

Monika Pichler

An insight into current work



photo: Maria Czernohorsky

- 2–10 **AU TEMPS QUI PASSE – TIME PASSES**
Monika Pichler, Works since 2010
44er Galerie, Stadtplatz 44, 4060 Leonding
22 May to 14 June 2020
- 11–17 **I HAVEN'T BEEN TO PARIS IN 1952**
Martin Bischof, Julia Gutweniger, Sabine Jelinek, Monika Pichler
Maerz Galerie, Eisenbahngasse 20, 4020 Linz
7 July to 31 July 2020
- 18–22 **JARDIN SALZBOURG – SALZBURGTEPPIC**
Monika Pichler, 2019/2020
federal parliament in Salzburg, plenary hall
16 September 2020
- 23–25 **Biography and contact**

AU TEMPS QUI PASSE – TIME PASSES
Monika Pichler, Works since 2010
44er Galerie, Stadtplatz 44, 4060 Leonding
22 May to 14 June 2020



dormire à parc monceau, 2018



Dear posterity,

I would never have dreamed that my granddaughter Monika Pichler would have on opening in March 2020 – exactly 10 years after the death of my great-granddaughter Pia B. Pichler – entirely without visitors. Just as the memories of Pia, the “clever, crazy, mad, silly, sweet, cuddly, nice (mostly), loving, polite (except to her mother), unbelievable, mysterious, breathtaking, funny, merry, fabulous BRAUSEKÖNIGIN”ⁱ should never be concluded, but rather continuously remain in flow. That is the sort of flowing memory work that my granddaughter has been doing since February 2010. Her daughter lives on in her works: she includes Pia in her images – sometimes suggestively and hidden, sometimes she builds entire images around Pia; she lets her freely fly with the birds, while watching from a cloud; she transforms into a chicken and beams stuck to a wall with Pia. Yet, Monika Pichler also continuous sketches, notes, and ideas of Pia, and develops them further: the basis for the “Pichler-Pupperl” are the nymph-like sketches of her daughter. During a stay in Paris in 2016, Monika Pichler included her daughter in her work and produced fine silk Pupperl; the first 16 images of clouds were photographed by Pia, and the rest were complemented by Monika Pichler; Pia’s eyes “are like diamonds, as stated so often before” and live as all-seeing, magnetic, or stone eyes in the room; or the portrait of Pia, that shows mostly hair, this time longer, and hiding the face, and not its usual “shorter, or shortish, to short enough”. And in between all that I discover myself, I do, I, Rosina Gimpel, with my sow between all the other animals of my granddaughter and great-granddaughter. And so I get very mixed up about the time that passes.

Regards,
your Rosina Gimpelⁱⁱ

ⁱ The quotations stem from the self-portrait of Pia B. Pichler: An Individual. Linz ca. 2008.

ⁱⁱ Rosina Gimpel (*1905 †1980).





Pia in Eschlberg, 2019
Rosina geht mit 7, 2005
Aimee, 2017

urgroßmütter und wir, 2005

Elisa, 2002/2018
orient, 2016
Bombenbusen, 2004

au temps qui passe, 2020



orient, 2016

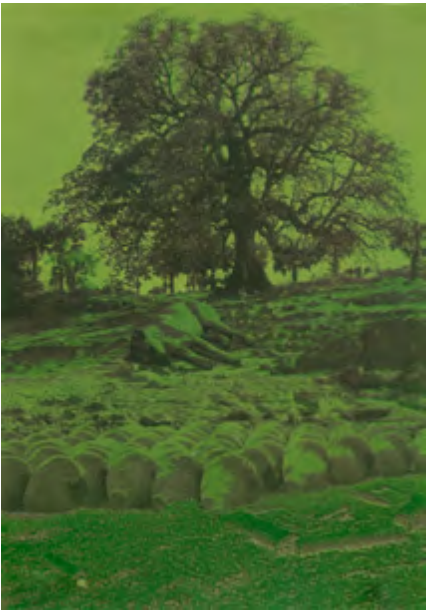




im himmel, 2010
connected, 2011
sleeping woman, 2012



carrying a lot, 2013
survival kit, 2014
etre une poule vietnamienne, 2015
voir la vie, 2016



collecting dreams, 2017
elle attend / sie wartet, 2018
aller le chemin / den weg gehen, 2019



