Viktoria Binschtok

KLEMM'S

NET-worked-IMAGES

Viktoria Binschtok's series of "networked images" are physical echoes of the image flow produced by our digitally connected world. In a departure from her signature „Clusters"—image selections based on a purely visual order—Binschtok now reasserts her authorial role in the creative process.

In her photographic sculptures, the artist deals with the phenomenon of today's image economy: the intangibility of image data, our ever-shortening attention span, and the simultaneous power and immediacy of consumed pictures.

The artist links the momentary images to their staged reproductions in a photographic symbiosis.
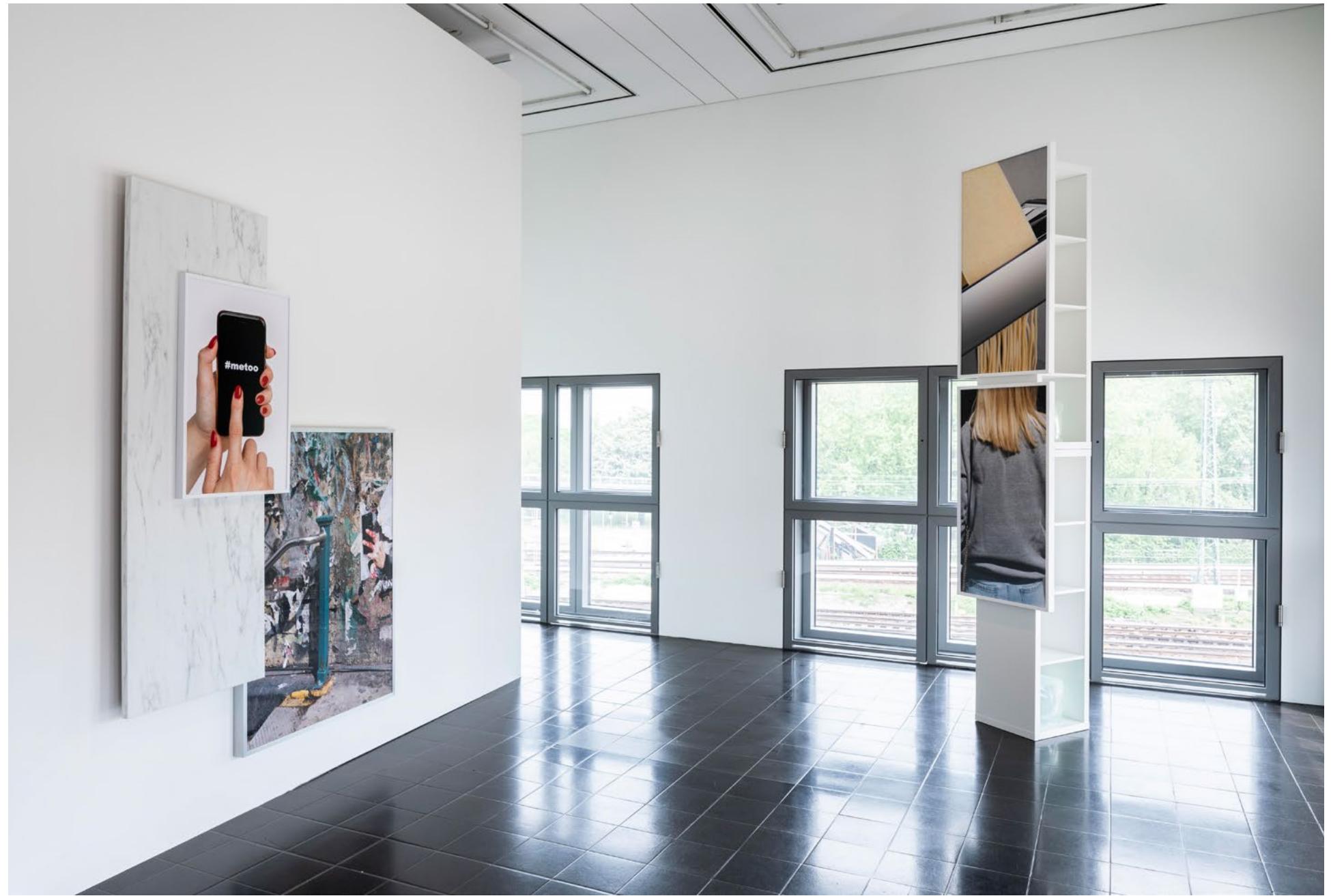
Her works become part of the larger net that Binschtok consciously casts over divergent visualities—instead of tapping into a single genre or subject, she dissects the vastness of our daily digital image production, one piece at a time. The precise layering of her works generates visual connections with both subtle and apparent references to current realities—immaterial concepts thus take physical shape, compelling us to, once again, ruminate our algorithmic-driven present.

*Statue Feet/Green Gloves*, 2021, 2 dig. c-prints, custom-frame, 172 x 132 cm, 3+1 a.p.

Metadata: Rethinking Photography from the 21st Century, 2022, The Ringling, Sarasota, FL, USA

GIVE AND TAKE. IMAGES UPON IMAGES. 8th Triennial of Photography, 2022 – Currency, 2022, Hmaburger Kunsthalle, Hamburg, DE

Blue sofa paste, 2021, 2 digital c-print, custom made frame, 103 x 196 cm, ed. 3 + 1 a.p.
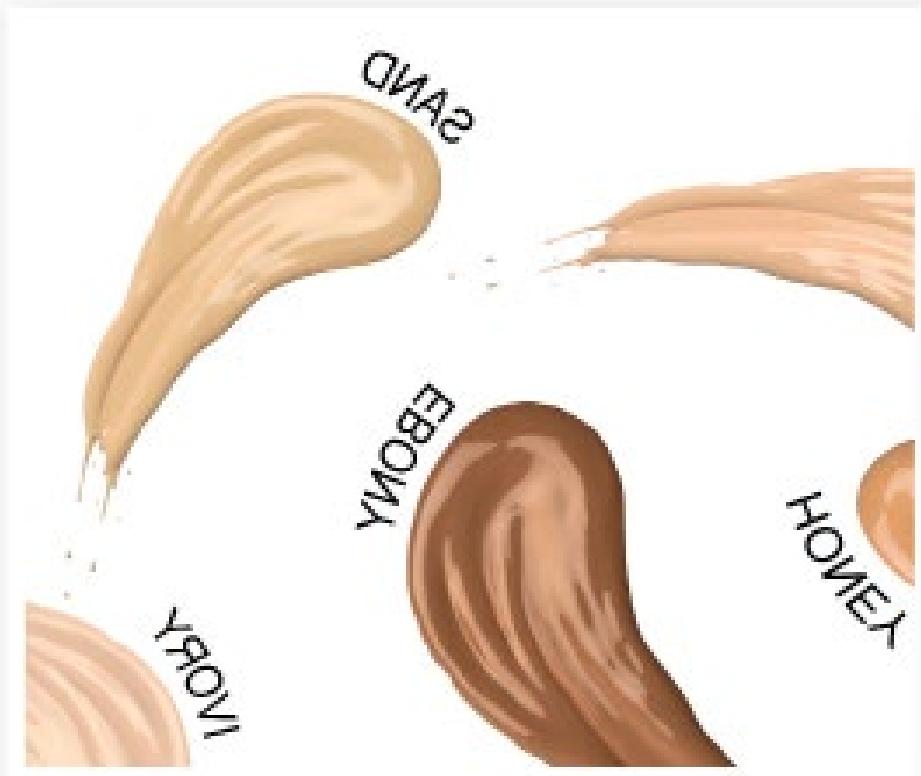
Connection, 2022, Kunstverein Oldenburg, Oldenburg, DE

