

systemic
material
form
figure

4 Publications documenting the work of Martin Hotter.
Released by VIN VIN Gallery on the occasion of his second solo show

DEMEME,

me 's vs us

Friday 18 October 2019

6 - 9 pm

Vin Vin Gallery

Hintzerstrasse 4/1 - 1030 - Vienna

Duration: 19 October - 16 November

Martin Hotter (b. 1978, Crailsheim, Germany), lives in Vienna.

Recent group exhibitions (selection): "25 Years Galerie der Stadt Schwaz", curated by Anette Freudenberger, Galerie der Stadt Schwaz (July / September 2019); "Hotel Europa: Their Past, Your Present, Our Future", curated by Théo-Mario Coppola, Open Space of Experimental Art, Tbilisi, Georgia (May 2019); "Money and Psyche", curated by Stefanie Kleefeld and Ulla Rossek, Halle für Kunst Lüneburg (November 2018 / January 2019).

Solo exhibitions (selection): "für für", Vin Vin Gallery, Vienna (2017/2018); "unun um soso", Ve.Sch, Vienna (2011); "Strichfassung", Kunstverein Kohlenhof, Nürnberg (2007).

www.vinvin.eu

systemic

When I started studying I was quite puzzled by the freedom of making art. Arriving at the Academy of Fine Arts after three years in an advertising and design agency, civil service in a Hospital before that, odd jobs and an education as a Zimmermann (carpenter), I was trained and experienced in solving problems and fulfilling needs, practical, creative and personal. Making art felt like shadow boxing, but in a white cube. Which led me to just state questions, point out weaknesses I liked and rather caring for them than fixing anything. I like the purposes of playing as much as playing with them, it's like sex or philosophy. The column was dedicated to my former colleagues from the construction sites and creative agencies.

o.T.
2004-2019
stell prop, lacquer, plinth
depending x 30 x 30 cm



I traced theatre seating plans with a track point. Theatre seating plans are used to sell season tickets for individual seats. A track point, or pointing stick, or nub, or nipple mouse works like a touch pad or mouse. I singled out the individual seats/circles and CNC carved them in Timecode Vinyls. CNC stands for computer numerical control and is a computer-controlled machine. Timecode Vinyls are used to play and control digital music via Vinyl records on turntables. For that purpose the Vinyls only contain a digital timecode that is then synchronized in real-time to file on a laptop. The cover and sleeves are Frottages from laserprints. The cover motives are backsides of signs that were mounted on a fence on the shore of Lake Michigan in Chicago and partly painted or marked through the fence.

I produced the edition for New Jörg, a Vienna off space that derived its name from the former inhabitants Jörg Antriebstechnik.



JÖRG

CNC carved Timecode Vinyl, vintage sleeve (Nitrofrottage),
Cover (Nitrofrottage), 6 Originals + 1 AP , 2014
30 x 30 x 0,5 cm

Hey Vincenzo, first, thanks for taking down the old excerpt from the conversation we had, things changed. About the work you posted, Astrid's gift and social things in general: When I started to dedicate stuff and give it away, it was merely notes or sketches on photos that I'd taken and then used as birthday cards. But picking one for each friend immediately became as interesting as making them and I quickly ran out of the ones I had – so that became the best motivation to keep working. And giving them away put me at ease with the overproduction of works for the market or closet. Then again, showing them at your gallery was a good problem and lead to the book, the facsimile and the consoles – thank you! Now they are pieces on their own and tie everything together, loved ones and work, making and giving, past and progress ... and the personal part is as readable as the guy next to you on the subway, I assume.

As für Astrid, we met somewhere as natural as Iceland – where I took the picture – and quickly became moons for one another and guided each other like the ropes they use there to protect the land and the wanderers.



für Astrid
2019
scratched, peeled and bent c-print
10 x 8 x 10 cm

A big insurance company celebrated its anniversary and wanted Art. Art for the foyer and a few hundred miniatures/editions of it as a present for their birthday guests. That need was handed down from an established artist to students with the incentive of a few hundred bucks for the best presentable idea.

