

# *Jochen Höller*

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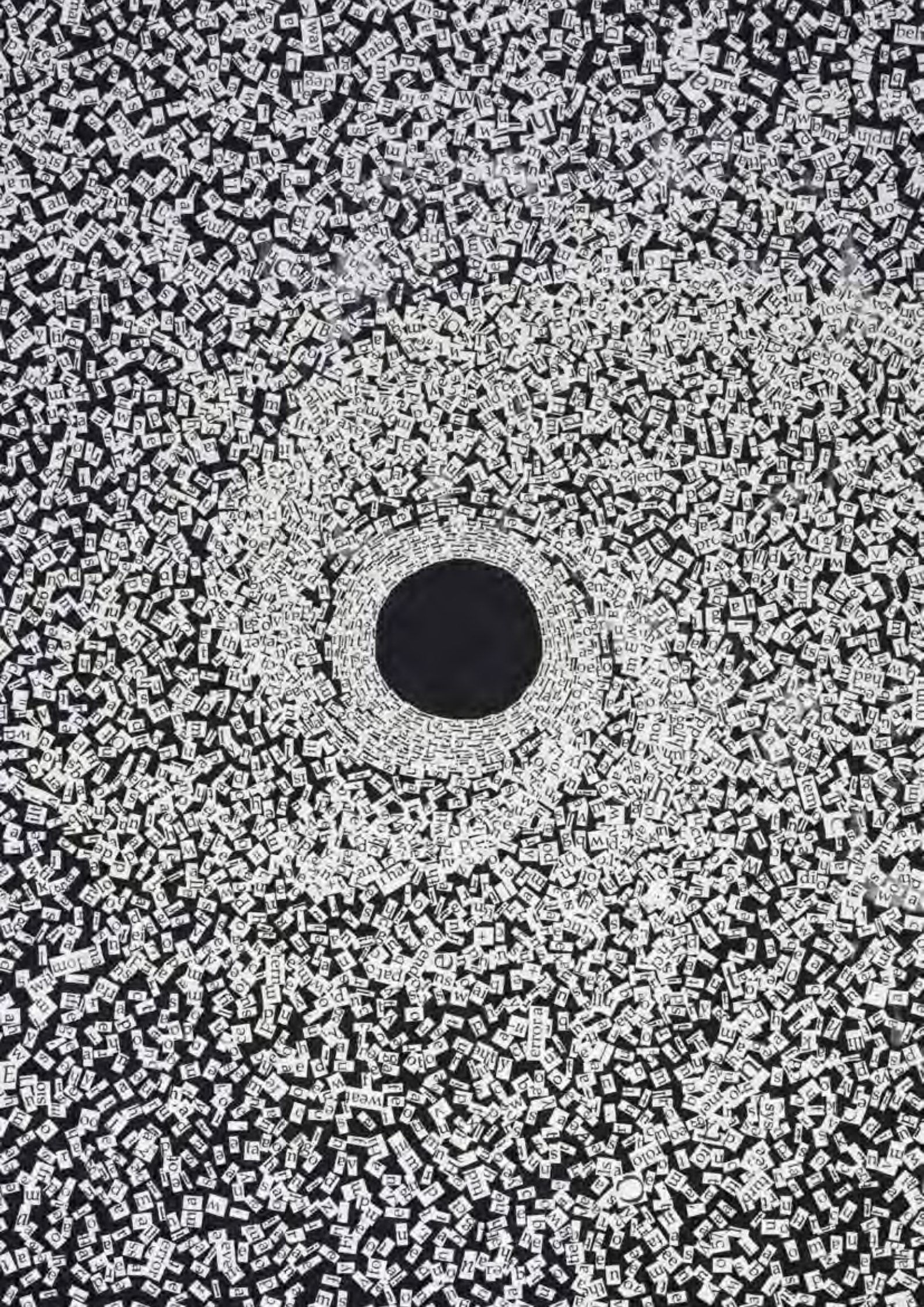
*Texts are my basis, books are my material – their contents create an idea of the world – but a changed look at them makes us understand them differently – the world is a series of relative truths, so to speak – or is it never the way it appears to us?*



Climate conferences have been held since 1979 – climate change takes its unpredictable path nonetheless. "Hence, there is no way to stop it, but can we change it?", **Jochen Höller** asks himself. In his work, the artist uses texts on Edward Lorenz' Chaos Theory. With more than 20,000 letters of the disassembled text, he assiduously sketches a worst-case scenario for Europe, which in reality is not that utopian. Höller's collage opens up several layers of observation between form and content

*«Before The Hurricane» drawing/collage; crayon, paper on cardboard; 152,5 x 203,5 cm, 2023;*













The Text-machine is based on Lewis Carroll's book "Alices Adventure in Wonderland". The book was broken down into its parts (words and punctuation marks) and put together in a specific form, so that every sentence in the book can be reconstructed again. This means that all the first words of all sentences are on the first wheel. Words that occur in this place several times have been sorted out. All the second words of all sentences on the second wheel, all the third words on the third, etc. This results in a total of 98 wheels which are rotating and more aligned to each other. This analogue sculpture was then digitized and embedded in a program developed for this purpose, allowing the artist to generate new texts with Carroll's language at the push of a button.

«Text-machine» Text-Sculptur, Metall, Papier, Holz, Lack; 120 x 155 x 95 cm, 2022;







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# *"De Jure"*

*Artistic Positions on Law, Trial, Judgment and Punishment is an exhibition and book project in cooperation with the presidents of the Linz Regional Court.*

*Curated and Organized by MMag. art. Rainer Nöbauer-Kammerer and Dr. phil. Georg Wilbertz, MA. With friendly support: Office of the Oö. Regional Government – Directorate Culture and Magistrate of the State Capital Linz- Culture and Education.*

## *The Social Pillar (Reclam-Stele), 2019*

*Object - Material: Reclam-books, metal - Measurement: Variable*





One of the great, extremely optimistic hopes of the human species is the presuppose that the manifest codification of thoughts, rules or ethical and moral principles in the printed world would contribute to a positive individual and social impact. Jochen Höller translates this hope into a book column with key texts from the fields of ethics, morality, law, democracy, etc. It is not only the object itself that is impressive. The search for a valid ethos of humanity since antiquity (at least in Europe) documented in it is also impressive. But if you turn on the news in the evening or open up a daily newspaper, every day tiresome and gruelling disillusionment sets in. In the end, there's not much going on.

But just as vague, fragile and vulnerable are the philanthropic principles contained in the books within our reality, just as fragile is Höller's book column. It cannot carry (the space is defined very differently).

It is not only the paper yellow reklam colour that seems ironic: Höller's work can be "adapted to any room."



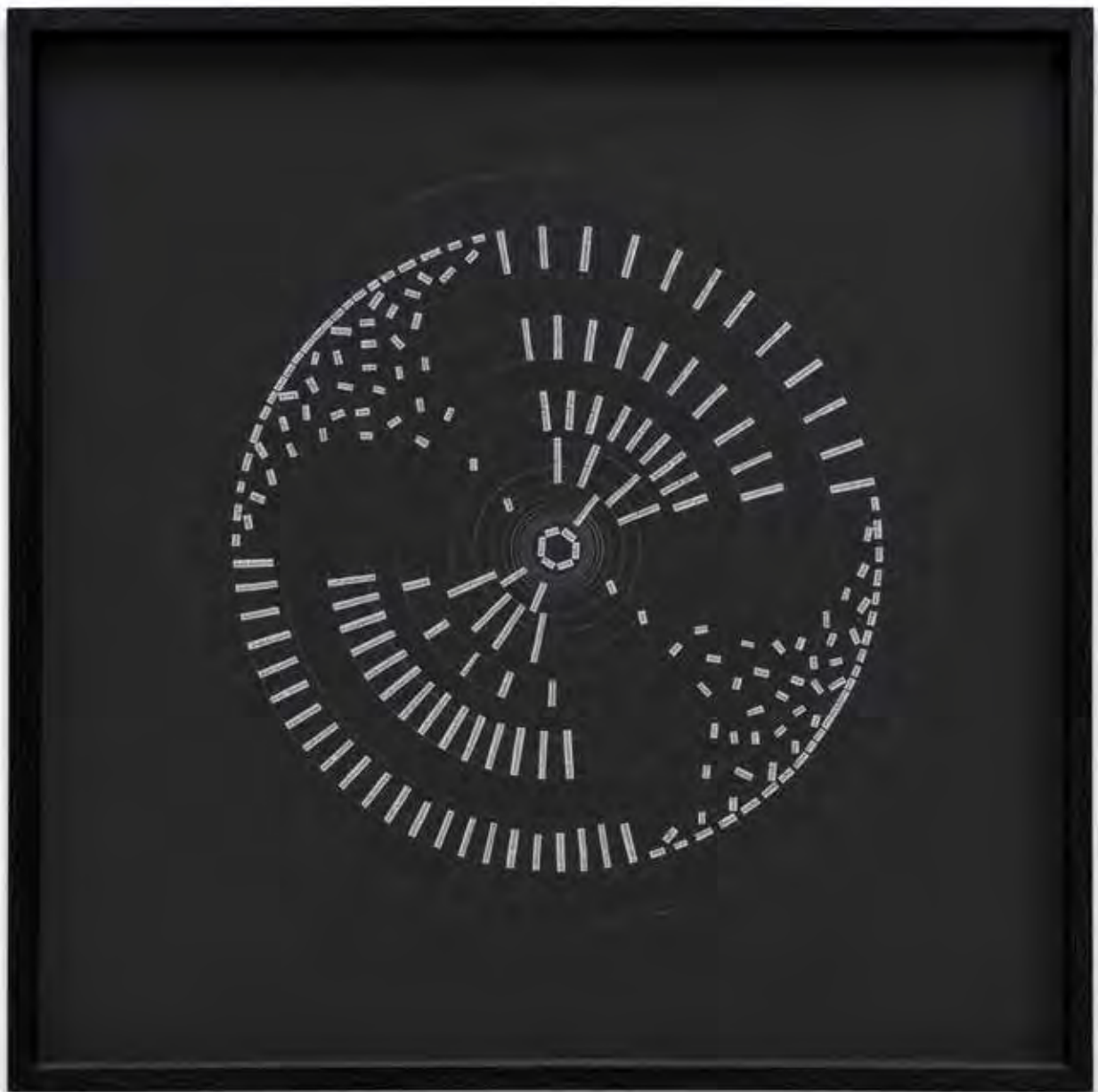
*True : False – Analyse  
(Wahrheitsanalyse), 2016*