Memory, 2014

souvenir, 2017





Pichler Pupperl, 2015–2020



page 2 **dormire à parc monceau**
silk screen print on fabric, handcolored,
80 x 119.5 cm, 2018
photo: Martin Bilinovac

page 3 Exhibition view
“Au temps qui passe – Time passes”
photo: Otto Saxinger

page 4 **in heaven 1–9**
silk screen print on fabric, paraffin wax,
35 x 55 cm, 2010–2012
photos: Otto Saxinger

page 5 **Pia in Eschlberg**
photo transfer on wood,
fretwork figure, 2019

Rosina geht mit 7
silk screen print on silk,
26 x 50 cm, 2005

Aimee
photo transfer on wood,
fretwork figure, 2017

urgroßmütter und wir
silk screen print on cotton, pleated,
87 x 75 cm, 2005

Elisa
silk screen print on velvet, oval,
26 x 19 cm, 2002/2018

orient
photo transfer on wood, oval,
10 x 12 cm, 2016

Bombenbusen
silk screen print on linen, coated,
24.5 x 19 cm, 2004

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au temps qui passe
silk screen print on fabric, handcolored,
framed,
39.5 x 75 cm, 2020

photos: Otto Saxinger, Martin Bilinovac

im schatten – the cow 3
silk screen print, 2 layers,
39 x 69 cm, 2013

sphinx-c
silk screen print on Alcantara, 4-colour print,
19.5 x 29.4 cm, 2015

looking down-i
silk screen print on Alcantara, 4-colour print,
24 x 32 cm, 2015

jouer
silk screen print, bw, framed,
48 x 51.5 cm, 2018

landed-c
silk screen print on Alcantara, 4-colour print,
20.8 x 32 cm, 2015

Sessel mit Objekt
photo transfer on wood, 2019

trees 1a
silk screen print, 2 layers, 4-colour print,
26.5 x 39.5 cm, 2014

trees 2a
silk screen print, 2 layers, 4-colour print,
26.5 x 39.5 cm, 2014

schlafen im wald
silk screen print on fabric, handcolored,
82 x 112 cm, 2018

photos: Otto Saxinger

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silk screen print A5, paraffin, annual picture
im himmel, 2010
connected, 2011
sleeping woman, 2012
carrying a lot, 2013
survival kit, 2014
etre une poule vietnamienne, 2015
voir la vie, 2016
collecting dreams, 2017
elle attend / sie wartet, 2018
aller le chemin / den weg gehen, 2019

photos: Martin Bilinovac

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souvenir – as we were birds
photo transfer on wood, with fretwork
figures,
51 x 26 cm, 2020

bubbels – standing
photo transfer on wood,
27 x 18 cm, 2014

oiseau
photo transfer on wood,
24 x 14 x 5.5 cm, 2017

souvenir
silk screen print on fabric, handcolored,
88.5 x 126.5 cm, 2017

Memory
48 pieces, 24 pictures,
each 6 x 6 cm, 2014

photos: Otto Saxinger, Martin Bilinovac

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Pichler Pupperl, 2015–2020
photos: Otto Saxinger

I HAVEN'T BEEN TO PARIS IN 1952

**Martin Bischof, Julia Gutweniger, Sabine
Jelinek, Monika Pichler**

Maerz Galerie, Eisenbahngasse 20, 4020 Linz
7 July to 31 July 2020



zwei seiten - deux vues, 2020



I HAVEN'T BEEN TO PARIS IN 1952

In the early summer of 2018, Monika Pichler wandered through the streets of Paris during the day and at night – in the year 2020 she remembers those paths, and wanders through Paris in her mind, creating a vision of Paris with its images and figures – she was not in Paris in the year 1952, yet the photographs in the eponymous photo book are spellbinding.