Connection, 2022, Kunstverein Oldenburg, Oldenburg, DE

Connection, 2022, Kunstverein Oldenburg, Oldenburg, DE

ebony / ivory, 2020; 2 digital c-prints; 55 x 125 cm; ed. 3 + 1 a.p.

chocolate girl & chocolate, 2019, 2 dig. c-prints, framed, each 105 x 52 cm, ed. 3+1 a.p.
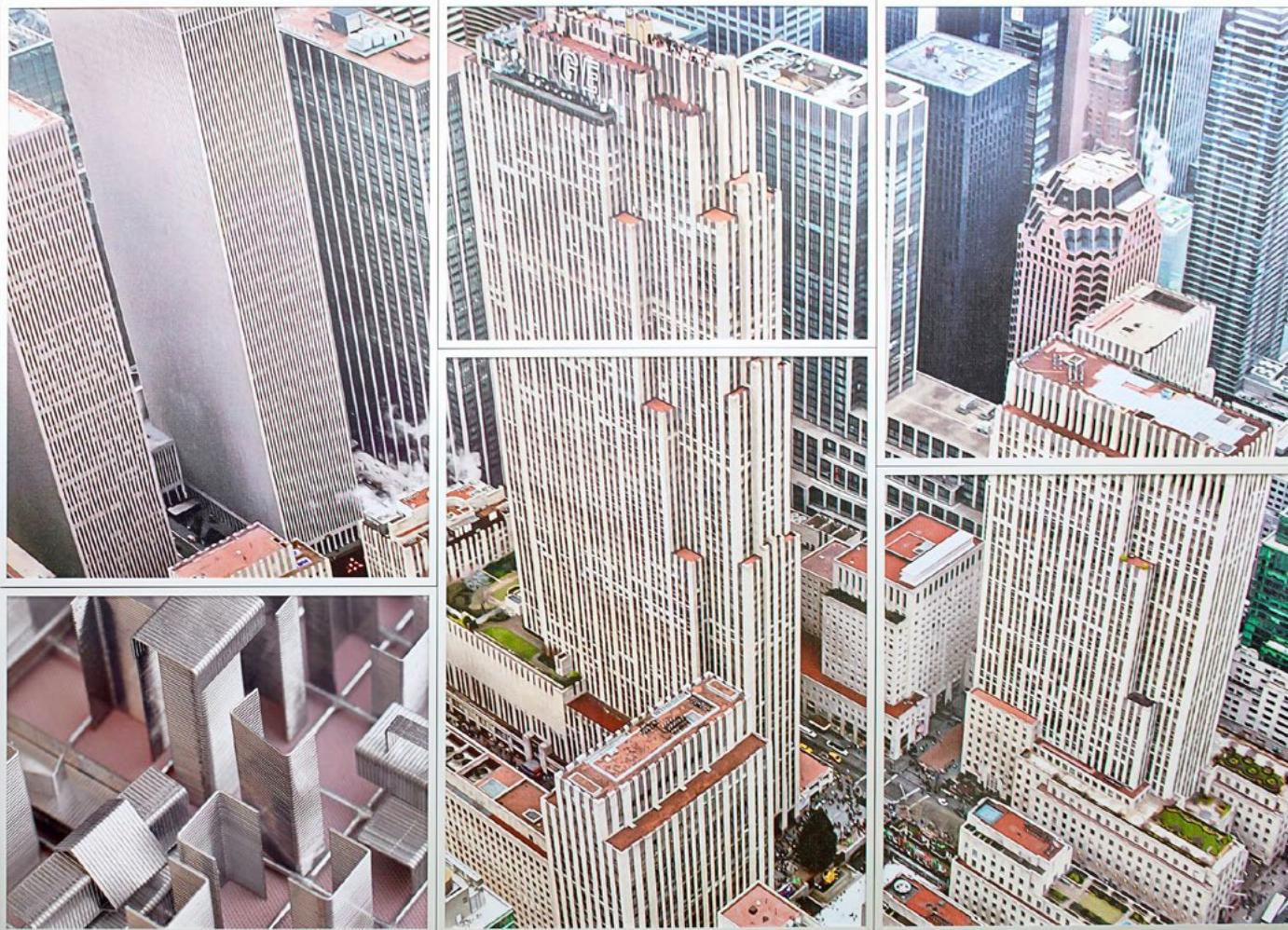
red wine man, 2019, 2 dig. c-prints, custom-made frames, each 80 x 105 cm, ed. 3+1 a.p.

CheapVapes/PowerDrink, 2018; 2 dig. c-prints, custom-made frames, 140 x 120 cm; ed. 3+1 a.p

