

KATA HINTERLECHNER

selected work samples 2020 - 2025

At the core of my artistic inquiry lies the in-between—those liminal transitional and threshold spaces in which pure vision eludes, shifts, or is only constituted through the process of conscious perception. My artistic practice operates at the intersection of visibility and absence, nature and culture, as well as inner and outer spaces, in which myth frequently assumes a constitutive role.

I understand material, space, and image as carriers of memory, trace, and temporality, which are integrated into and transformed through the artistic process. Landscape forms a particular focus of my work—as space, site of longing, site of projection, and resonant field of sociocultural processes and identity. Photography, as well as a heterogeneous collection of found objects of diverse origins, constitute central starting points of my artistic practice. Both function as equivalent fields of reference and material and enter into a dialogical relationship with all forms of artistic expression I employ.

Formally, my works oscillate between image, object, and installation-based settings, while the visual is often expanded or displaced through auditory elements. In collaboration with Bosko Gastager (EXPERIMENTAL SETUP), I also realize performative installations, „Kunst am Bau“ projects, and site-specific interventions.



The Three Katas, 2022
Archival pigment print on Hahnemühle Photo Rag, edition of 5 + 2 AP
80x105cm

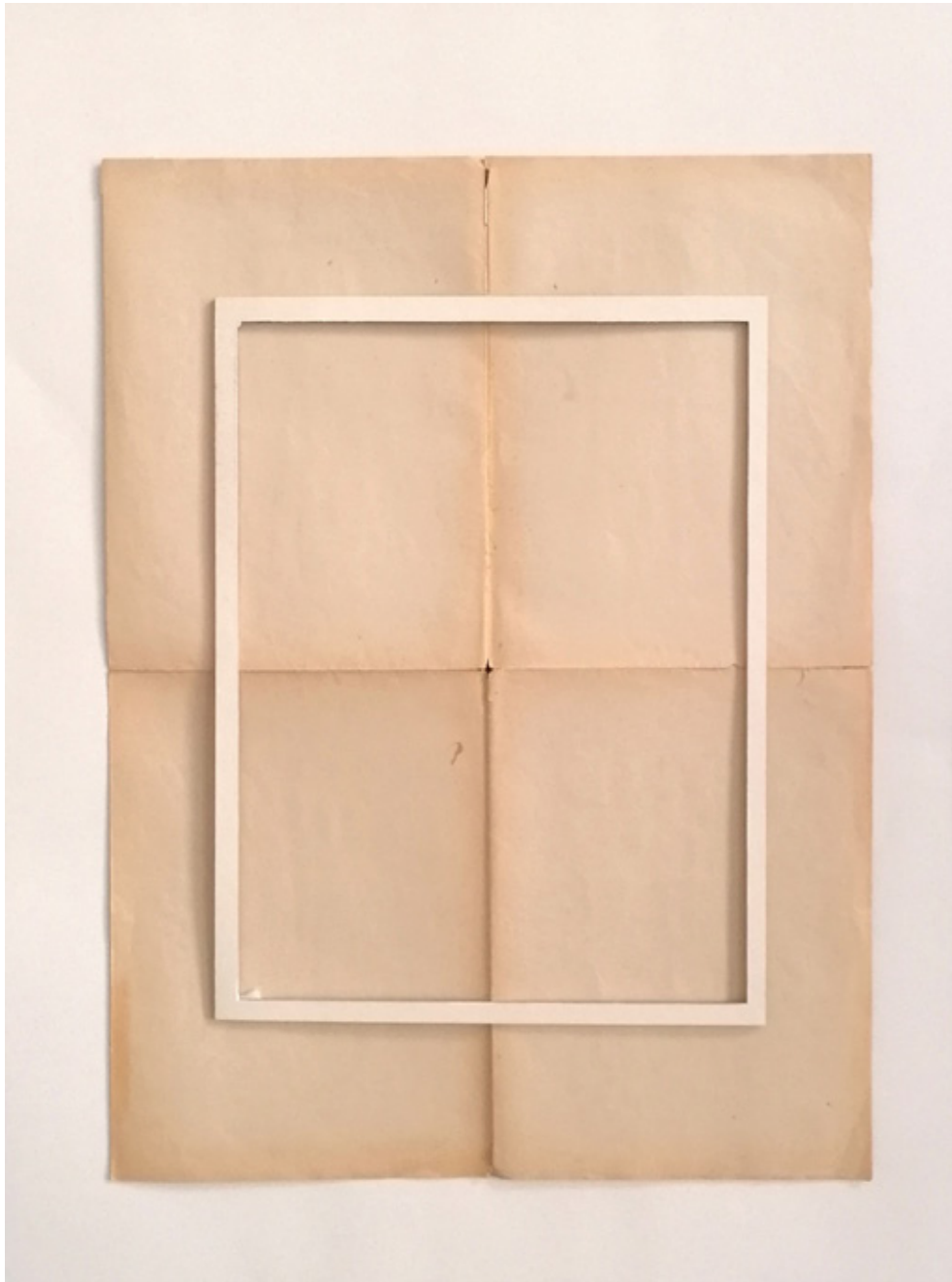
CHRONOTOPES ON PAPER - Traces of Time and Memory

