

Nathalie Koger
PORTFOLIO

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NATHALIE KOGER

www.goldenpixelcoop.com

Nathalie Koger is an **artist**.

From 2016 to February 2023, she worked as a **teacher in various schools** and as a **professor for art and education at PH Steiermark**. Since March 2023, she has been working independently as an artist again.

Nathalie Koger is a co-founder of The Golden Pixel Cooperative, an association for moving images, art, and media based in Vienna, now a cooperative of twenty-one cultural practitioners. GPC is active in both the exhibition and cinema contexts. The cooperative was founded out of the need to act collectively in a predominantly individualistic cultural landscape.

Koger's works have been showcased nationally and internationally at festivals and exhibitions. She views her artistic work as a **collaborative practice**, with focuses including **feminist education as an artistic format**. She finds inspiration in the in-situ method of Black American Culture, field pedagogy, Critical Pedagogy, as well as appropriation strategies, deconstruction and structural film.

Date of Birth: April 19, 1978, in Oberkirch

Citizenship: German, Austrian citizenship in recognition process

Education: Master's Degree, Academy of Fine Arts Vienna, Class for Video and Video Installation, Dorit Margreiter

Date of Graduation Certificate: January 27, 2011

She lives and works in Graz, Vienna, and on the train.

AWARDS AND SCHOLARSHIPS

- 2023 Film work scholarship / bmkoes / Austria
- 2021 Innovative Cinema Award at Diagonale, AT,
with The Golden Pixel Cooperative
- 2018 artasfoundation / Zurich, Residency in Georgia, Federal Chancellery of Austria (EU & International)
- 2014 Annual Grant Art Foundation Baden-Württemberg
- 2013 Work Grant Arts Section Federal Chancellery of Austria
- 2012 START Grant (Austrian Federal Ministry of Education, Arts and Culture), Bellevue-Saal Grant
- 2010 Birgit Jürgenssen Prize
Funding Scholarship from the BMFWF (Federal Ministry of Science, Research and Economy)

TALKS

- 2023 Poster Presentation "The Film Artist as Ally," InSEA World Congress (The International Society for Education Through Art), Çanakkale / Turkey
- 2023 Book Presentation "You'll never work alone. Collective Infrastructures in Moving Images," Bern University of the Arts, as part of NOW<->FUTURE?
- 2023 Lecture "AA: Alliances and Agency - Spatial Narratives and Multimedia Applications," Interdisciplinary Circles Symposium, University of Applied Arts Vienna

- 2022 Open Forms, Feminist Dramaturgies, GPC-Lap Presentation, with Christine Lang, Medienwerkstatt Wien
- 2022 Book Presentation "You'll never work alone. Collective Infrastructures in Moving Images," Kunsthaus Graz, Diagonale
- 2021 Superfunk, Supergau Festival Land Salzburg

WORKSHOPS AS AN ARTIST

- 2023 Children's Art High School (KinderKunsHochschule) / Styria,
- 2021 "Slipping into a Film," Kunsthalle Wien, Project Space

WORKS IN COLLECTIONS

Federal Artothek, Print Room / Academy of Fine Arts Vienna, Belvedere Austrian Gallery Vienna, Sprengel Museum Hannover (Multiple with Timm Ulrichs' class), Society of Friends of Fine Arts Vienna, Kathrein Collection, Grabmayer-Sandoval Collection, MUSA / Artothek of the City of Vienna, Budapest Gallery

EXHIBITIONS AND SCREENINGS (Selection)

- 2024 Foundation 17, Prishtina /
Artistic Contribution to the Publication on VALIE EXPORT (together with Christiana Perschon / Golden Pixel Cooperative) / edited by Katharina Müller and Eszter Kondor, Filmmuseum Wien
- 2022 Indizien (with The Golden Pixel Cooperative, Kunsthaus Graz)
- 2021 Wade Words / Kunstraum Niederösterreich, Festival Supergau / Land Salzburg, Technoscapes / Kunsthalle Wien, Diagonale ("Half of the Sky," with The Golden Pixel Cooperative, Innovative Cinema Award at Diagonale)
- 2020 STREAMING SPECTRES, GPC Online Screen, Isolation TV / Salzburger Kunstverein, Diagonale
- 2019 Two Journeys, Now Instant / Los Angeles and Belvedere 21, Blickle Cinema / Vienna, Changed Conditions, with GPC, VALIE EXPORT Center / Linz, FLUCA, Austrian Cultural Pavilion / Plovdiv, Big Screens shatter easily, OÖ Kunstverein / Linz, Diagonale / Graz, Parallax Trading & Study for Refraction and Rotaray Motion, das weisse haus / Vienna and Yokohama tba, About the New. Young Scene in Vienna, Belvedere 21 / Vienna, Places built only as signs from afar, from close they have no name (with Wolfgang Obermair) / Blickle Raum Spiegelgasse / Vienna
- 2018 Ektoplastik / Künstlerbund Baden-Württemberg / Stuttgart, Weisses Licht I+II / Metrokino and Medienwerkstatt Wien, Off/line / Zemo Nikosi, Georgia
- 2017 Project Jan-Path, two day exhibition, New Delhi, Shoonya - Centre for Art and Somatic Practices, Bengaluru
- 2016 search form / Golden Pixel Cooperative / Kunsthalle Exnergasse / Vienna, Dance it! / Ursula Blickle Foundation / Kraichtal-Unteröwisheim, MEMPHIS (with Karin Fisslthaler) / Linz
- 2015 The Concern / Kunstverein Salzburg / Salzburg, Flirting with Strangers. Encounters with Works from the Collection / 21er Haus / Vienna, One Setting for Harun Farocki / Haus der Kulturen der Welt / Berlin / Viennale / Vienna, Vanishing Points / Golden Pixel Cooperative / Va Space / Isfahan / Iran, ALL!, Künstlerbund Baden-Württemberg, Städtische Galerie Karlsruhe

Nathalie Koger

DIE VIDEOKONFERENZ DER TIERE (THE ANIMALS' VIDEO CONFERENCE)

2023

4K, 30 min, 16:9, stereo

German with English subtitles

DESCRIPTION

key words: fictitious storytelling - appropriation of literature - documentary

"The Animals' Video Conference" is a 30 min docu-fiction in which narratives of the children's book "The Animals' Conference" (Kästner) were transferred and appropriated with children and young people into the present shaped by the Anthropocene.

Narration: Animal species disappear forever. Enraged by the poor results of a climate conference, young people initiate a meeting in virtual space to confront those responsible for the disappearance of the animals. Symbiotically connected to the animals, they follow the animals' trail through storage systems of a zoological collection deep into digital gene databases. Cooperation with the Bavarian State Collection for Zoology.

<https://vimeo.com/812840849>

PW:123

with English subtitles

<https://vimeo.com/830609136>

PW:123



Stills from "The Animals' Video Conference", 2023

The Golden Pixel Cooperative

HALF OF THE SKY

2020

4K, 12 min, 16:9, stereo

German with English subtitles

DESCRIPTION

The Golden Pixel Cooperative developed their first jointly realized short film “Half of the Sky” for the exhibition *When Gesture becomes Event* (2020–21) at Künstlerhaus Wien. In this work, the cooperative takes up the kite festivals of the Weimar Bauhaus – festive parades for which kites had been designed as art objects and flying machines since the 1920s till the closure of the Bauhaus. In its homage to the little-noticed female artists of the Bauhaus, the Golden Pixel Cooperative formulates its own version of the connection between art and life demanded by the Bauhaus. The kites in the short film are dedicated to queer-feminist role models: philosophers, activists, writers, and artists. They emerged from a process of dialogue between the artists of the cooperative and collaborators from different fields. The project led to a joint reflection on feminist role models and emancipatory practices.



Stills from "Half of the Sky", 2020

<https://vimeo.com/493872186>

PW: pixelsky



De Dios Rodríguez, E., Koger, N., & Schwitzer, M. (Eds.)

YOU'LL NEVER WORK ALONE: COLLECTIVE INFRASTRUCTURES IN MOVING IMAGES

2022

SCHLEBRÜGGE-EDITOR, 109 pages

DESCRIPTION

Edited by the Golden Pixel Cooperative and published by SCHLEBRÜGGE.EDITOR, "You'll Never Work Alone: Collective Infrastructures in Moving Images" explores the possibilities and challenges of collective cinematic and artistic work. The anthology includes essays by the Cinenova Working Group, Théo Deliyannis, the Golden Pixel Cooperative, Katja Lell, Eleni Michaelidi, ruangrupa interviewed by Nathalie Koger, Mona Schwitzer & Gerda Lampalzer, and Jul Tirlor.

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"You'll Never Work Alone:
Collective Infrastructures in Moving Images", 2022

Nathalie Koger

WIE WIR IN EINEN FILM SCHLÜPFEN (HOW TO STEP INTO A FILM)

2021

HD, 1 min 58 s, colour, stereo

DESCRIPTION

The video is the result of a workshop with children aged eight to twelve at the Kunsthalle Wien. The initial question posed to the children during the workshop was how they could appear in a moving image. To explore this, the green screen technique was introduced, involving the use of a green backdrop and software for visual effects in film. The artistic work "Human Animal Song" (Koger, 2021), based on a poem by the artist, cultural producer, and educator Marion von Osten, served as inspiration to establish a connection with one of the animals appearing in the cinematic picture and to dwell in the film for a brief period of time.