I found an avantgarde movement in the reactionary Bonsai Culture. Their aim is a naturalistic style. They discuss online and at length if they are artists by comparing progress and problems to Art and Art History, for the sake of being granted artistic freedom and reputation. To put this into perspective, to design and exhibit a Bonsai as not two-dimensional was unheard of up to the millenium. A Bonsai that has not been worked on in 10 consecutive years and is under 40 years old is rarely taken serious. I got in contact with one of their most prolific protagonists.

I proposed to found and fund a Bonsai Secession after the model of the Vienna Secession by and with the Insurance Company. A yearly exhibition in their foyer for which I designed a display that met the needs of trees and office workers and insurance customers. The Insurance Company was convinced but cancelled the project a year later due to the 'financial crisis'.

The concept and documentation was presented at the group show "not a day without a temperament", curated by Benjamin Hirte at Gallery Layer. For the show I bought a Bonsai from a supermarket, gave it the actual appropriate amount of soil and let it grow for a summer. In the following spring the tree anonymously took part in a gallery debut solo show of a friend and died in storage on the lengthy way back.

growing up Bonsai (beech)

2011 - 2012

beech, soil, platics

45 x 40 x 40 cm



A black painted plant pot mounted on a broomstick. It is used to legally (temporarily and manually) blackout emergency lighting in theatrical contexts. An invention by Michael Zerz, my friend, technical director and former boss at the Schauspielhaus Wien. I got one and exhibited it on a few occasions.

135 x 40 x 15 cm



material

Hand-held polyurethan foam. Tricky to work with because it expands super quick but hardens super slow, while the propellants are toxic. In the end it took half an hour. It's hanging on a nylon thread and vanishes under sunlight over time.

Haltung
2005
PU-foam, plinth
170 x 30 x 30 cm



In part and temporarily blinded dysfunctional ribbon windows on the roof of the exhibiting hall of the Academy of Fine Arts Nürnberg. Tracing the path of the sun, the exhibited works were protected from direct sunlight by makeshift construction and collages with leftovers at hand. From afar it looked a little like a homeless camp. Part of the exhibition „Stellen, Hängen, Legen?“, curated by Kathleen Rahn during the annual academy show. Awarded by the department a42.org – Master of Architecture.



o.T. (Abschattung)

2008

Installation, crap, sunlight, architecture

The maximal amount of trashed magnets that is still sticking together.



o.T.
2011
magnets
7 x 14 x 14 cm

While strolling through a pet shop I found Marimos, or moss balls. It's a free floating algae that grows spherical and is still found in some Austrian, Icelandic and Japanese lakes, but is slowly disappearing. An organism whose form defies the most basic directions besides in and out, it's actually empty, or just surface.

2009 Benjamin Hirte (with Nick Obertaler and Svenja Deininger) invited me to show something at their wandering off-season evenings called Mittwochsbar. This time at a space named Club Blumen, run by a woman called Flora.

When you buy a moss ball, you get it in a special plastic bag that's originally pruded to transport living fish. It's extra durable and has rounded edges, so the fish won't get smashed when the corners of the bag fold.

I showed it in that bag laying on a table (Kleines Ganzes, Plastikbeutel, Wasser, Luft, Kugelmoos, 2009). Accompanied by a blown up black and white photo of the upper end of a rope tied to the rig above a theatre stage (Oberes Ende, Plankopie, Kleister, Reinsnägel, 2009). It was a nice evening.

The moss ball I gave to Diana Lambert as a birthday present, but in a small glass. She put the glass with the ball on the floor for Rudi and Mimi (her cats) to drink out of it from then on and said they liked it, which I liked.

Years later (2013) Eva Raschpichler invited Niklas Lichti, Till Megerle and me to do a little series of shows in the back entrance of the Kunstbunker Nürnberg. It's an actual back entrance of an actual Bunker. We quickly decided to rather do a tiny but long group show. The exhibition opened just two weeks after I came back from a half year travel (grant) through the USA. While being on the road most of the time, driving bottled water through gigantic landscapes, I filled disposable plastic bags with water and watched them drain when I stayed somewhere long enough. For the Bunker I filled one of those fish bags again, but with just water.

o.T. 2013, water, plastic bag, 6 x 15 x 8 cm



series of photos of logos in books.