Paper—as a ubiquitous, plant-based medium—functions within material image-making practices as a surface that registers temporality. Traces of use become indices of historicization and decay. Creases, yellowing, and tears do not merely indicate degradation, but reveal the processual nature of materiality, in which time appears as a sedimented structure. Analogous to the fragility of memory, paper can be understood as a model of fragmentation, dislocation, and transformation. In the aesthetic reworking of such material conditions, historical reference and entropic processes converge into an archival dispositif of transience.

Rather than a stable repository, this produces an unstable pictorial space in which temporality is experienced as a tension between appearance, trace, and dissolution.



The New Muses
Courtesy of the City of Innsbruck Collection



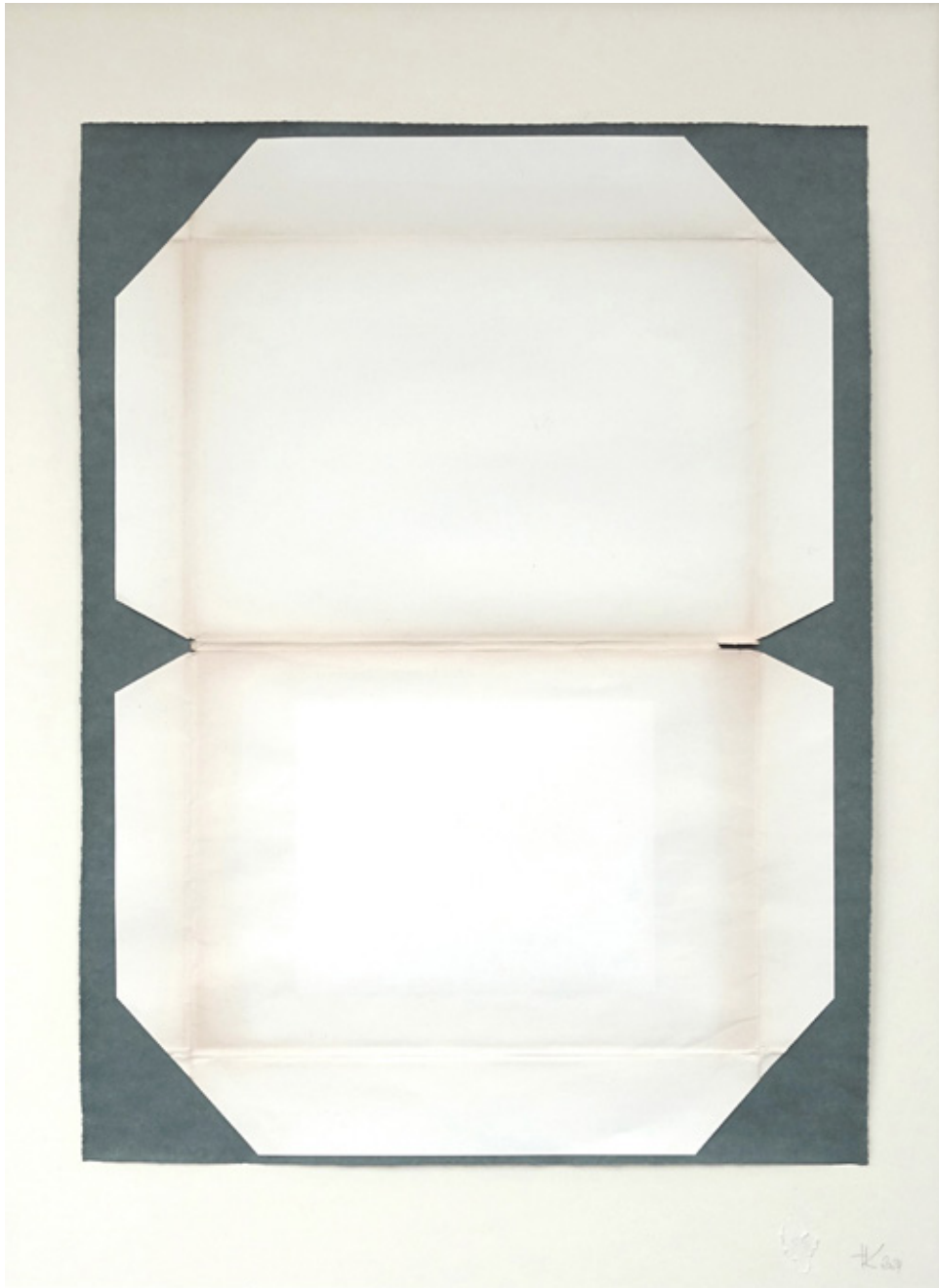
Wabi-Sabi, or the Hole in the Middle, 2023
Collage (map from 1960 - Upper Austria, verso/partially unfolded)
80 x 60 cm