Fig. 1+2, documentary photos of the workshop, 2021

Fig. 3+4, stills from "How We Slip into a Film", 2021

<https://vimeo.com/837333123>

PW: 123

Nathalie Koger

HUMAN ANIMAL SONG

2021

4K, 14 min 36 s, 16:9, colour, stereo

DESCRIPTION

In this video, six albino animals can be seen in various locations in Austria and Germany, including zoos, wildlife enclosures, and an animal rescue center. In the fiction presented, the albino animals travel as ghosts from the future to the present, symbolizing a collective remembrance of the present from the perspective of the future. These visuals are accompanied by a poem by German cultural producer and educator Marion von Osten. In her work "Human Animal Song" (2017), von Osten describes what humans do to animals and criticizes the dominance of humans in human-animal relationships. The poem is recited by multiple young people who represent the future, while the animals show us the present.



Stills from "Human Animal Song", 2021

<https://vimeo.com/837283068>

PW: 123



Stills from "Human Animal Song", 2021

Nathalie Koger

**INDIZIEN. PASSAGE AUS
"DER VIDEOKONFERENZ
DER TIERE"**

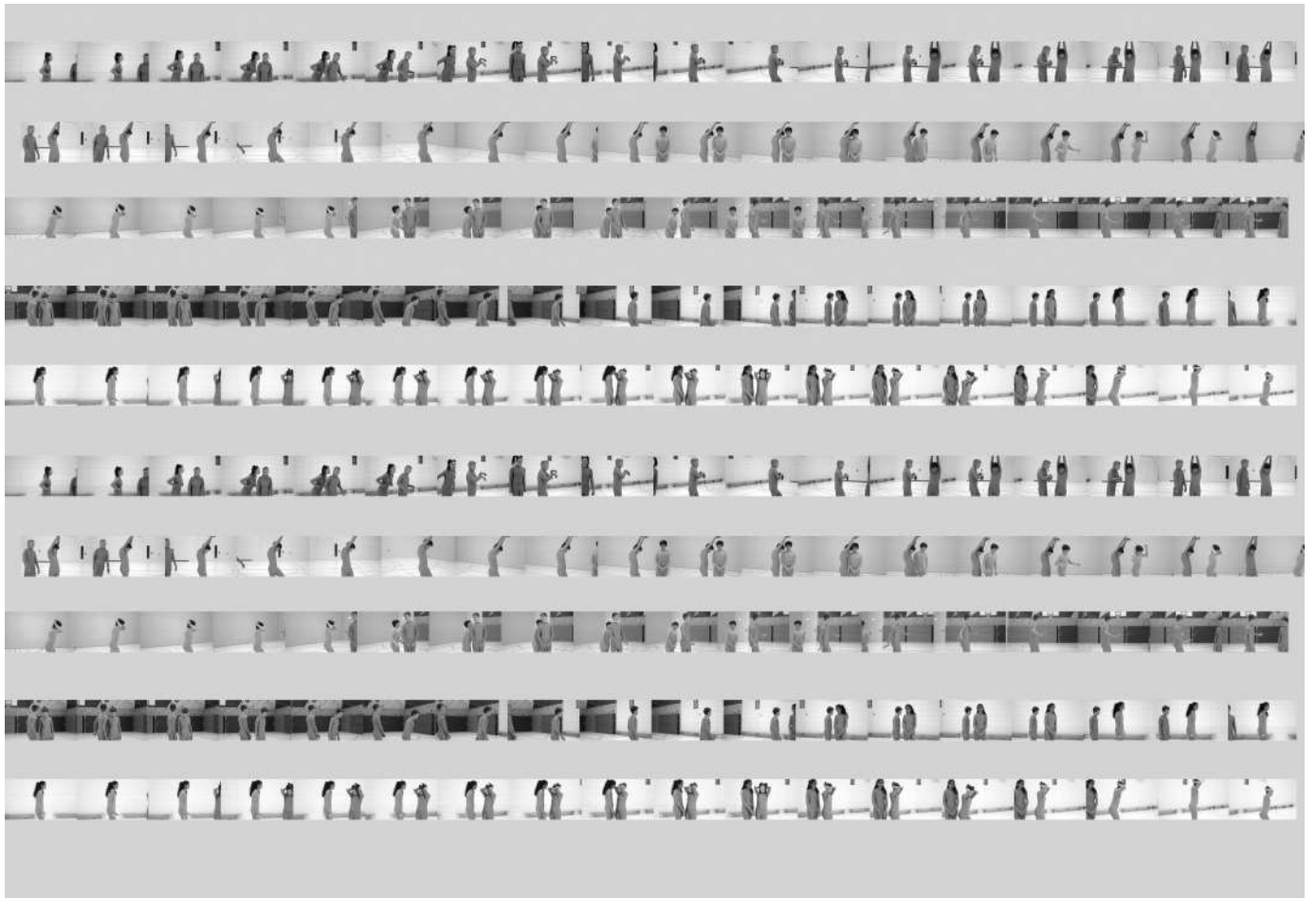
**(SIGNS. EXCERPT FROM "THE
ANIMALS' VIDEO CONFERENCE")**

2022

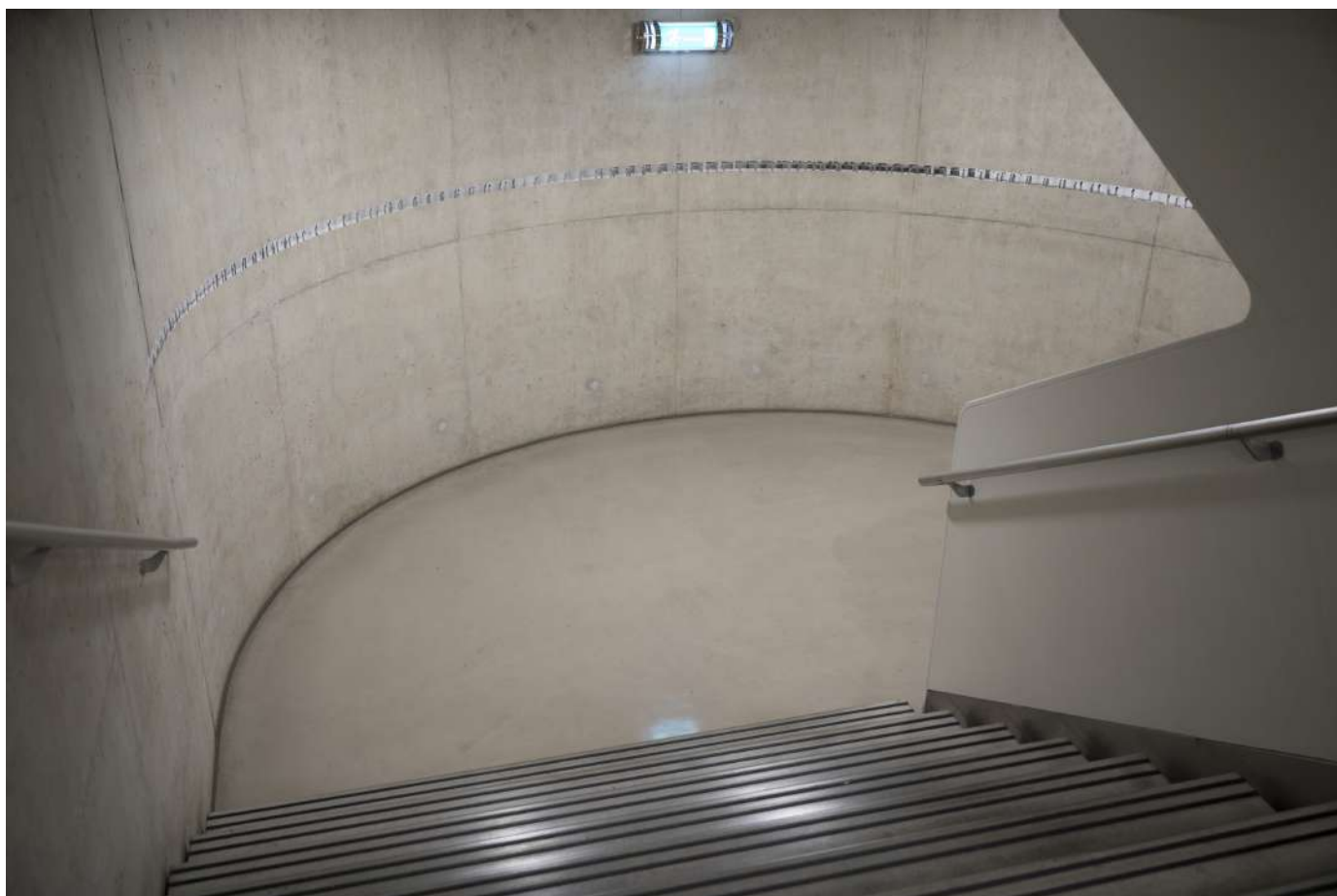
Installation with five prints à 155 x 5 cm

DESCRIPTION

This artistic work was created at Kunsthaus Graz in 2022 for a group exhibition by The Golden Pixel Cooperative, titled *Indizien (Signs)*, and was specifically developed to match the curatorial concept. It appears as a visual reference to an artwork. "You don't have to become ecological because you already are ecological," says Timothy Morton, alluding to the connection between humans and their environment. Each artifact emerging in the artistic process is part of a system designed by the artist, an "artistic ecology," where the apparatus and space influence the process as effective structures. Signs are a part of this structure.