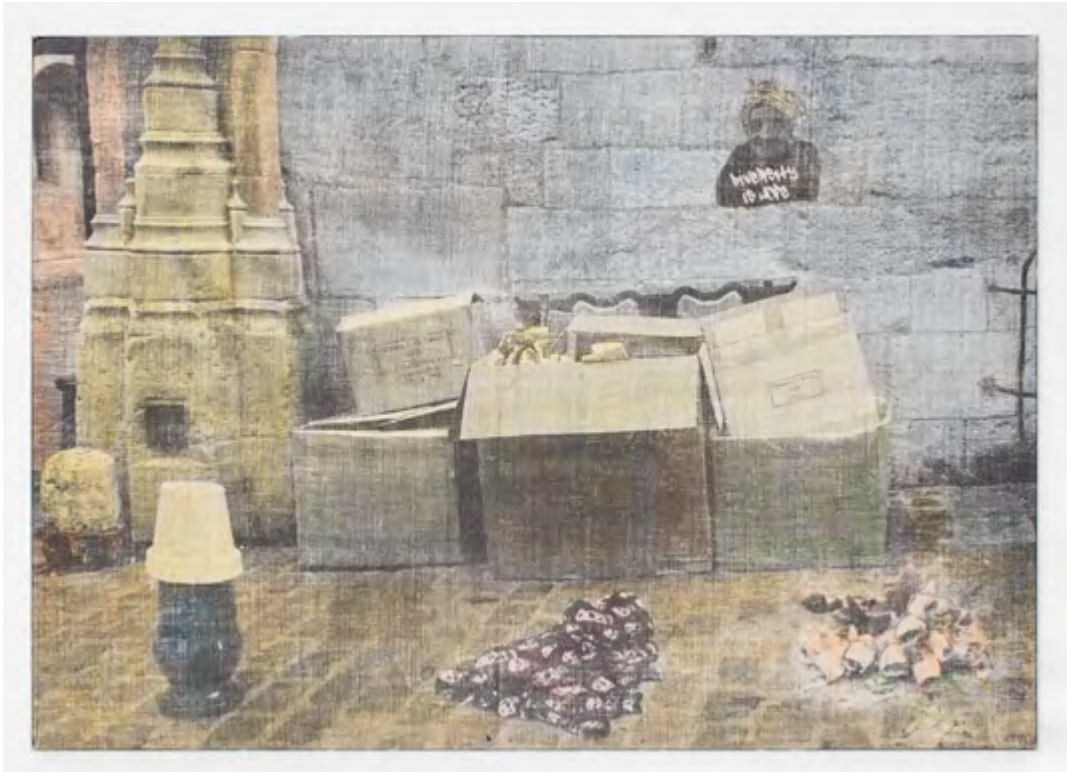
Who are those people who use the dark Rue de Nevers today? Where are they going? To the Pont Neuf, the Métro Odéon, or are they simply sauntering through the neighbourhood of Saint-Germain-des-Prés that was known for its literary coffee house culture in the 1920s, and for its protests in 1968? What happened there in 1952?

Crossing the Pont Neuf you get to the Rue de Venise. It is right on the other side of the Seine, right by the Centre Pompidou. The Rue de Venise is 52 metres long. Both in the year 1952 and 76 years later, it is dark and narrow.

Monika Pichler collects images of people in the Rue de Venise and the Rue de Nevers hastily walking to work or walking home, sauntering or rushing, people talking, people who have a goal in mind, people looking for sights or searching for the way to get somewhere, people who are travelling and people who are coming home, people resting, playing, waiting. She fills the empty, dark alleyways of 1952 with people of today in all their multiplicity and diversity. In the installation “zwei seiten – deux vues”, she places them in behind the board that simultaneously blocks the view, but also protects what is carried from one space to the next, what cuts through the space and opens up a new one: imagining the memory of Paris. This can also be found in the series “nature morte”. In this case she combines the street with photographs of what was discarded, scrapped, declared redundant. She blends the cauliflower with the Parisian catacombs, the oilcan with the crows from the Jardin Marie-Trintignant, discarded cardboard boxes with the stone walls of the century old city, the piles of blankets of the house-less with randomly found curiosities. Monika Pichler does not follow a pre-set path, but rather lets herself go and be drawn to things that she finds on the streets and on walls. Combining everything into an association, a notion of the memory of Paris.



