

SELECTED WORKS

2015/2023

Portfolio

Verena Mayrhofer

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3350 Stadt Haag

www.verenamayrhofer.at

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CMYK_RGB_CMYK

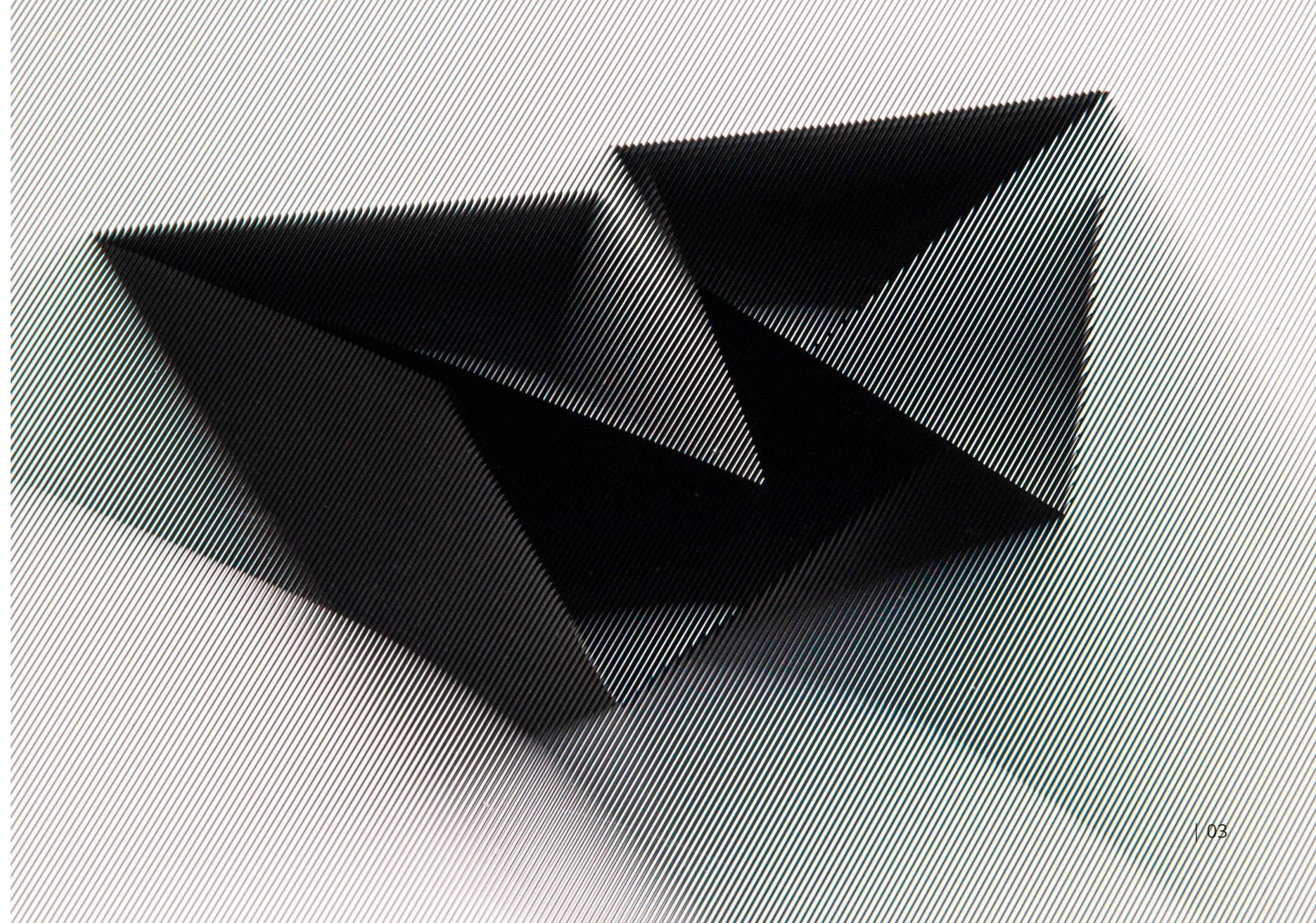
At first sight, the photo series imitates digitally generated images. An aesthetic to which we have become accustomed.

