

There is  
Nothing  
New Under  
the Sun

978-618-5479-13-8 ISBN

PHO + TXT

KATA GEIBL

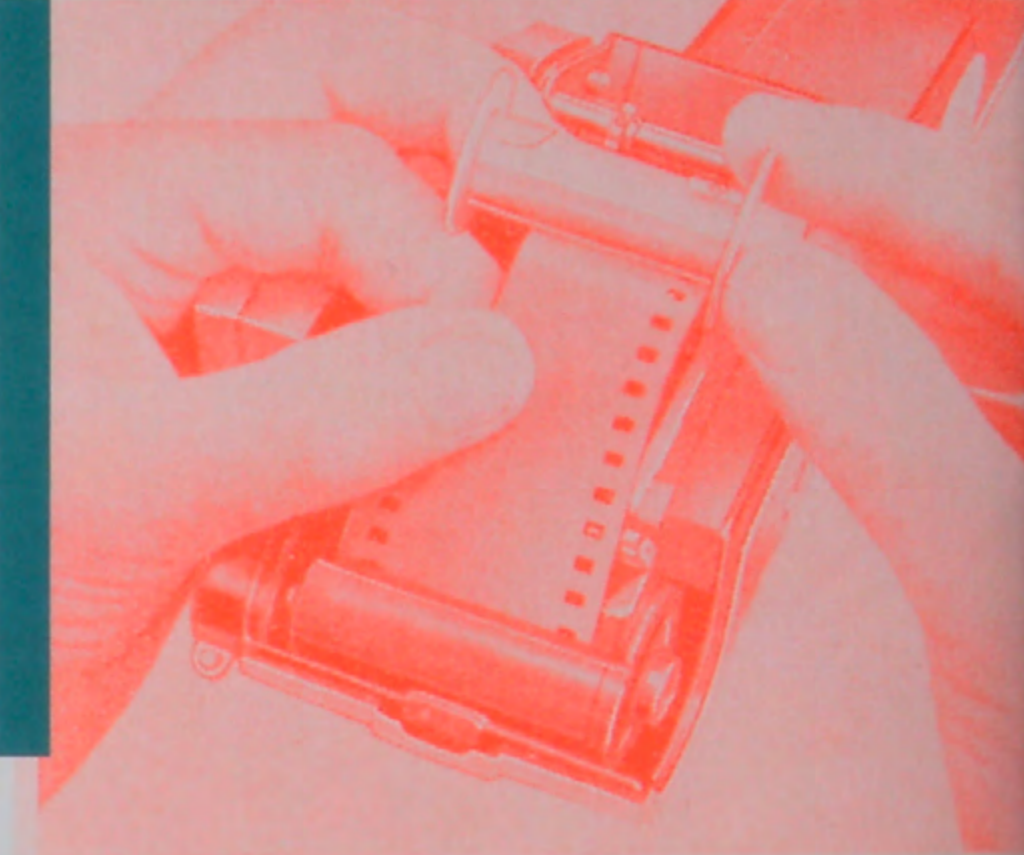
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There is  
Nothing  
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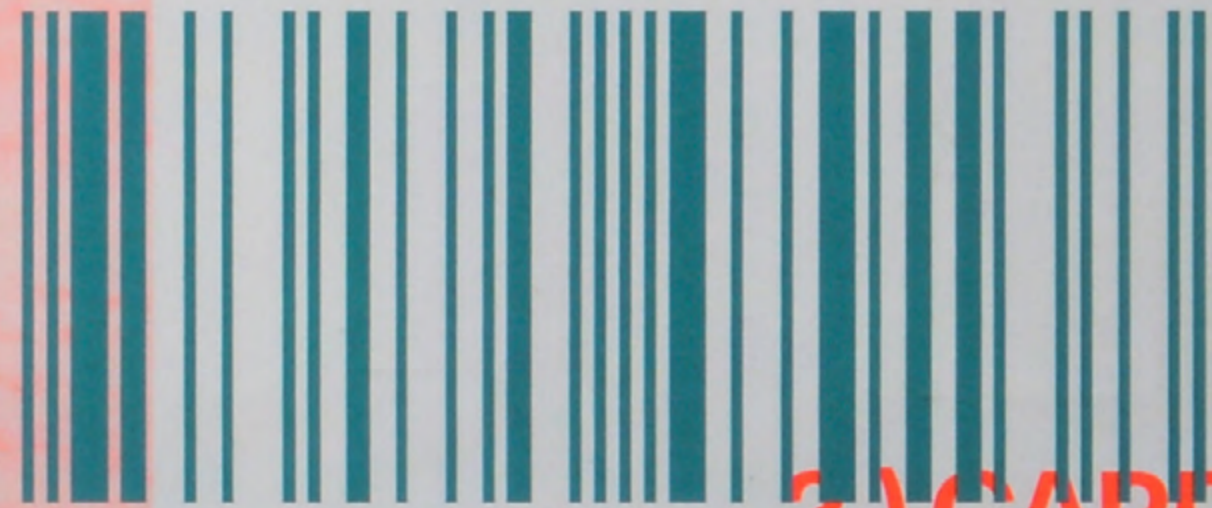
0403. EXA CAMERA MANUAL (1980)