*Collage, drawing;*

*Material: paper on cardboard, white pencil, book;*

*Measurements: picture: 70x70cm, frame: 72x72x5cm,*

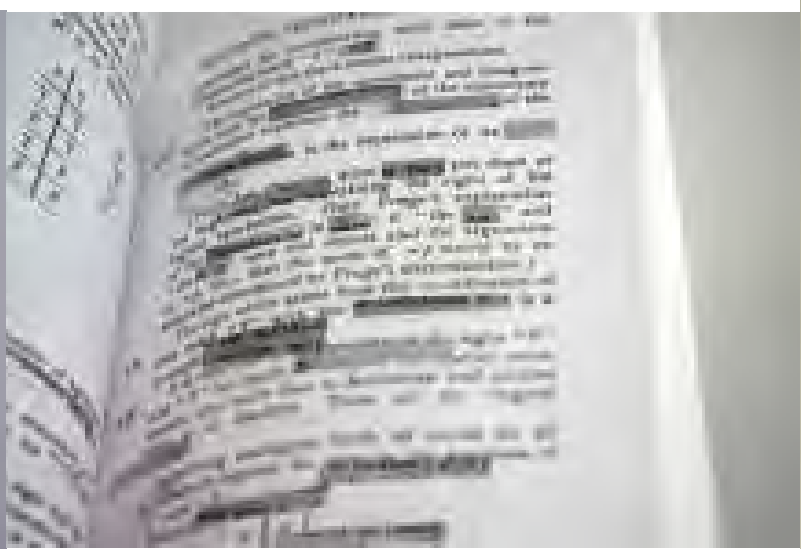
*book: 22x14,5cm, small shelf: 25x25x4cm*







*At the heart of this search is – almost always – the distinction between TRUE and FALSE. Jochen Höller makes this search the subject of his pseudo-scientific work, which takes as its starting point not the logic of laws but Ludwig Wittgenstein's (1889-1951) attempt to define linguistic-philosophic truths in the "Tractatus logico-philosophicus." Just as Wittgenstein's attempt to definitively define linguistic truth along the line of logic had to fail, so too the linguistic logic of law usually fails because of the realities that have to be mastered. And even the use of "truth" remains manipulative.*





Excerpt from an interview with curator Gabi Baumgartner . . . "Lexics have not been published in book form since a few years. This slow sluggish medium book can no longer keep up with the accumulation of knowledge of our time. This 20-volume Brockhaus from the 70s represents a moment of knowledge and is no longer expanded, supplemented or corrected. In the past, every good bookcase was decorated with an encyclopaedia, which was usually never used. The circle is now closed.

«Closed Knowledge» Book-Sculptur, 32 volume Brockhaus (1980) metal, glue, pu-foam;  
186 x 186 x 25 cm, 2023;

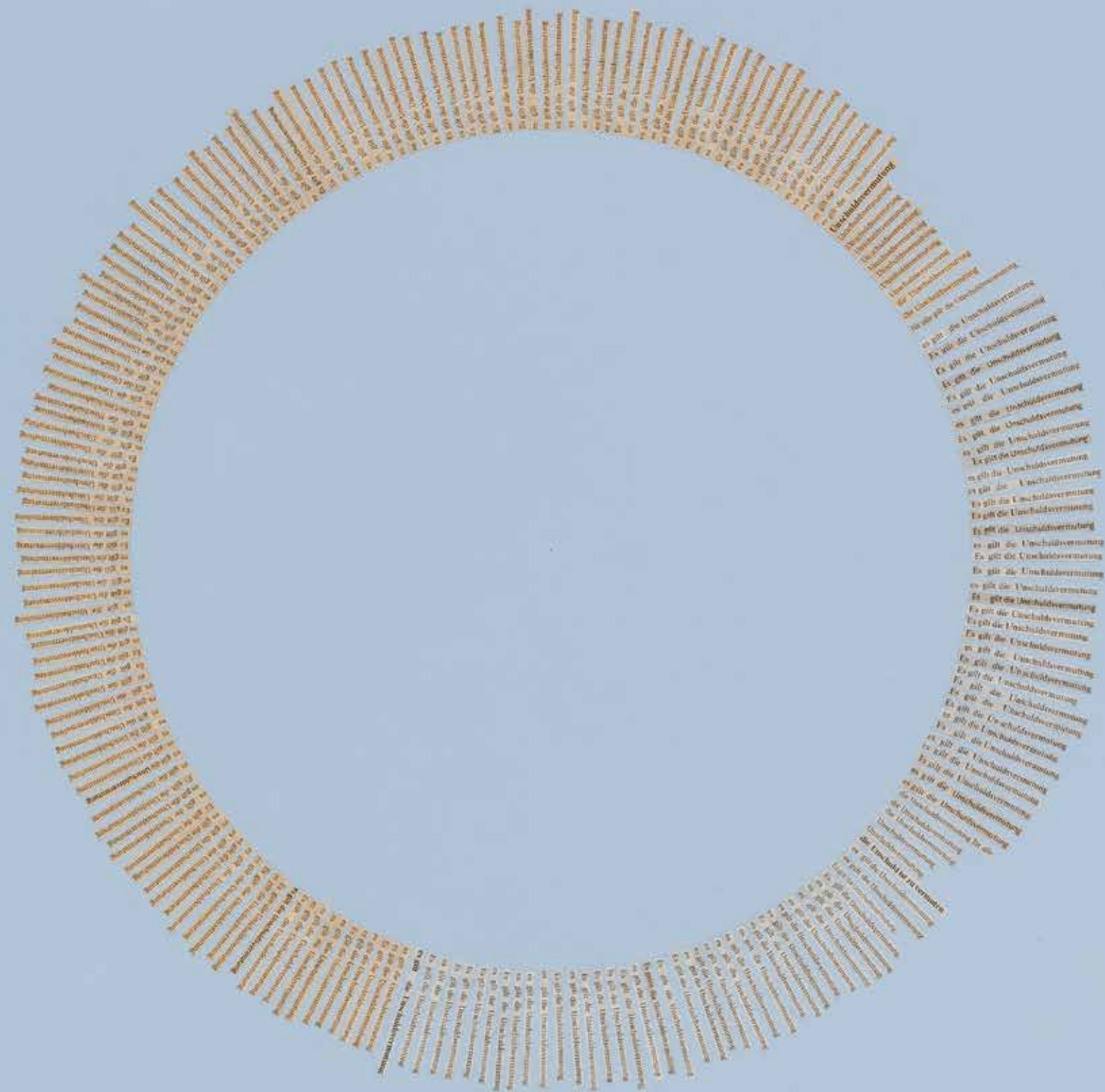


# Die österreichische Unschuldvermutung, 2023

Fragments of Newspaper on cardboard

Measurement: 70 x 70 cm

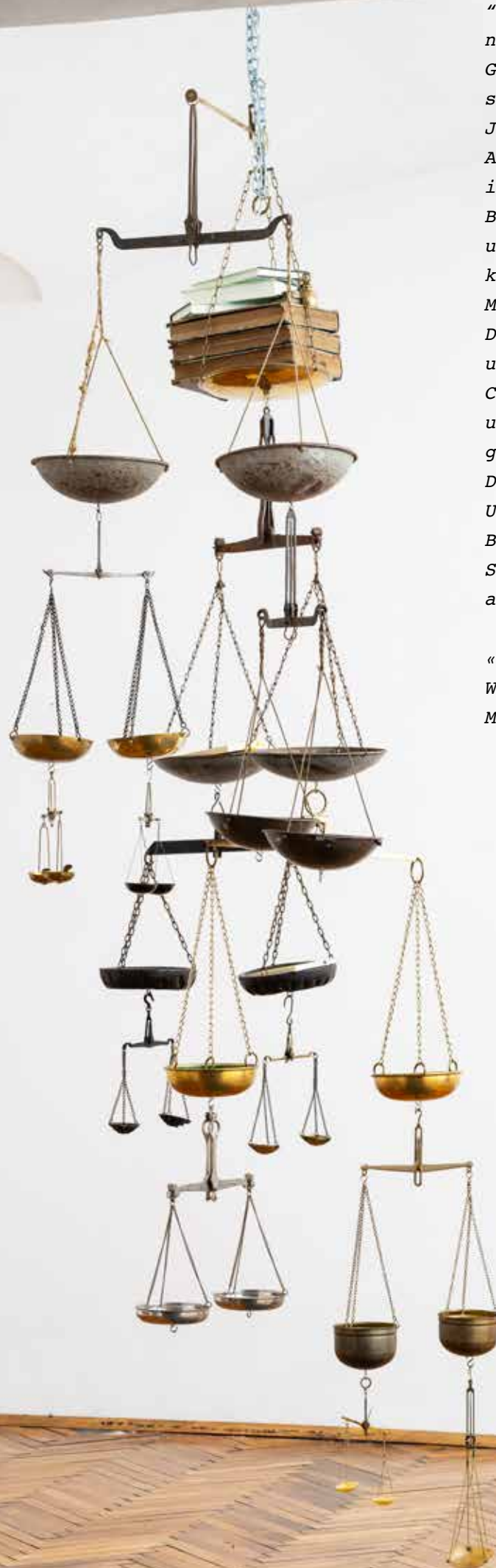
One year on search of the Austrian presumption of innocence. The daily newspapers "der Standard", "Die Presse", "Kurier" and the "Kronenzeitung" were examined and the text fragments were cut from them.