With digital cameras I started to collect images, light, marks, surfaces, logos. I drew a few of the logos with oil sticks on newspapers while being in Paris. It became a habit while traveling through the USA, so I switched to magazines. Hundreds of logos on hundreds of pages. Due to their sheer amount I stumbled over the files of the photos of the logos again and again. Started to look at them like pictures, for motive, framing, light, surfaces, composition and such. Weeded them out and uploaded the folder to a photobook website. Around the sleeves are photos of penis graffiti. The material of the display was a leftover from the studio that didn't fit into a box (see 'form' p. 10-11) so I made a frame. I built the shelf for the books to exhibit them at Freudenberger.



o.T. (books)

2016

5 Books, each 30,5 x 30,5 cm, 24 pages

o.T. (shelve)

2017

wood, 33,5 x 6,5 x 31 cm

o.T. (display)

2015

particle board and aluminum (cupboard door), glass

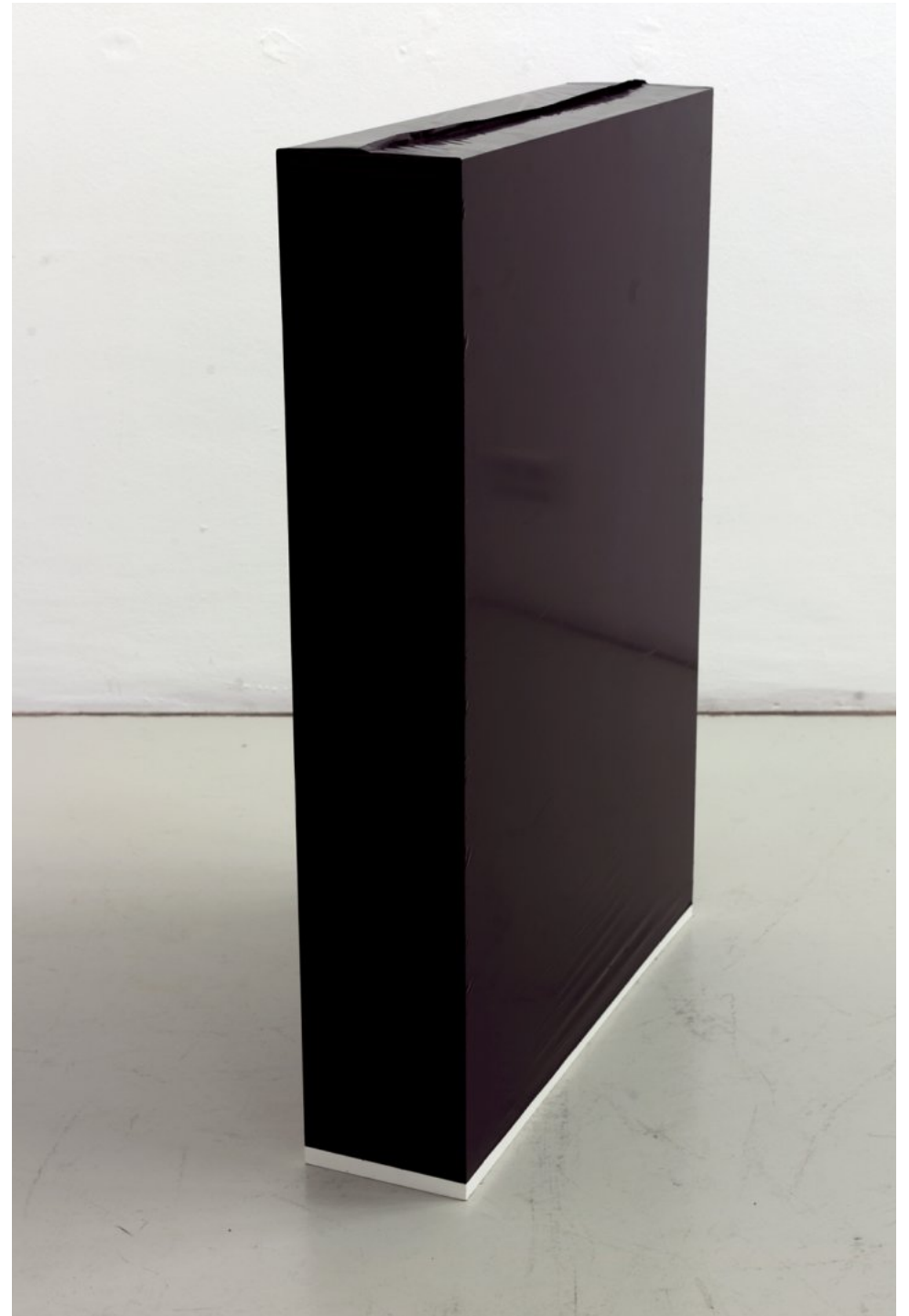
50 x 80 x 8 cm



form

a heavy duty 120 l trash bag
upside down and inside out
the image of the monolith in 2001
what's in between
skin

o.T.
2007
plinth, plastic bag
115 x 96 x 24 cm



Those and their presentation were developed on the occasion of Bayerischer Kunstförderpreis 2013 and exhibited in München. There are around 40 sculptures. Most of them are made out of coins, and a few from washers as well. Christoph Weisshaar, @chweisshaar, a great silversmith and buddy from