Wedding couple, 2019
Paint roller, wood, thermos, Grandma's knitting
variable Dimensionen

An anthropomorphic pair opens up a field of reflection on questions of role attribution, symbolic order and material semantics.

In doing so, it critically interrogates stereotypical gender representations as well as the visual coding of relational structures, rendering visible their culturally constructed systems of meaning.



Cover, 2024
Collage (brochure cover/ 1950)
80x60 cm



The mother-in-law in traditional dress, 2019
Industrial thread, rhinestone chain, antique tripod, aluminum, cardboard
80x30x25cm

With *“Die Schwiegermutter in Tracht / The mother-in-law in traditional dress”* the focus is deliberately not on the individual subject, but on projection.

The title activates a collective imaginary in which the mother-in-law appears as a social figure. What becomes visible is not a specific person, but a position within culturally constructed systems of order—an embodiment of normative femininity situated at the intersection of family, tradition and power.



Pegasus, 2022
Horsehair, gold thread, glass, water, pigment
41x18x22 cm



Deep-Sea Diver (Female), 2020
Glass, water, glitter, rubber, oval-single-lens diving mask, leather
50x20x20 cm



Humphrey – the Peaceful
courtesy private (AT)



FRIEDA– The Peacemaker, 2022
Industrial yarn, antique tripod stand, metal, duroplast
40x42x 35 cm

The Objekt is conceived as a self-reflexive investigation of early media conditioning and the formation of subjectivity within the audio-visual dispositifs of childhood. The point of departure is the German puppet television series *Hallo Spencer* (NDR, 1979–2001), whose pop-cultural and pedagogically coded narrative structures function as an early formative media environment.

From a McLuhanian perspective, television can be understood here not primarily as a carrier of content, but as a formative milieu that structures modes of perception, affective economies, and social imaginaries (“the medium is the message”). The constellation of characters—Mona as a figure of affective unruliness and the *Quietschbeus* as an exaggerated musical-humorous presence—thus appears as operative signs within a mediated field of simulation.

Following Baudrillard, this childhood media world can be read as an order of simulation and sign relations in which the distinction between reality and representation increasingly collapses. The series does not reflect social reality but generates an autonomous system of cultural signs that is self-referential and produces normative, affective, and social models of subject formation.

The work thus positions itself as a media-archaeological reflection on early childhood socialization within post-media image and sound economies. Childhood television experiences are not understood as passive reception but as deeply inscribed epistemic and affective codings that participate in the constitution of subjectivity, rendering it legible as an effect of medial formations.



Mona, or Mona Is Always So Cheeky and the Quietschbeus Always Sing So Loudly, 2024
Glass, rubber, human hair wig
60x22x25cm

***Fearless Mimosa/* Installation**

fortezzaDONNA/ Women's Festival, 2022, Franzensfeste Fortress (IT)

The installation engages with a specific Italian tradition in which, on March 8th—International Women's Day—women are given sprigs of mimosa as a gesture of appreciation. This practice dates back to 1946, when activists of the *Unione Donne Italiane* sought, in the aftermath of Fascism, an accessible yet symbolically charged emblem for the newly established Women's Day. The choice fell on the mimosa, which blooms widely in early March, is resilient, and thrives even in poor soils. Thus, a plant often associated with sensitivity to touch—and therefore with “over-sensitivity”—became a symbol of strength, sensitivity, and resilience in women.

