

Felix Holzmayr



I'm walking from my first childhood apartment to the Academy of Fine Arts Vienna, filming with my Bolex 16mm camera. After 12–16 seconds, I stop filming and continue the next day on the spot I stopped the day before. I do that for 4 months, until I arrive at the place where my art diploma and thus this film is shown.

The analogous Bolex camera, once constructed as a handy, quite easily useable camera for everyone, builds the time-based extension of my body and my perception. It sets up parameters like frame rate, exposure time, recording duration and length of a film roll, and creates the sequential illusion of steady motion. The film material remains in the dark for a long time: inside the camera at first, on its way to the lab in Helsinki afterwards. Two weeks after arriving there, I can see the results. While waiting for them, the next film roll is already shot.

left: still from *time-based walk* (16mm, 25 min., 2022) – screening link of the film gladly upon request.

time-based walk

right: another still and exhibition view | 2022, *Parallel Vienna*, Semmelweislinik

When my gaze falls through the viewfinder and measures the public space, it reflects back time, the current, cyclical, historical and personal. Superficial changes in the time of day, the weather and the light situation become visible, but also the subtle, continuous progress from late spring to early autumn. The historical time is irretrievably immortalized on film, as the year 2022 in Vienna, with its signs of the pandemic and other crises, as well as with temporal specifics from fashion, technology, architecture, advertising, etc.

In addition to the start and end points, various places on my way have a strong personal time reference: a pizzeria, another apartment, a tobacco store, a crosswalk that was part of my way to school.





Finally, my body, sheet and pen at the same time, is inscribed by the camera and the space it connects and inscribes itself in both. The feel and heaviness of the camera as well as its operation change my walk, while conversely my walk influences the cinematic image. The underground of my feet, the spatial conditions including any obstacles and other people who come towards me or overtake me, determine my walking movement as well as my walking continuously measures the space around me and inscribes itself into its structures.

left: while shooting and walking; photo: Clemens Pitter-López

right: exhibition view *time-based walk* | 2022, diploma screening at ViVi-cinema, Academy of Fine Arts Vienna, Atelierhaus (Semperdepot)

This can be experienced most directly in the last walking sequence, which I shot live during my diploma examination in the so-called "cinema" of the department of Video and Videoinstallation, and which is both a performance and the final take of the film. Here my personal relation to this specific place and the end of the film meet in a projection room. For this last sequence, I deliberately borrowed formal elements from Morgan Fisher's *Screening Room* and placed them in the context of the *time-based walk*.

From the end of May until the beginning of October I walked and inscribed, while being inscribed simultaneously. Time always inscribed too, shifted and was shifted, reconstituted itself and was reconstituted. I walked 25 minutes and walked 4 months at the same time. I walked my way of life so far – but I've never walked this way before. After all, I arrived where I actually was; but when I left again, only the material remained.





Different *time landscapes* are part of this long term series. They develop in a constant photographic setting over steady periods and consist of preferably neutral portrait photographs of myself and – in case of longer periods – also others close to me. However, the portraits are not just photographs, in fact they become frames of a film sequence. In this way, video loops with a very low frame rate evolve, using the landscape of a human face to visualize mid and long term temporal change. Finally, these *time landscapes* of different periods and contents (i.e. *december landscape*, *pandemic landscape*, *life landscape*) are specifically framed and hanged on walls like photographs – with the exception of *pandemic landscape* which completely remains in the digital space.