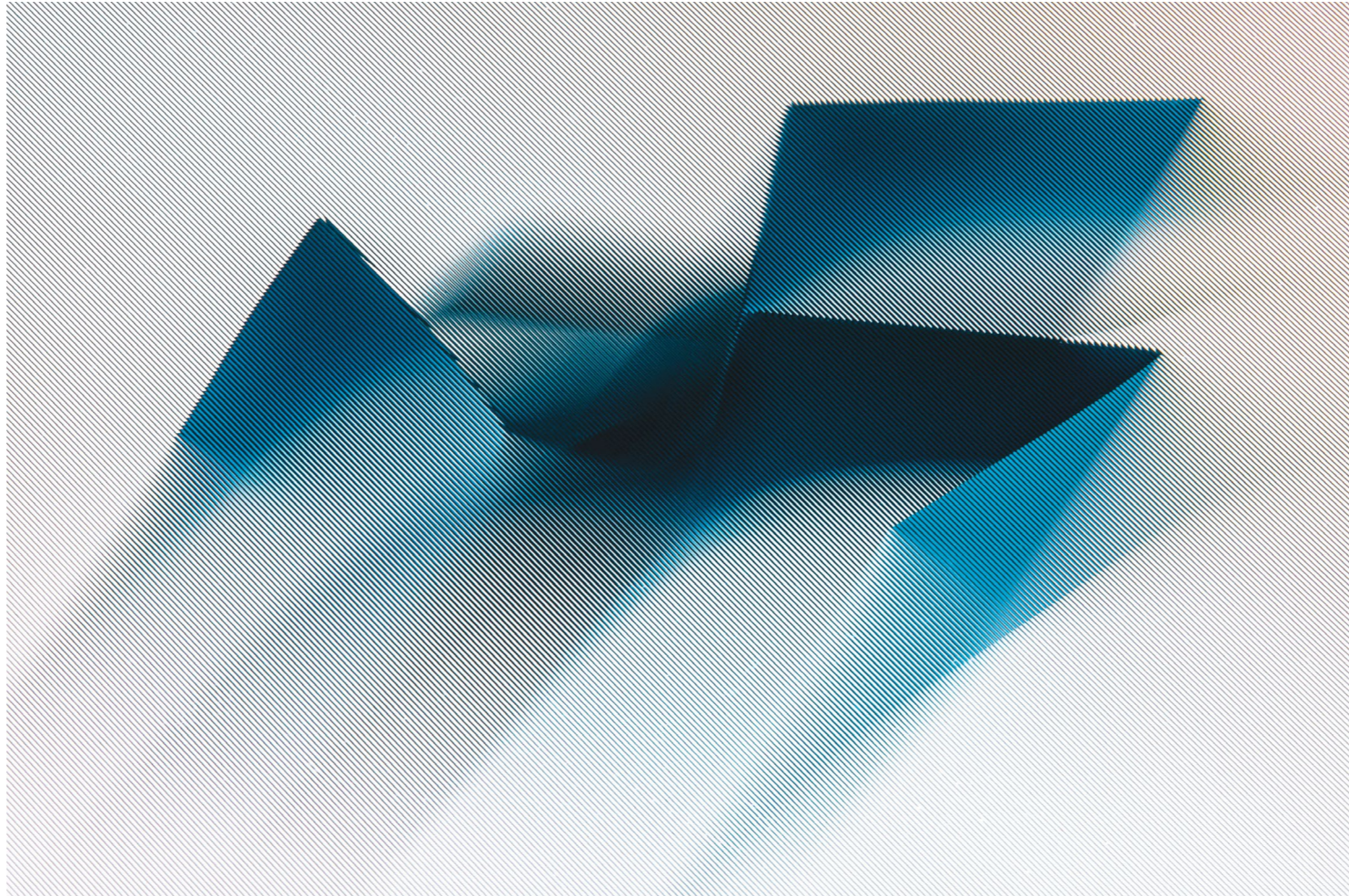
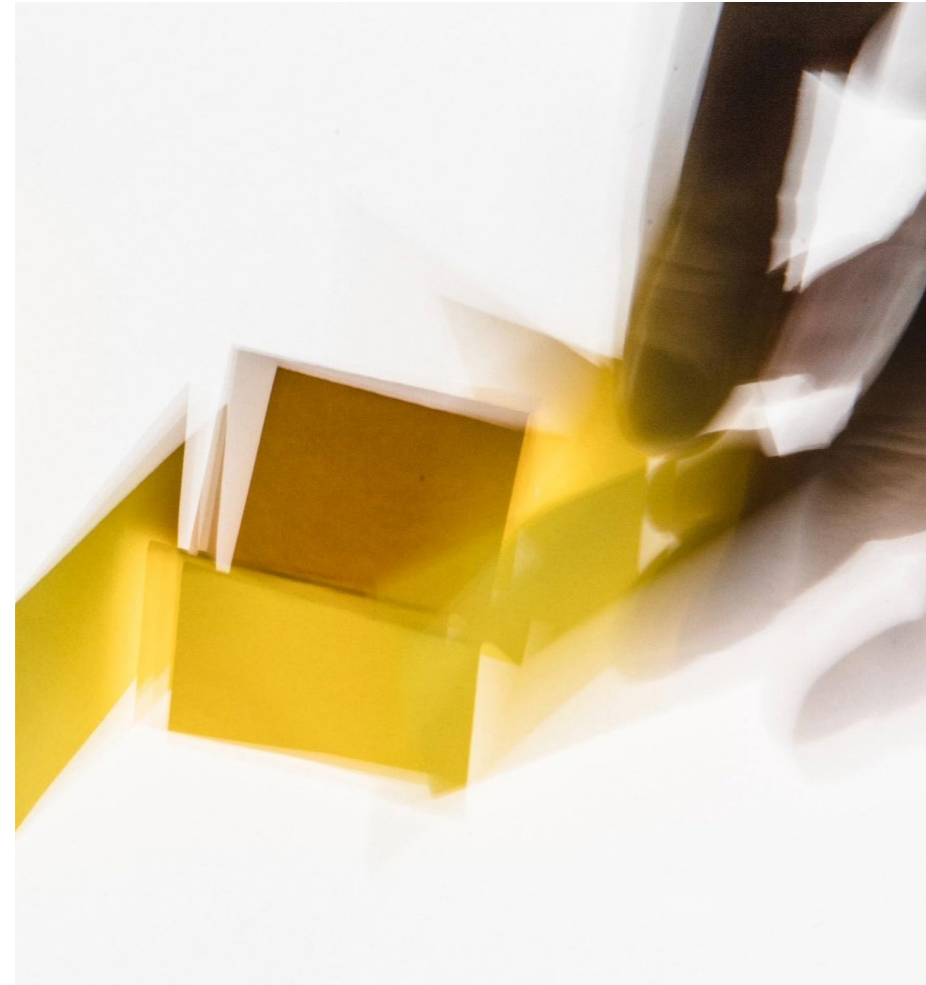
On closer inspection, you can spot glitches and imperfections that suggest this is not a purely digitally generated image.