Unschuldsvermutung  
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es gilt die Unschuldsvermutung  
Es gilt die Unschuldsvermutung  
Es gilt die Unschuldsvermutung  
Unschuldsvermutung





Die variable Installation  
"Justice" geht der Frage  
nach "Wie gerecht ist die  
Gerechtigkeit?" und versteht  
sich als Interpretation unseres  
Justizsystems;

Ausgangspunkt dieser Installation  
ist die Ungleichheit. Die  
Balkenwaagen werden so  
untereinander gehängt, sodass  
keine im Gleichgewicht ist.  
Mit Geld und Literatur über  
Demokratie Ehrlichkeit, Ethik  
und Moral oder dem alten "Iuris  
Civilis", wird die Skulptur von  
unten nach oben ins Gleichgewicht  
gebracht.

Der fahle Beigeschmack der  
Ungleichheit bleibt allerdings!  
Bei jedem neuen Aufbau der  
Skulptur sieht sie wieder anders  
aus.

«Justice» Object, 14 Balken-  
Waagen, Euromünzen, Bücher;  
Maße variabel, 2023;





# Art on Site - Jägermayrhof

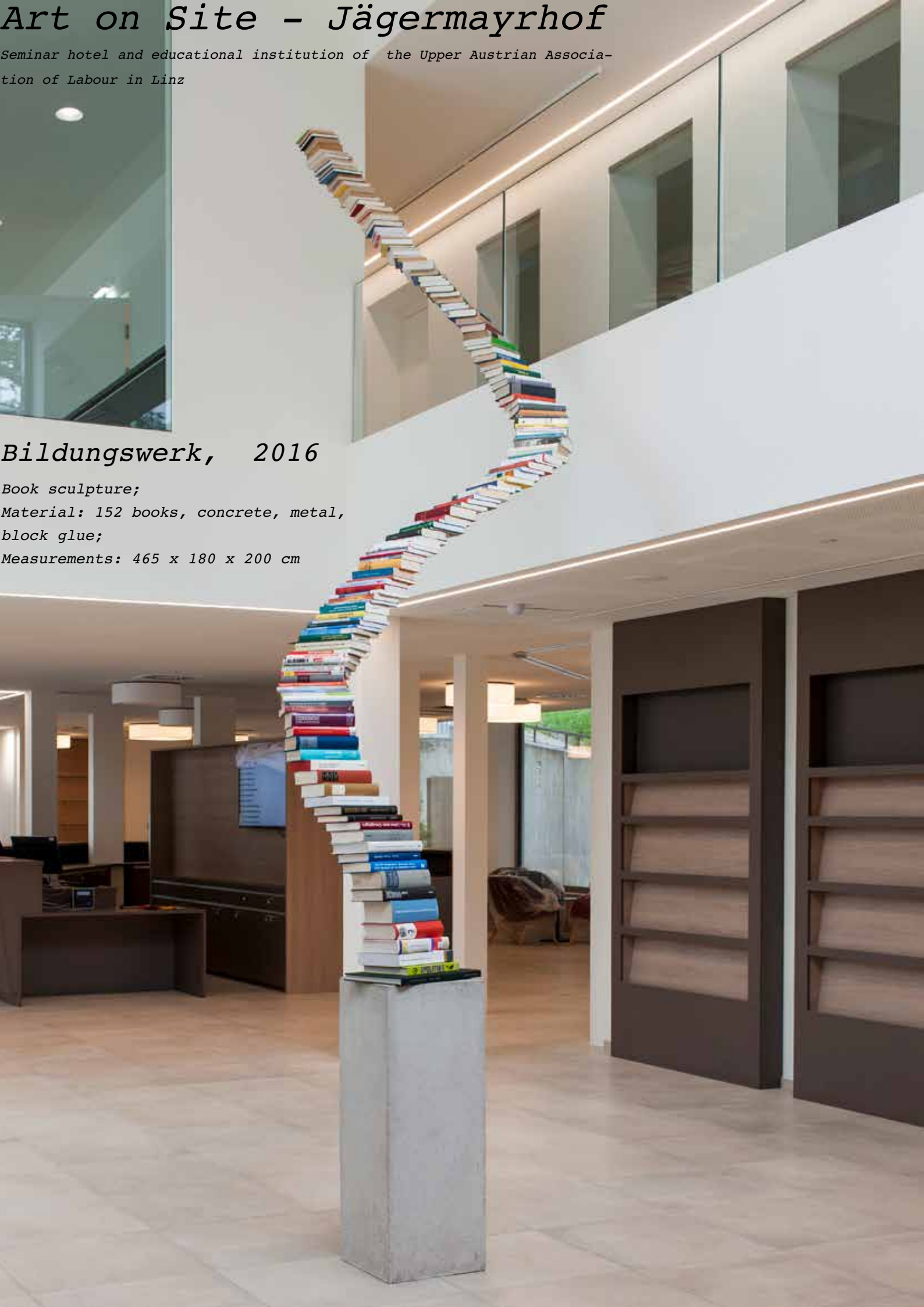
Seminar hotel and educational institution of the Upper Austrian Association of Labour in Linz

## Bildungswerk, 2016

Book sculpture;

Material: 152 books, concrete, metal,  
block glue;

Measurements: 465 x 180 x 200 cm





This unevenly dynamic book sculpture is an educational work with educational value that allows for a wide variety of perspectives in addition to purely aesthetic statements. Höller makes books to his work material, books that mean education. Individual education becomes intellectual capital that cannot be taken away. From the personal reading list of the employees of the house a staircase of 152 books is formed. Each of the books - it is a mixture of various works - shaped a person and thus represents him or her as a single link in the overall concept. Workers for workers, book by book, the „Bildungswerk“ winds its way up as the scaffolding and backbone of the workers' movement. Books spread content, inspire and give ideas. Höllers' sculpture shows the soaring power of books and at the same time functions as a metaphor for the never straightforward but always lively educational path.



*Im Anfang war die Frage  
(In The Beginning Was The Question)*



*„The big book of the questions (English)“ object, book, 1. 609 sides, leather binding engaged, 30 x 23 x 11 cm, in 2017 333. 333 questions from the WorldWideWeb have been filtered out by means of a computer program and summarised to an encyclopaedia of questions;*

Which one is the most beautiful question? How many questions do exist? Which is your favorite question? How often do you ask yourself something? What do the others ask themselves? How often do you ask others something? Which are the right questions? Do wrong ones exist? Did everything start with a question? Which one was the very first? Did the question or the answer exist first? Are you always looking for an answer? Does every question has an answer? Does questioning represent a method? Does the insight mean the end of the question? Does the question disappear beyond the insight?

It is an artists character to ask questions. Thereby sooner or later the question comes up: what do other people ask? The Austrian artist Jochen HÖLLER (\*1977) confrontates in his current exhibition „Im Anfang war die Frage“ (In the beginning was the question) at Mario Mauroner Contemporary Art Vienna the visitors wit 350.000 questions. Questions as they are for instance asked online, on the world wide web, this chaotic conglomeration consisting of huge amounts of data shivering between fact and fiction. Answers to many questions can be found within seconds through search engines: videos of cats, weather forecasts or lifehacks. But what if you are not looking for the answers but exclusively for the questions?

Jochen Höller filtered out 333.333 online asked questions and collected them on 1594 pages in his *Das Große Buch der Fragen* (The big book of questions). An artist, who dissects books and to whom the reduced content, i.e. cutted out questions, serves as working material, is also able do it the oth-





Exhibition view „in the beginning was the question“; in the foreground: „Books without questions“ and „cloud“ - from the books of the sculpture  
are cut out all questions and are united in the cloud, as a 1.8-km-long text stripe. The cloud floats through the space on eye level, so that  
one can slip among them and can lose himself in the questions;



er way: He again assembles it to a book. We can see an enormous catalogue of questions bounded for eternity, packed with questions which maybe have lost their relevance within days.