The installation draws on this cultural re-signification and expands it into a more fundamental counter-narrative to a still influential hierarchical worldview: the Aristotelian model that positions the human at the apex of an evolutionary order, situating plants close to inert matter. Against this backdrop, the work addresses the cultural attribution of weakness and passivity to the mimosa—a plant not coincidentally associated with stereotypically feminised traits—and proposes an alternative reading. Here, plant life appears not as deficient, but as resistant, sensitive, and agentic, beyond anthropocentric and gendered hierarchies.

At its core stands the *Mimosa pudica*, which reacts to touch, develops protective mechanisms, and adapts its behavior. Scientific studies show that, when exposed to repeated harmless stimuli, it reduces its defensive response and can distinguish between different stimuli over extended periods. This adaptive responsiveness points to forms of plant intelligence that fundamentally challenge the notion of plants as mere biomass.

“Fearless Mimosa” thus opens an emancipatory space of possibility between myth and botany, ritual and research, delicate gesture and resistant presence, situating femininity beyond linear systems of value as an open constellation of sensitivity, transformative capacity, and self-assertion.



Exhibition views: *Fearless Mimosa*: Women's Festival, Festung Franzensfeste, 2022 (IT)



Strong Poison and Gentle Drug, 2021
Glass, metal, mirror, sage, variable dimensions

The object setting references pharmaceutical as well as colonial-historical contexts of extraction, appropriation, and consumption. Sage—traditionally used as a medicinal plant, incense, or protective substance—stands for purification, transformation, and spiritual practice.

The mirror functions not only as an instrument of self-reflection, but also as a metaphorical surface of projection for culturally constructed notions of purity, excess, dependency, and knowledge.



We'll see you again in paradise, 2021
Tomato plant, glass dome, 40x20x20 cm

The dried tomato plant has completed its biological life cycle. Its fragile form has been preserved and appears as a relic of past fertility. The title evokes a religiously and eschatologically charged notion of return or rebirth: a paradise that is not only lost but also projected — as a place of potential reunion.

Setting 9 from *The Palace of Blooming Nature*
Group exhibition: convergence, Kunstpavillon Innsbruck, 2020 (AT)

The Installation: “Setting 9, from the Palace of Blooming Nature” presents a symbolic altar dominated by a multitude of carefully arranged flower forms and species—floral artifacts, each pointing to the potential to produce a fruit or a seed. A reference to the blooming landscapes.

In botanical morphology, the flower is regarded as a fleeting climax—a moment of maximum unfolding in which decay is already inscribed.

In front of the altar stands a prayer bench, which transforms the setting into a space of ritual and reverence and a place of appreciation. The idea of prayer is not confined here to a religious context, but is understood as a gesture of attention, devotion, and appreciation toward nature.



Exhibition view: Setting 9 from **The Palace of Blooming Nature: convergence**, Kunstpavillon Innsbruck, 2020 (AT)

LANDSCAPE

A natural space between projection and control.

The series engages landscape as a culturally constructed epistemic formation, operating at the intersection of representation, power, and perception. From a cultural and art-historical perspective, nature appears not as given, but as historically produced through regimes of idealization, aestheticization, and visual ordering. In this sense, landscape functions as a discursive artifact—simultaneously projection surface of social imaginaries, effect of political dispositifs, and index of ecological rupture.

Through interventions in found visual material, the works enact a process of de-figuration and epistemic destabilization, in which landscape imagery is progressively reduced, abstracted, and re-coded. This strategy interrogates the conditions under which nature becomes legible within systems of visual knowledge, foregrounding the entanglement of perception, control, and knowledge production.

Drawing on a logic of deconstruction inherent to image theory (Mitchell), visual regimes of ordering (Foucault), and the critique of medium specificity (Krauss), the works articulate landscape as a site where seeing is always already structured.