PHOTOSERIES
4 x 90 x 80 cm

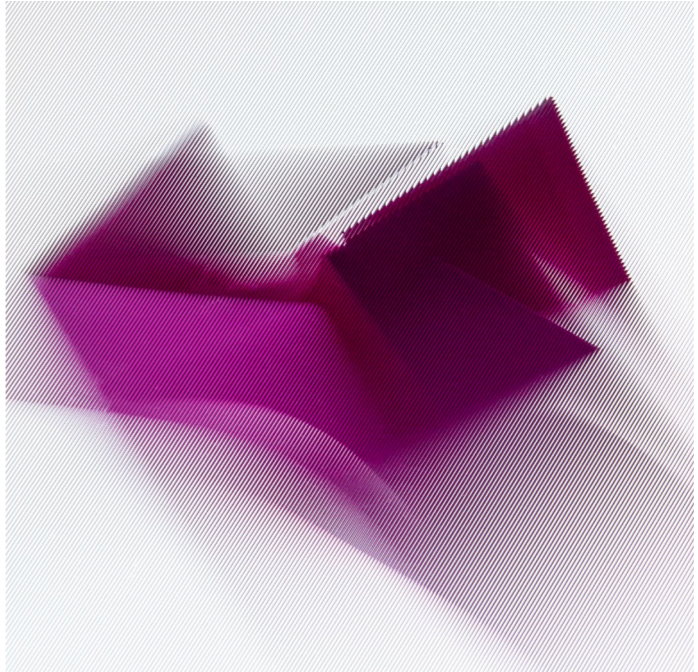
DOCUMENTATION
[https://verenamayrhofer.at/
works/cmyk_rgb_cmyk/](https://verenamayrhofer.at/works/cmyk_rgb_cmyk/)