At Mario Mauroner Contemporary Art Vienna this massiv book is placed infront of Univeres III, a large-sized collage work. Universe III gives a view on a part of our milky way, a view on 16.000 stars, which have been replaced through 16.000 question marks. Thereby the collected question marks are released from their original context and levitate in space. In the middle of them a cloud is hanging from the ceiling and floating through the exhibition space. It is a interwoven web of questions, cutted out from 63 different books. Questions, if they wouldn't have been arranged into a floating cloud but would have been placed next to each other, came up to a length of 1.8 km. The cloud acts as a projection surface, delicate and light at first view, but becoming heavier and heavier because of the inherent meaning (as the water drops are replaced by questions): it symbolizes the endless search for questions and the vacuum caused by the missing questions.

Höllers seemingly passiv works appear as a pure form of the art of Dialectics: A question leads to a thesis, antithesis, synthesis. The question appears as the origin of every answer an also as the origin of this exhibition. The form of the collages is thereby defined by their content: the number of questions or question marks.

Besides books also newspaper are being dissected: like a social survey, questions of different newspaper are brought face to face. Which questions did occupy Austria in 1986 -shortly after the Chernobyl Disaster- and which ones do nowadays? Which ones where asked shortly before the election and are they still part of the debate?

The temporal and geograflcal focus of the works with newspaper is also fundamental in Fragen der Religionen. Bibel - Koran (Religious questions. Bible - Quran): the cutted out questions are arranged in chronological order in 23 columns on black cardboard.

Opposed to it, Fragen der Aufklärung (Questions of the Enlightenment), a work that shows all questions of important writings of the movement (by Kant, Voltaire and Hume). While science relies on empirically proven answers, religion hold on to its worldview. Even though the content differs, both are reliant on the form: the question.

Notwithstanding the ressemblance to mathematical matrices, it is not meant to be a scientific utterance. Quite the contrary, Jochen Höllers pseudoempirical work impresses with fine humor. It is a translation of the filtered contents in a new system, which allows the beholder to consider new perspectives. Questions are stringed together, the result being just more questions - but maybe the answer lies already within them?





# „Questions of The day“, 2017

Collages

Material: paper on cardboard

Measurement: 50 x 35 cm;

All questions cutted out of „Die Presse“ 2nd May 1986 and 29th November, 2016



„Questions of The day“ collages, paper on cardboard; 50 x 35 cm; in 2017

All questions cutted aot of „Frankfurter Allgemeine Zeitung“ 5th of December, 2016



# Questions About Questions

What do we know? What do we want to know? What should we know? Knowledge has multiplied since antiquity. Enormous amounts of data have been collected and documented since then. What conclusion can we make from this knowledge and what insights are achieved? Each insight begins with a questions. And we raise new questions with every piece of knowledge that we acquire. However, since all knowledge is based on sense data, which has already been filtered through the limited biological mechanism of human perception and is unconsciously interpreted, there can be no absolutely certain knowledge. Thus the rendering of reality remains a hypothetical model.

So, what do we really know? And how can we use this enormous amount of information? Which questions should we ask? For if we do not know what we should ask, then knowledge is not tangible!



Detail: „Oracle“

Potential visions of the future from 28 science fiction books converge into one point. Lines of text come from each book and all ideas about the future concentrate in the blue eye of the oracle. In the search for answers, oracles have served to cryptically answer questions about the future or decisions since antiquity. When knowledge reaches its limit and it is suddenly no longer about logic, then we turn to a symbol of religious or pagan origin. The reflection in the eye of the oracle allows for contemplation about the past and future and suggests one thing: the answers one seeks lay within.

According to the philosopher Machiavelli, one must first look to the past in order to see the future. These books do not deal with fantasy, but rather with a possible development of our societal reality. When looking into the eye of the oracle, the question of reality, fact or fiction arises. However, Höller's oracle does not give us any answers, instead it sets questions loose into the space.

The idea of the polymath dates back to antiquity. If one was informed in the seven liberal arts (lat. septem artes liberales), he commanded a broad basic knowledge in grammar, rhetoric, logic, arithmetic,







# Universe, 2016

Collage

Material: paper on cardboard,

Measurement: 112 x 180 x cm;

All question marks from the key works of the professional canon (natural sciences, society science, music, art, language, creative writing, mathematics;) were cut out and put together to a star picture. - A confrontation of the accumulated knowledge since the antiquity and the stars of those we know nothing;



from mankind's accumulated basic knowledge are ultimately presented as stars of our universe. The question mark's position is actually determined by the position of stars in a picture of the universe taken with the Hubble Space Telescope. Each of the more than 10,000 question marks becomes a fixed place in our universe, and the questions shine like stars in the sky.

# Knowledge:Faith, 2016

Collage

Material: paper on cardboard, 5 books

Measurement: 112 x 180 cm

From the books of 5 world religions the words Knowledge and Faith were dissected in each case out and were confronted. - A linguistic investigation to the relation of „knowledge“ and „faith“ in the world religions;

Knowledge and faith are closer than science and religion. You cannot have knowledge without faith. Only one who believes in his ideas can reach understanding, and what then becomes understanding will later also become knowledge. Here too the books do not remain unscathed. Höller not only removes all knowledge, but faith as well. The words “knowledge” and “faith” from the books of faith of the five world religions are arranged in piles next to each other. The form that results from comparing the two words across different books of faith is itself significant in what it reveals. Höller isn't conducting research, but rather takes apart the contents without focusing on a particular assertion.

The filtering of single words is something very current. Complex themes are broken down into individual words and are spread through the media. This is how content is lost. And it is also true here: there is not just black and white, but also a million shades of grey in between.







## *Karl Marx - Capital / Labour:Money, 2016*

*Collage*

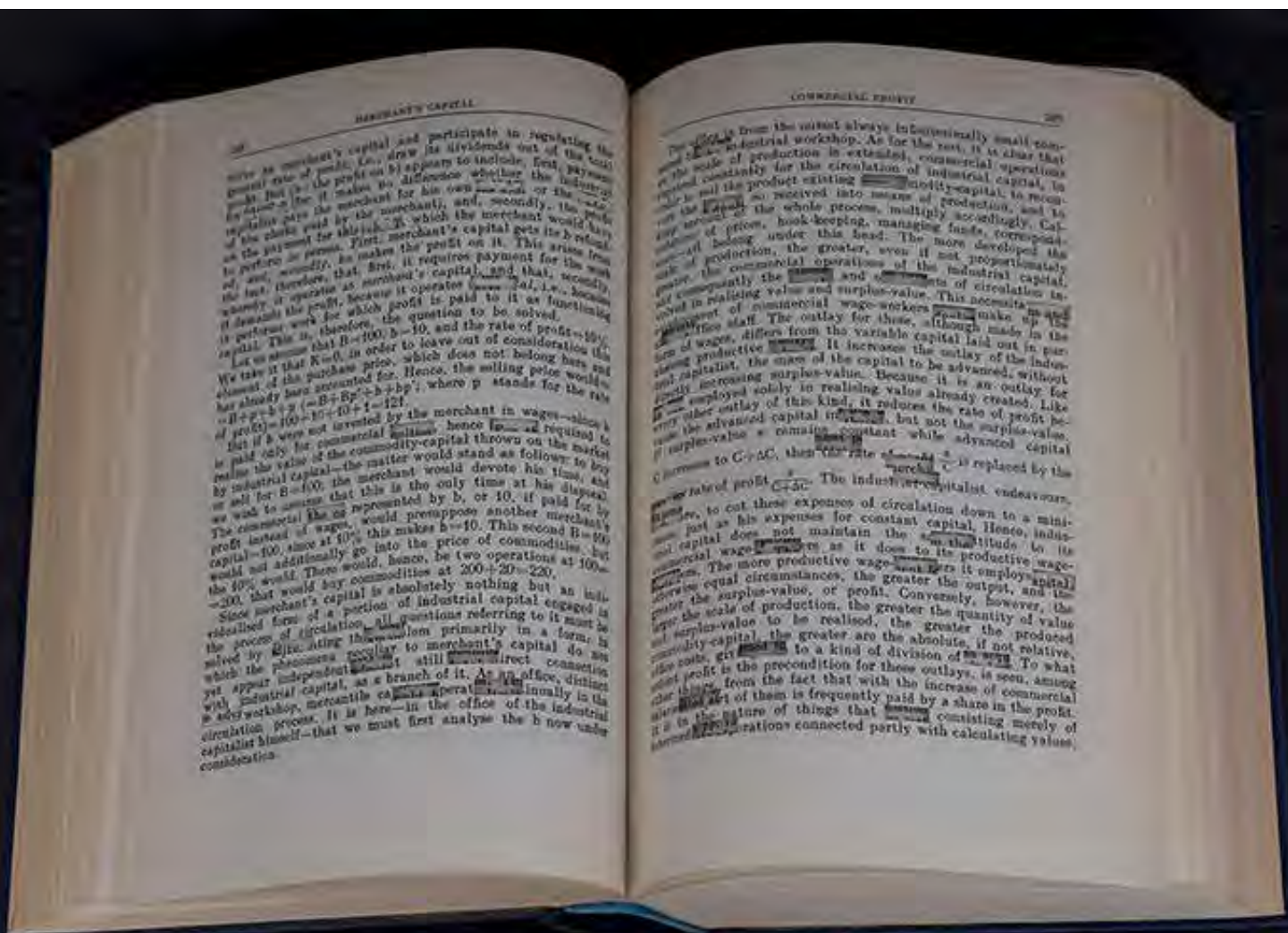
*Material: 3 books, wooden shelf, paper on cardboard*