23

978-618-5479-13-8

ISBN



\* NOTE TO SELF  
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IN FREE LABOR

2.) CAPITALIST REALISM

(UNDATED)

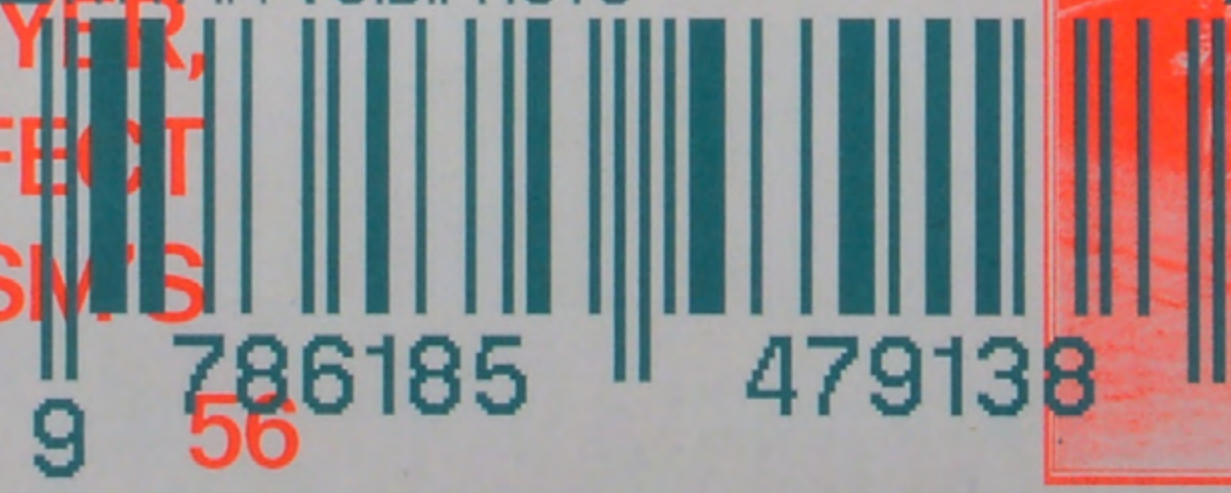
PHO + TXT

KATA GEIBL

10-11.

VE LANGUAGE  
REALITY- THESE  
INCREASINGLY  
OUR CURRENT  
MY, BECAUSE  
WE IS AS GREAT  
THE EMPLOYER,  
THEM PERFECT  
CAPITALISM'S

HTTP://VOID.PHOTO



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'There is Nothing New Under the Sun'

Kata Geibl

Published by Void

112 Pages

40 Text excerpts

2 Fluo ink on the dust jacket

1 Middle-aged Caucasian man  
eating a chicken sandwich

'There is Nothing New Under the Sun'  
by Kata Geibl

22 x 27 cm  
112 Pages

Edition of 750 copies

Softcover with poster dust-jacket

Photographs and text  
by Kata Geibl

ISBN 978-618-5479-13-8

Published by Void

Launched in OCT 2021

There is Nothing New Under the Sun

18 PERFORMANCE OF PINA BAUSCH (1990')

978-618-5479-13-8 ISBN



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*Maria...  
to...  
Lehr...*