zwei seiten – deux vues, 2020



nature morte – diversity is hope, 2019



nature morte – djony, 2019



nature morte – pierre, 2018



nature morte – matelas, 2018



nature morte – thetiere, 2018



nature morte – 2010, 2019



nature morte – chou-fleur, 2018



picorer et danser, 2019

page 11,12, 13 **zwei seiten – deux vues**
object, pigment print on wood, photo transfer
on wood, fretwork,
ca. 120 x 30 x 172 cm, 2020

photos: Martin Bilinovac, Otto Saxinger

page 14 **nature morte – diversity is hope**
silk screen print on fabric, handcolored, framed,
49 x 69 cm, 2019

nature morte – djony
silk screen print on fabric, handcolored, framed,
50 x 69 cm, 2019

nature morte – pierre
silk screen print on fabric, handcolored, framed,
50 x 50 cm, 2018

photos: Martin Bilinovac

page 15 **nature morte – matelas**
silk screen print on fabric, handcolored, framed,
46 x 70 cm, 2018

nature morte – thetiere
silk screen print on fabric, handcolored, framed,
46 x 46 cm, 2018

nature morte – chou-fleur
silk screen print on fabric, handcolored, framed,
40 x 46 cm, 2018

nature morte – 2010
silk screen print on fabric, handcolored, framed,
40 x 45 cm, 2019

photos: Martin Bilinovac

page 16 **picorer et danser**
silk screen print on fabric, handcolored, framed,
two parts, each 118.3 x 72.3 cm, 2019

photo: Martin Bilinovac

JARDIN SALZBOURG – SALZBURGTEPPIC
Monika Pichler, 2019/2020
federal parliament in Salzburg, plenary hall
16 September 2020



Monika Pichler (artist), Sebastian Huber (second President of the Salzburg State Parliament), Martin Hochleitner (Director of the Salzburg Museum) and Brigitta Pallauf (President of the Salzburg State Parliament) at the presentation of the new artwork.

[Link to the press release Land Salzburg](#)

photo: Land Salzburg / Neumayr Leopold



The motif for my carpet for the plenary hall of the federal parliament of Salzburg is the baroque garden.

The baroque garden symbolises the central concept of modernity to me: the order that stands in contrast to the chaos of nature. It represents both the state and its power, as well as the relaxation of its representatives. The defining aspects of it are the consistency of structures, patterns, and constructions, while at the same time representing the openness of pathways, perspectives, and views.

As a *tapis vert* the “jardin vert” references Oriental landscape carpets on the one hand, but also a carpet of grass or green carpet whose calm design is intended to open up the possibility for contemplation and introspection.