Poster "*Signs. Excerpts from 'The Animals' Video Conference'*", 2022



Installation view at Kunsthaus Graz *Indizien (Signs)*, 05.04.-18.04.2022, five prints à 155 x 5 cm

Nathalie Koger

FÜR DAS MÜDE MATERIAL (FOR THE WEARY MATERIAL)

A roof structure (as a model) for the Belvedere 21,
part of the exhibition

BUSY. Exhausted Self / Unlimited Ability

in cooperation with carpentry Franz Ritzer

2012

Performance and object (1:10), wood, screws

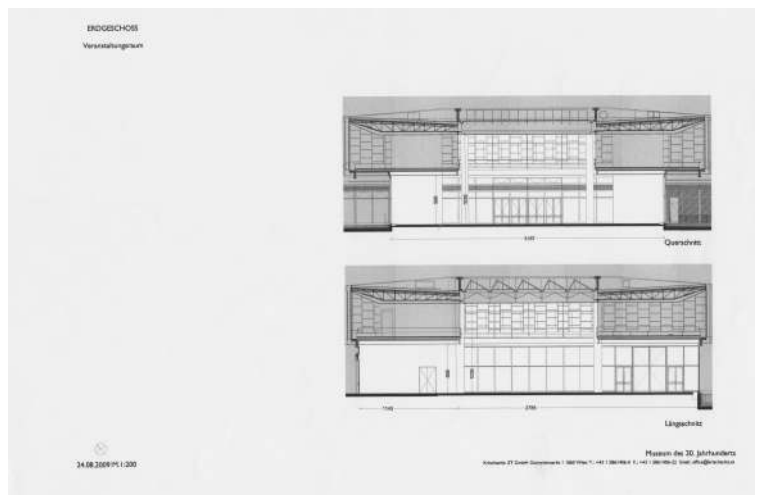
200 x 400 x 400 cm

DESCRIPTION

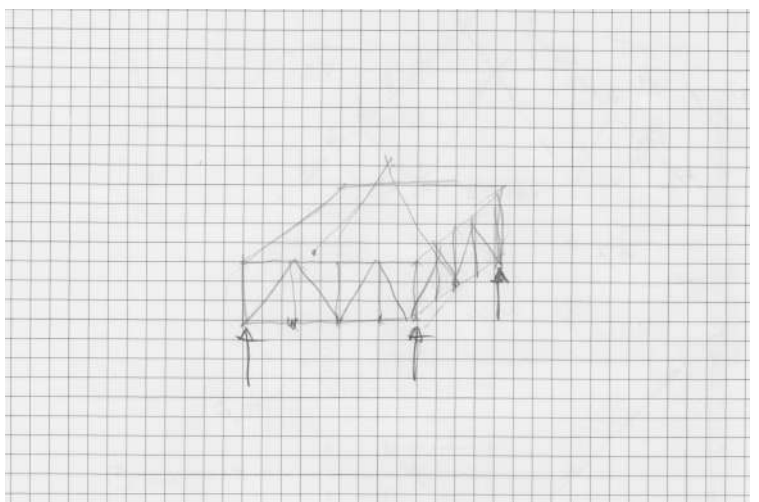
Originally built as the Austrian Pavilion for Expo 58 in Brussels, the building was later shipped to Vienna, was redesigned in 2011 and initially was known there under the name "20er Haus", then as "21er Haus". Today, this pavilion is called "Belvedere 21." and is used as a venue for contemporary art exhibitions. "Für das müde Material" considers the existing pavilion's statics, structure, and history. Particularly interesting in its architecture is that only four pylons support the entire weight of the building. The roof structure developed for the model follows the specific configuration of the original. The object designed here is a tent roof, revealing its sculptural quality and construction. As a performative gesture, this strategy aims to present the roof structure as a result of craftsmanship and as a signature of functional modernity, itself influenced by industrial materials.



Private photograph: Artist with her grandfather Alfons Koger



20er Haus / (c) Architecture Office Krischanitz



Draft of communication between craftsman and artist for the project "Für das müde Material", 2012



Images from the assembly process of the roof structure (as performance) of "Für das müde Material" within the exhibition *BUSY. Exhausted Self. Unlimited Ability*, 21st century Haus, Belvedere, 2012



Final object "Für das müde Material" as part of the exhibition *BUSY. Erschöpftes Selbst. Entgrenztes Können*, Belvedere 21, 2012

Nathalie Koger

LA SAUVEGARDE (THE SAFEGARD)

2016

Sculptural object, steel, brass, 100 x 176 x 28 cm

Embossing and screen printing on handmade paper, 28 x 39 cm

DESCRIPTION

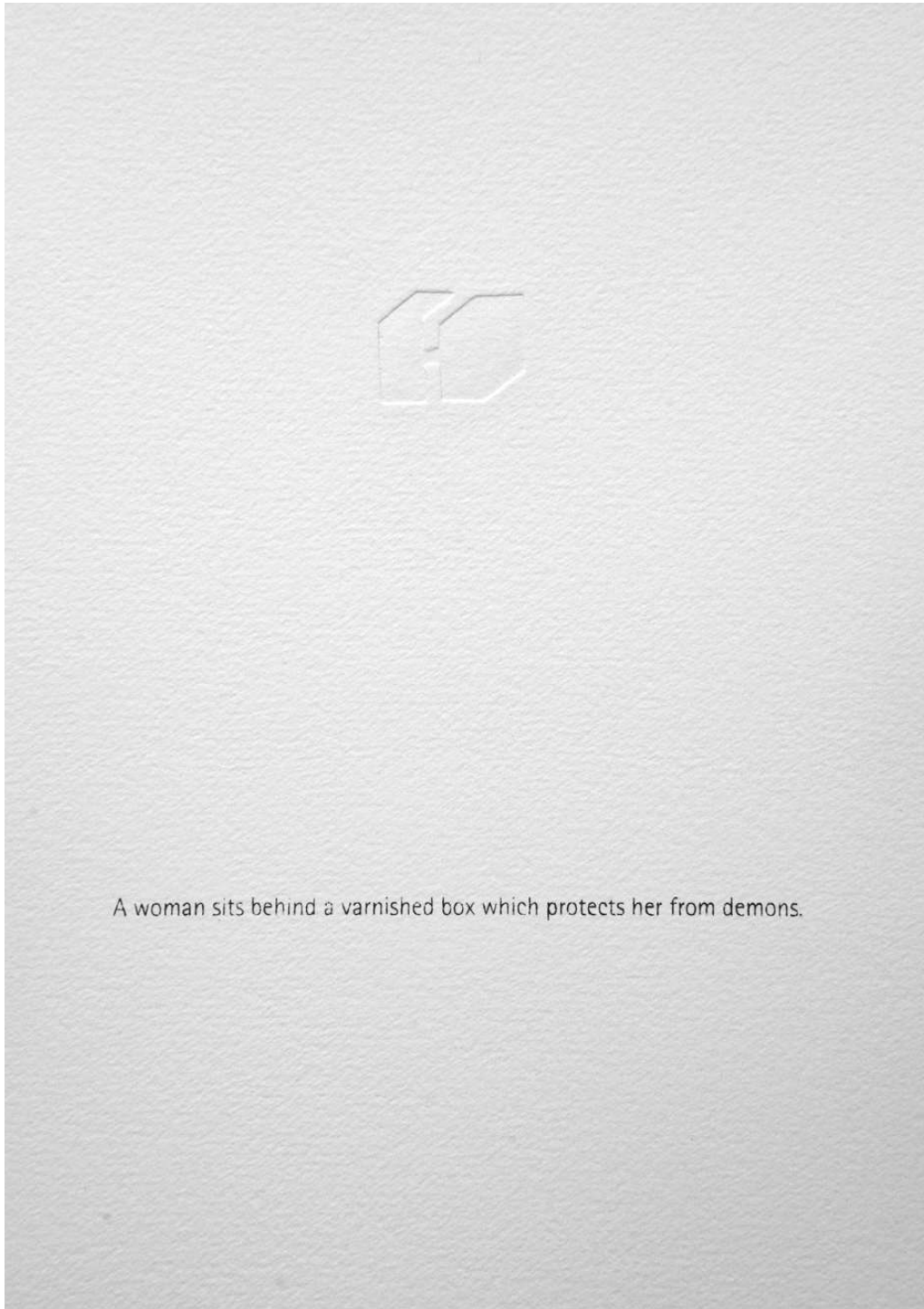
The starting point for this work was the picture collection of Josephinum Vienna, which preserves historical documents of the Medical University of Vienna. The collection was established by medical historian and physician Max Neuburger. From 1906 until his dismissal by the Austrofascists, he collected and archived photographs, illustrations, and prints. In registering and organizing these documents using an archive card system, Neuburger's interest in the systematization of objects and practices from European and non-European folk sculptures is evident, as well as his interest in relating these artifacts to one another. It reflects the interest in a cultural narration of medicine's history, also shaped by artistic processes. The artwork "La sauvegarde" explores acts of researching, searching, selecting, and organizing selected pictures and narratives, typically performed within an archive. The selection and appropriation of documents follow the artist's interests and references.