the Akademie in Nürnberg, made me a little DIY Instruction for the basic technique of punching (puntzieren). From there I worked through the vocabulary of mostly hollow forms and depressed shapes, like buckets, helmets, plates and so on. Some bear faint resemblances to eyes or flowers, ass cheeks and breasts, ending at glory-holes. They were presented on a big, white, makeshift table in a lose order. Robert Müller @nousmoules showed his one delicately mounted to the wall in a group show he curated at Memphis in Linz, which was nice.

Up to now I gave most of them away as presents but completely lost track of which went to whom. If you got one or know someone please dm me. It would make me proud if you would want to share/show yours with/to others on the next occasion. @haohdoppelteher
<https://www.instagram.com/p/BqZ-YdCFy8I/>



o.T.
2013
metals

Digital traced photo of a wickerwork patterned sausage wrapping paper. I showed a laser print which I had in my pocket for a few days at New Jörg and included new ones in the publication for the show. Since then I used the file to make a coloring book and recycled that later for a portfolio.

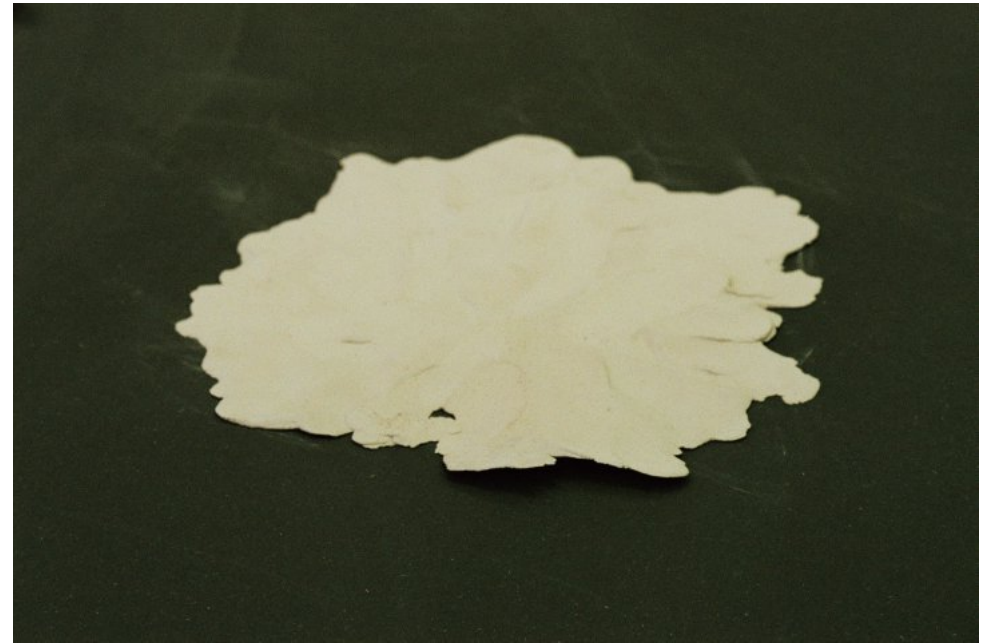


o.T.
2014
digital drawing, vector file

Every two years I produce six sculptures that are awarded to filmmakers for their work concerning human rights issues (Deutscher Menschenrechts-Filmpreis, see 'figure' p. 10–11). They are based on a simple but strict idea and made out of clay.