2022





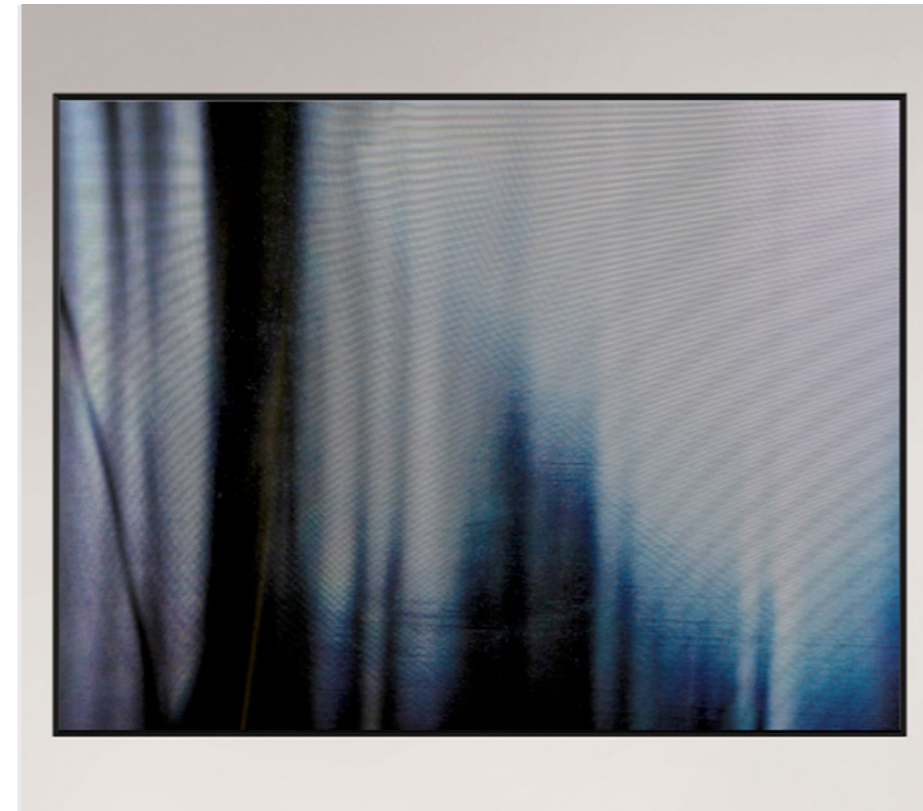
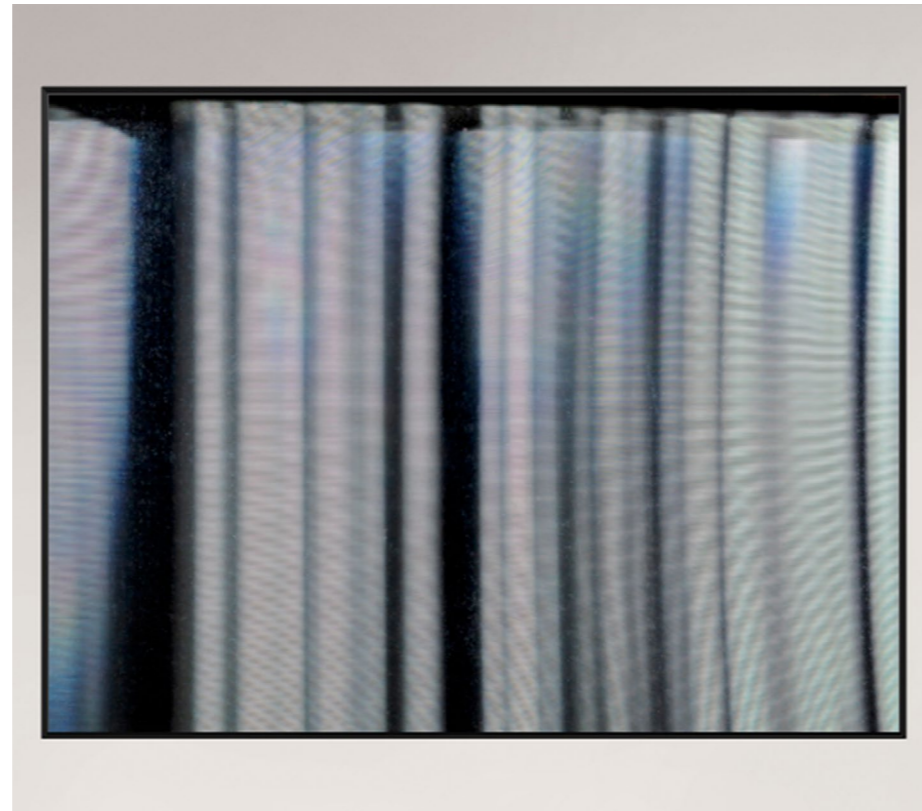
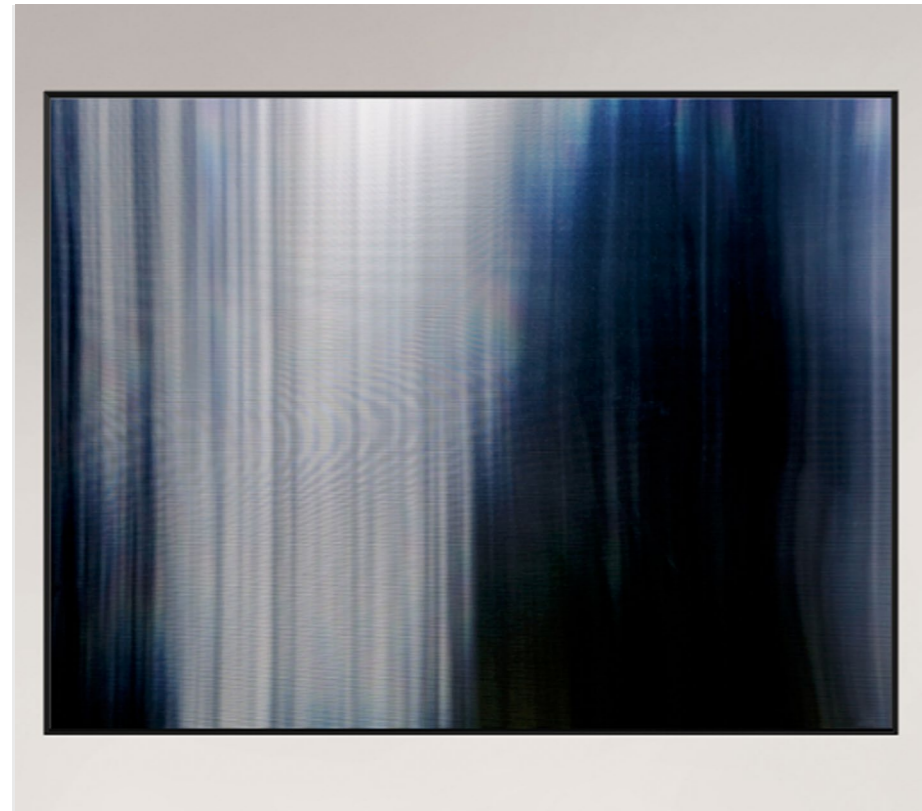
CMYK_RGB_CMYK