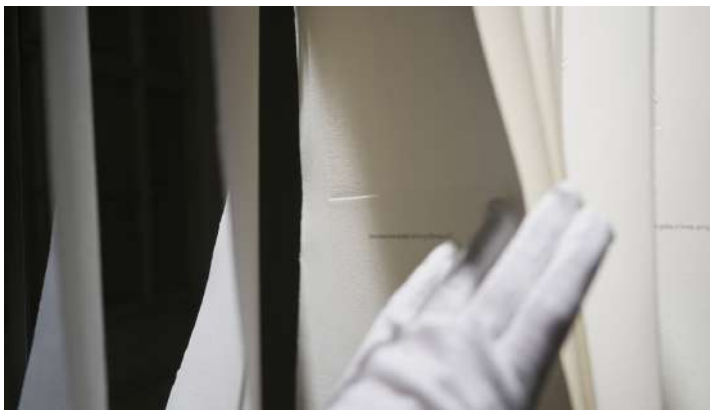
Exhibition view "La sauvegarde", as part of the exhibition *Parallax Trading & Study for Refraction and Rotoray Motion*, Weisses Haus, Vienna, 2019



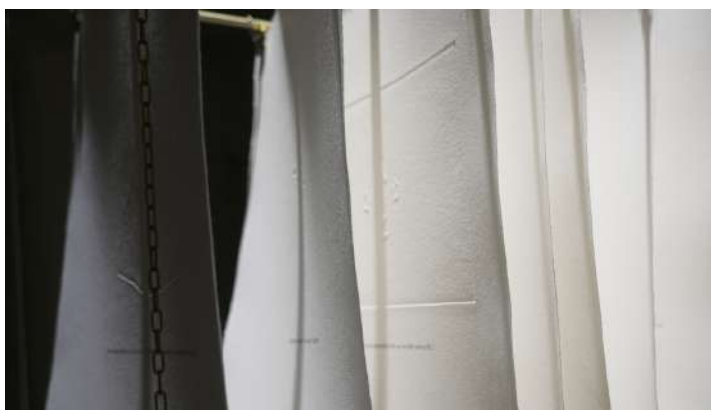
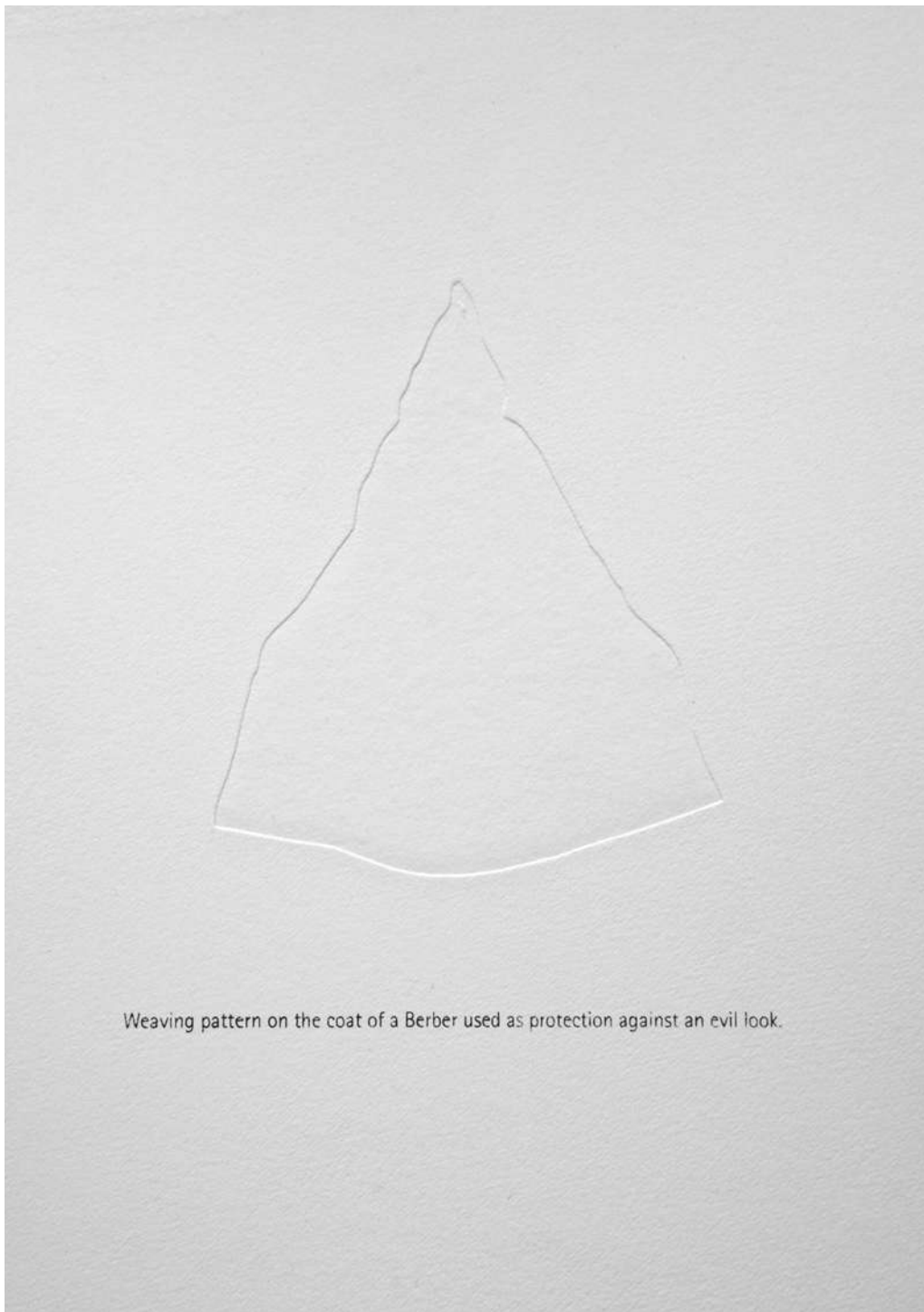
Weaving pattern on the coat of a Berber used as protection against an evil look.



A woman sits behind a varnished box which protects her from demons.



Details print and installation of "La sauvegarde", 2016



Details print and installation of "La sauvegarde", 2016



A woman sits behind a varnished box which protects her from demons.

Details print of "La sauvegarde", 2016

Nathalie Koger

WAS AUSGESTELLT WIRD (WHAT IS EXHIBITED)

2008-2012

16 mm film, 5 min, 1:1.33, black and white, silent,
loop, digital version: HD, 6 min 15 s, 4:3, silent

DESCRIPTION

“Was ausgestellt wird” is a film by Nathalie Koger, shot at the Gustinus Ambrosi Museum in Vienna in 2010. For this film, Koger developed a choreography for the protagonist, a hula-hoop dancer. While exploring the exhibition space and Ambrosi’s ambiguous past, a performance was created that both describes and maps the space and aims to reorganize the exhibition space and the museum’s rhetoric. Koger intervenes in the representation of rigid role models and, as a contrast, places the dancing body of a spectator at the center, which is completely at odds with the usual behavior of museum visitors. In this way, the artist adds a new, narrative layer to the history of the museum, telling stories of appropriation and empowerment.

Miriam Kathrein

CREDITS

Direction, editing:	Nathalie Koger
Circus performer:	Annabel Carberry
Lighting:	Mathias Windelberg and Nic Prokesch
Camera:	Christoph Kolar
Postproduction:	Synchro Film, Video & Audio GmbH
Film copy:	Nathalie Koger, Piers Erbslöh/ filmkoop Vienna

ARTIST STATEMENT

“The hula-hoop dancer is a self-authorized sculptor of her own body. She draws the negative airspace of the shape of her own body through repetitive circular movements.”

Nathalie Koger

<https://vimeo.com/75843795>

PW: 123



Stills from "Was ausgestellt wird", 2008-2012



Exhibition views of "Was ausgestellt wird", 2008-2012,
in *Die Sammlung (The Collection)*, Austrian Gallery Belvedere, 21er Haus, 2012

Nathalie Koger

TREFFPUNKT (MEETING POINT)

2001/2016

Video loop, 11 min, 4:3, mono

DESCRIPTION

One thousand glasses were placed on a publicly accessible bowling alley for a week. Beer coasters under the pins rendered the bowling mechanism dysfunctional, causing the pins to constantly topple and the glasses to wobble until the magnet, which serves as the pins contact point, pierced through the coaster again.