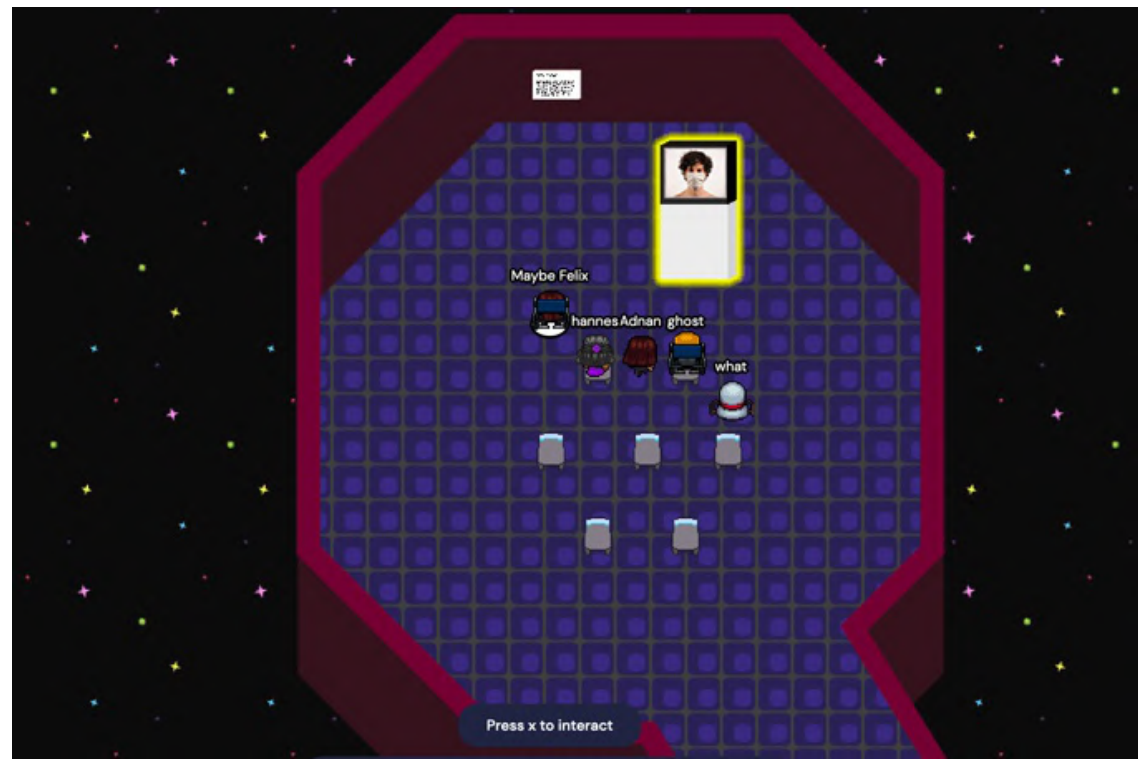
time landscapes

above: exhibition view *december landscape* | 2020, Rundgang Academy of Fine Arts Vienna, Atelierhaus (Semperdepot)

right: exhibition view *pandemic landscape* | 2021, Rundgang or something like that, online at gather.town

The first 13 months of *pandemic landscape* (4 min., 2021) are publicly available on Vimeo at <https://vimeo.com/539045464>.

The video of *december landscape* (3 min., 2020) can be seen on Vimeo at <https://vimeo.com/439361104> – password gladly upon request.





GeneraLidl Foundation developed from the fact that at the Generali Foundation's address in Vienna, Wiedner Hauptstraße 15 – once one of the biggest contemporary art collections in Austria – since 2014 a Lidl supermarket is located. The former exhibition rooms are now part of the supermarket, but the very art-adapted architecture still exists.

Using that as a starting point, I created the work *GeneraLidl Foundation*, which consists of the photo series *still an artspace?* and the plaster objects *3D Baby*. For *still an artspace?*, I modified digital photo prints of today's Lidl with fine sandpaper to let most of the supermarket characteristics disappear and the former art space beneath reappear. *3D Baby* grew out of a 9,99€ baby belly plaster cast set from Lidl with the same name and transforms Lidl-products into art objects.

below: sandpaper-modified photos from the series *still an artspace?*, 2019

GeneraLidl Foundation

above: exhibition view *GeneraLidl Foundation* | 2019, Rundgang Academy of Fine Arts Vienna, Atelierhaus (Semperdepot)

below: plaster object from the series *3D Baby*, 2019





Sisyphos is a video work dealing with the Sisyphus metaphor in our lives. Its impact on friendships and the artistic process built the main part of my interest.

Besides Homers *Odyssey*, Albert Camus' well-known essay *The Myth of Sisyphus* had a certain influence on this work.

Camus writes there i.a.:

„All that remains is a fate whose outcome alone is fatal. Outside of that single fatality of death, everything, joy or happiness, is liberty. A world remains of which man is the sole master.“

Sisyphos

above: exhibition view *Sisyphos I* 2018, F***** Orange, pop-up exhibition space Gumpendorfer Straße 53

Sisyphos (6 min., 2018) is on Vimeo at <https://vimeo.com/436982078> – password gladly upon request.



In occasion of the performative-artistic bus tour *Grand Tourtours* (concept: Cosima Rainer) which took place in June and December 2017 as a cooperation between Kunstraum Schwaz, Academy of Fine Arts Vienna and other art institutions, I developed the project *travel journal*.

For that purpose, I created two *travel journals* à 20 pages. I distributed the single pages to my fellow travellers. The pages were empty, except some loose instructions for their design (i.e. a travel photo should be taken with a polaroid camera). At the end of the journey I collected them back. Out of those individually designed travel journal pages I made two bound *travel journals* of the two bus trips.

In addition, I performed on every bus tour at a certain, self-chosen stopover (Vienna: Strudlhofstiege, Schwaz-Innsbruck-Bolzano-Munich: Brenner) as some kind of weird travel guide by bringing forward travel-guide-uncharacteristic stuff concerning the chosen place and finally taking a group photo of the whole travel group in front of the bus in a choreographed way.