exhibition view: *Cutting Straws at Midnight*; Klemm's 2017

Skyview 2017; 6 dig. c-prints, various sizes; 280 x 475 cm; ed. 3+1 a.p.
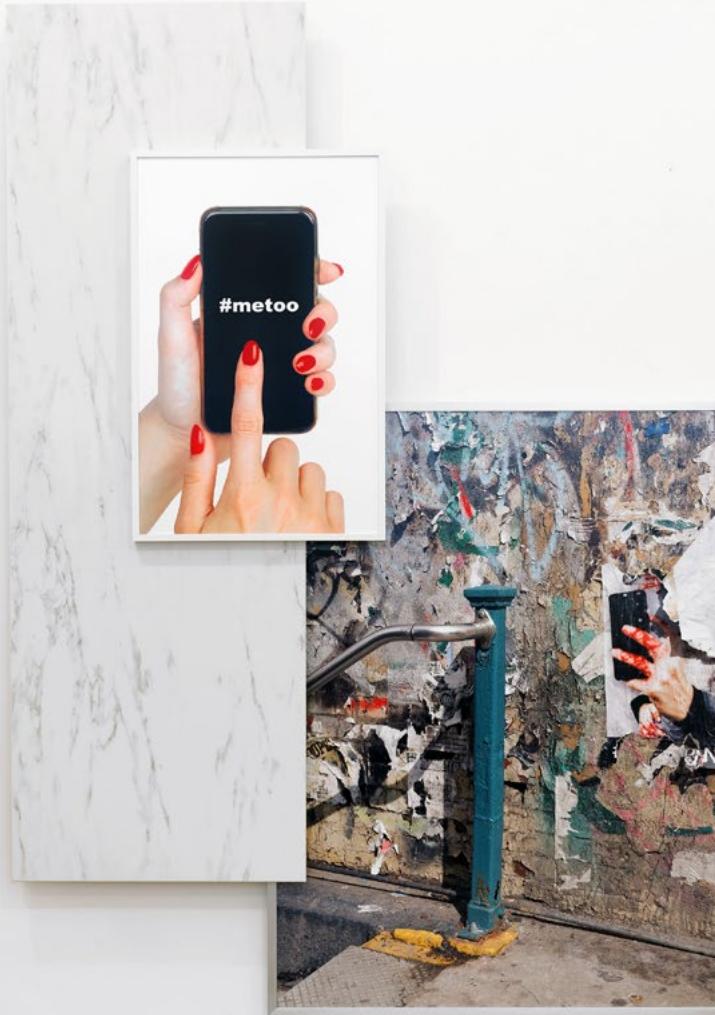
plants & fabrics, 2018; 2 dig. c-prints, custom-made frames, 120 x 110 cm, ed. 3+1 a.p.

*legs & knives,* 2018; 4 dig. c-prints, wooden cassette frames; 90 x 270 x 10 cm; ed. 3+1 a.p.
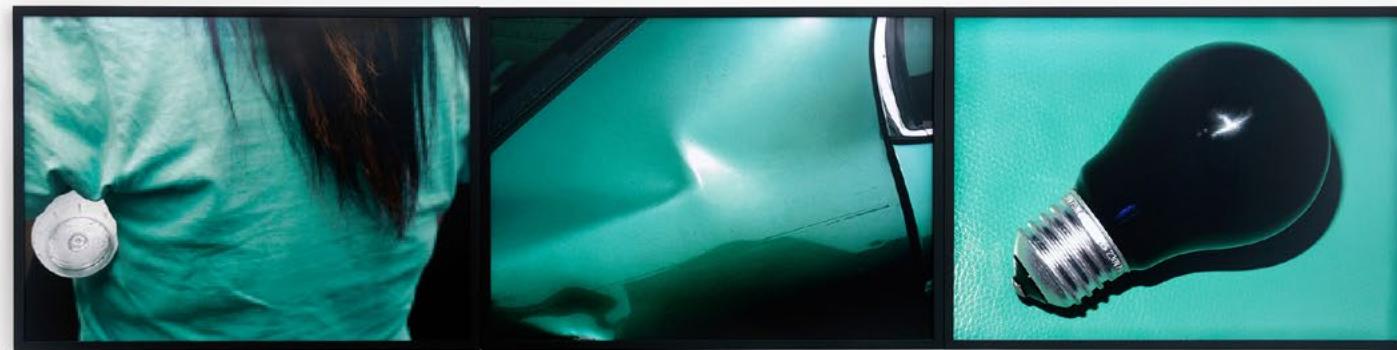
me too (detail)

me too & bloody hands 2018; 2 dig. c-prints, aluminium frames, laminated wood; 210 x 155 x 25 cm; ed. 3+1 a.p.

Bottle,Bulb, Bump 2017; 3 dig. c-prints; 100 x 350cm; ed. 3+1 a.p.

Cluster（2014-2017)

(…) In her series *Cluster* Viktoria Binschtok has fed her own photographs into computer-based algorithms that search for images that are visually and/or formally associated. As she explains in her interview: „I use an image-search algorithm that does not search for content, but for visually related results to my uploaded image."

She then restages and manipulates a selection of these found images and exhibits the result along-side the initial photograph. One such „cluster" is composed of two or more images that make up one artwork. Translating the „flexible" and „versatile" existence of images on the screen into material form in the exhibition space, Binschtok uses a range of printing, mounting and framing formats, frequently layering her prints as if they were piling up on a computer desktop. She efficiently taps into the feed-back loops between human and machine that underpin the production, distribution, and consumption of networked photography: the recursive cycle that makes our selfie poses and our food snaps look so disquietingly alike.

Cluster thereby epitomizes how aesthetic form today primarily emerges from „populations of images" and privileges circulation and aggregation over the singular image - a condition described by art historian David Joselit.

Binschtok's project points toward yet another process of abstraction that underrides image produc-tion in the twenty-first century; that is, the abstraction of economic value facilitated by computational, networked photography. Each time a photograph is uploaded and shared on a social-media platform such as Instagram, personal data is produced, captured, and commodified. Under these conditions - what social psychologist Shoshana Zuboff has called surveillance capitalism - abstraction is a pro-cess of extraction: the mining of data for which the photographic images on our screens frequently act as lure. (...)