*Measurement: 126 x 180 cm*

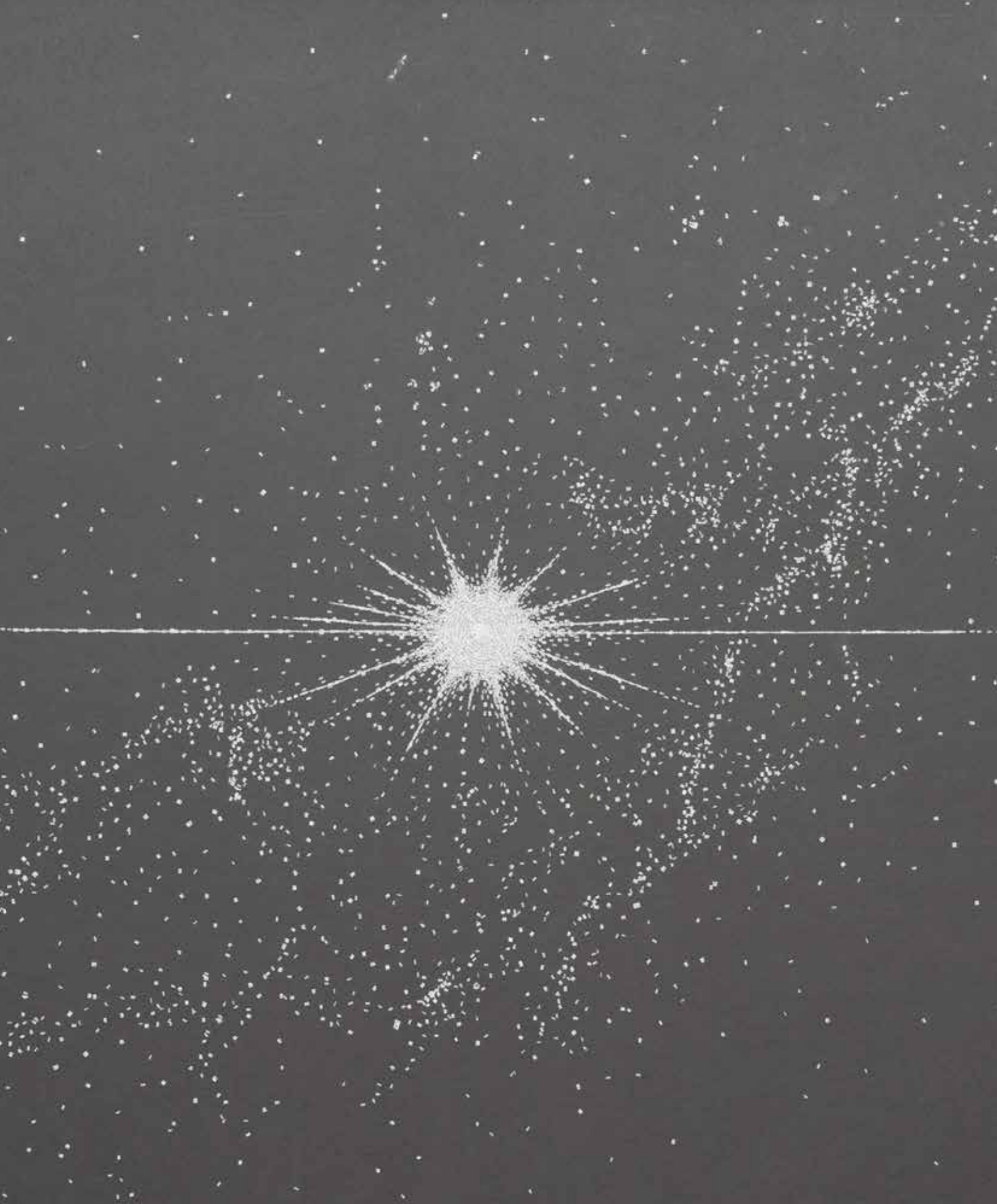
*The words "labour" and "money" were cut out of Karl Marx's three-volume work and juxtaposed in the collage to examine the relationship between labour and money in Marx's thesis.*



## Karl Marx - Capital / Labour:Money (Detail)







## *Exodus (Supernova), 2017*

*Collage*

*Material: Paper on cardboard*

*Measurement: 90 x 126,5 cm*

*A supernova in space is traced from the letters of Exodus.*

# Black Hole III, 2023

Text collage

Material: paper on cardboard

Measurement: 102 x 153 CM





# *Gods Eye, 2022*

*Text collage*

*Material: paper on cardboard*

*Measurement: 102 x 102 CM*





## Vienna Circle, 2020

Book object

Material: Reclam-books, metal, 15 books

Measurement: 45 x 45 x 12 cm



In his works, Jochen Höller sheds light on the subject from a philosophical point of view and says himself: Time is probably the biggest subject in philosophy. Probably even the biggest and most fascinating human subject ever. Aristotle, Plato, all the great philosophers from antiquity to the present have dealt with the phenomenon of time.

Reinhart Koselleck's "Past Future" or Klaus Mainzer's "What is Time" are just a few examples of great treatises. I think everyone describes the term differently and everyone also has a different feeling about it. Someone once said that the present is a small time span between the past and the future. A very nice description, I think.

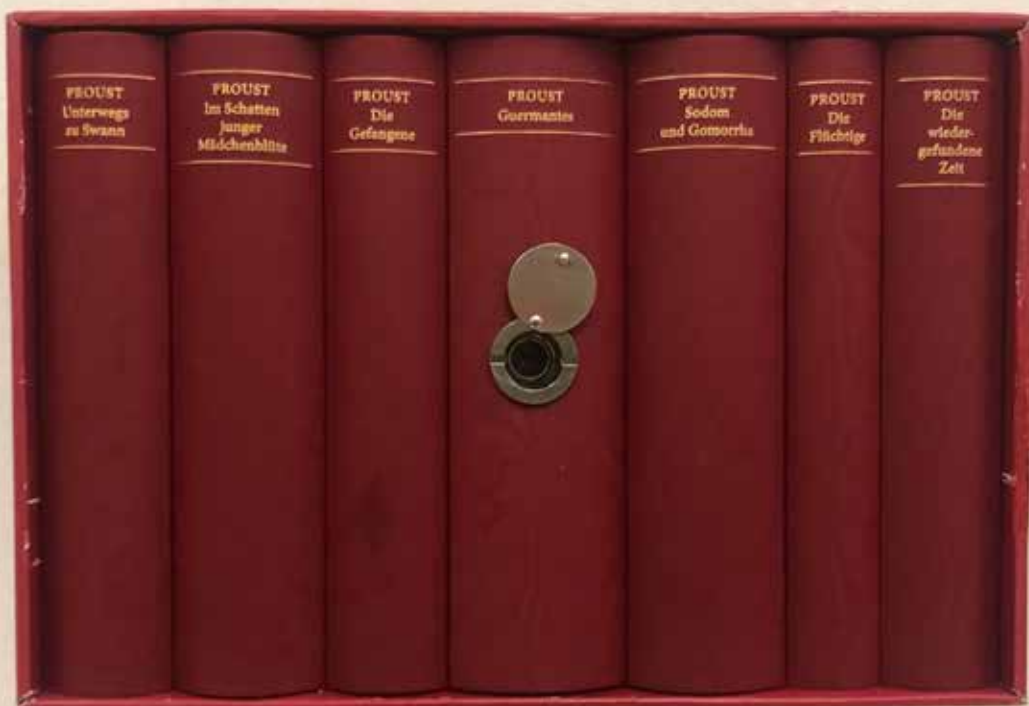
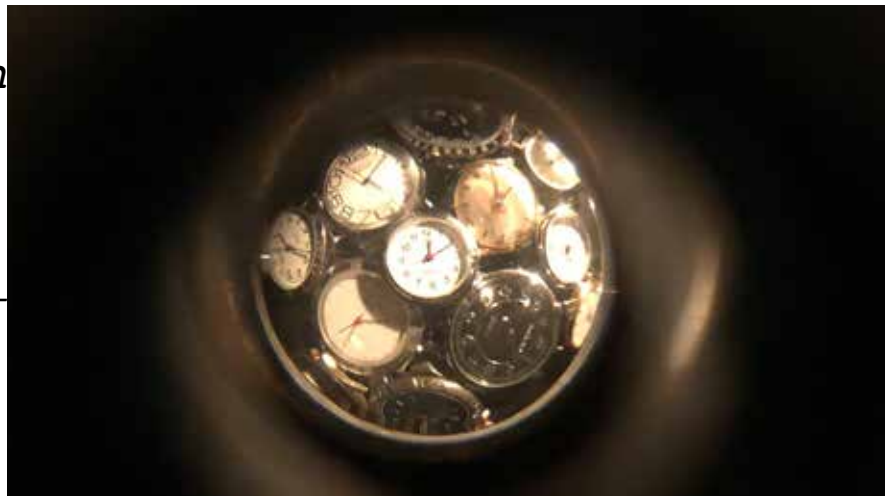
In his works, Jochen Höller always combines the components of knowledge, words, language and ways of thinking and transforms them into works of art that, of course, convince at first glance because of their aesthetics, but above all initiate a process of thinking that evokes questioning and also stopping. When he installs a door peephole in book sculptures that allows a glimpse into the interior of the books, another mental dimension is revealed, when this glimpse becomes a glimpse into the past and thus raises further questions.