below: group-photo-performance at Strudlhofstiege, *travel journal* Vienna, 2017;
photo: eSeL (Lorenz Seidler)

travel journal

above: exhibition view *travel journal* | 2018, Rundgang Academy of Fine Arts Vienna, Augasse

below: page from *travel journal* Schwaz-Innsbruck-Bolzano-Munich, 2017





above: in the bus near Brenner

Brenner

Alles niederbrennen
und abbrennen
bis zum Flächenbrand

Brandreden schwingen
und weiterzündeln
und -brennen
und Brandmale verteilen

Vom selbst Anbrennen
durchbrennen
Die anderen vobrennen lassen

Felix Holzmair 2017

top right: poem *Brenner*



right: group photo Brenner, *travel journal* Schwaz-Innsbruck-Bolzano-Munich



The performative installation *Digital Buddha* is based on both thoughts about boundless self-staging in our digital era (i.e. selfies, social networks) and a reference to Nam June Paik's *TV Buddha* from 1974. Nam June Paik placed himself and others as well as some Buddha statues "meditating" in front of a TV screen with a camera on top, which filmed the spectator and transmitted the picture live on the screen. The spectator "meditated" on his/her own live image, sitting across him-/herself. Paik's work reflected the emergence of television as a global mass medium and the dichotomy of Asian and Western culture.

Following up on this, I transferred a similar setting into the digital present. "Meditating" in front of my own live image on the screen of a MacBook, I invited visitors to join me and to meditate as well some time in front of the screen. I asked them to put on one of the mirrored masks I made and wore myself. Before leaving, they were requested to take a selfie with me and to send it to the project's Instagram account [_digital_buddha_](#).

Digital Buddha

above: exhibition view *Digital Buddha* | 2017, *Rundgang* Academy of Fine Arts Vienna, aula Schillerplatz; photo: Raffaella Bielesch



right: selfie *Digital Buddha*

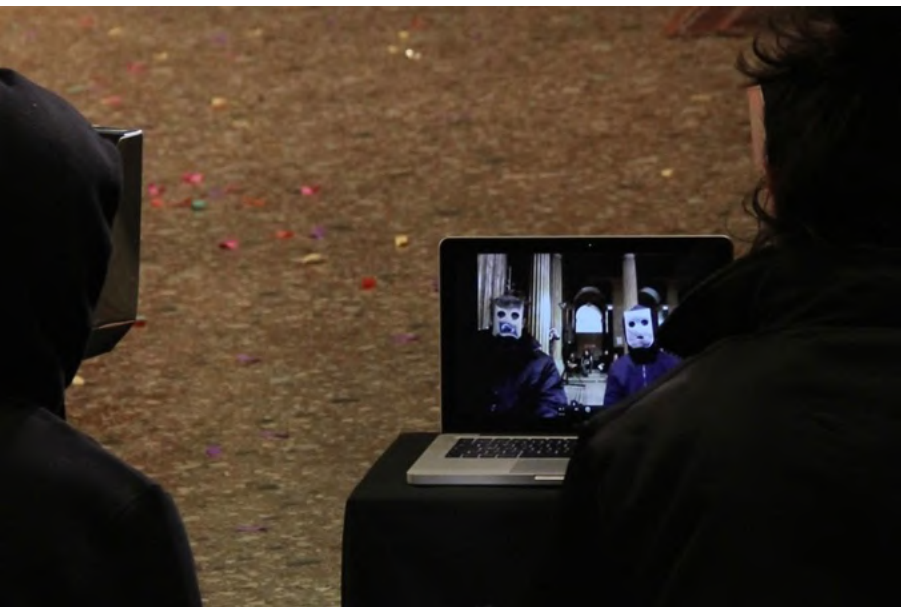


above: another selfie

Instructions *Digital Buddha*:

- 1) Take your shoes off
- 2) Sit next to the Buddha
- 3) Put the mask on
- 4) Look at the screen and meditate (as long as you like)
- 5) Take a selfie with the Buddha with your smartphone
- 6) Take the mask off
- 7) Put your shoes on

below: exhibition view with screen



below: selfie towards aula ceiling





The three-part stage performance *Saving Europe* is dealing with the relapse of right-wing populist politics in Europe after the big migration movements by use of a dark magician figure, played by myself. The magician interacts with the audience the whole time and, while on stage, lets 12 volunteers come to the stage and assist him to perform an escape act. After being freed, he gets more and more manipulative in whisperingly choreographing the group towards menacing, sometimes absurd group figures. A strange flag, remotely similar to the flag of the European Union, is also playing an important part during the whole performance.

The work is very much based on spontaneity and the interactions between magician, volunteers and audience. If the magician's manipulation works out, figures of political seduction, mass phenomena, radical symbolics and small-minded thought patterns can be seen in simplest forms, casting their menacing shadows.

Saving Europe

above: view magician *Saving Europe* | 2016, *Bye Bye Oskar*, Steinsaal University of Applied Arts Vienna



right: extract part II; photo: Claudio Farkasch



left: extract part III

below: flag



Saving Europe is documented on video, the three parts can be found on Vimeo at <https://vimeo.com/432644514>, <https://vimeo.com/428181797> and <https://vimeo.com/430417000> – password gladly upon request.



The video *Where Am I? Am I?* is a very personal reflection on human existence, mildly inspired by the Surrealists, 100 years DADA and Franz Kafka.

This video is publicly available on Vimeo at <https://vimeo.com/427597554>.

left: still from *Where Am I? Am I?* (7 min., 2016)

Where Am I? Am I?

below/right: other stills