*SusanneØstby Sæther, from: Why Photography? New Visions , catalogue 2020*
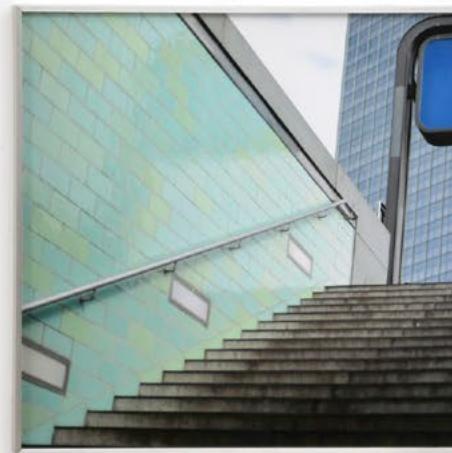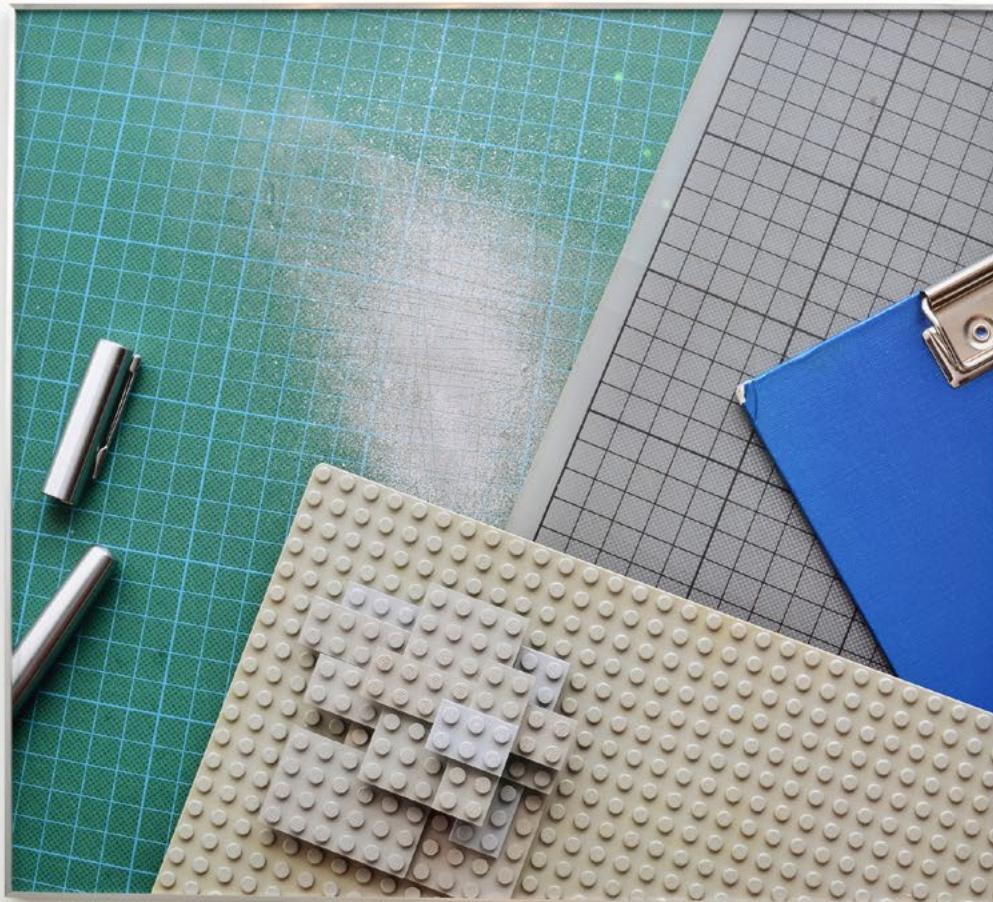
*eclipse 99 Cluster;* installation view: Kunstverein Göttingen 2015
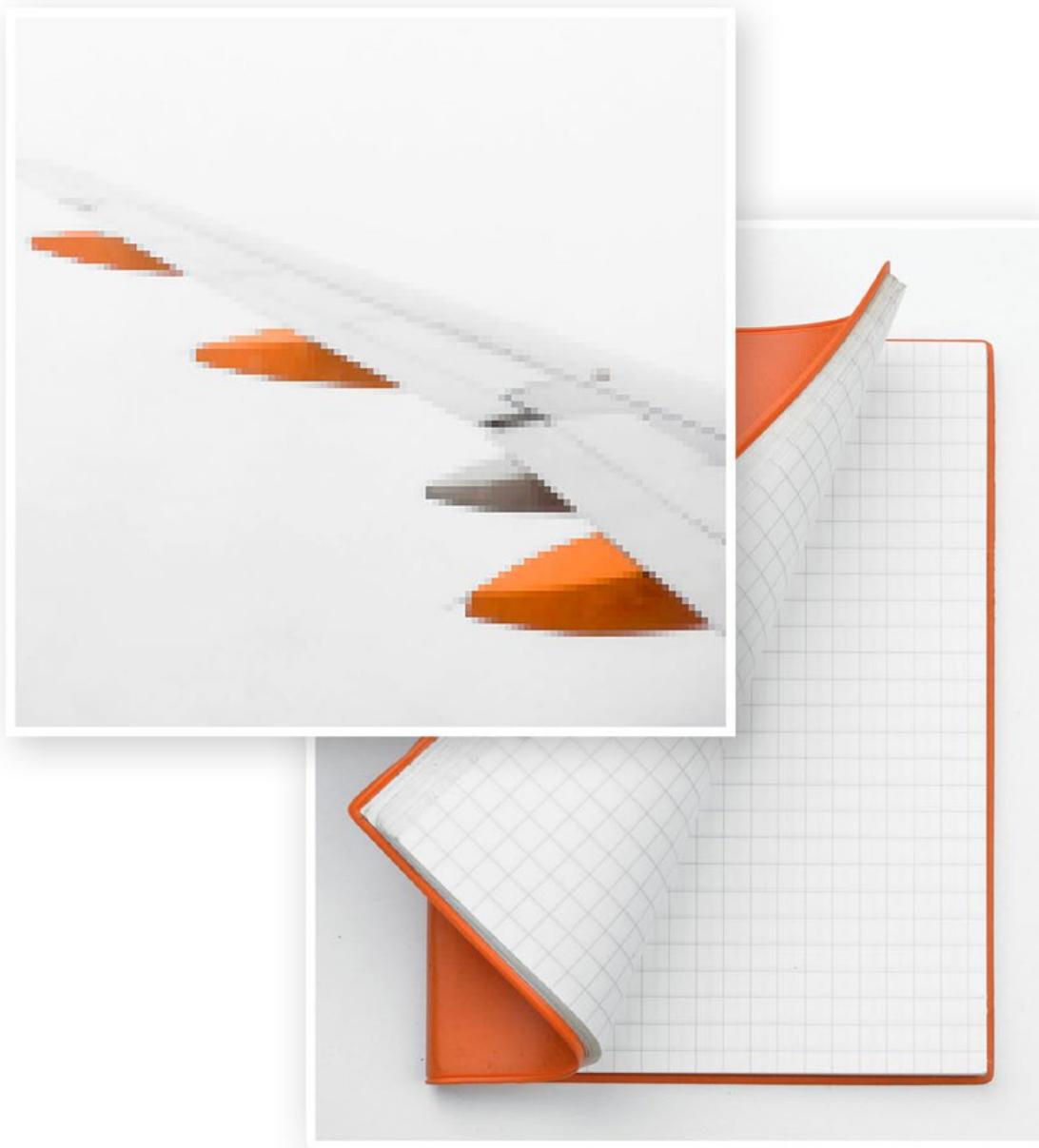
Snow White Apron Cluster, 2014, 4 digital c-prints, 100 x 88 cm, 80 x 58 cm, 74 x 58 cm, 43 x 60 cm; ed. 3+1 a.p.