<https://vimeo.com/64831971>

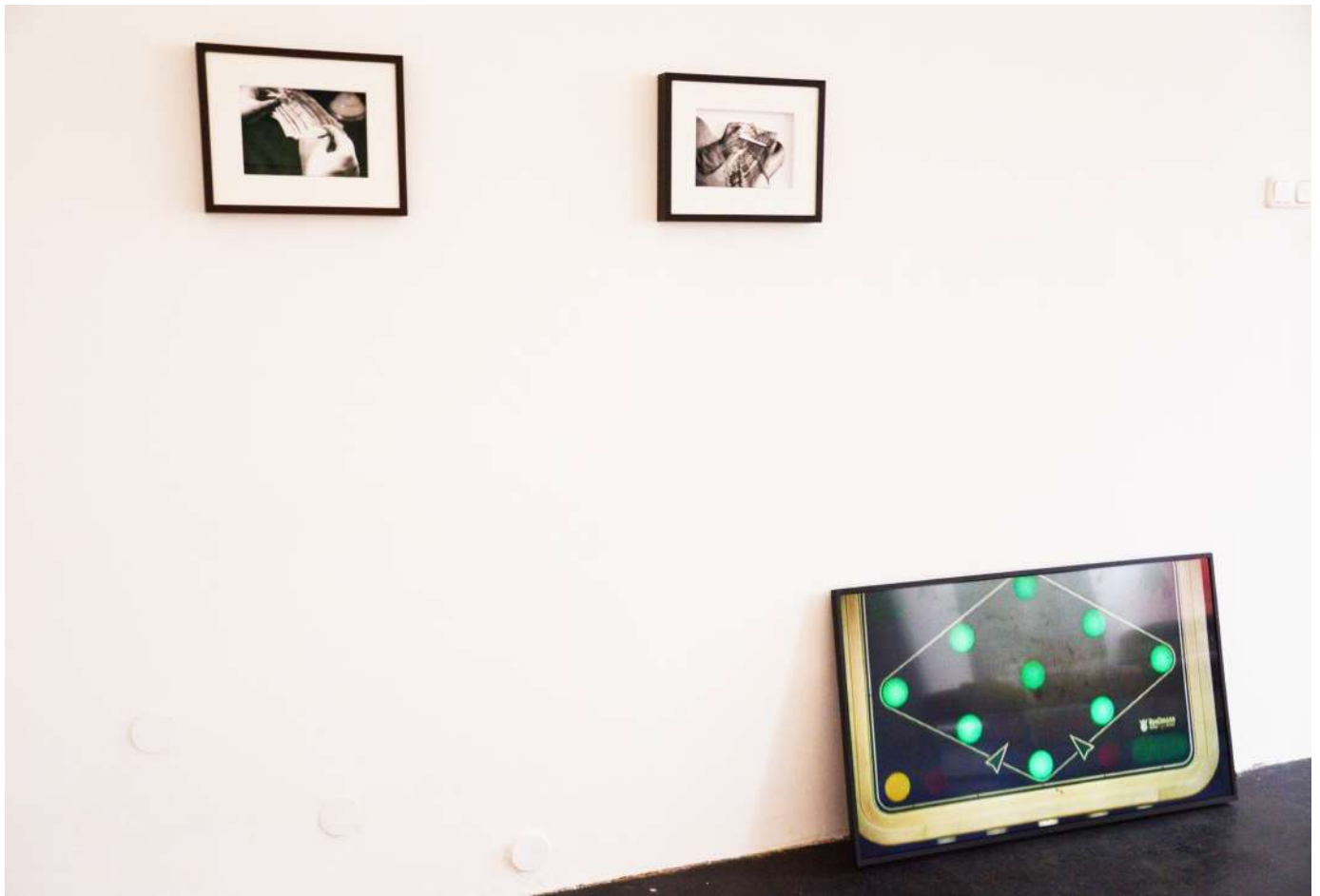
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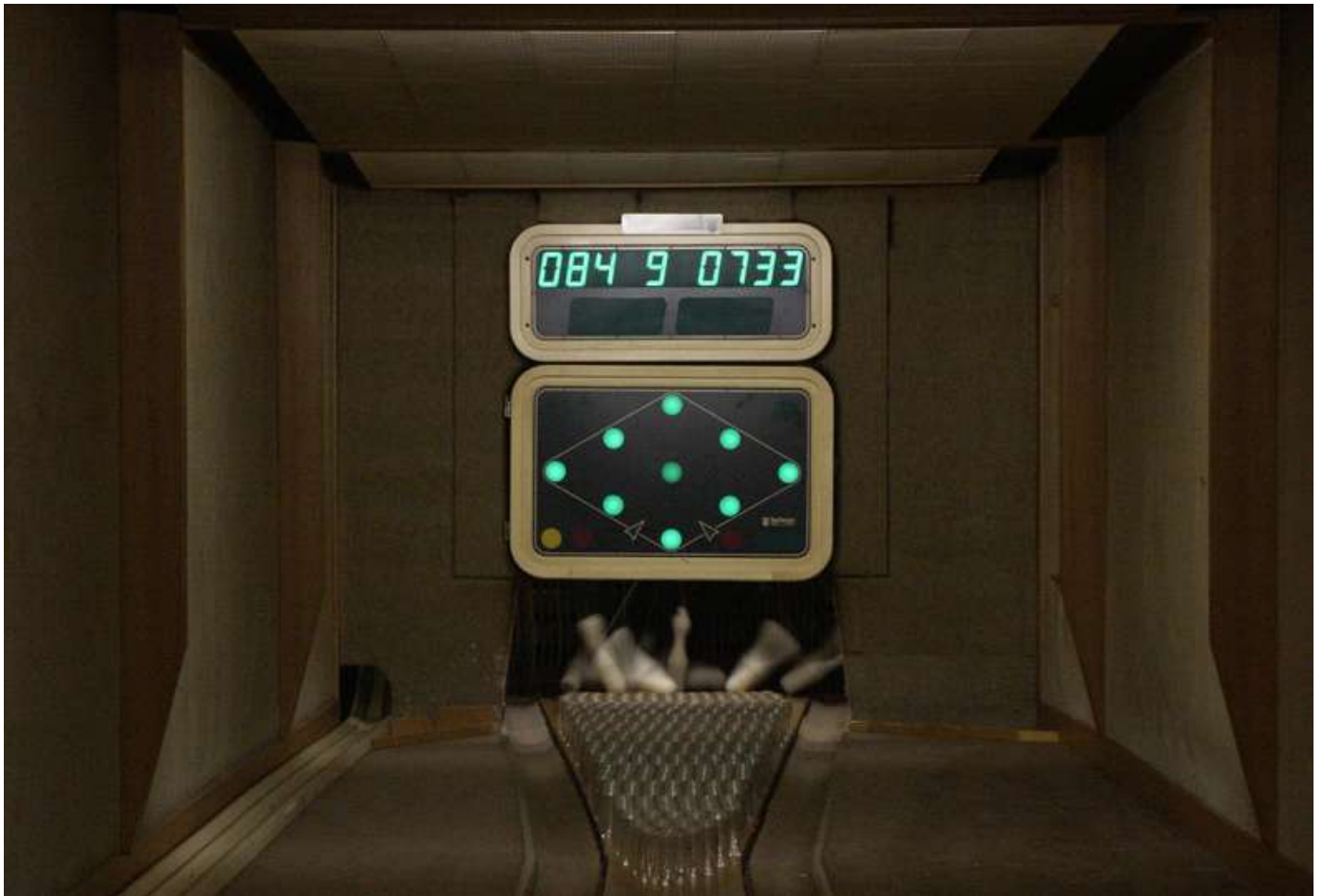
Exhibition view of "Was ausgestellt wird", 2008-2012,
Atelierhaus Wien, Academy of Fine Arts Vienna, 2011



Installation view as part of "What is exhibited", 2008-2012, thesis presentation, Academy of Fine Arts Vienna, 2011, Photo: Amelie Zadeh



Exhibition views of "Treffpunkt", 2001, 2016, as part of the exhibition *Parallaxe I I*, memphis, Linz, 2016, pictures in dialgoue on the wall from Karin Fisslthaler



Still and installation view of Nathalie Koger "Treffpunkt", 2001/2016

Nathalie Koger

MONTAGE NEU (NOVEL MONTAGE)

2012

4-channel video installation, Apple ProRes, 4 min
17 s, telecine transfer from 16 mm black and
white negative film, stereo sound, German text

DESCRIPTION

Reanimations – Retelling (Hi)Stories (Gabriele
Cram)

In Nathalie Koger's artwork "Montage neu: Ideologie und Körperlichkeit" historical film material from the Workers' Olympiad is juxtaposed with contemporary images and visual findings from a physical/militant investigation. The Workers' Olympiads served as a contrast to the aesthetics and ideology of bourgeois Olympic Games, which were oriented towards discipline and competition. They were viewed as instruments of solidarity and collectivization, imparting information about physical regeneration.

The 1925 images primarily depict physicality within a group, in contrast to representations of bodies in privacy or under the influence of the economic system. However, these private and exhausted bodies seeking relaxation can only be sensed in the depictions of current body therapies and physical applications (touch, caresses, etc.) juxtaposed with the video footage of the Workers' Olympiad. Manual techniques used today as individual body therapy were recorded and traced by the camera. The 2012 recordings show the forms of movement and the physical-tactile treatment by the therapists in cinematic images.