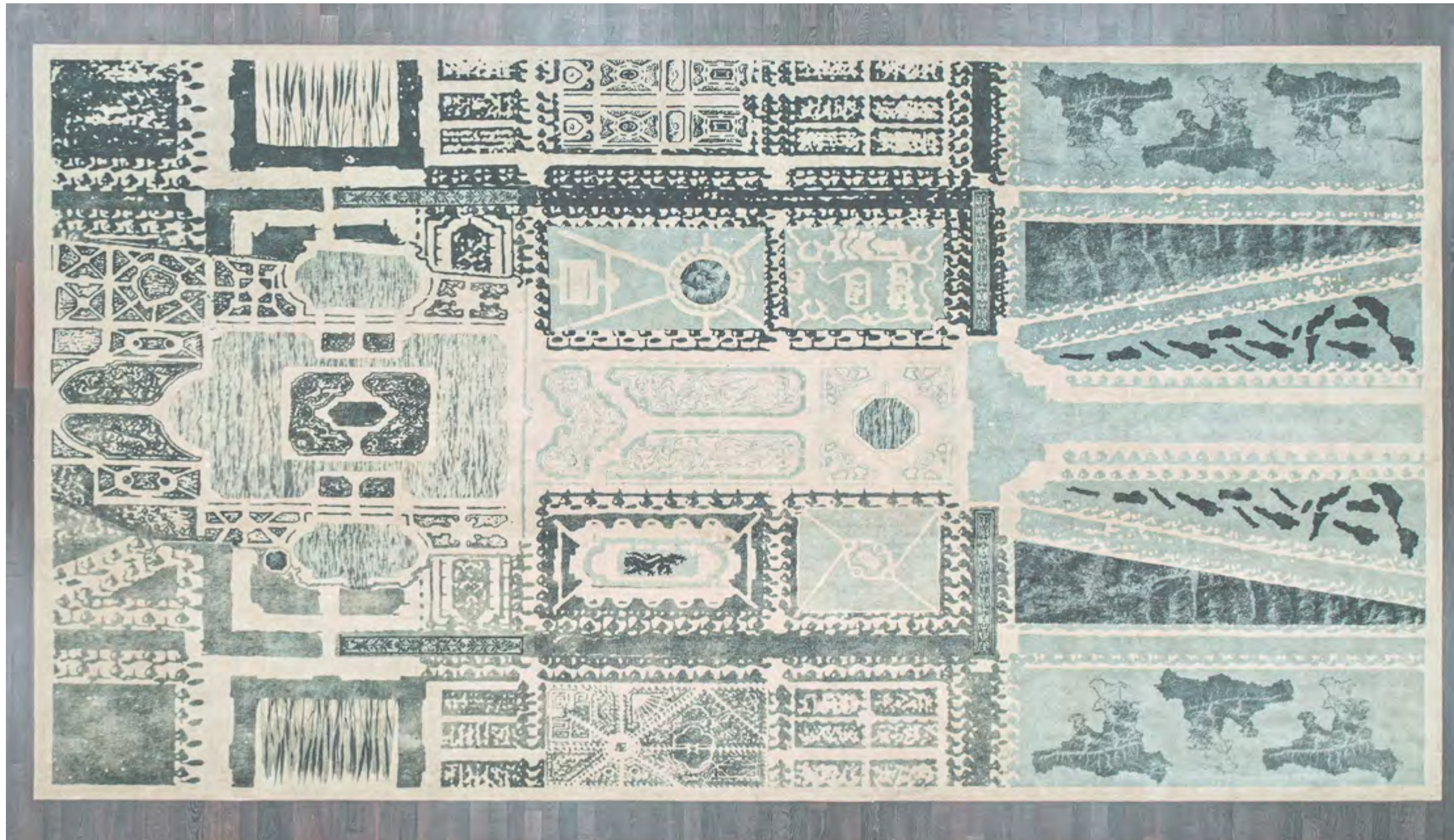
In the plenary hall of the federal parliament in Salzburg the carpet corresponds to the Parterre in the baroque garden, designed to look down upon from higher up. In its texture it shows fine, traditional embroidery patterns, upon which something new is superimposed, showing the variety of connections and references.

Therefore I have established connections in my carpet between the gardens of Schloss Hellbrunn and Mirabell in Salzburg with parts of the gardens of Schloss Schönbrunn and Belvedere in Vienna, Versailles in Paris, and Nymphenburg in Munich. In addition, the structure of the garden includes forms, characteristics, and features of Salzburg itself: the shape of the state, the contours of the lakes, and the tectonics of the surrounding mountains are included, along with barley (in reference to the granary), the heads of cabbage (cabbage is grown in the Mirabell garden), and the heraldic animal of Salzburg, the lion.

The carpet intends to inspire the parliamentarians, and offer a way to look to the future, as well as a different outlook on their own world.



... in progress: screen printing foil, screen printing colour design, screen printing version



finished carpet

"Jardin Salzburg – Salzburgteppic"

digital print on fleece wool, 560 x 300 cm, 2019/20

photo: Land Salzburg / Neumayr Leopold



▶ Video about the creation of the
"Jardin Salzburg – Salzburgteppic"

finished carpet / details



photo: Maria Czernohorszky

Monika Pichler
atelier: Hofgasse 3, 4020 Linz, Austria
+43 (0)664 3810246
monika.pichler@ufg.at
www.monikapichler.at

- 1961 Born in Hallein, Salzburg, Austria
- 1984–92 Study at the University of Art and Design, Linz, Austria, Textile Department
- 1985 Study at Summer Academy Salzburg, Austria, class of Wolf Vostell
- 1986 in summer studies with Wolf Vostell in Spain
- 1993–2000 Assistant at the University of Art and Design, Linz, Textile Department
- 2000–2009 Associate Professor at the University of Art and Design, Linz, Austria, Institute of Art and Design, Textile Department
- since 2009 Head of the Silk Screen Printing Studio, Institute of Fine Arts and Cultural Studies, Painting & Graphic Art Department, University of Art and Design, Linz, Austria