17. There is Nothing New Under the Sun



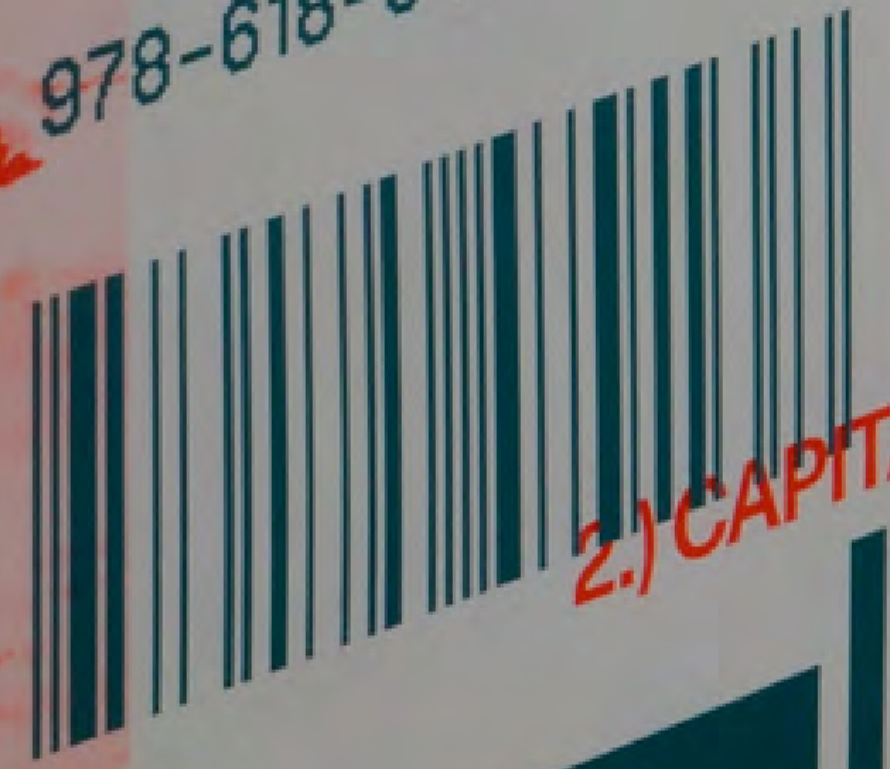
17. RESTRAIN OF A HORSE (UNDATED)

BUT ALL THIS EMOTIVE LANGUAGE CONCEALS A GRIM REALITY- THESE LOVEABLE JOBS ARE INCREASINGLY UNSUSTAINABLE IN OUR CURRENT NEOLIBERAL ECONOMY, BECAUSE THEIR PERCEIVED VALUE IS AS GREAT TO THE WORKER AS THE EMPLOYER, AND THIS MAKES THEM PERFECT TARGETS FOR CAPITALISM'S DEPREDATIONS.

Kata Geibl // Void // Kata Geibl

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\* NOTE TO SELF PHOTOGRAPHER MUST HAVE THE ~~VOID~~ PHOTO IN FREE LABEL

2.) CAPITALIST REALISM

10-11



Kata Geibl

## THERE IS NOTHING NEW UNDER THE SUN

Material abundance is presented as the key to fulfillment. We are meant to believe that with hard work one can get to the top no matter where they start from. An entire generation called the Millennials – which Kata is also part of – grew up with these promises.

'There is Nothing New Under the Sun' is Geibl's first monograph. Carefully planned images are mixed with stream-of-consciousness texts. A poetic approach emerges through allegories, personal short stories and image pairs. The project deals with the rampant individualism that underpins our contemporary social, political, and economic system, and in particular, the environmental impact that it has. Geibl's aim with the series is not to lecture, or to lay down a strict story, nor to interpret economic issues. She takes the viewer on a journey. There are no clear answers but instead ambiguous questions. Which we have to ask sooner or later as we are not only heirs of the system but also suffer under it.

elbl // There is Nothing New Under the Sun // Kata Geibl // Void // Kata Geibl



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EMPLOYERS TRADE ON THE  
PERSISTENT MYTH THAT WHEN WE  
DO SOMETHING WE LOVE, THAT  
LABOUR NO LONGER COUNTS AS  
WORK.



76 PERFORMANCE OF PINA BAUSCH  
(1996)

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elbl // There is Nothing New Under the Sun // Kata Geibl // Void // Kata Geibl



## THERE IS NOTHING NEW UNDER THE SUN

“White, muscled bodies, industrialised, eerie cities lit in golden light, and constant references to man’s power over nature, all portrayed in soft, otherworldly pastels and natural lighting. But her photographs’ metaphors nod to the reality coursing through our global market reliance, and are charged with a relatability that holds our gaze.”