CREDITS

Director, Camera, Post-production, Editing:
Nathalie Koger

Participants:
Beatrice Bornath (Tantra/Wiesbaden), Katja
Sümenicht (Shiatsu/Wiesbaden), Janpen Tantz (Thai
Massage, Oil Massage/Wiesbaden)

Assistant:
Mathias Windelberg

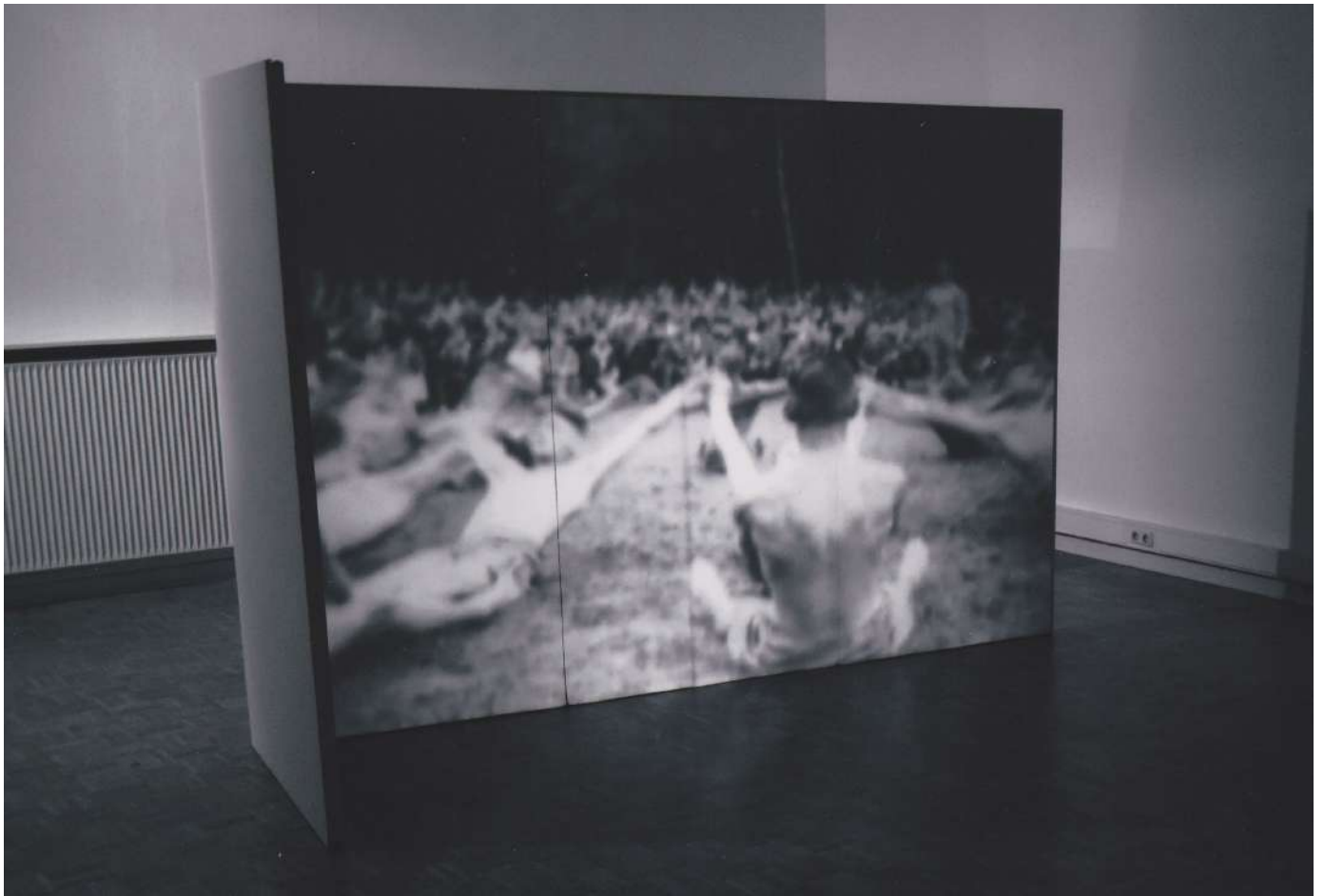
Sound Collage:
Uwe Oberg



Installation view from Nathalie Koger "MONTAGE NEU", Kunstverein Bellevue-Saal, Wiesbaden, 2012



Stills from Nathalie Koger "MONTAGE NEU", 2012



Installation view from Nathalie Koger "MONTAGE NEU", Kunstverein Bellevue-Saal, Wiesbaden, 2012

Nathalie Koger und Wolfgang Obermair

SLEEP IS THE CRAWLING OF HUMAN INTO ITSELF

2018

Installation with diverse objects

Silicone, cornstarch, wood, shellac, thermochromic paint

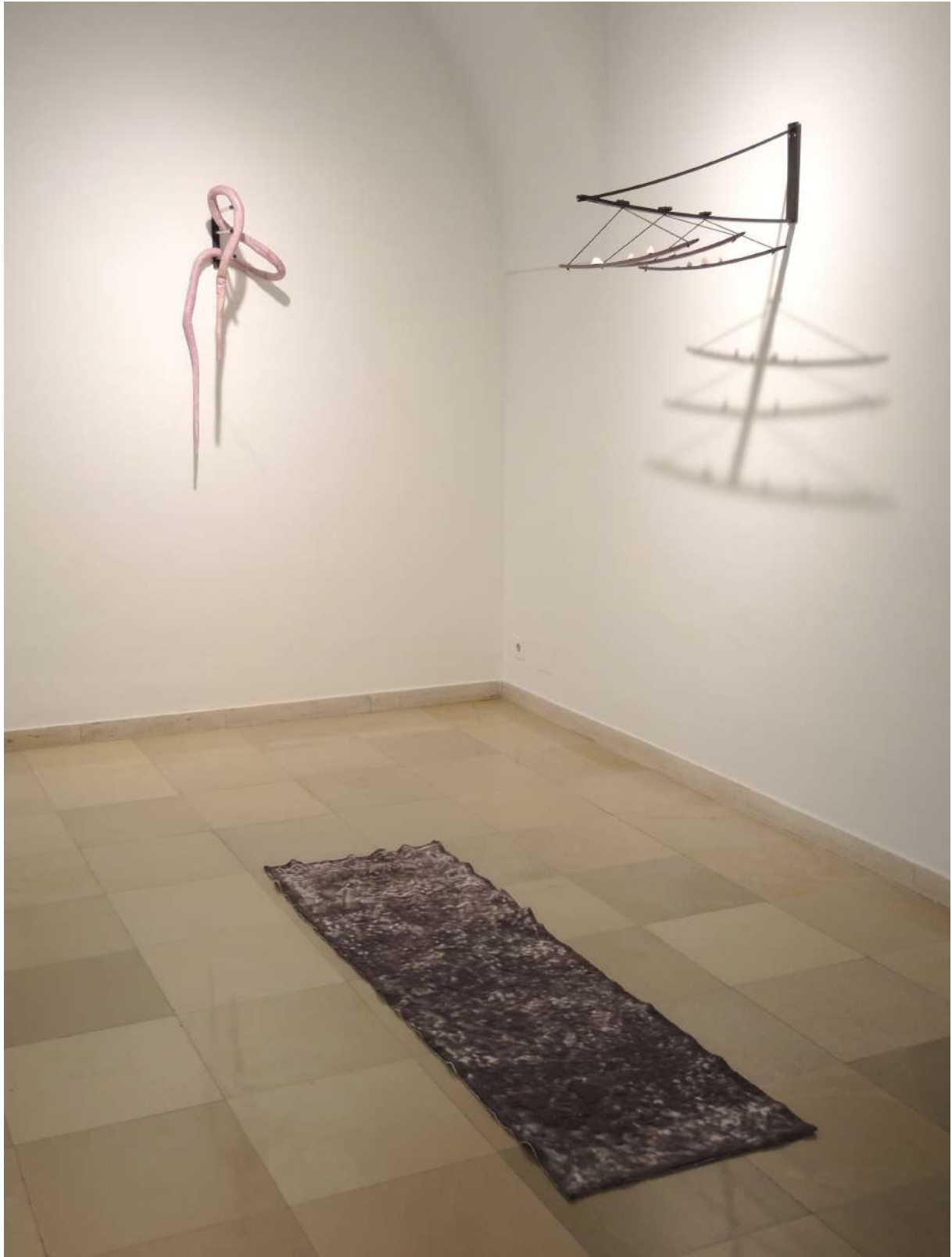
DESCRIPTION

In their collaborative installation, Koger and Obermair create an experimental setting that incorporates sensory experiences such as touch and warmth perception. Using self-made yoga mats with thermochromic paints, sculptural fabric and silicone elements, they establish material interfaces where the “shape memory” of the material can interact with human senses. Serpentine objects serve as the link to the collective body of the exhibition visitors. Koger and Obermair engage with questions related to fears and well-being from the so-called “screening tests,” as well as the “Snake Detection Theory,” which suggests an impact on human visual development by snakes.

Antonia Rahofer



Objects from Nathalie Koger and Wolfgang Obermair "Sleep is the crawling of human into itself",
Oberösterreichischer Kunstverein Linz, 2018



Exhibition view of Nathalie Koger and Wolfgang Obermair,
"Sleep is the crawling of human into itself", Oberösterreichischer Kunstverein Linz, 2018



Objects from Nathalie Koger and Wolfgang Obermair "Sleep is the crawling of human into itself",
Oberösterreichischer Kunstverein Linz, 2018



Object from Nathalie Koger and Wolfgang Obermair
"Sleep is the crawling of human into itself",
Oberösterreichischer Kunstverein Linz, 2018

Nathalie Koger und Wolfgang Obermair

**ORTE, DIE NUR ALS
ZEICHEN AUS DER FERNE
GEBAUT SIND. AUS DER
NÄHE HABEN SIE KEINEN
NAMEN.**

**(PLACES BUILT ONLY AS SIGNS
FROM AFAR. UP CLOSE,
THEY HAVE NO NAME.)**

2018

Silicone, corn starch, acrylic paint, linen, wood, shellac,
performance by Johannes Siegmund

DESCRIPTION

Within a topographical spatial arrangement of self-made mats and objects, visitors are invited to establish a tactile and physical relationship with the surfaces and volumes.