- GRANTS AND AWARDS
- ACQUISITIONS AND COMMISSIONS
- CATALOGUE CONTRIBUTIONS
- SELECTED EXHIBITIONS

GRANTS AND AWARDS

- Working stipend of the BMUK (1992/93)
- Artist symposium Sigharting, Upper Austria (1994)
- Talent promotion award of the federal state of Upper Austria (1995)
- Artist symposium Peuerbach, Upper Austria (2005)
- International artist symposium Alexandria, Egypt (2006)
- Atelier stipend of the federal state of Upper Austria in Paliano, Italy (2007)
- Atelier stipend of the federal state of Upper Austria in Malo, Italy (2009)
- Award of the federal state of Upper Austria at the 31st Austrian Graphic Design Competition (2009)
- Slavi-Soucek Award for graphic design of the federal state of Salzburg (2019)

ACQUISITIONS AND COMMISSIONS

- Acquisition by the federal government (1995, 2004)
- City of Linz (1992, 1994, 1996, 2004)
- Federal state of Upper Austria (1996, 2008)
- Federal state of Salzburg (1997, 2001)
- Kunst am Bau, Bezirkshauptmannschaft Wels Land (1998)
- Upper Austrian state gallery (2000)
- Federal psychiatric hospital Wagner Jauregg (2002)
- Upper Austrian chamber of labour (2002, 2004)
- State hospital Vöcklabruck (2004)
- Nordico – Museum of the city of Linz (2005, 2007, 2020)
- LENTOS – Kunstmuseum (2015, 2019)
- Kunst am Bau, Franz Hillinger senior citizens centre Linz (2008)
- Kunst am Bau, Neubau Pfarrheim Ebelsberg (2009)
- Art collection of the federal state of Upper Austria (2009, 2017)
- Carpet for the plenary hall of the state parliament of Salzburg (2020)

CATALOGUE CONTRIBUTIONS

- **Mobilar Linz** Linz, 1987
- **MK Textil 79–91** Linz, 1991
- **Zwischenbilder Zwischenräume** Upper Austrian state gallery, Linz, 1994
- **OBJEKTXTILBILD, Symposium Sigharting** Upper Austrian state gallery, Linz, 1994
- **Papernews** Linz, 1994
- **Go east, go west** Moskow, Jekatrinnburg, Nishnij Nowgorod, Linz, 1995
- **Beispiele 95** Upper Austria, 1995
- **kursiv, Heimat 1** Upper Austria, 1995
- **Copy Book** Linz, 1996
- **Flexible 2 pan-european art** Tilburg, Wroclaw, Manchester 1996/97
- **Acquisitions by the city of Linz** Linz, 1997
- **Acquisitions by the state of Salzburg** Salzburg, 1998
- **Tatort Textil** Linz, 1998
- **Schöpfungszeiten – wie was zustande kommt** Upper Austrian state gallery, 2000
- **Kulturlos – Völlig Los gelöst** ÖH Wien, 2000
- **Aus dem Umfeld** Stadtwerkstatt Linz, 2002
- **Kunstforum International volume 162 "Über das Kanonische"** p 366–368 "Der globale Komplex und Christoph Büchel" by Paolo Bianchi, 2002
- **Texte zur Kunst, 12. year, volume 47, "Die Welt in der Sitztasche vor Ihnen"** Diedrich Diederichsen, p 174–176; 2002
- **5020 Sätze** Galerie 5020, IG bildender KünstlerInnen Salzburg, 2002
- **Der globale Komplex** O.K Centrum für Gegenwartskunst, Grazer Kunstverein, 2002
- **Acquisitions by the state of Salzburg** Salzburg, 2003