Snow White Apron Cluster (detail: Vitamins)

Cutting Mat Cluster, 2 digital c-prints 2014, 91 x 100 cm & 45 x 45 cm; ed. 3+1 a.p.
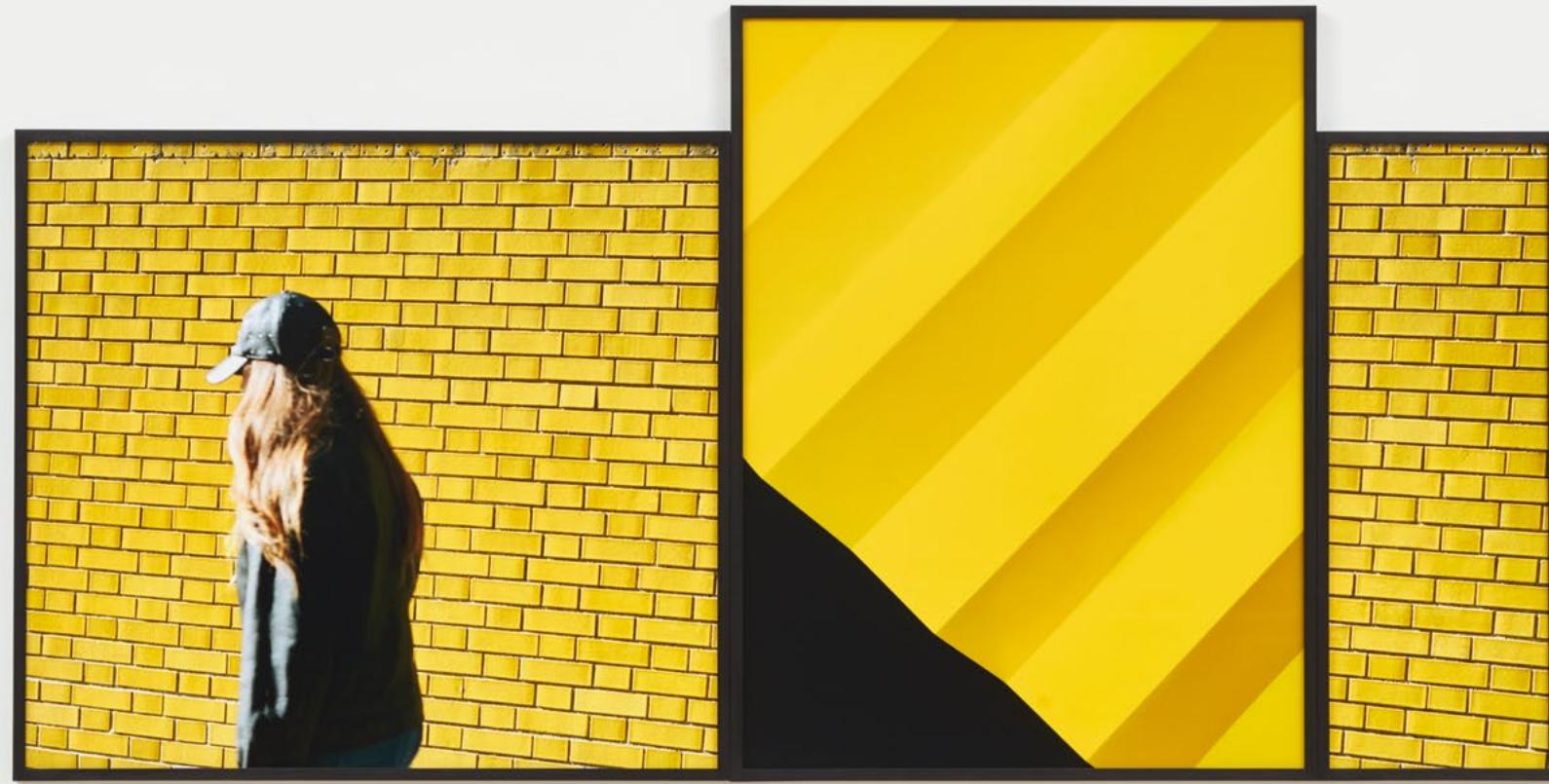
Orange Wings Cluster, 3 digital c-prints; framed, 80 x 80 cm, 100 x 80 cm, 50 x 50 cm, ed. 3+1 a.p.

Statue & Fish Cluster, 2016; 2 digital c-prints, framed, acryl lamination, 100 x 100 cm & 35 x 45 cm; ed. 3+1 a.p.

Yellow Cluster, 2016, 3 digital c-prints, framed, 100 x 110 cm, 120 x 90 cm, 100 x 36 cm; ed. 3+1 a.p.

Marriage is a Lie / Fried Chicken Cluster, 2015; 2 digital c-prints, custom-wallpaper, installation variable: ed. 3+1 a.p.; exhbition view C/O-Berlin
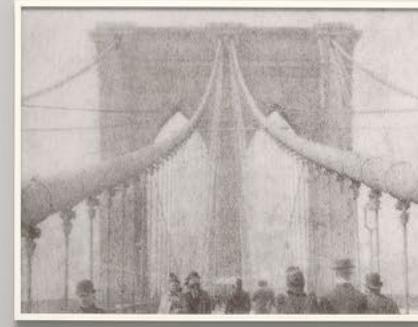
Tokio Night Cluster, 2014; Blue Curtain / Black Stripes Cluster, 2014, eclipse99, 2014, exhibition view at KLEMM'S, Berlin

Blue Curtain / Black Stripes Cluster, 2014, 2 digital c-prints, 80 x 73 & 45 x 45 cm; ed. 3+1 a.p.
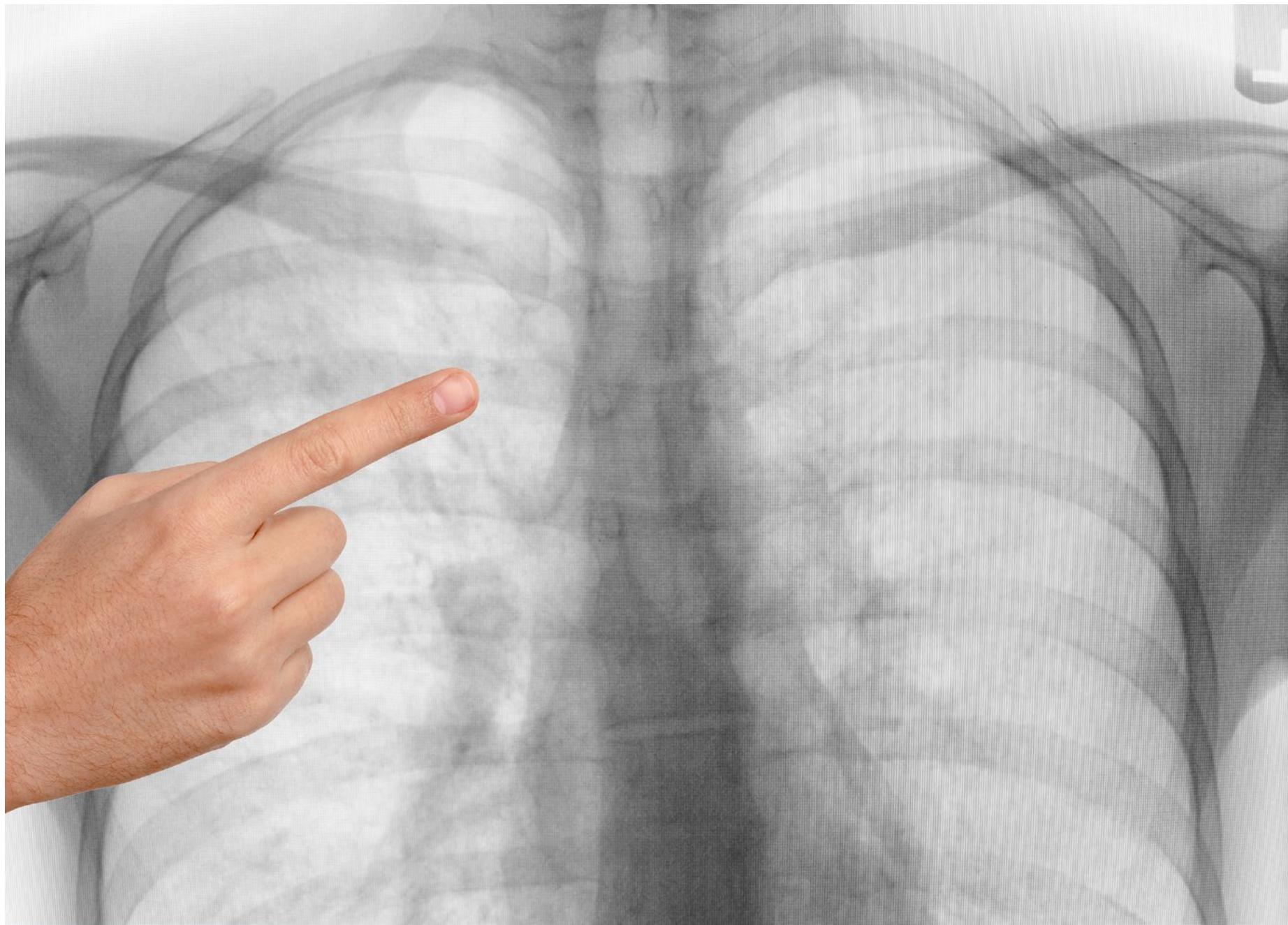
Endless Cluster, 2015-ongoing; growing number of c-prints; various sizes; ed. 3+1 a.p.; exhibition view: Sammlungsraum Binschtok – Museum Folkwang Essen 2018