The specially produced and designed silicone objects are taken from a negative mold, similar to a printing process with a positive printing plate. The serial "imprints" of the mats gently wear off, clean and alter their form.

The objects and olfactory elements contribute to an atmosphere that transforms the space into an organic vessel. In this environment, philosopher Johannes Siegmund guided the visitors through a philosophical experiment aiming for a symbiosis of mental and physical experience.

The interest in this work lies both in collaboration and in turning the inside outward. The silicone imprint processes literally shows this.



Installation views of Nathalie Koger and Wolfgang Obermair, "ORTE, DIE NUR ALS ZEICHEN AUS DER FERNE GEBAUT SIND. AUS DER NÄHE HABEN SIE KEINEN NAMEN.", Blickle Raum Spiegelgasse, Vienna, 2018



Exhibition views of Nathalie Koger and Wolfgang Obermair, "ORTE, DIE NUR ALS ZEICHEN AUS DER FERNE GEBAUT SIND. AUS DER NÄHE HABEN SIE KEINEN NAMEN.", Blickle Raum Spiegelgasse, Vienna, 2018



Exhibition views of Nathalie Koger and Wolfgang Obermair;
"ORTE, DIE NUR ALS ZEICHEN AUS DER FERNE GEBAUT SIND. AUS DER
NÄHE HABEN SIE KEINEN NAMEN.",
Blickle Raum Spiegelgasse, Vienna, 2018



Performance by the philosopher Johannes Sigmund at the opening of
"ORTE, DIE NUR ALS ZEICHEN AUS DER FERNE GEBAUT SIND. AUS DER NÄHE HABEN SIE KEINEN NAMEN.",
Blickle Raum Spiegelgasse, 2018

Nathalie Koger

ALS ECHO. EIN SIEBDRUCK FÜR STUTTGART. (AS AN ECHO. A SCREEN PRINT FOR STUTTGART.)

2014

Screen prints (paper, linen), prints 42 x 29.7 cm, fabric 10 m

Loans from the estate of Willi Baumeister.

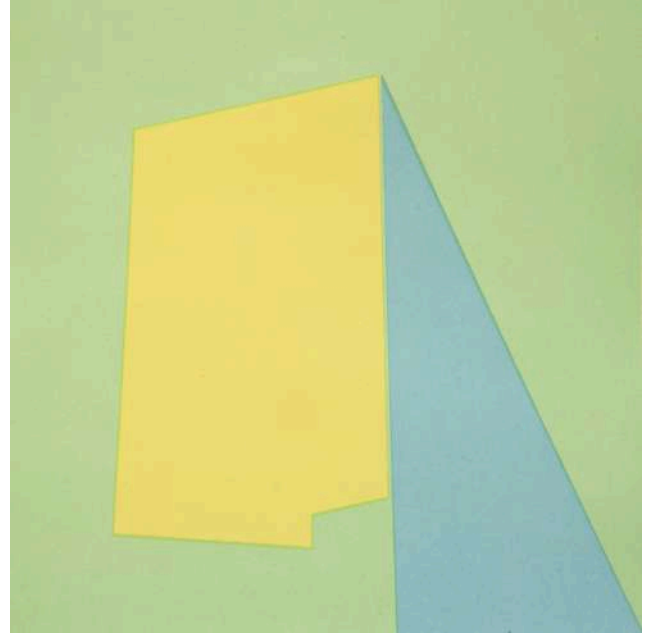
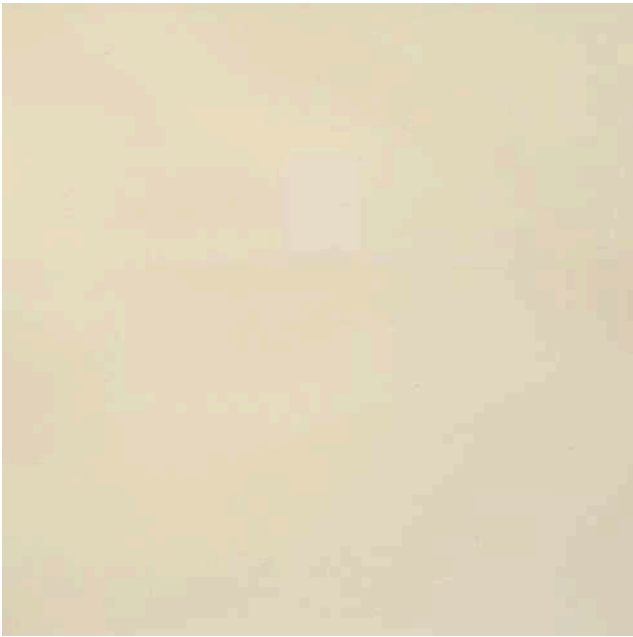
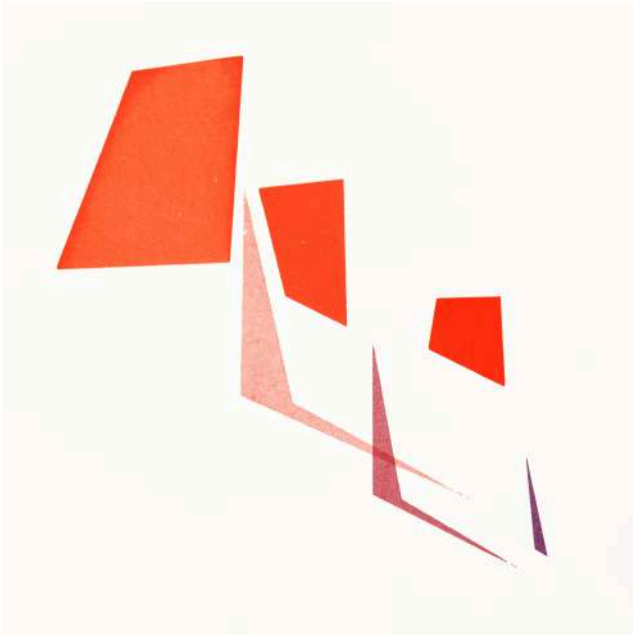
DESCRIPTION

In 2014, a year-long scholarship led me to the Kunststiftung Baden-Württemberg (Art Foundation of Baden-Württemberg). The immediate proximity of the Kunststiftung to the former residence of Willi Baumeister marked the beginning of my exploration of screen printing techniques and the legacy of this modern artist. His text "Magie der Formen" ("Magic of Forms") and several works from the Baumeister residence served as my dialogue partners for prints that I developed from a material research trip in Indonesia during an Austrian BKA Residency. "Nathalie Koger employs her own photographic documents of traditional as well as experimental architecture from her stay in Indonesia as the basis for her screen printing works. From this correspondence template, forms and surfaces emerge, which she presents together with the revised shots. Architectural fragments, geometric shapes, and colors are captured and placed in the context of classical modernism."

Press Release Kunststiftung Baden-Württemberg



Installation views of Nathalie Koger, "Als Echo. Ein Siebdruck für Stuttgart.", 2014,
Kunststiftung Baden-Württemberg



Selection of motifs, silk.-screen prints by Nathalie Koger, "Als Echo. Ein Siebdruck für Stuttgart.", 2014

Nathalie Koger

DER MÖNCH AM MEER (THE MONK BY THE SEA)

2010

HDV, 1 min 2 s, 16:9, mono, a collaboration with Michal Blaszczyk, Maria Margarethe Drexel (co-directors of the preceding short film), Alexander Gottfarb (performer)

DESCRIPTION

It's unclear who stands on the pitched roof at a lofty height, ready for action: the viewers, the camerawoman, or the hero himself? The figure, with its front body and face turned away from the audience, stands on tiptoes, his body tense. Perhaps it's a moment of pause, waiting, or contemplation. Faintly, a ringing signal can be perceived, and the cloak flutters gently in the wind. We don't see what lies behind or beneath it.

The shot featuring the performer dressed as a superhero was created using green screen technology. The gable is a segment from the roof of the Secession building, the exhibition venue of the eponymous artist association in Vienna.

<https://vimeo.com/79533331>

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Installation views of Nathalie Koger, "Der Mönch am Meer", Birgit Jürgenssen Prize Presentation, Atelierhaus, Academy of Fine Arts Vienna, 2010



Installation view of Nathalie Koger, "Der Mönch am Meer",
Birgit Jürgenssen Prize Presentation, Atelierhaus, Academy of Fine Arts Vienna, 2010

Nathalie Koger

150 min.
(150 min)

2015

Apple ProRes 422, 90 min 50 s, 16:9, mono

DESCRIPTION

A video meditation; the work “150 min.” involves four parameters – the moon, the sun, the earth, and the camera.

The starting point of the video meditation was when the moon became visible within the chosen lens frame during the early dawn. The meditation concluded after the moon moved out of the camera’s field of view due to its orbit around the Earth. Since the camera’s exposure was set for the dim light of dawn, but the sun rose before the end of the video, there is a gradually intensifying overexposure. Just moments before, however, the surrounding landscape briefly becomes visible. In the next instant, it disappears again.

<https://vimeo.com/140645964>

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Mediation image and installation view of Nathalie Koger, "150 min", as part of the exhibition *Das Anliegen (The concern)*, Salzburger Kunstverein, 2015-2016

Nathalie Koger

INTERNALIZED IMAGE

2014

Apple ProRes 422, 3 min 52 s, 16:9, stereo

DESCRIPTION

The video portrays a blind muezzin student who transcends his physical limitations and religious ideology to establish a “deep” connection with himself.