Every two years I end up with leftover clay. If it's a big piece, I let it dry and give it to Lone Haugaard Madsen who uses it in her installations. The smaller bits and pieces I like to stretch out as wide and thin as possible so they become an area where trace and mark mingle.

The sculptures are massive, so the clay has to dry very slowly, it takes weeks. The stretched-out leftover pices are super thin, so they have to dry as slow as possible too, but that just takes a few days. I had to make them on site for shows because they are impossible to transport and, for that reason, impossible to burn, and that's good.



I love boxes, empty boxes.
I love the how, the what, the where, the why.
I appreciate the loss and the potential, the temporary freedom.
I always keep some favorites.
I ran out of space and reason for more.
I had to start to put them to use.
I assembled studio tools and leftovers to fill them completely and exactly. Some were hard to get out again.
I had to add strings and hooks and such.
I liked that.
I was asked how to exhibit them.
I think they are the other way 'round.
They are more into keeping.



o.T. (Hilti)
2013
cardboard, wood, tape, wires, coins
10 x 14 x 10 cm

o.T. (Klingspor)
2014
cardboard, particle board, oil paint
8 x 15 x 14 cm



figure

A dear friend took photos at a lovely little sylvester party I attended weeks after the passing of a family member.



o.T. both
2011
c-prints, glue, string
30 x 21 x 3 cm each

40.000 year old hand stencils that survived in caves are my favourite pieces of art. They were made by placing a hand on the wall and blowing chewed up pigment at it. I really recommend everybody to do that. Maybe it would help.

I used a crooked slat to print lines, then cut off a part and built a foot out of it to act as an impromptu pole, added paint to perform as a display stand-in, then it just stood around in my studio where I sometimes rested my hand on it, until I discovered the inverted cave and marked it.

alle Wunder
2008
wood, nails, lacquer
140 x 60 x 60 cm



Speakers slowly started to disappear or appeared ancient around the millennium. Obscure boxes with a membrane. I butchered a few for the romantic ruins, then stared at those muted holes and marked them eyes.