You made me squint

| | | |
|--|---|--------------------|
| <p>PHOTOSERIES 4 x 80 x 60 cm</p> | <p>DOCUMENTATION https://verenamayrhofer.at/works/you-made-me-squint/</p> | <p>2023</p> |
|--|---|--------------------|

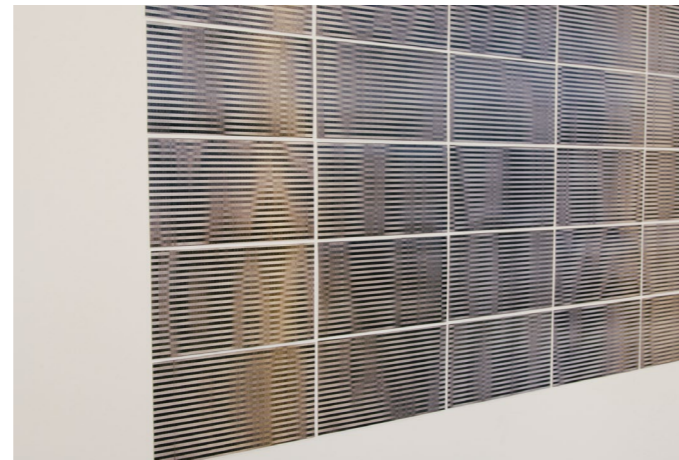
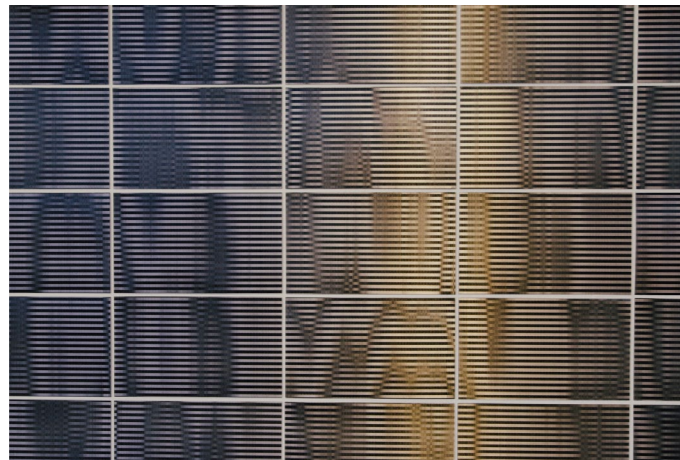




Float

Black and white stripes are base, which printed on several small areas, together form a picture.

The lenticular technique makes it possible to achieve a tilting effect by means of half-images. The lenticular foils are glued to the image so that two or more images alternate during movement. Through a intentional irregularity in the manual processing of machine-made components such as foils and prints, optical streaks, gray areas and organic patterns are created while the individual images tilt from positive to negative. Despite the reduced prints of black and white stripes, an individual image emerges due to the respective body size and position of the viewers.



INSTALLATION

Lenticularfoil, Laserprint
420 x 160 cm

DOCUMENTATION

<https://verenamayrhofer.at/works/float/>

2021

Grain

With natural materials, the perception here oscillates between two man-made systems of order. Analog as well as digital.