— CAT LACHOWSKYJ

The British Journal of Photography





## KATA GEIBL

Kata Geibl (1989, Budapest) work is mainly focused on global issues, capitalism, the Anthropocene, and the ambiguities of the photographic medium. She received the emerging talent Paris Photo Carte Blanche Award and was nominated for Palm\* Photo Prize. In 2019, she received the József Pécsi Photography Scholarship. In 2020 she was a Grand Prix Finalist at Fotofestival Lodz, won the PHmuseum Vogue Italia Prize and was shortlisted for Palm\* Photo Prize.

# **Middle-aged Caucasian Man on the Subway Eating a Chicken Sandwich**

It all started when I was 24 and finally had my first Eight to Five white-collar job. Before that I only did short term, hourly wage-based work which didn't pay much, but at least the jobs were flexible. So I was thrilled that finally I was a useful part of society. There were three requirements for filling the job, you had to speak both English and German on a very high level and you had to be able to interpret images. That was it.

In my department our task was to label incoming stock images. You had to give an informative





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**EMPLOYERS TRADE ON THE  
PERSISTENT MYTH THAT WHEN WE  
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LABOUR NO LONGER COUNTS AS  
WORK.**

**16.**



**16. PERFORMANCE OF PINA BAUSCH  
(1990')**

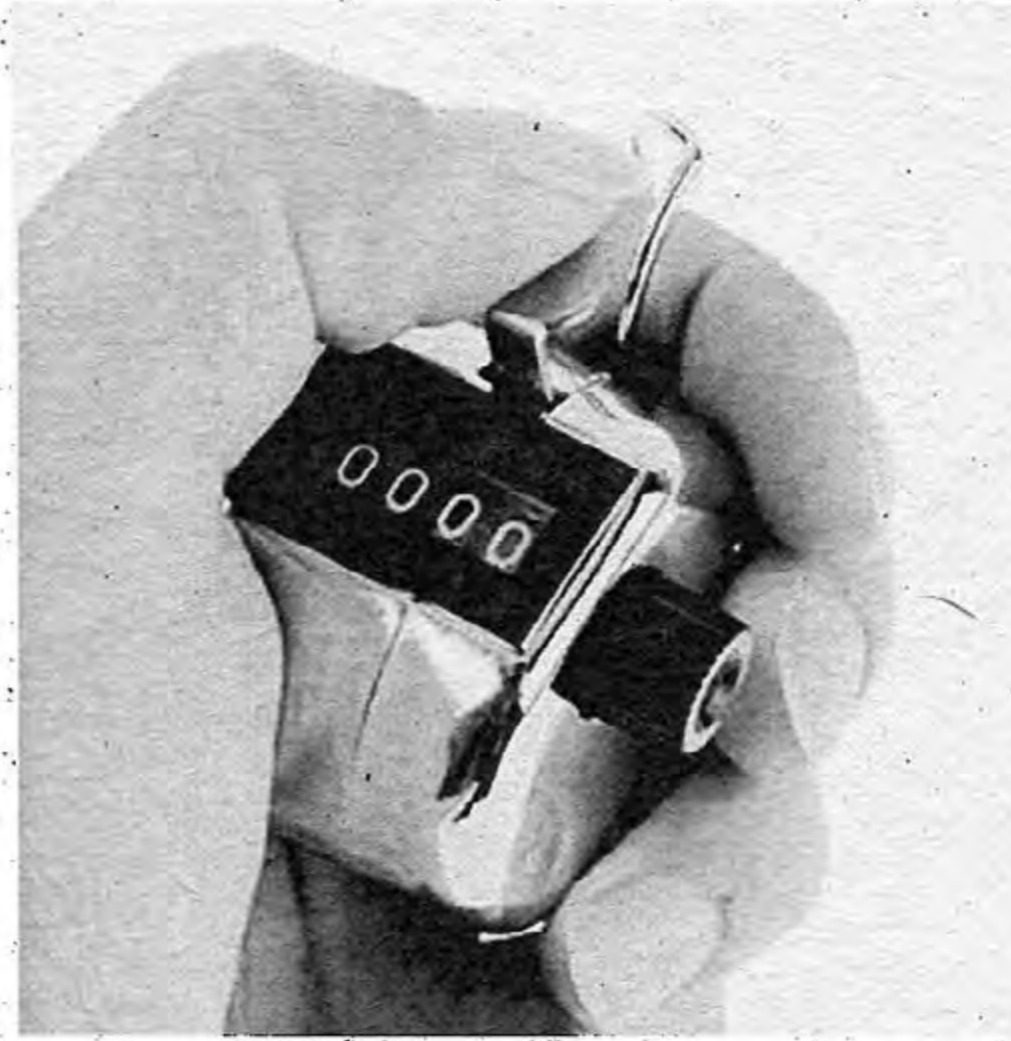
**55**



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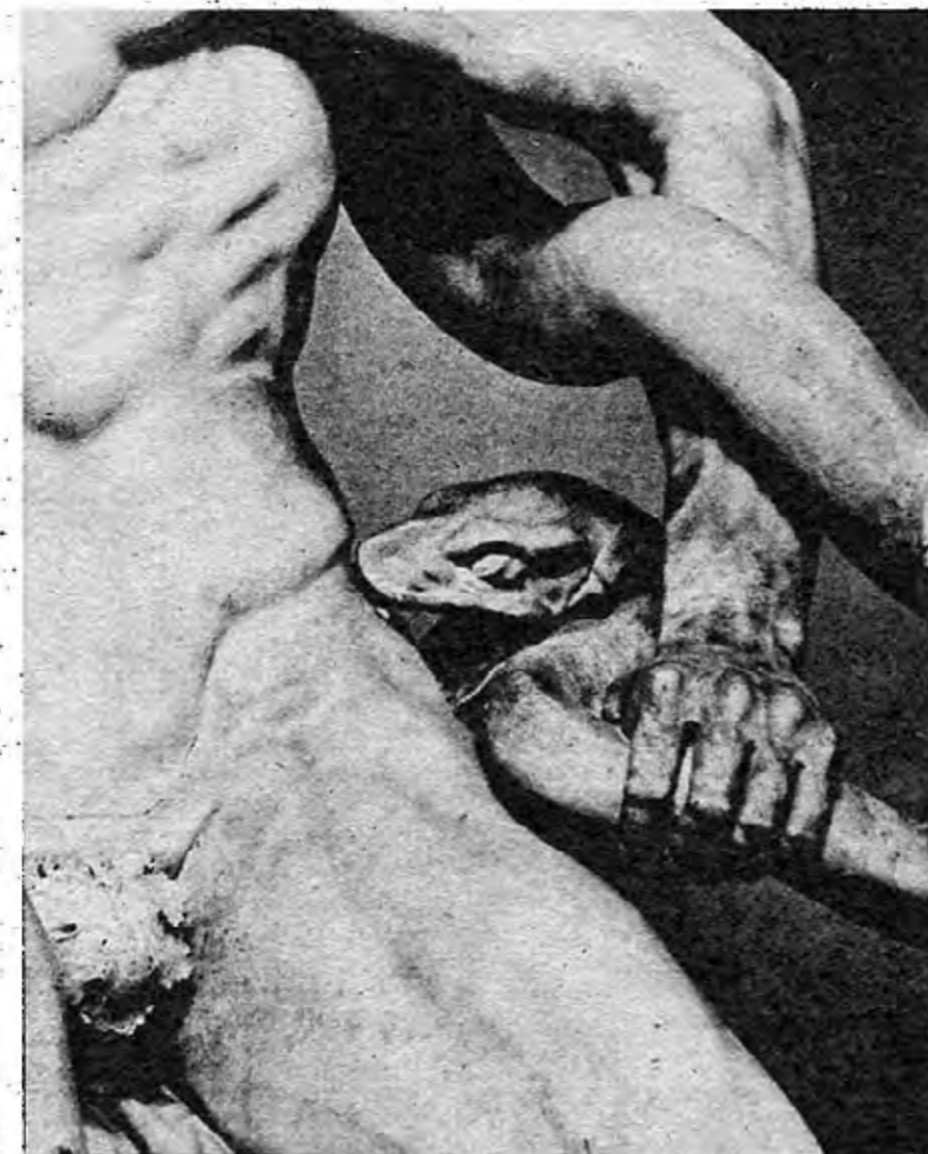






18-19.

18. LOW QUALITY IMAGE OF  
A QUANTING DEVICE (2020).



19. LAOCOÖN AND HIS SONS:  
DETAIL

59

**VOID**

talkto@void.photo