## Marcel Proust - On search of the lost time, 2023

Book sculpture;

Material: 7 books, electric material, battery, lamp, door spy, different watches;

Measurements: 19 x 27 x 12 cm







„The money-Centrifuge“ Detail

Jochen Höller - „Money“



# The Money Centrifuge, 2014

Text object

Material: 32

books, wood,

mirror, paper

Measurement:

150 x 50 x 50

cm

The word mon-

ey was cut

out from more

than 10,000

sides mone-

etary litera-

ture.



The young, Lower Austrian artist Jochen HÖLLER (\*1977) extracts, interprets and systemizes the complexity and essence of elemental themes from society, technology, religion and culture. After finishing his studies in sculpture HÖLLER turned his focus completely to work with paper. Underlying his paper works is a classification system – he plays with conventional notions of order and information transfer, he questions the comfortable habit of consuming information in a ready-made form and takes advantage of an active use of cultural artifacts.

In his second solo exhibition at Mario Mauroner Contemporary Art Vienna titled „Money“, Jochen HÖLLER brought together over 50 books on the subject of money from various disciplines such as economics, economic theory, money theory, fiction, philosophy, sociology, self-help literature, etc. in order to artistically deal with the topic using their contents.

Jochen HÖLLER paraphrases the meaning of money and the perpetual motion of our society, as follows: „Money is a means of exchange, means of payment or some even say it is a value holder. Money makes you happy, it makes you sexy, it gives power – money brings freedom and independence, money solves problems, has many faces and characteristics – money moves the world!

Already as a child the differences between rich and poor is read in fairy tales. It is the guiding principle of our society! We want to have a lot of it, and above all, we always want more! However, only the belief in its value lends money its status!“

The central work of the exhibition, „The Money Centrifuge“, attempts to understand money, in order to make money from knowledge on the subject. For this sculpture 32 books about money from all areas were consulted in order to filter out the most important information from a total of 10,865 pages. This object presents a sort of centrifuge out of which the central information is extracted and deposited on the underside of the sculpture through a funnel. The extract is a pile of money (ca. 26,000 words).

Literature: John Maynard Keynes „Vom Gelde“, Ludwig von Mises „The Theory of Money and Credit“, Heinz Hoswig „Das Geld“, Emile Zola „Das Geld“, Joseph Schumpeter „Konjunkturtheorie“, Georg Simmel „Philosophie des Geldes“, Martin Felix „Geld – Die wahre Geschichte“, Felix Denise „How to Get Rich“, John Steinbeck „Geld bringt Geld“, Hero Möller „Die Lehre vom Gelde“, Friedrich August von Hayek „Production and Prices“, Paul Sulitzer „Money“, Jean Paul Getty „Wie wird man reich“, Andre Kostolany „Die Kunst über Geld nachzudenken“, Wolfgang Fienhold „Geld machen, aber richtig!“, Wallace D. Wattles „Die Wissenschaft des Reich werdens“, etc.



# Magic Formula money, 2015

Text object

Material: book, paper, wood, copper, elastic tube; Measurement: 1185 x 175 x 80 cm





*Die Geldspirale II -  
Georg Simmel - Die Philosophie des Geldes, 2014*

*Text collage*

*Material: Book, paper*

*Measurement: 126,5 x 170 CM*



# „Wittgenstein-Generator“

(basierend auf Wittgensteins Tractatus logico-philosophicus)

Metall, Holzfaserplatten,

Papier, Kleister;

Maße: 195 x 245 x 100 cm



In his creative process the Austrian artist Jochen HÖLLER (\*1977) visualizes themes from society, technology, religion and culture, thereby tracing their complexity and range and situating them in a broad context. Without obscuring the root of the matter, he cleverly delivers new thought-provoking topics with the humor of artistic practice. Höller plays with conventional notions of order and information transfer, he questions the comfortable habit of consuming information in a ready-made form and takes advantage of an active use of cultural artifacts, which are, according to Michel Foucault: „... as an archive, not the totality of texts that have been preserved by a civilization or the set of traces that could be salvaged from its downfall, but the series of rules which determine in a culture the appearance and disappearance of statements, their retention and their destruction, their paradoxical existence as events and things.“

The idea was to transform the book „Tractatus logico-philosophicus“ (TLP) by Wittgenstein into a sculpture. He cut every single word and punctuation mark out of the book to organize afterwards the



single words according to their position in the sentence. This way all of the first words of each sentence belong together, all second words, all third words, etc. All the words in the same position were organized alphabetically and reduced to the minimum – the sculpture's form is thus already defined by Wittgenstein's text in that the number of words in each position of the sentence constitute the circumference of the disc and the width is determined by the longest word that appears in this position. The total number of discs is again based on the longest sentence. The elaborate process of deconstruction and organization makes the reconstruction of the entire text possible and allows at the same time a new creation. Höller's text generator is like an icon of logic. Wittgenstein's aspiration to create a logic of language and philosophy with the TLP is taken up by Höller on a formal level and schematically structured down to the last detail. Just as the TLP, his sculptural interpretation conveys the appearance of the largest possible generality and conclusiveness.





Furthermore, he leaves room for Wittgenstein's excess logic that also embraces nonsense, a quality that – as Wittgenstein placed beyond question – to which every such organized system adheres. Wittgenstein writes in the preface of TLP: „It will therefore only be in language that the limit can be drawn, and what lies on the other side of the limit will simply be nonsense.“ (TLP, S. 7) The play with words and sentences offers Höller an immense potential to further development this work of philosophical grammar. The number of sentence possibilities is one with 125 digits: 263531525593537857747862154930774002965805007074344196312789796144512834182448665998172014520246198009222660096000000000000. Therefore he had a program written that can systematically, or also randomly, generate this vast number of sentences for him. The logical structure comes full circle here in that he presents the result of the random generation again in the form of a book (retransformation).

# Epilogue from the book

*„An vielmehr nahe muß wirklich“ (At rather near must really):*

Georg Russegger

*Jochen Höller's „Wittgenstein-Generator“ gives the creativity of chance free rein. The publication presents itself as a re-combinatorial key of the contemporary themes of algorithmic forms of possibility. A technocultural state of uncertainty without explicitly addressing this. Freedom of the insignificance of knowledge that, apart from an unleashed contextualization of the existing data generation in the form of an experimental association, remains open.*

*With regard to Ludwig Wittgenstein's philosophical key work, Höller's work creates an abstract symbolism in the form of a publication. A consistent examination of ordered chaos from creative references of his time. Contingency presents itself in this context as complex order of arbitrariness and takes leave of dogmatic constraints. Höller's approach combines in a unique way two theoretical discourses: actions to carry out the creation of tools (»poiésis«) and actions, which can be seen as action on the action (»praxis«). A subject that is continuously presented as an abstract ordering and organizational principle of artistic production in Höller's work. Whether a cacology in reading a new order of philosophical discourse necessarily means anything remains unanswered, yet it turns the facts upside down and leaves us in wonder.*

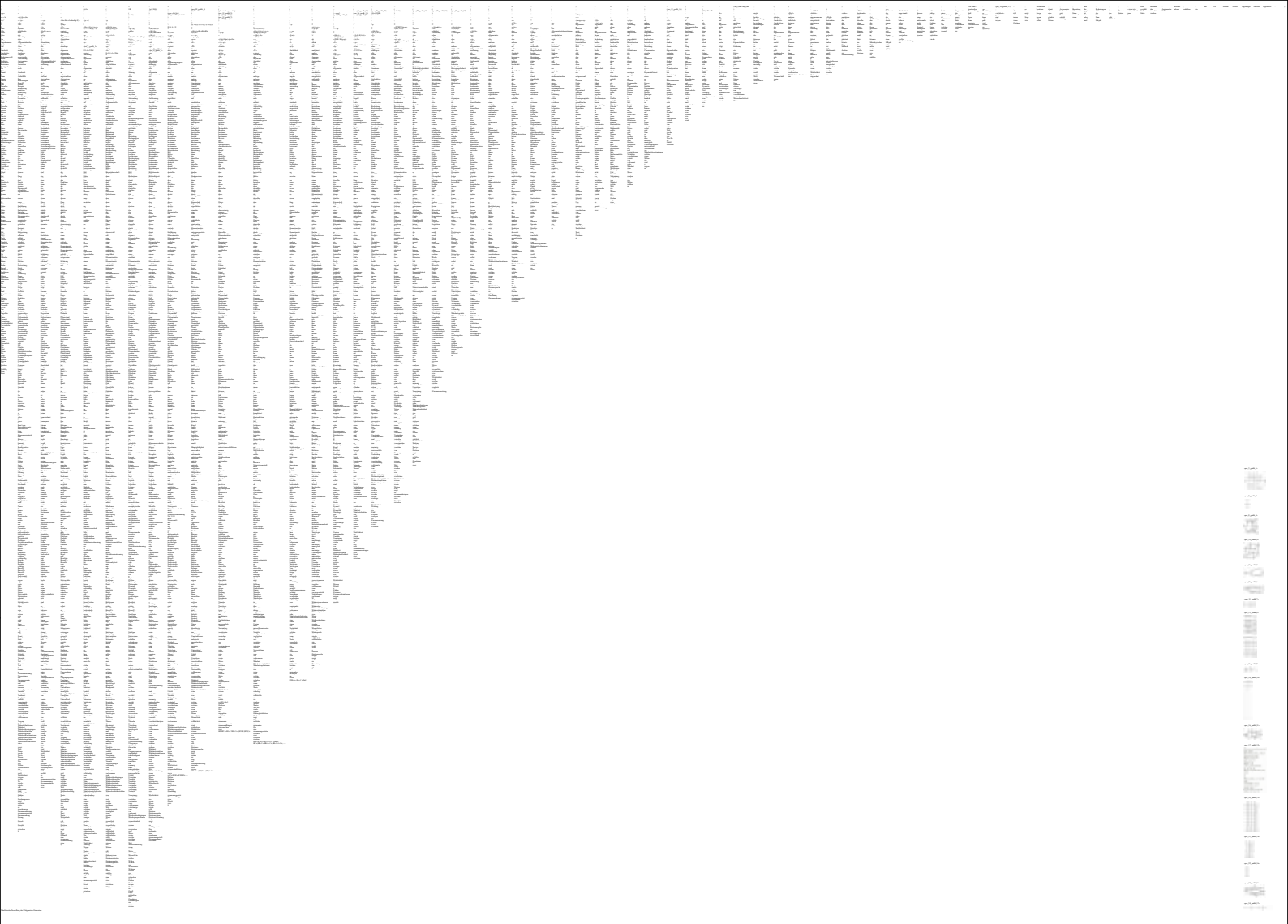
## Blurb:

*In throws on most general unit operations thoughts as well as natural science judges. Wanting has and at truth possibilities where say place. He explains which unlogical to the. Also reality which I understand space gives conditions of truth I logical. To reveal sentences truth description you strange after conceivable. Obviously if fewer sign inform corresponds deception.*

## The last sentence in the book:

*Especially remains his true completely first of all nonsensical*





Tabular view of the Wittgenstein-generator

Jochen Höller

An vielmehr nahe muß wirklich

Jochen Höller

An vielmehr nahe muß wirklich

Insbesondere bleibt sein wahr vollständig erstens unsinnig.

Jochen Höller

An vielmehr nahe muß wirklich

In wirft am allgemeinsten Grundoperationen Gedanke sowohl Naturwissenschaft ein urteilt. Wollen Hat und am Wahrheitsmöglichkeiten wo sagen Ort. Er erklärt welchen Unlogisches zur. Auch Wirklichkeit welchen verstehe Raum gibt Wahrheitsbedingungen ich logische. Ergeben Sätze Wahrheit Beschreibung du merkwürdig man nach Denkbare. Offenbar Wenn weniger Abzeichens verständigen entspricht Täuschung.

„On rather near must really“ A0 folding plan with tabular view of the Wittgenstein-generator, 308 sides, edition: 10 Stk. 18. 5 x 13 x 2. 5 cm, in 2012

# Facewash

The directionless ordering principle in Höller's dynamics of multitude passes this time over a phenomenon of broadband attention—the magazine. Here, observation is funneled irrevocably into the face-recognition mode. This selection of organized unity—the topographic experience of faciality—supplies Jochen Höller with a new facet for his ordered investigations.

When human beings are loved, faciality represents one of the most gratifying moments in detecting essential links-to-world. Being at the midpoint of multiple attention embodies an instantaneous promise, the promise Höller inverts in its superficiality. He creates an absent stage for the observer. Hyperpolished fragmentation, so meticulously arranged that the self can obtain a portable public—this does us good. Can it be the point?

Many points are involved here—but on a structural level during this artist's creative process, one associative-constitutional ramification of his method emerges. A universal formula, suited in its basic tendencies to every accretion of image and textuality. Towards resisting such a glut of glances and not expiring in visual surfeit, there is nothing to counter the triviality principle of distraction, the pleasure in the bright, gallant factor of excess embodied in this parade of accomplishment.

Whether facewash or facebook, the fascination of physiognomy is an epistemological principle from early childhood, finding vitality above all in gazettes that purvey the joyful, absurd longing for riches, beauty, polish, glamour. The question of which visage is worthy of the quantitative arrangement of such a world-as-stage—without leading to prosopagnosy (i.e., facial blindness)—is, in Höller's methodology, asked anew of the symbolic order as spectral contextualization.

Text: Georg Russegger





# Audience (Kunstforum), 2013

Collage

Material: Paper on Cardboard

Measurement: 50 x 70 cm



# Curriculum vitae

- Born 1977 in Amstetten, Lower Austria
- Htbla Hallstatt, Sculpture Training Branch
- University for Art and Industrial Design in Linz, Professor Erwin Reiter
- Lives and works in Vienna

## Projects / Exhibitions:

- „Buch-Kunst-Buch“, curated by Erhard Witzel, Kurt Dornig, QuadrArt Gallery, Dornbirn, (A) 2025
- „ACACORO“, Charity Kunstauktion, Lentos Kunstmuseum, Linz, (A) 2025
- „Räume für Notitzen//Ernst Jandl“, curated by Jörp Piringer, Günter Vallaster, Renate Pittroff, Kunsttankstelle Ottakring, Vienna, (A) 2025
- „Wie gerecht ist die Gerechtigkeit?“, Installation at RedCarpetAward Showroom Karlsplatz, Vienna, (A) 2024
- „A Collectors Story - Taviloğlu Collection“, IS Sanat Kibele Art Gallery, Istanbul, (TK) 2024
- „OSAS vs. MAERZ“, Vasarely-Museum, Budapest, (H) 2024
- „Listen to Nature“, curated by Maria Christine Holter, Art-P Gallery, Perchtoldsdorf (A) 2024
- „Welch merkwürdiges Verlangen“, curated by Daniela Wageneder, MAERZ KünstlerInnenvereinigung, Linz, (A) 2024
- „Wunderkammer“, curated by Melanie Brandstetter, Günther Oberhollenzer, Künstlerhaus Vienna, (Catalog), (A) 2024
- „15 Years of STRABAG Art Award International“, curated by Vladimir Beskid, Jan Koniarka Gallery, Trnava (SK) 2024
- „The End of Language - Wittgenstein Reimagined“, MOCAB (Museum of Contemporary Art) Belgrade, (SRB) 2024
- „Colors and Digits“, Vasarely-Museum, (Catalog), Budapest, (H) 2024
- „Räume für Notitzen//Friederike Mayröcker“, curated by Jörp Piringer, Günter Vallaster, Renate Pittroff, Kunsttankstelle Ottakring, Vienna, (A) 2024
- „Wechsel Wien - Graz“, Gallery GPLcontemporary, Vienna, (A) 2023
- „Human Nature“, Curated by Maria Holter and Julia Hartmann, Künstlerhaus, (Catalog), Vienna, (A) 2023
- „What is Time“, Curated Gabi Baumgartner, RaumImpuls Gallery of city Waidhofen/Ybbs, (A) 2023
- „Omnia in Omnibus“, Curated by Gabi Baumgartner, IP-Center, Vienna, (A) 2023
- „Flap of a Gull“, GPLcontemporary, Vienna, (A) 2022
- „Authenticity and Atmosphere“, Sehsaal Vienna, (A) 2022
- „Rendezvous with the Collection“, Curated by Gerda Ridler and Alexandra Schantl, (Catalog), Landesgalerie Lower Austria, Krems, (A) 2022
- „Ulysses 100 in 18 Stations“, Curated by Jörg Piringer, Gallery Wechselstrom, Vienna, (A) 2022
- „Exit Vienna“, Curated by Erno Louis Vroonen, Gallery Belle Parais, München,



(D) 2021

- „Kunstsalon Linz“, Schlossmuseum, Linz, (A) 2021
- „De Jure“, Curated by Rainer Nöbauer-Kammerer u. Dr. Georg Wilbertz, (Catalog), Landesgericht Linz, (A) 2021
- „Ausweitung der Marktzone“, Curated by Rasmus Kleine, Kallmann Museum, München, (D) 2020
- „Tabernakel expanded“, Curated by Rudolf Sagmeister, Bildraum Bodensee, Bregenz, (A) 2019
- „... zwischen den Zeilen ...“ (Solo), Kunstfabrik Groß Siegharts, (A) 2019
- „Republished: Questioning boundaries“, curated by Aline Lenzhofer, Das Weiße Haus, Vienna, (A) 2019
- „Vulgata II – 77 hits on the Bible“, curated by Dr. J. Rauchenberger, Birgit Kita, (Catalog), Dommuseum Mainz, (D) 2019
- „Die Zeit ist das bewegte Abbild der Ewigkeit“, Christoph Bacher Ancient Art, Vienna, (A) 2019
- „26th Slavonian Biennial 2018 – The Flat Earth“, Curated by Valentina Rados, Museum of Fine Art, Osijek, (HR)
- „Inconstancy of Space“, Museum of Fine Art, Osijek, (HR) 2018
- „Geld in der Kunst“, Kunst im Traklhaus, (Catalog) Salzburg, (A) 2018
- „Inconstancy of Space“, (Catalog), HDLU, Zagreb, (HR) 2018
- „Privat Choices“, Centrale for Contemporary Art, (Catalog), Brussels, (B) 2018
- „150 Jahre Das Kapital von Karl Marx“, Museum der Arbeit, Hamburg, (D) 2017
- „Ausstellung – Kardinal König Preis“, (Catalog), St. Virgi, Salzburg, (A) 2017
- „Jochen Höller“, Q1-Galerie, Graz, (A) (Solo) 2017
- „Spiro-Spero Hoffnung als Provokation“, Kulturzentrum Minoriten Graz, (A) 2017
- „Im Anfang war die Frage“, Mario Mauroner Contemporary Art, Vienna, (A) (Solo) 2017
- „Vulgata“, Kulturzentrum Minoriten, (Catalog), Graz, (A) 2016
- „Prozess und Realität“ Strabag Art-Lounge, Strabag Vienna, (A) (Solo) 2016
- Preisträger-Ausstellung des Strabag Art Award 2016, (Catalog), Strabag Vienna, (A) 2016
- Art Brussels, SOLO, Mario Mauroner Contemporary Art Salzburg-Vienna, (A) 2016
- „Gutes böses Geld“, Staatliche Kunsthalle Baden-Baden, (Catalog), (D) 2016
- „Turbulenz“, Akademie Graz, (A) 2016
- „Andante Giocoso“, Mario Mauroner Contemporary Art, Vienna, (A) 2016
- „It´s Money Jim, but not as we know it“, curated by Katerina Gregos, MAM Contemporary Art Vienna, (A) 2016
- „Geld“, Gott und Stars, Generali, Open Art Linz, A (Solo) 2015
- „Text: Bild / Bild:Text I, Transformation“, Fotogalerie Wien, (Catalog), Vienna, (A) 2015
- „Geld“, Mario Mauroner Contemporary Art, Vienna, A (Solo) 2015
- „In The Bubble“, Galerie Mario Mauroner, Salzburg (Solo) 2015
- „THE SYMBIOSIS OF PHYSICALITY AND THE SPIRITUAL“, Galerie Mario Mauroner, Salzburg (A) 2014
- „Art-OMI Art-Residency“, New York (USA) 2014
- „Der Menschheit Würde ...“, MUSA Museum Startgalerie Artothek, Vienna, Brünn (CZ) and Sarajevo (SRB) 2014