The arrangement of the individual seeds in rows and the size of the flowers result in differently striped surfaces. It is equally reminiscent of the grain of film material as well as the pixels of digital images.

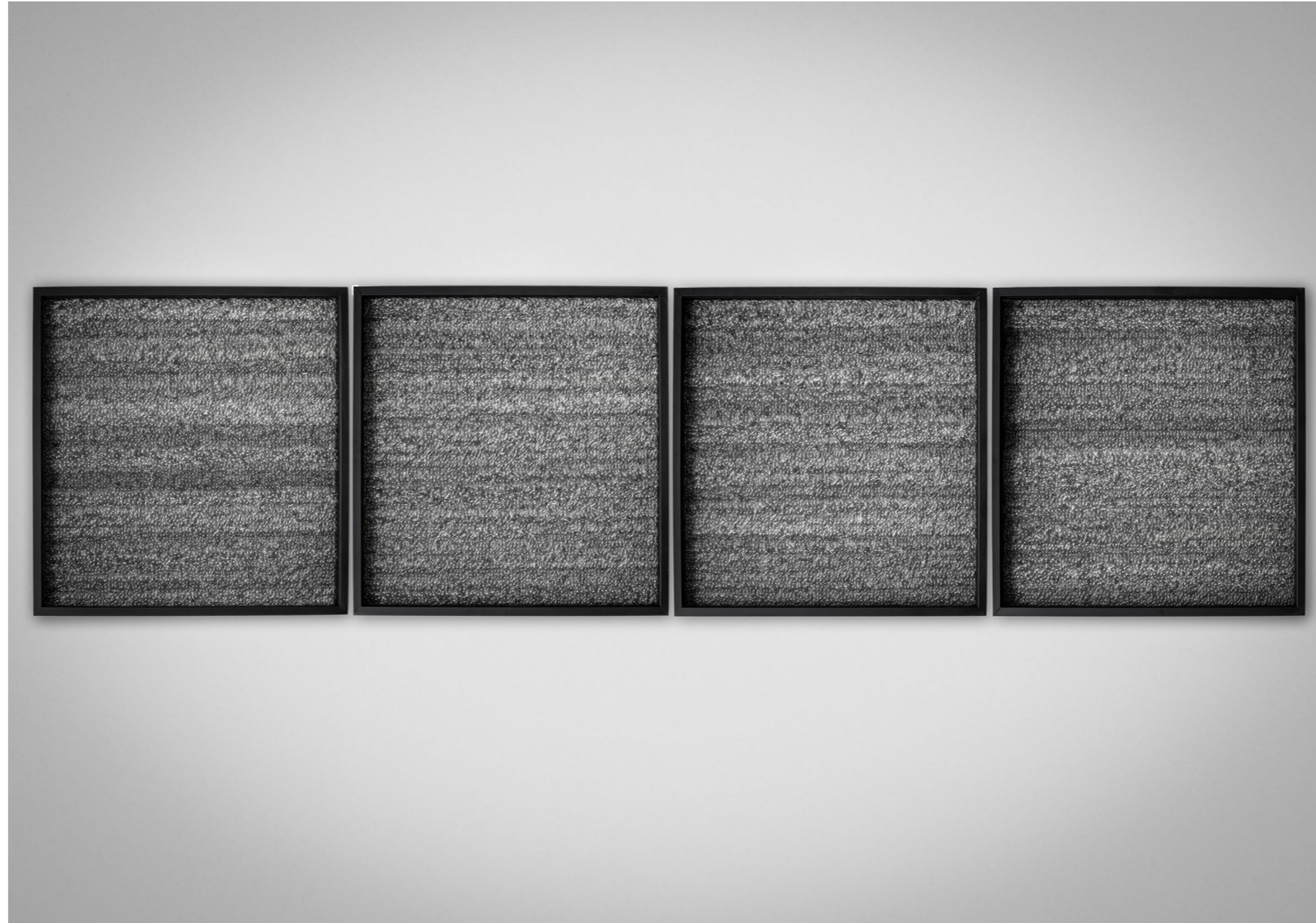
SCULPTURES

4 x 40 x 40 cm, 29.584 Dandelion Seeds, Cold foam panels

DOCUMENTATION

<https://verenamayrhofer.at/works/gradient/>

2021



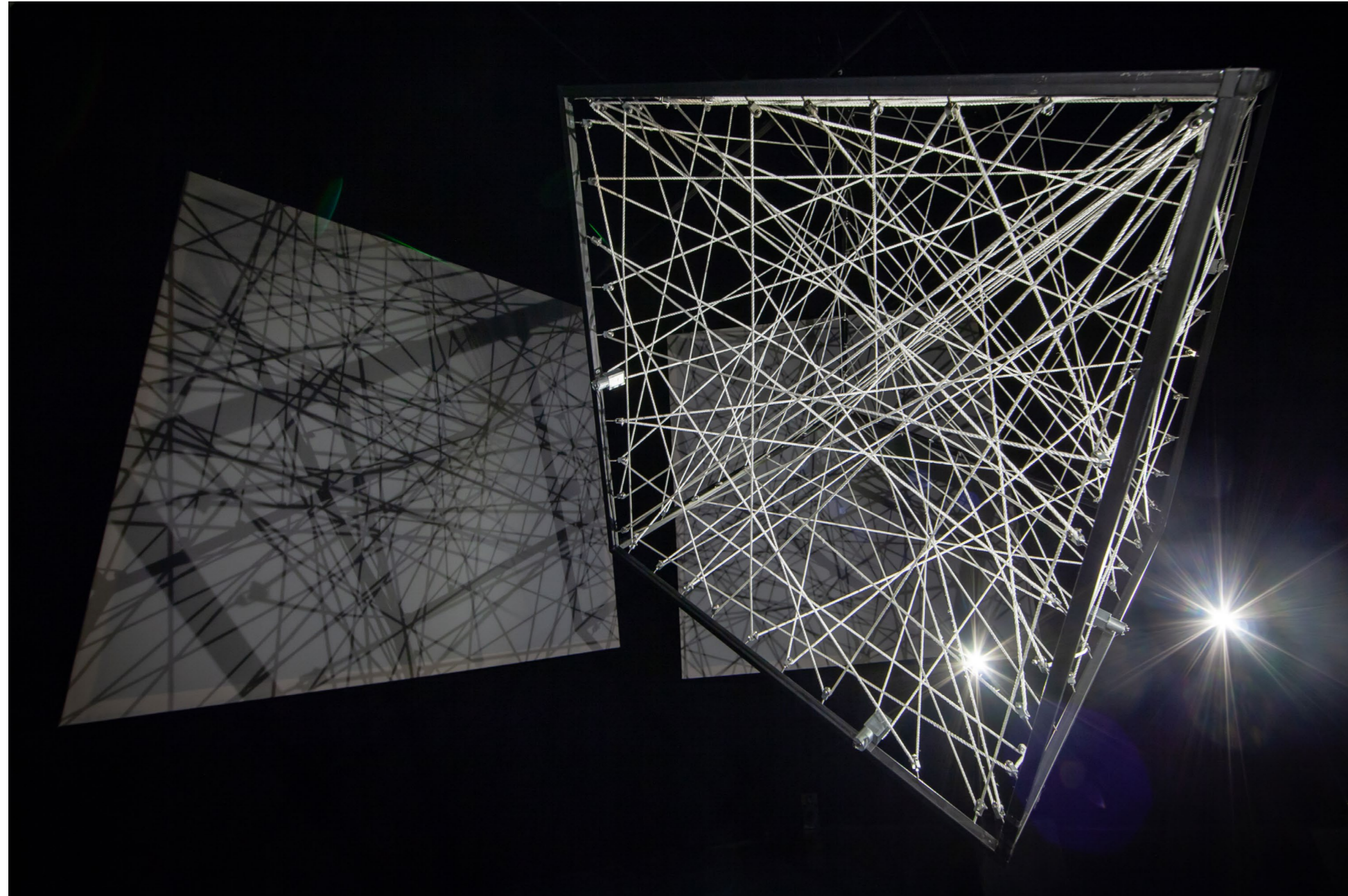
Ist das Kunst oder bleibt das?

The signal tape in yellow/black is used to mark obstacles. It is available as a right-pointing or left-pointing tape to guide passers-by past the object in the desired direction or simply to point it out. This is used for stationary objects relevant to marking, such as steps, corners, edges and the like.

This is used for stationary objects relevant to marking, such as steps, corners, edges and the like. The outer edges of the bridgehead building are marked in the width of the flaps. However, the direction of the marking does not go past the building, but towards it.

| | | |
|-----------------------------------|--|---------|
| FACADE INSTALLATION Klebefolie | DOCUMENTATION https://verenamayrhofer.at/works/ist-das-kunst-oder-bleibt-das/ | 2019-21 |
|-----------------------------------|--|---------|





Hypnagogia

“Ropes of different materiality “cramp” and move so close to my eyes that it can no longer be a picture. I am part of it. And from this oppressive proximity they shoot away. Far away”

Hypnagogia is an audiovisual installation dealing with personal experiences of hypnagogic states. Ropes driven by motors are transported in a circle and cast partly diffuse, partly sharp shadows on the surrounding walls due to the illumination from outside. Accompanied by the hum of the motors, a spooky density is created.

| | | |
|--|---|-------------|
| KINETIC INSTALLATION Formrohre 100 x 100 cm Polyesterseile, Motoren | DOCUMENTATION https://verenamayrhofer.at/works/hypnagogia/ | 2018 |
|--|---|-------------|

Gradient

A collage of small analog photographs. From black to white. From dark to light.

