dejaco, Vienna)  
*Schlüsselwerk 2020* (solo invited by Michaela Leutzendorff-Pakesch,  
collab with Michaela Hösch, Kunstfenster, Gnas)  
2019 *Parallel Artfair* (Intervention in collab with Thomas Geiger, group show, Vienna)  
*GEORG Black Pages* (publication presentation: LAX-Bar, Vienna)  
*Menschenbilder* (group show, Museum der Moderne, Salzburg)  
*Heinrich Dunst „The Artist and The Publishers“* (publication presentation: saxxpublishers, Vienna)  
*universal thoughts: key, vase, ashtray, step, shelf, book, wall & magazine.*  
(publication presentation: Belvedere 21, Vienna)  
2018 *coming soon* (solo, A307, Vienna)

*Beat me up, post-internet influencer! (Objects / Time / Cracks)* (group show, fluc, Vienna)  
*NEWJÖRG IMMENDORF* (group show, Belmacz, Düsseldorf, Germany)  
*SCHMALTZ* (group show, G U I M A R Æ S, Vienna)  
*Georg Petermichl, Claudia Rohrauer, Anja Ronacher* (group show, Fotohof, Salzburg)  
*Mittelbau* (co-curator, Ausstellungsraum am Paulusplatz, Vienna)  
*showerthoughts* (in collab with Karl Salzmann, groupshow, PFERD, Vienna)  
2017 *Alpenglügen* (group show, Balmacz, London, UK)  
*Appendix Toss* (duo with Kate Newby, SORT, Vienna)  
*The Witnessing Event* (group show, El museo de los Sures, New York City, USA)  
*universal thoughts. key, vase, ashtray, step, shelf, book, wall.* (solo, Kunstverein New Jörg, Vienna)  
2015 *curatedby* Cathérine Chevalier & Benjamin Hirte (Galerie Emanuel Layr, Vienna)  
*SIDESHOWBOB* (solo Neue Galerie Innsbruck, Tiroler Künstlerschaft, Innsbruck)  
*Faux Amis* (group show collab with Heimo Zobernig, Simon Lee Gallery, London, UK)  
2014 *Ich und die Anderen. Schaufenster zur Sammlung VI* (MdM Salzburg)  
2013 *barking up the wrong tree* (solo Reisebüroalerie, Cologne, Germany)  
book releases of *HOTEL CHARLEROI–Annexe* im Wiels, Brussels, Belgium  
and at Secession, Vienna  
*N T U R E Observation #7* (publication accompanying the Theodor Körner award)  
2012 *VANITAS* Intervention to the exhibition *VANITY* (group show, Kunsthalle Vienna)  
*EQUINOX – Fall in Summer* (solo, Thomas K. Lang-Gallery, Webster University Vienna)  
*Universal Thoughts* (solo MUSA Startgalerie, Vienna)  
2011 *mirrors would do well to reflect more before sending back images (Juliette Blightman)*  
(solo, Vesch, Vienna)  
*International Departures – Gate 11* (group show, Fondazione Fotografia,  
Cassa di Risparmio di Modena, Italy)  
*...from erewhon to here knows when...* Kunstbiennale (group show, Kunstverein Schattendorf)  
2010 *Körper Codes* (group show, Museum der Moderne, Salzburg)  
*making you feel goodbye* (group show, academie voor de schone kunsten, Antwerp, Belgium)  
2009 *Viennafair* (group show, Präsentation des Ve.sch – Raum und Form in der bildenden Kunst)  
2008 *Liebe – ist* (group show, Fotogalerie Vienna)  
2007 *dschin dobre:dak.dschenkuije,dobre wischiem* (solo austriacki forum kultury, Warsawa, Poland)  
2006 *ich bin okay, du bist okay* (solo, AUTO - Raum für Kunst, Vienna)

Collections / Prices / Residencies:

2019 BKA outstanding artist award for artistic photography  
2018 BKA state grand for Photography  
2017 BKA Photographer in Residence in NYC and at Residency Unlimited  
2012 Theodor-Körner Award  
2011/2012/2013 artist in residence: HOTEL CHARLEROI, Charleroi, Belgium  
2011 recognition award academy of fine Arts, Vienna for *amature enlightenment*  
2007 artist in residence: austriacki forum kultury, Warszawa, PL  
2006: winner project “shifts”; Photography Competition Picture BC! by Bene Consulting, Austria; in  
collaboration with Caroline Heider



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