- **Flexible 4 identities** Manchester, Tilburg, Odense, Linz, Euskirchen, Bibliothek der Provinz, 2003
- **k60** Forum – Friends and alumni of the art university Linz, 2007
- **Kunst hilft Afrika** LENTOS Kunstmuseum Linz, p 110, 111; 2007
- **Local Heroes** kunstraum pro arte, Curator: Ulrike Reinert, 2008
- **31st Austrian Graphic Design Competition** Innsbruck Innsbruck, p 16, 17; 2009
- **PIPE 10 – Penang International Print Exhibition 2010** p 033; 2010
- **Kunst und Kirche auf Augenhöhe** Künstlerische Gestaltungen in der Diözese Linz 2000–2010, Martina Gelsinger, Alexander Jöchtel, Hubert Nitsch (ed.) p 70, 71; 2010
- **Was spricht das Bild?** Monika Leisch-Kiesl, Johanna Schwanberg (ed.) transcript Verlag, 2011
- **silent views of orient, Monika Pichler** 30 x 23 cm, 100 pages, with contributions by Paolo Bianchi, Stefanie Hoch, Martin Hochleitner, Barbara Wally, german / english, Verlag Bibliothek der Provinz, 2011
- **"HITLERBAUTEN" IN LINZ** NORDICO Stadtmuseum Linz, p 164, 165, Verlag Anton Pustet, 2012
- **LINZ/DONAU Flussgeschichten einer Stadt** NORDICO Museum of the city of Linz, p 37, Verlag Anton Pustet, 2014
- **1987 2017, Festschrift zur Emeritierung von Universitätsprofessor Gustav Pomberger** institute for economic computer science – Software Engineering, JKU Linz (ed.), 2017
- **KLASSE KUNST** Dagmar Höss, Astrid Hofstetter (ed.) p 82, 90, 91, Verlag Bibliothek der Provinz, 2017
- **IM SCHWARM DER OBJEKTE** Un fil rouge à travers la Cité internationale des arts, Kunst im Traklhaus (ed.), 2018

SELECTED EXHIBITIONS

- 1987

MOBILAR LINZ Linz; exhibition participation, catalogue
- 1992

ART FRIENDS Kunstverein Fa. Paradigma, Linz; cooperation with D. Hochhauser
- 1993

FRAUEN – ZEIT Solo exhibition in the New City Hall Linz on the occasion of an event by Linz Women’s Office
- 1994

ZWISCHENBILDER ZWISCHENRÄUME – Copygrafic and electrografic work of Austrian Artists
OÖ Landesgalerie, Linz; participation, catalogue

OBJEKTTEXTILBILD OÖ Landesgalerie, Linz; participation, catalogue
- 1995

GO EAST – GO WEST Exhibitions in Jekaterinburg, Nishnij Nowgorod, Moskow; participation, catalogue

REISE – KUNST Kunstverein Fa.Paradigma, Linz; solo exhibition, catalogue
- 1996

EINBILDUNG/ABBILDUNG Galerie MAERZ, Linz; cooperation with H. Pichler and P. Riedl

FLEXIBLE 2 – PAN-EUROPEAN ART Tilburg, NL; Wroclaw, PL; Manchester, GB; participation, catalogue
- 1997

30 60 90 Stadtplatzgalerie Leonding; cooperation with H. Pichler and P. Riedl
- 1998

SIEBDRUCKE Galerie im Traklhaus, Salzburg; solo exhibition, catalogue

HYBRID FACTORY Project for the European Month of Culture, City Council of Linz
- 1999

BASISTAGE LINZ Installation in arcotel Linz
- 2000

GEGEN KRIEG UND GEWALT Neue Galerie der Stadt Linz, Linz; participation

SCHÖPFUNGSZEITEN OÖ Landesgalerie, Linz; participation, catalogue

- 2002

DER GLOBALE KOMPLEX O.K. Center for Contemporary Art, Linz; site specific installation, catalogue

WAS ÜBRIG BLEIBT Galerie 5020, Salzburg; solo exhibition
- 2003–04

FLEXIBLE 4 identities Manchester, GB; Tilburg, NL; Odense, DK; Linz, AT; participation, catalogue
- 2004

nüsse & hirne Galerie am Stein, Schärding; solo exhibition, catalogue

REISENDE FRAUEN Tiroler Kunstpavillon, Innsbruck; participation

PAULA’S HOME Lentos Kunstmuseum Linz; participation
- 2005

BLUMEN IM KOPF – WAS ÜBRIG BLEIBT II Galerie pro arte, Hallein; solo exhibition

WOMEN MY GENERATION OÖ Landesgalerie, Linz; participation

TREFFPUNKT KUNST ORF Landesstudio OÖ, Linz; solo exhibition and interview
- 2007

GLOBAL INTRIGUE Latvian National Museum of Art, Riga, Latvia; participation
- 2008