Background: A muezzin student presents the Islamic call to prayer, Adhan. During an artist residency in Yogyakarta, Indonesia, I invited several muezzins into my studio. I asked them to present their call to prayer in a private setting. My intention was twofold: to give a face and personality to the voices I encountered daily via my hearing and to establish a connection with the Islamic community around me, which was a significant part of the city and my neighborhood in Yogyakarta. This encounter transformed feelings of distance. One of the invited muezzins brought the young muezzin student along, creating a pleasant surprise..

<https://vimeo.com/97959027>

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Stills from Nathalie Koger "Internalized Image", 2014

Nathalie Koger

BODY IN CULTURE. 13 EPISODES.

2014

Apple ProRes 422, 19 min 3 s, stereo

DESCRIPTION

Filmed during a journey through Indonesia, this film captures numerous everyday activities experienced by the filmmaker, such as the acrobatic coconut harvesting, traditional greeting gestures, collective processing of a bull's meat, the balancing street food vendors, or the rhythmic processes in a weaving workshop. Viewers are immersed in an atmosphere untouched by industrial and post-industrial scenarios. All actions resist displacement by so-called progress, ideologies, or trends. A younger generation encounters the rituals of an older one. Some protagonists proudly evade the camera with a sense of emancipation.

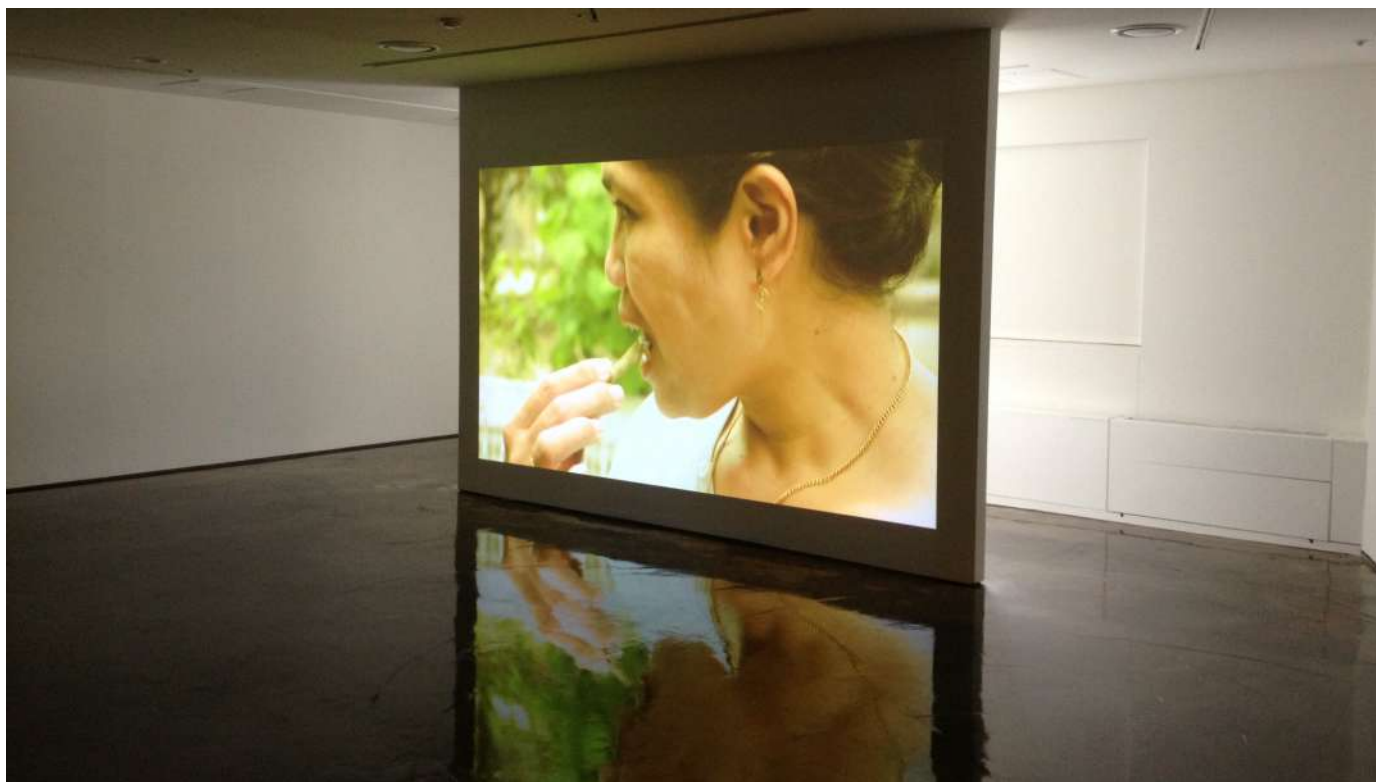
Dance rituals staged by the filmmaker replace mundane occurrences. Over time, the cues for definitive interpretations blur. The thirteen episodes oscillate between restrained documentation in the style of Direct Cinema and the passionate imagination of a visitor from afar.

Rosa John (University of Vienna, Filmkoop Wien)

ARTIST STATEMENT

"Through my observer perspective within the Indonesian culture, this work can be seen as my alter ego. Or as a collection of romanticized facets of an existence I experienced, resonating with me as an artist. It speaks more about me as an author; my cultural influences, and past experiences in Vienna than it can express about 'the others'."

Nathalie Koger (September 2014)



Installation views of Nathalie Koger, "Body in Culture. 13 Episodes.", Space 22, Seoul, 2014



Stills from Nathalie Koger "Body in Culture. 13 Episodes.", 2014

Nathalie Koger

LES CODES DE REPRISE. (CIPHERS OF RESTORATION)

2013

Installation

Monitor, beam, bean bag, slide projection, Video Apple
Pro Res 422, 12 min, 16:9, silent, Lambda-Print,
30 x 40 cm

DESCRIPTION

Nathalie Koger is interested in the stories of pictures. With a steady camera, she observes masseuses at work, pressing, pulling, stretching, manipulating bodies to restore balance. The massage touches extend beyond the treated areas, targeting the entire organism and aiming at mental well-being along the meridians. The starting point is the belief that changes in one area affect others. Western rationalism does not localize something like the psyche or spirit. On the contrary, the body appears to function more as a carrier.

The digitally converted color material appears very soft in black and white, lacking strong contours. It is the uneven lighting and the darkness of some scenes that are striking. Koger's recordings empathetically follow the energetic bodywork. The mood is more romantically dark than that of an enlightening documentary, more wistful than stimulating. It does not conform to the idea of empowerment, as suggested by the folk wisdom "mens sana in corpore sano" ("a sound mind in a sound body"), especially since its interpretation of toughening up for the survival struggle by the National Socialists.

And yet, fitness is the task in fleeting neoliberal times. The "privatization" of the body leads to the compulsion of self-modeling. Its fitness is constantly under threat. Koger presents her video between the poles of devotion and activity. On the one hand, the screen is positioned low to the ground. A bean bag invites visitors to relaxed contemplation. Anyone who sits down inevitably finds themselves in a massage position. On the other hand, the monitor is mounted on an aluminum rod. The structure looks technical but also reminiscent of gymnastic equipment and, furthermore, of pole dance, which is found not only as circus artistry but also as striptease in the red-light milieu, where bodies have become consumable commodities.

Gabriele Mackert (curator)

"The exhibition brings together works with subtle physicality and ghostliness."
Quoted from the press release of the Tiroler
Künstlerschaft / Innsbruck.

<https://vimeo.com/73519087>

PW: 123



Installation views of Nathalie Koger, "LES CODES DE REPRISE.", in *n.n. Fisslthaler, Holzer, Jourdan, Koger, Lux, Neumann, Westphalie, Tiroler K nstlerschaft*, 2013

For "A figure. A group. A myth. A specter. Connected," Koger blends reproductions from an art historical book about Amazon statues, clearly interested in the reconstructions of arm positions in otherwise almost identical sculptures. Aside from the face, arms and hands play a crucial role in human communication and body staging. In her gesture research, Koger collages two pictures, each with two overlapping extremities side by side. The effect is somewhat akin to an optical illusion where turning produces a different image. Sometimes the hand holds a rod, sometimes it reaches freely into space, sometimes it seems directed towards the head. In the now obsolete medium of slide projection, it is impossible to determine whether the templates merge as photographs on the wall or already in the photographic process preceding them.



Another photograph, "Communism," shows a glimpse into the study room of a Roman library with various statues, busts, and torsos. It demonstrates how widespread Amazon figurines are as a kind of trophy of the defeated: the woman-like figures who went to war. Ultimately, they are tamed representations of the myth of the archaic utopia of a society of powerful women. In this assembly, the spirit of that communist ghost becomes clear: as opposition, as upheaval, as a collective alternative drawing its strength from the community of allies, it is not just a concern in Europe but also echoes throughout cultural history. However, despite their quivers, staffs, or helmets as attributes of their defense, the fighters appear introspective, contemplative. The heroines gaze downwards or thoughtfully to the side, and do so very attractively.



Gabriele Mackert (curator)

Details of Nathalie Koger, "LES CODES DE REPRISE.",
above: photography "Communism", 30x40cm,
below: slide projection "A figure. A group. A myth. A specter. Connected"