Endless Cluster (details: Pumps, Brooklyn Bridge, x-Ray)

Endless Cluster (detail: Pumps), 2015, c-print, 58 x 85 cm, ed. 3+1 a.p.

Endless Cluster (detail: x-Ray), 2018, c-print, 50 x 70 cm, ed. 3+1 a.p.

World of Details (2011-2013)

With her series World of Details/NY Viktoria Binschtok questions the changing definitions of image function, representation and the act of looking. Fascinated by the potential impact that new technological formats like GoogleStreetView would have on a photographic understanding of the visual landscape, Binschtok began following the program in the early days of its development on the streets of New York City.
She began collecting screenshots of moments when the roaming, voyeuristic GSV apparatus captured images of the general public who were caught off-guard, staring back into the camera.
Bridging the distance in visual representation between the public versus an individual experience of place, Binschtok traveled to each of these unique locations with an analogue camera, seeking a more personalized and intimate experience, producing images of details of her experiences of the locations. The images are exhibited together in juxtaposition – the aimless screenshot from the GSV digital archive and the uniquely produced photograph from the artist's personal or even physical experience.

World of Details; exhibition view at KLEMM'S, Berlin, 2012

World of Details; exhibition view at KLEMM'S, Berlin, 2012

World of Details (blind + news), 2012, c-print, object frame; inkjetprint on mdf-plate, dimensions variable (81 x 74 cm, 18 x 26 cm), ed. 3+1 a.p.

World of Details (flipflop + break), 2012, c-print, object frame; inkjetprint on mdf-plate, dimensions variable (81 x 74 cm, 18 x 26 cm); ed. 3+1 a.p

World of Details (cop + golden door); 2011, c-print, object frame with glass; ink jet print on mdf-plate, dimensions variable (117,6 x 92,2 cm 18 x 28 cm); ed. 3+1 a.p.

exhibition view: Viktoria Binschtok ; Marriage is a Lie – Fried Chicken, C/O Berlin 2015

installation view: Sammlungsraum Viktoria Binschtok ; Museum Folkwang, Essen 2017/2018

Suspicious Minds 2009

Composing close-ups from select news reportage images of public gures, celebrities and politicians, Binschtok's Suspicious Minds, shifts the focus of attention from the main subject of the image to the surrounding characters in the background, caught up in the public eye.

These poker-faced, well-dressed men stand inconspicuously as hidden features in the limelight of public events watching over others, yet being watched themselves by the cameras recording the event. For the series, Binschtok extracts portraits from news print images and blows up the rasterized image to human scale. The nal images in the sequence are re-printed again as photo- graphs with a new composition, focusing at- tention on the similar expressions of power and suspicious gazes of these surveillance gures under surveillance.

Suspicious Minds; exhibition view: KLEMM'S, Berlin, 2009

Suspicious Minds; exhibition view: KLEMM'S, Berlin, 2009
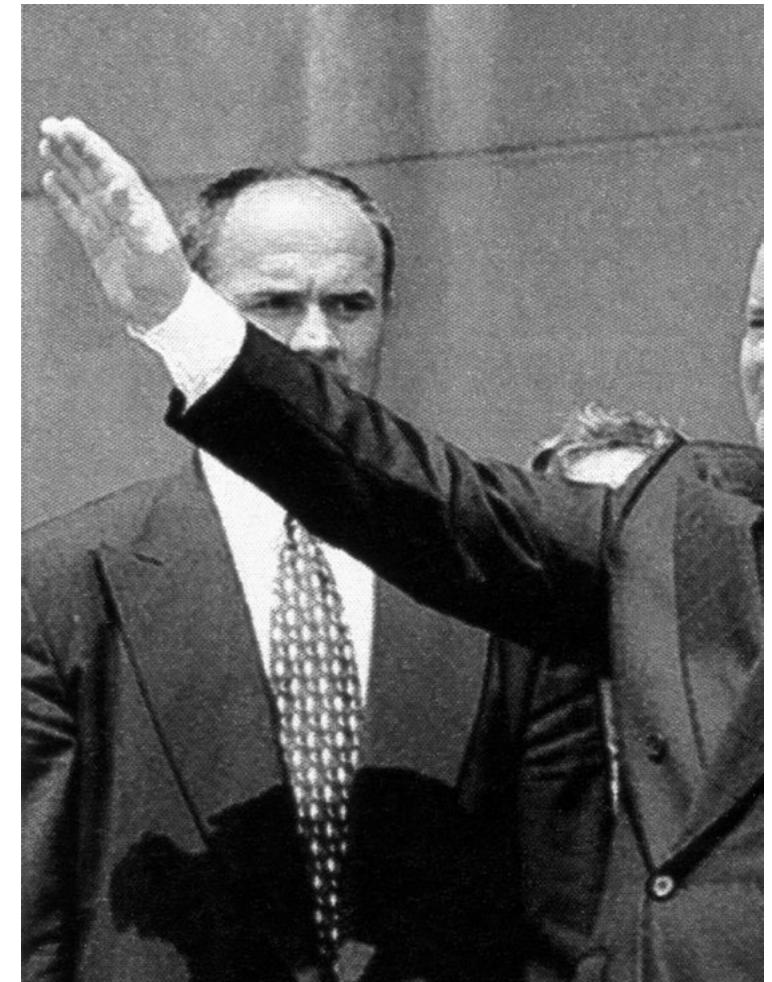
Body 116, 2009; digital c-print, 70 x 50 cm; ed. 3+1 a.p.