Installation view: exhibition Muse, Kvarteret Bryggeriet, Nora, 2023 (SW)



Exhibition view: *Hart fakta – Soft Porn*, Hilbertraum, Berlin (DE)

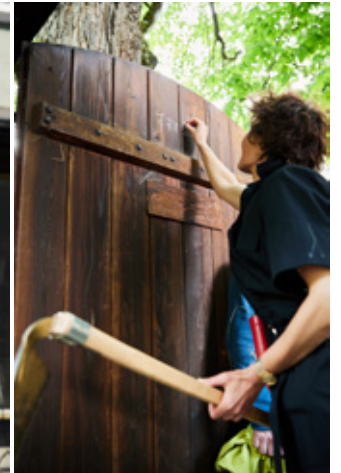
STIFLERHUPFN - performative actions, SUPERGAU Art Festival, Lungau – Salzburg, 2023 (AT)



With “Stiflerhupfn,” a performative action by EXPERIMENTAL SETUP presented at the SUPERGAU Art Festival (Lungau – Salzburg, 2023), a ritualised practice rooted in Alpine rural culture is reactivated and reinterpreted. Its essence seems embedded in the blooming summer meadows—ready to re-emerge through a collective, rhythmic “Stifler hupf.”

The work transforms the seemingly mundane material of hay into a dynamic, embodied form of expression: living sculptural figures traverse public space as if emerging directly from the landscape. “Stiflerhupfn” references the physically demanding labour of haymaking, translated into a choreographic gesture that blurs work, dance, and ritual. Hay functions not only as material, but as a carrier of cultural memory.

The sound of the scythe, rhythmic movement, and performative hopping converge into a symbolic vocabulary situated between rural iconography, tradition, and ritual practice. The action evokes traces of an agrarian knowledge system and its embedded relation to natural cycles—oscillating between familiarity and estrangement.



Views: Performative Actions in Mauterndorf, Lungau – Salzburg, SUPERGAU 2023 (AT)

The multimedia installation *“Oracle”* by EXPERIMENTAL SETUP draws on Alpine ritual practices such as the Stiflerhupfn (SUPERGAU 2023) and transforms their symbolic-performative potential into a contemporary, interactive oracular site. The work consists of two large-scale installations as well as a mysterious site-specific setting. At its core are two sculptural constellations: one composed of hay, the other equipped with an interactive eye — a hybrid epistemic machine that connects analogue and digital modes of knowledge.

The starting point is the animistic idea that plants are not only carriers of stored experiential knowledge, but may also possess a form of “anticipatory knowledge”—a notion found in many pre-modern worldviews and largely marginalised today. The Oracle reactivates this perspective and links it to traditional rural agricultural knowledge, vernacular forms of divination, and the symbolic semantics of natural materials.

“Oracle” also positions itself as a reflection on contemporary questions of non-anthropocentric knowledge and alternative epistemologies. In a time in which technological rationality and algorithmic systems increasingly claim epistemic authority, the Oracle opens a speculative space for intuition and relations to nature.

In this way, a contemporary oracular site emerges that does not merely reference historical practices but transforms them, proposing new relations between human, environment, and imagination.

Since 2019, “Oracle” has been a recurring element in exhibitions by EXPERIMENTAL SETUP. In continually evolving forms, it appears as a mediator—between human and environment, the visible and the hidden, the everyday object and the ritual figure.