IN WIRKLICHKEIT IST ALLES GANZ ANDERS Galeriehalle, Linz; solo exhibition

IN OLEVANO Raum der Stille, KHG Linz; solo exhibition

OUT OF THE GREY – DRUCKGRAPHIK & MULTIPLES Galerie Jordan Seydoux, Berlin, DE
- 2009

LINZBLICK Lentos Kunstmuseum Linz; participation, catalogue

KREUZUNGSPUNKT LINZ Lentos Kunstmuseum Linz; participation, catalogue

2nd BANGKOK TRIENNALE INTERNATIONAL PRINT AND DRAWNG EXHIBITION Slipakorn University, Bangko, Thailand

ZOOM Galeria X, Bratislava, SK

- 2009

KUNST FLOW Energie AG Power Tower, with Anton Kehrer and Elisabeth Plank, Linz

31. ÖSTERREICHISCHER GRAFIKWETTBEWERB Galerie im Taxispalais, Innsbruck; participation, catalogue
- 2010

THE TEXTILE SHOW Gallery Onetwentyeight, New York City, USA

2nd PENANG INTERNATIONAL PRINT EXHIBITION 2010 The Penang State Art Gallery and The Tuanku Fauziah Museum and Gallery, University Sains Malaysia, Penang, Malaysia; catalogue
- 2011

PIMP YOUR COLLECTION: WÜSTE Landesgalerie Linz; participation

INTERNATIONAL EXHIBITION FOR DIGITAL AND PRINTMAKING Atelier of Alexandria, Alexandria, Egypt

THE TEXTILE SHOW Art for Happiness, Nagano, Japan
- 2012

DEMONS AND PEARLS NÖ Dokumentationszentrum für moderne Kunst, St. Pölten; participation

HITLERBAUTEN IN LINZ Stadtmuseum Nordico, Linz; participation, catalogue
- 2013

RANDOM SETTINGS exhibition of the Landesgalerie Linz in the Musiktheater Linz; solo exhibition

UNKNOWN CONTENT Kunstverein Paradigma, Linz; exhibition with Ursula Guttmann

IN A HOLY TREE Ortner2, Vienna; solo exhibition
- 2014

AN DER DONAU Nordico Stadtmuseum, Linz; participation, catalogue

WATER: LIFE AT THE RIVER AND THE SEA Galerie Thiele, Linz; solo exhibition
- 2015

NEUES IN DER SAMMLUNG LENTOS Kunstmuseum Linz

- 2016

AUS DER SAMMLUNG LANDSCHAFT Landesgalerie Linz; participation
- 2017

SOUVENIR Galerie der Stadt Vöcklabruck im Lebzelterhaus, Vöcklabruck; solo exhibition

IN HEAVEN Galerie Jordan/Seydoux-Drawings and Prints, Berlin; participation
- 2018

SOUVENIR Judith Ortner/Ortner2, Vienna; solo exhibition

IM SCHWARM DER OBJEKTE Cité internationale des arts, Paris, France; participation, catalogue

PARALLEL art fair at Ortner2, Vienna; together with aufzeichnensysteme

A PASSANGER Salzburger Kunstverein, Salzburg; participation
- 2019

SCHWERPUNKT DRUCKGRAPHIK Galerie im Traklhaus, Salzburg

AUGUSTE KRONHEIM MONIKA PICHLER Galerie Hofkabinett, Linz

OUT AND ABOUT – IRGENDWOHIN Kunst-RaumRetz, Retz, Lower Austria; participation

PARALLEL art fair presentation at Kunst-RaumRetz, Vienna; participation

SUPER MAERZ Kunstraum Super, Vienna; participation
- 2020

AU TEMPS QUI PASSE 44er Galerie, Leonding; solo exhibition

I HAVEN’T BEEN IN PARIS IN 1952 Galerie MAERZ, Linz, together wit Martin Bischof, Julia Gutweniger and Sabine Jelinek

COMMON GROUNDS Salzburger Kunstverein, Salzburg; participation

IM WALD TextilKunstGalerie, Sammlung Aichhorn, Salzburg; solo exhibition

ES IST MAERZ Galerie MAERZ, Linz; participation