

AMERIKA

Viktoria Binschtok

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Three people on the phone # 2/ #4

series of 11 b/w-silkscreens, each 70 x 100 cm, ed. 3+1 a.p.
2007



Three people on the phone #5 /#6

series of 11 b/w-silkscreens, each 70 x 100 cm, ed. 3+1 a.p.
2007

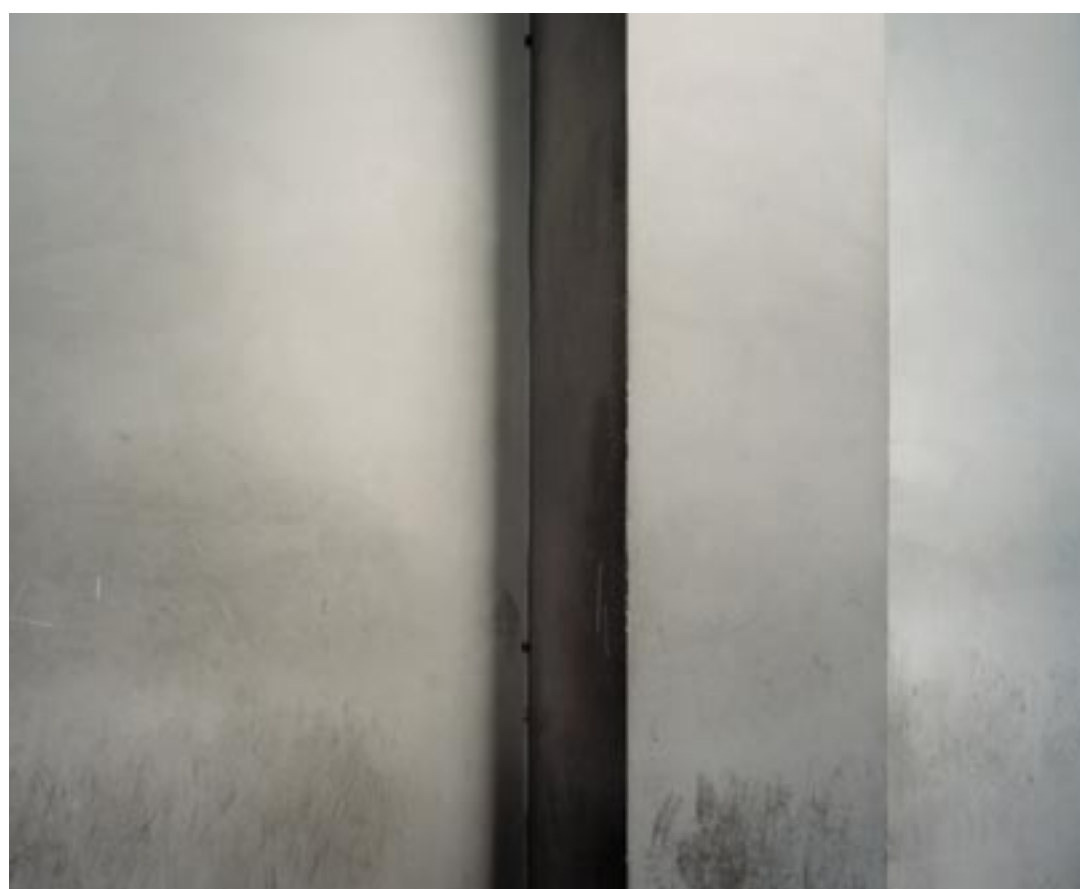


Die Abwesenheit der Antragssteller

Seeking and waiting – Viktoria Binschtok scrutinizes with great sensibility but thoroughly these terms that are so ubiquitous in our daily societal disposition. At first she also lined up with the waiting mass at the job center; but then returned in order to convert the traces of wear and tear that an ever increasing, need based community leaves on walls and aisles. As in her previous works, it is Binschtok's sharp eye for paradoxes and striking symbols of social life that turn this work into another impressive piece of her art.

Wand 1

from the series „Die Abwesenheit der Antragssteller“
c-print, acrylic, 120 x 160 cm, ed. 3+1 a.p.



Wand 2 /
Wandvorsprung

from the series „Die Abwesenheit der Antragssteller“
c-print, acrylic, each 120 x 160 cm, ed. 3+1 a.p.



Counting Stars on American Socks, 3 c-prints , each 40 x 50 cm, ed. 3 + 1 a.p., 2004

In her series of photographs „Counting stars on American socks“ Viktoria Binschtok refers to a rather weird kind of patriotism. The miniature of the American flag on the socks she collected, in its reduction sometimes hardly seems to be more than a mere caricature. Yet, its symbolic content is still readable - a symbol for the image of the United States, its facade being fragile while its interior still seems to be safe.

Jan Winkelmann





LVNY (LouisVuittonNewYork)

11 c-prints, je 70 x 90 cm, ed. 3 + 1 a.p., 2004

This work follows the omnipresence of a luxury-brand handbag on the streets of New York. The label Louis Vuitton, which above all stands for exclusive handbags, is consistently recognizable by its logo, which also forms its pattern. The classic pattern has been coffee brown for 150 years, whereas the models of the handbags always vary and carry names like Pochette Croisson, Mini Baguette or Pappilon.