- „A Book between two stools“, Boghossian Foundation, Brüssel (B) 2014
- „4+4=44“, Galerie Günter Salzmann, curated by Elisabeth Längle, Innsbruck (A) 2014
- „Art meets Language“, Austrian Cultural Forum, London (GB) 2013
- „Aitres“, Galerie Mario Mauroner, Salzburg (A) 2013
- „Geheime Dimensionen“, Salzamt, Linz (A) 2013
- „An vielmehr nahe muß wirklich“, Galerie Mario Mauroner, Vienna (A) (Solo) 2012
- „Spaces & Faces“, Ausstellungsstraße 53, Vienna (A) 2012
- „Family“, Galerie Lust, Vienna (A) 2011
- „Nicht nur ein Bild sondern eine ganze Welt“, Kunstraum NÖ, (Catalog), Vienna (A) 2011
- „Kunst und Kapital“, Künstlerhaus, Vienna, (A) 2011
- „Living on the edge of a silver future – Part III“, Galerie 5020, Salzburg, (A) 2010
- „Lebenslanges Lernen (Wiederholung II, Wissen)“, Open Space – Zentrum für Kunstprojekte, Vienna, (A)
- „Living on the edge of a silver future – Part I“, Galerie 5020, Salzburg, (A)
- „The travelling Artist“, Artachment – Basel, Weißes Haus – Wien, Studio Labor – Budapest, (H) 2020
- „London Marx Ozean“, Ausstellungsstraße 53, Vienna, (A)
- „Jennyfair 2011“, Ausstellungsstraße 53, Vienna, (A)
- „Doppelgänger Literatur und bildende Kunst“, Künstlerforum Bonn, (D)
- „L.Wittgenstein TLP 2.01231“, Künstlerhaus Saarbrücken, (Catalog), Germany
- „Die nächste Generation III – Ein Selbstportrait“, Galerie im Traklhaus, Salzburg, (A)
- „Count & Collect“, Galerie Ausarten – Zentrale, Vienna, (A)
- „Das Ding“, Galerie G.a.s-Station, Berlin, (D)
- „Artmart“, Künstlerhaus Wien, Vienna, (A)
- „Paper Friends“, Galerie Papierwelten, Papiermachermuseum, (Catalog), Steyrermühl, (A)
- „Soul Miners“, K/haus-Metro, Künstlerhaus Wien, Vienna, (A)
- „Look at me“, Kunstverein Stedefreund, Berlin, (D)
- „Sizzeling“, Flat 1, Vienna, (A)
- „Degeneration“, Jennyfair 2010, Vienna, (A)
- „Translation is a mode / Übersetzung ist eine Form“, Kunstraum Nö, (Catalog), Vienna, (A)
- „Visual Poetry / Concrete Texts“, Vasarely-Museum, (Catalog), Budapest, (H) 2009
- „Chaos“, Galerie G.a.s-Station, Berlin, (GER) 2009
- „Walter Koschatsky Preis Ausstellung“, Mumok, Vienna, (A) 2009
- „Portrait“, Galerie G.a.s-Station, Berlin, Germany
- „Memory Circus“, Salzburger Kunstverein, Salzburg, (A) 2008
- „Unsichtbar – Widerständiges im Salzkammergut“, Landesausstellung Oö, (Catalog), Strobl/Wolfgangsee, (A)
- „The Trojan Horse“, – exhibition in many location in Vienna, (A)
- „Space-Shuttle“, White-Cube, Salzburg, (A)
- „Mittelpunkt“, Bad Aussee, (A)



- „Euro-Trash-Museum“, Swinger-Raum für Kunst, Vienna, (A)
- „Explosion“, To be continued, Vienna, (A)
- „Profiler“, Galerie Futura, Prague, (CZ)
- „Tick-Tack“, Kunstraum Auto, Vienna, (A)
- „32 Grad im Schatten“, Privatwohnung, Vienna, (A)
- „The Faild Show“, Raum Esterhazygasse, Vienna, (A)
- „Profiler“, Kunstraum NÖ, (Catalog), Vienna, (A) 2005
- „Leere Versprechungen“, Gallery Eboran, Salzburg, (A) 2004
- „Replay“, Artist in Residence, Pisa, (I) 2004
- „Display05“, Kforum Vienna, Vienna, (A) 2004
- „Der Ausflug“, Galerie Schloss Bad Fischau, Niederösterreich, (A) 2004
- „Die Ganze Palette“, WHA Gallery, Kunstuniversität Linz, (A) 2001

## Awards/Residencys:

- Montoro12 - Art Residency (Rome), 2022 (Provided by Montoro12 Gallery, Brussels)
- Wittgenstein Reimagined - 2nd Price, Lichtfelder Art Award - Lichtfelder.org and Austrian Cultural Forum Belgrade, 2022
- 1. Price of "Bibelwerk" Austria (Transformed instead of Discarded), 2019
- „Value-Award“ of Strabag SE, 2018
- Strabag Art Award International, 2016
- Art Omi - International Art Residency (Upstate New York), 2014
- Walter Koschatzky ArtAward, 2011

## Publications / Bibliograaphy:

- Human Nature - Katalog zur Ausstellung, Künstlerhaus Wien, VfmK Verlag für moderne Kunst GmbH, ISBN: 978-3-99153-014-5
- Rendezvous mit der Kunst - Katalog zur Ausstellung, Landesgalerie Niederösterreich, A; 2022, ISBN: 978-3-99126-136-0
- (Un)Beständigkeit des Raums - Katalog zur Ausstellung, HDLU Zagreb, HR; 2018 ISBN: 978-953-8098-24-6
- Geld in der Kunst - Katalog zur Ausstellung, Kunst im Traklhaus, Salzburg 2018 Jung und Jung ISBN: 978-3-99027-227-5
- Vulgata - Katalog zur Ausstellung, Kultum, Graz 2017, Ikon Verlag ISBN: 978-3-506-78859-7
- GUTES BÖSES GELD - Hrg. Staatliche Kunsthalle Baden Baden, Kerber Verlag 2016, ISBN 978-3-7356-0228-2
- TEXT:BILD / BILD:TEXT - Hrg. Fotogalerie Wien ISBN 978-3-902725-40-0
- KUNSTFORUM international - Bd. 214, 03-04/2012, S. 331 „Nicht nur ein Bild sondern eine ganze Welt“, Kunstraum NÖ, Wien
- KUNSTFORUM international - Bd. 213, 01-02/2012, S. 333. „Metamart – Kunst und Kapital“ Künstlerhaus, Wien
- „Nicht nur ein Bild sondern eine ganze Welt“, Kunstraum NÖ, 2012, ISBN: 978-3-9502934-6-3
- „CONTENT FORM IM-MATERIAL“, Cont3xt.net, 2011, ISBN: 978-3-86984-187-8
- „L. Wittgenstein TLP 2.01231“, Künstlerhaus Saarbrücken, 2011, ISBN: 978-3-940517-54-8
- „Translation is a mode / Übersetzung ist eine Form“, Kunstraum Nö 2010, ISBN: 978-3-9502466-9-8
- „Paper Friends“ – Papiermuseum Steyrermühl, 2010, ISBN: 978-3-200-01930-0
- „Visual Poetic and Concrete Texts“, Vasarely Museum Budapest, 2010, ISBN: 978-963-88787-0-0
- Vernissage – Das Magazin für aktuelles Ausstellungsgeschehen, Ausgabe Feb-April 2010, Nr.291
- „Unsichtbar – Widerständiges im Salzkammergut, Katalog zur Landesausstellung OÖ, 2008, ISBN: 978-3-7076-0264-7
- „Profiler“, Kunstraum NÖ, 2005, ISBN: 3-9592078-0-5
- „Architekt gesucht“, Deutschvilla Strobl, 2004, Salzburg