Oracle Setting 2: “Oracle,” Supergau at the Traklhaus, Salzburg, 2024



Oracle Setting 1: “Oracle,” Supergau at the Traklhaus, Salzburg, 2024



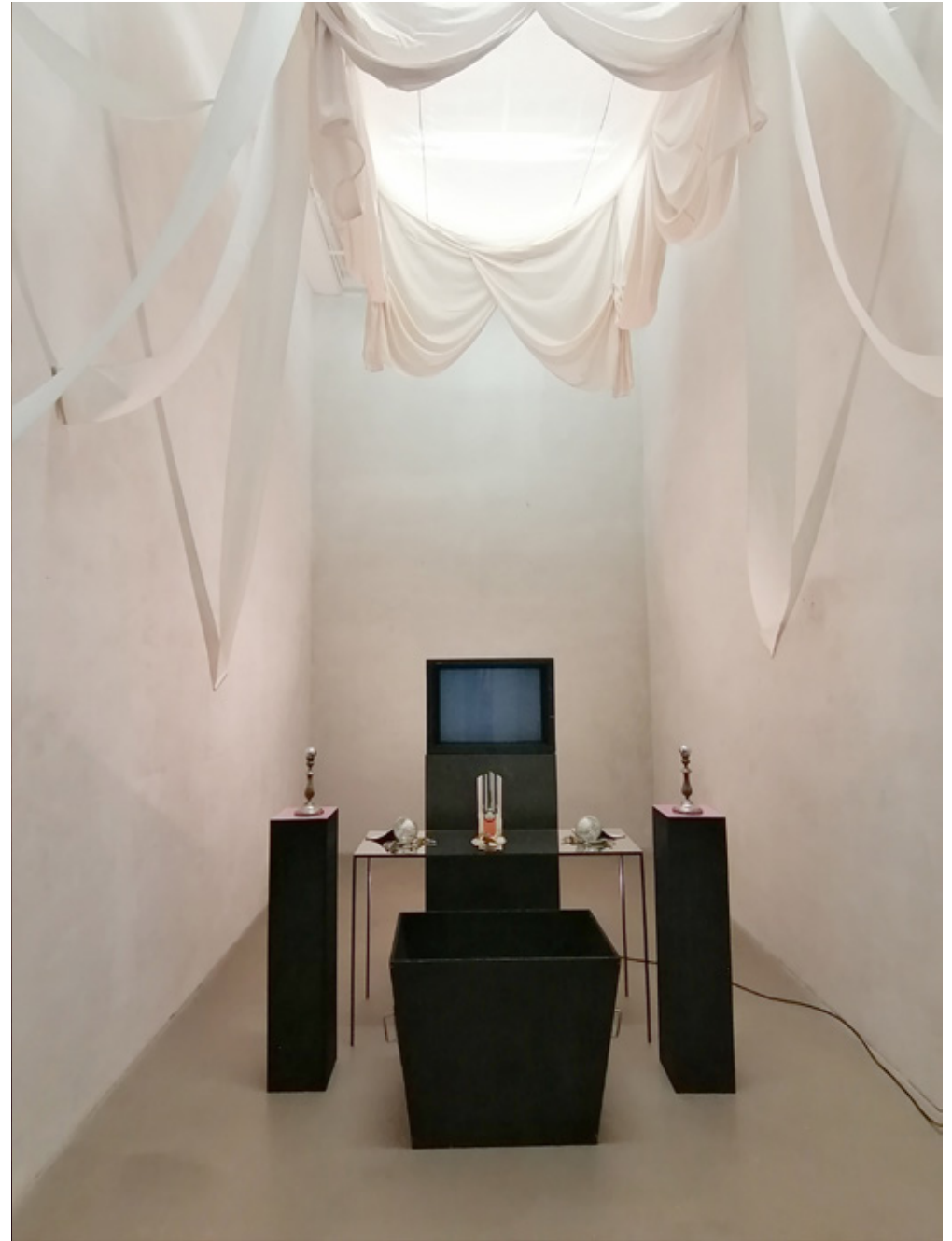
ORACEL – Performative Installation
The Dogs Are Getting Nervous, Galerie A4, Innsbruck (AT)

The *ORACLE* setting in my solo exhibition at Galerie A4 in Innsbruck opens up a space of imagination and reflection for those who pose questions. Drawing on historical practices of divination, the installation combines ritual action, physical presence, and symbolic signs.

In contrast to ancient sites of prophecy, questions here are not answered directly or unequivocally. Instead, an experiential space emerges between past and future, in which uncertainty, memory, and anticipation overlap and intertwine.



Exhibition view, Galerie A4, Angerzellgasse 4, 6020 Innsbruck, 2025



Exhibition view, Galerie A4, Angerzellgasse 4, 6020 Innsbruck, 2025

Landscape paintings

My painterly series marks another stage in my artistic engagement with landscape and nature. It deliberately rejects any illusionistic construction of spatial depth in favour of a rhythmic, chromatically vibrating pictorial field. Point-like markings can be read as references to cartographic indicators, floral structures, or topographical fragments, thereby reconfiguring landscape as a polyvalent system of signs.

The works do not operate through representation, but through indication: landscape appears as a field of visual information, as sedimented memory, and as an imaginary cartography. What remains are territorial traces—fragmented indices of a “habitat” that is simultaneously reduced and encoded.

The image becomes a projection surface for that which is no longer directly visible, yet persists as an affective or memory-bound presence.



Exhibition view: Z3 - II, Zirkusgasse, Vienna, 2023 (AT)