Body 78, 2009; digital c-print, 67 x 54 cm; ed. 3+1 a.p.

Body 149, 2009; digital c-print, 160 x 125 cm; ed. 3+1 a.p.

body 125; 2009, dig. c-print, 80 x 60 cm; ed. 3+1 a.p.

body 123, 2009; digital c-print, 80 x 60 cm; ed. 3+1 a.p.

body 174, 2009; digital c-print, 160 x 125 cm; ed. 3+1 a.p.

Suspicous Minds; installation view: Ray – Festival for Contemporary Photography; Frankfurter Kunstverein et al. 2012

FLASH 2008

Flash is a photographic series of still images made from found video footage
shot as paparazzi follow a famous actor exiting a building and entering their VIP
car. Each time the flashes on the cameras go off, the harsh light over-exposes the
image, effectively canceling out the image captured by another's equipment.
The results emphasize the conflict of competing media sources trying desperately
to capture a precious moment yet negating the functions of their own making. In
the moments selected by Binschtok where this near erasure of the image occurs,
only traces of the actual event are revealed in a nebulous mist of light and shadow.

Flash #1, 2008; light-jet-print behind acrylic, 55 x 72 cm; ed. 3+1 a.p.

Flash #5, 2008; light-jet-print behind acrylic, 55 x 72 cm; ed. 3+1 a.p.

Flash #6, 2008; light-jet-print behind acrylic, 94 x 134 cm; ed. 3+1 a.p.

Flash Series; exhibition view at KLEMM'S, Berlin, 2008

Three People on the Phone, 2007

(...)For the images in the series Three People on the Phone, which were taken in Tokyo in 2004 and only found their definitive form in 2007, she chose precisely a moment when three people on the street were using their mobile phones at the same time, to tele- phone or write an SMS, back in the days before smartphones became the norm.

The small devices in the hands of the passers-by look like children's toys—they anticipate a new form of urban life that today has become ubiquitous. The people im- mersed in a dialogue with their devices become figures of "absorption", as Michael Fried termed it, identifying this demeanour as a fundamentally modern aspect of late-eighteenth-century painting. At the same time the actors are in a chaotic composition: in their absorbed presence they connect the physical space of the old city with the channels of the new, digital world—an interac- tion that is constantly reiterated in Binschtok's work(...).

Florian Ebner, from: with / against the flow #1, ifa-catalogue, 2015

Three people on the phone #2 , 2007, from a series of 11 b/w-silkscreenprints, each 70 x 100 cm; ed. 3+1 a.p.

Three people on the phone #1 , 2007, from a series of 11 b/w-silkscreenprints, each 70 x 100 cm; ed. 3+1 a.p.

Three people on the phone #5 , 2007, from a series of 11 b/w-silkscreenprints, each 70 x 100 cm; ed. 3+1 a.p.

Three people on the phone #6 , 2007, from a series of 11 b/w-silkscreenprints, each 70 x 100 cm; ed. 3+1 a.p.

Three people on the phone, 2007; exhibition view: with/against the flow - Biennale für aktuelle Fotografie; Heidelberger Kunstverein, 2016

LVNY 2004/2005

In *LVNY* Viktoria Binschtok turns her camera lens towards our common public and commercial space. She observes quotidian, collective behavioural patterns that go unnoticed most of the time. This series of 11 photographs shot on the streets of New York, capturing a small part of the hundreds of women who carry Louis Vuitton handbags. Shot in the passing, the photographs don't concern themselves with the women's identity. As singular photographs they would not seem to be more than coincidental snapshots, yet by producing a series of photographs, Binschtok points to the city's accumulation of replicas of the once uniquely expensive brand Vuitton. She humorously raises questions around class, authenticity, and contemporary desires by which we fetishize both the original and copy. The ubiquitous brown LV monogram print, whether featured on a genuine article or a counterfeit, transcends the different demographics, races, and fashions of the people carrying them.

LVNY #1, 2004; series of 11 c-prints; each 70 x 100 cm; ed. 3+1 a.p.

LVNY #7, 2004; series of 11 c-prints; each 70 x 100 cm; ed. 3+1 a.p.

100% AUTHENTIC
LOUIS VUITTON Croissant bag
It is a perfect bag for you or your friend.
LV bags are defined luxury
and perfection, get it and enjoy
your life!
french_tigergirl

LVNY #2, 2004; series of 11 c-prints; each 70 x 100 cm; ed. 3+1 a.p.

LVNY VI, 2004; LVNY I, 2004; LVNY IV, 2004, Silver & Gold, 2004, exhibition view at Städtische Galerie Wolfsburg

Globen, 2002

«Globen» deals with publicly-accessible image material retrieved from private origins in the Internet. Virtual auction houses in particular offer such a pictorial genre. The images presented here, showing objects from almost every area of life, form a kind of pictorial encyclopedia of the objects of our time. Based on the seller's photographs, they allow us a glimpse into private milieus, undermining in this way the anonymity of the seller who uses a pseudonym.

Typing in the term for a search filters out in seconds those images linked with the entered term. For her work, Binschtok sought every available image connected with the term «Globe».

Only under closer inspection – when the pixels become visible – do the analog photographs divulge their digital origins. «Globes» also includes twenty-five sealed, postal packets addressed to the artist, some of which contain the depicted globes she already put up for auction online.