From underexposed to overexposed. By means of miniature - pinhole cameras from old film cans pictures were taken and developed on site.



PHOTO
312 photos, Pinhole Camera,
75 x 50cm

DOCUMENTATION
[https://verenamayrhofer.at/
works/gradient/](https://verenamayrhofer.at/works/gradient/)

2018

Artspace ent

Kunst- und Kulturwerkstatt ent, Stadt Haag

www.verein-ent.at

Team: Verena Mayrhofer, Reinhard Reiszahn, Clemens Jura

exhibitions, concerts, readings and workshops



After six months of renovation, the ent was opened in 2022 in the former Königshofer clothing store in the center of Haag. Parallel to the events, three studio spaces could be created.

Association for the Promotion of Sound Art and Artistic Experiments.

<https://dorftv.at/channel/tresor-linz>

<https://facebook.com/tresorlinz>

Team: Stefan Tiefengraber, Verena Mayrhofer, Reinhard Reiszahn

Tresor Linz



CV

Artist State- ment

Verena Mayrhofer lives and works in Linz and Stadt Haag as an artist and cultural worker. In her sculptures and installations she juxtaposes digital aesthetics with analog haptics. Her works imitate digital space while blurring its hard edges. In the process, the nostalgically transfigured view of the analog world is questioned and reflected upon.

Mayrhofer's audio and video works tell personal stories and memories. Verena Mayrhofer is on the board of the Verein zur Förderung von Klangkunst und künstlerischen Experimenten (Association for the Promotion of Sound Art and Artistic Experiments) aka Tresor Linz - the avant-garde "noise cellar" of the Upper Austrian capital. Currently she is also involved in the development of the art and cultural space "ent" in the city of Haag/Lower Austria.

Her works have been shown at Dakar Atelier Mamimwata'22, Symposium Lindabrunn'21, lab.30/Kulturhaus Abraxas Augsburg'19, Klangmanifeste/Echoraum Wien'18, data city, Centre des arts, Paris'17, digital design weekend /ACF London'16, Ars electronica festival'15, Crossing Europe film festival'15.

CV

Artist Statement

Solo exhibition

2023 | Jägermayrhof, Linz 06.03 -.05.05.

Group exhibiton (Selection)

2022 | BestOFF, Splace Linz, float

2022 | Ars Electronica Festival, float

2021 | Symposium Lindabrunn, Fazit21, Grain

2021 | Best Off, Kunstuniversität Linz, Pétroleuse

2019 | lab.30 Festival Kulturhaus Abraxas, Augsburg, [nést]

2018 | Best off, Ars Electronica, Linz, Hypnagogia,

2018 | Klangmanifeste, Echoraum Wien, neverchangeairrunningsystem

2017 | data city, Centre des arts, Enghien-les-bains France, draw:er

2016 | digital design weekend, Austrian cultural forum London – draw:er

2015 | Ars Electronica Center, AEC Festival - draw:er

Art in public Space (Selection)

2022 | Memories Sensibles, Oukam, Dakar

2019 | Brückenkopfgebäude Kunstuni, Linz, Ist das Kunst oder bleibt das?, bis 2021

2019 | Arthur Schnitzler Park, Baden/Wien, [nést]

2016 | Stadt Haag – Wahlspruch

Screenings and Performance (Selection)

2019 | Kurz.Film.Zuckerl, Filmbühne Waidhofen/Ybbs, Regionalitäten

2018 | Filmfest Bremen, Bremen, Walking Tarlabası 2011 – 2017

2018 | Speisekino, ZK/U – Zentrum für Kunst und Urbanistik, Berlin, Walking Tarlabası 2011 – 2017

2018 | The Ear Has To Travel – Wanderlust, Radio, 22h, Walking Tarlabası 2011 – 2017

2018 | MayrhoferSarcaul SchörkhuberTiefengraberVoglsinger, Tresor, Linz, visuals

2016 | Jubiläumsfeier Straßenzeitung Kupfermuckn – 20 Jahre auf der Straße Film

2015 | Crossing Europe – Mama Celia

Residencies, Prizes, Scholarships

2022 | Atelier Mamiwata, Senegal/Dakar

2021 | Symposion Lindabrunn

2020 | Arbeitsstipendium des Landes NÖ

2019 | 2. Preis Fassadeninstallation, Ist das Kunst oder bleibt das?

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