Once the accumulation of the LV-handbags in the city's image has been noticed and the luxury-brand which is clearly in question here is known, it becomes clear that it must be dealing with a number of fakes, imitations and replicas not to be underestimated.

These fakes can be acquired in astonishing resemblance to the originals, albeit illegally and at a much lower cost, in the shops of Chinatown and Downtown Manhattan.

Whether the handbag donner chose to buy an original in a flagship store or is committing the crime of owning the object of desire is left unanswered in the photographs.



LVNY #1 / #11

series of 11 c-prints, each 70 x 90 cm, ed. 3 + 1 a.p.,
2004



LVNY #3 / #7

series of 11 c-prints, each 70 x 90 cm, ed. 3 + 1 a.p.,
2004



Globes

installation view, GFZK Leipzig
80 c-prints, 40 x 50 cm, 50 x 40 cm, 25 parcels,
ed. 3 + 1 a.p., 2002

»Globes« deals with visual material of a private background that is freely accessible on the internet. In this digital pool of images, I was looking for pictures that only existed in the world wide web, because their existence mainly is linked to their online availability. Especially virtual auction houses offer such a genre of images. The images presented online show objects of almost every sphere of life and together form a kind of encyclopaedia of pictures that displays contemporary items. Based on the sellers' photographs, those images provide an insight into a private milieu equipped with all details that enable the viewer to draw conclusions from the seller's preferences, e.g. the colours of the carpet, the wallpaper's pattern etc. In doing so, the images undermine the namelessness of the seller that is supposed to be guarded by a pseudonym. Entering search keys allows to filter out images that are defined by the search criteria at that time within seconds.

I looked for all images available that were defined by the term „globe“.

It offers the complexity of the world's mode of appearance. The globe, model of our world, is being photographed within the provider's microcosm and afterwards presented in the world wide web.

I now took pictures of the collected data directly from the screen. It is only at second glance and due to the low resolution, that the digital origin those images have been derived from and from which they have been transferred into conventional photography, can be seen clearly. Apart from 80 photographs, „Globes“ consists of 25 still locked parcels that have been addressed to me. Inside, there are some of the globes I purchased by auction online. However, I'm not necessarily interested in the globes as objects, but in the seller's identity that is revealed to me in the process of buying.

The various-sized packages stand in contrast to the uniform measurements of the photographs, which ignore these differences.



Globes

c-prints, 50 cm x 40 cm, ed. 3 + 1 a.p.
2002



Brückensteher

6 Elektrostadt prints, each 70 x 100 cm, ed. 3 + 1 a.p.
2000

Since 1998 I have been concerned with the so-called “Brückensteher” (bridge stander) phenomenon, which deals with people who, apparently independent of each other, stand on motorway bridges and overlook the traffic flowing below them.

One can only speculate over the causality of this collective behaviour. Ergo, I began photographing it. The photographs are shot from a moving vehicle just before the underpass. The Brückensteher are brought together as a series in large format electrostatic prints, allowing the observer a view that is hardly noticeable at the moment the photograph is taken.



Brückensteher

Elektrostadt print, 70 cm x 100 cm, edition 3+1 a.p.
2000

Viktoria Binschtok

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

2002-05 Meister student of Professor Timm Rautert

Scholarships

2002-05 scholarship from the Heinrich-Böll-Stiftung

2003 six month studio scholarship from the ISCP
(international studio and curatorial program) in New
York, sponsored by the Kulturstiftung des Freistaates
Sachsen (culture endowment of the free state of
Saxony)

2004 three month DAAD scholarship in Tokyo

Exhibitions (selected)

2007 One bear, one elephant, and three people on
the phone, AMERIKA, Berlin / ICH LIEBE DICH,
André Schleichtriem gallery, New York

2006 New Photography from Leipzig, archeus,
London / ultra sense, Seoul International
Photography Festival, Korea / Photo-Trafic, bac,
Geneva / Goldene Ruinen, AMERIKA, Berlin

2005 we love amerika, Galerie Jan Winkelmann,
Berlin /
A1, AMERIKA, Berlin / Trompe l'oeil, with Adrian
Sauer, Goethe Institut Paris

2004 stars and stripes, HGB Leipzig / just good news
for people who love bad news, Galerie Eigen+Art
Leipzig / Silver & Gold, Städtische Galerie Wolfsburg
/ counting stars on american socks, HGB Leipzig

2003 my secret numbers, compact/space Berlin /
open studios, ISCP New York / Silver & Gold,
Galerie 20/21 Essen

2002 Globes, Studiohaus der Galerie für
Zeitgenössische Kunst Leipzig (Gallery for
Contemporary Art Leipzig)

2000 lounge, Galeria Wyspa Danzig / Center for
Contemporary Art Ujadowski Castle Warsaw /
Center for Contemporary Art Solvay Krakow /
Korridor, Gallery for Contemporary Art Leipzig

1999 Fang den Hut, Galerie Eigen+Art Leipzig / ort-
raum-identität, PREUSSAG Hannover

1998 slash-temp, Kontorhaus Berlin

1997 labland, medialab Eigen+Art Leipzig