Globen 2002, 80 c-prints, 26 cardboard boxes with bought globes, adress labels, variable dimensions (each c-print 50 x 40 cm), exhibition view at Museum Folkwang, Essen

Globe #26

Globe #9

Globen; installation view:Galerie für Zeitgenössische Kunst Leipzig 2002

Biography

1972
born in Moscow, Russia, lives and works in Berlin
1995
degree program in Art Photography and Media Arts at the Academy of Visual Arts (HGB) Leipzig under Professor Timm Rautert and Professor Helmut Mark
2002
Master in Fine Art
2005
Master student of Professor Timm Rautert

Scholarships and awards

2015
working stipend of the Foundation Kunstfonds Bonn
2013
Aperture Foundation ‚First PhotoBook' Shortlist ‚World of Details'
2011
Casa Baldi stipend of the German Academy Rome/Villa Massimo
2009
photography art award by Lotto Brandenburg (Literatur Fotografie 2009)
2008
young talents promotion in Fine Arts by the Kulturstiftung NRW MONTBLANC Young Artist World Patronage
2004
three month DAAD scholarship in Tokyo
2003
six month studio scholarship from the ISCP (international studio and curatorial program) in New York, sponsored by the Kulturstiftung of the Free State of Saxony
2002-05
scholarship from the Heinrich-Böll-Stiftung

Publications

2016
Viktoria Binschtok, with / against the flow, Walther König, Cologne
Marriage is a Lie / Fried Chicken, Kehrer Verlag, Heidelberg
2015
Cluster, argobooks, Berlin
2012
World of Details, Distanz Verlag, Berlin
2009
Suspicious Minds, KLEMM'S, Berlin

Exhibitions (selection)

2022
Art Herstory, Parlementarium, Brussels, BE
Sunset. Ein Hoch auf die sinkende Sonne, Kunsthalle Bremen, Bremen, DE
Phänomen Großmann, Museum für Neue Kunst, Freiburg, DE
GIVE AND TAKE. BILDER ÜBER BILDER, 8. Triennale der Photographie 2022 – Currency, Hamburger Kunsthalle, Hamburg, DE
Why can't we live together, Marburger Kunstverein, Marburg, DE
CONNECTION, Oldenburger Kunstverein, Oldenburg, DE (s)
MIXED FEELINGS, G2 Kunsthalle, Leipzig, DE
Metadata: Rethinking Photography from the 21st Century, The Ringling, Sarasota, FL, USA

2021
TRUST/vertrauen, 9. f/stop – Festival für Fotografie Leipzig, Baumwollspinnerei, Leipzig, DE
Cheap Vapes & Power Drink, L21 Gallery, Palma de Mallorca, ES (s)
So wie wir sind 3.0 / The way we are 3.0, Wes**erburg Museum für Moderne Kunst, Bremen, DE**

2020
CÁMARA Y CIUDAD, Caixaforum Madrid, Madrid, ES (forthcoming) / Nur nichts anbrennen lassen - Neupräsentation der Sammlung, Kunstmuseum Bonn, Bonn, DE (forthcoming) / New Visions: Triennial of Photography and New Media, Henie Onstad Kunstsenter, Oslo, NO

2019
An Ort und Stelle. Fotografie des Gegenwärtigen, Kunstmuseum Reutlingen, DE / Link in Bio. Kunst nach den sozialen Medien, Museum der Bildenden Künste Leipzig, DE / Form, Class, Beauty, KLEMM'S, Berlin, DE / The Anxiety of Images, National Taiwan Museum of Fine Arts, TWN / Osmoscosmos,Centre Photographie Genève, CHE / The Way We Are1.0, Weserburg Museum für Moderne Kunst, Bremen, DE / against the flow -Contemporary Photographic Interventions, Gallery MMB Goethe-Institut Mumbai, IND (s) / Belichtungen – Fotografische Arbeiten aus Deutschland, Städtische Galerie im Park Viersen, Viersen, DE (cat.)

2018
What Paradise? - Sammlung Peters-Messer, Weserburg Museum für Moderne Kunst, Bremen, DE / Sabine Weiss – Lise Sarfati, Viktoria Binschtok, Paul Graham, Donovan Wylie, Paola Yacoub; Centre Pompidou NMAC, Paris / Germany is not an island – contemporary art collection of the Federal Republic of Germany, acqui-sitions 2012-2016, Bundeskunthalle, Bonn, DE (s) / Seen, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2017
Golden Horn / Golden Case, Kunstmuseum Bonn, DE (s)/ Pumps & Globes, Museum Folkwang, Essen, DE / Cutting Straws at Midnight, KLEMM'S, Berlin, DE (s) / Viktoria Binschtok, foto forum, Bozen, IT / with/against the flow, National Cente for Comtemporary Art, Minsk, BY / Für die Ewigkeit - Archivarische Strategien in der Kunst, Kunstraum Alexander Bürkle, Freiburg, DE / Glut: Images, Information and Excess, The Holden Gallery, Manchester, UK / Under Construction, Schau Fenster, Berlin, DE / WATCHED! Surveillance Art & Photography after 9/11, C/O Berlin, Berlin, DE / VERMISST. Der Turm der blauen Pferde von Franz Marc, Pinakothek der Moderne, Staatliche Graphische Sammlung München, Munich, DE

2016
Chips vs. Chemie, DZ Collection, Frankfurt am Main, DE / with / against the flow, curated by Florian Ebner and Christin Müller, Heidelberger Kunstverein, DE (s, cat) /

Caméra(auto)Contrôle, curated by Joerg Bader and Sébastien Leseigneur, Centre de la photographie Genève, CH / Secret Surface, KW Institute for Contemporary Art, Berlin, DE / L'image volée, curated by Thomas Demand, Fondazione Prada, Milan, IT

2015
Counterpoint, Kunsthalle Sparkasse Leipzig, Leipzig, DE / Save the Data!, Kunstpalais Erlangen, Erlangen, DE (cat) / Reset I, PriskaPasquer, Cologne, DE / Marriage is a Lie / Fried Chicken, C/O Berlin, Berlin, DE (s, cat) / The Human Apparatus, KLEMM'S, Berlin, DE / Cluster, Kunstverein Göttingen, Göttingen, DE (s, cat)

2014
(Mis-)Understanding Photography - Werke und Manifeste, Museum Folkwang, Essen, DE / Secondhand, Pier 24, San Francisco, US / Eclipse99, KLEMM'S, Berlin, DE (s) / Paparazzi! Photographers, stars and artists, Centre Pompidou, Metz, FR; Schirn, Frankfurt am Main, DE / A class of its own – photography as action space, Staatliche Kunstsammlungen, Kunsthalle im Lipsiusbau, Dresden, DE

2013
Still - Photography in the Museum, Modem: Centre for Modern and Contemporary Arts, Debrecen, HU / parasite, OZEAN, Berlin, DE / From Here On, Arts Santa Monica, Barcelona, ES

2012
From Here On, FotoMuseum, Antwerp, BE / Ray, MMK and Frankfurter Kunstverein, DE

2011
Like Strangers in Moscow, Christinger de Mayo, Zurich, CH / World of Details, KLEMM'S, Berlin, DE (s) / From Here On – Les Rencontres d'Arles, Arles, FR / Recent Photography from Leipzig, Zabludowicz Collection, New York, US / Leipzig. Fotografie seit 1839, Museum für Bildende Künste, Leipzig, DE

2010
The Disasters of Peace, Umspannwerk Berlin, DE / 10 Jahre Kunstverein Glückstadt, Palais für aktuelle Kunst, Glückststadt, DE / BIP2010 Biennale internationale de la Photographie et des Arts visuels, Liège, BE / Mit Abstand – ganz nah, Opelvillen Rüsselsheim, DE