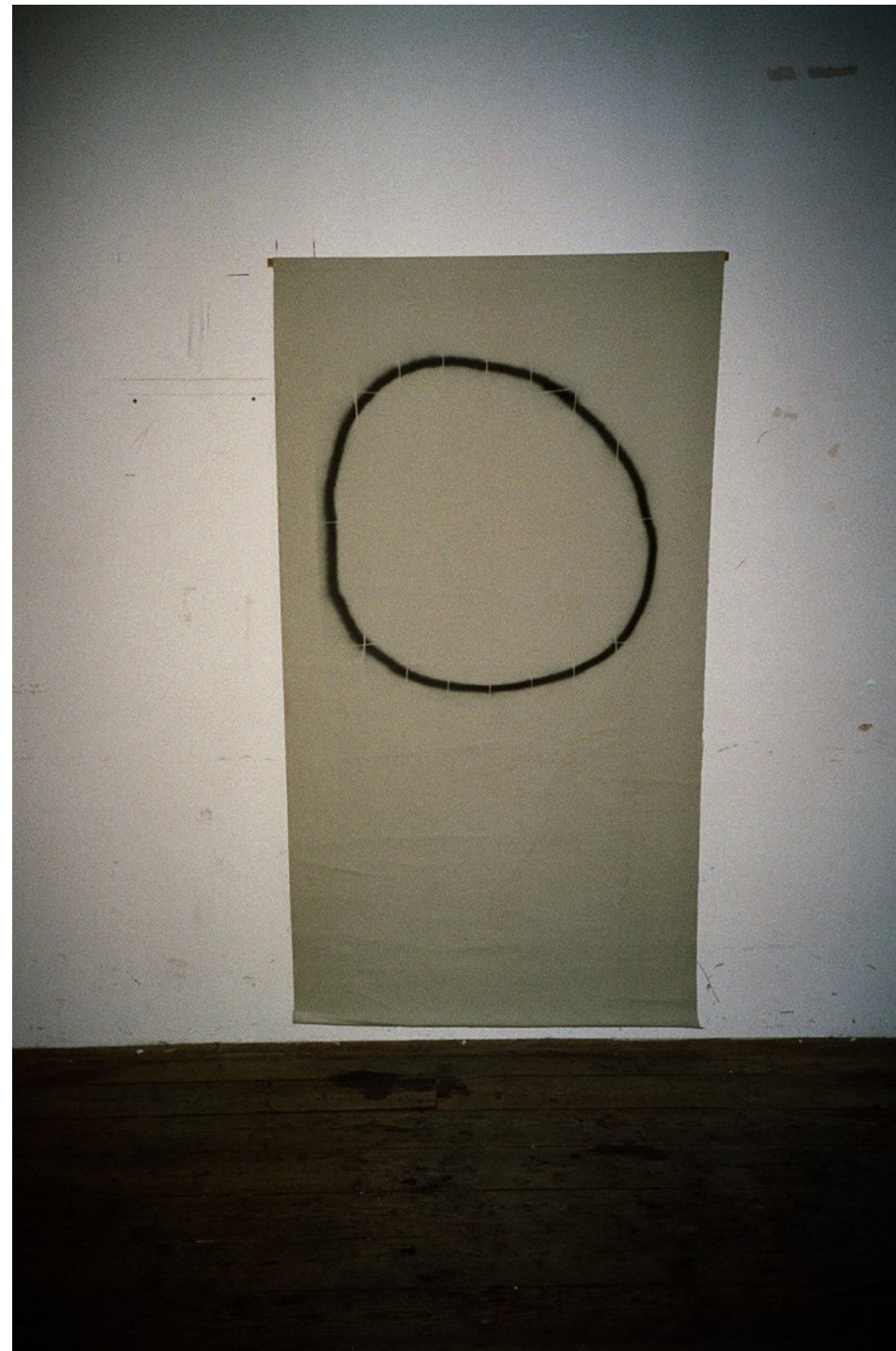
o.T.
2010
speaker, lacquer
35,5 x 22 x 10 cm



tracing fences

Pictures are free and for that reason necessary when one can't see.

o.T.
2010
jalousie, laquer
180 x 100 cm



The German Human Rights Movie Award is biannually awarded to filmmakers for their work concerning human rights by a professional jury and founded by a big variety of organisations like Amnesty International, the Unions Board, the media departments of a few religions, the German Attorney Associations, the German UNESCO commission, the German Journalist Academy.

Every award is an original and produced on the occasion of the award ceremony.

Deutscher Menschenrechts-Filmpreis
biannual since 2006
stoneware
26 x 8 x 8 cm



Martin Hotter

17.05.1978 in Crailsheim, Deutschland

lebt und arbeitet seit 2008 in Wien

1994–96 Education as a Zimmermann
2001–03 Education as a Mediadesigner
2003–08 Bildenden Kunst und Bildhauerei bei Prof. Ottmar Hörl,
Akademie der Bildenden Künste in Nürnberg
2007–08 Institut für moderne Kunst Nürnberg
2008–09 DAAD–Freemover Stipendium,
akademie der bildenden künste wien,
Klasse für textuelle Bildhauerei, Prof. Heimo Zobernig
2009 Diplom mit Auszeichnung
Akademie der Bildenden Künste in Nürnberg
2010–11 akademie der bildenden künste wien,
Klasse für textuelle Bildhauerei, Prof. Heimo Zobernig
2011 Cité internationale des arts Paris,
Stipendium des Freistaats Bayern
2012 USA–Stipendium des Freistaats Bayern
2013 Bayerischer Kunstförderpreis

Exhibitions:

2019

„DEMEME, me´s vs us“, VIN VIN Gallery, Wien (s)

„25 Jahre Galerie der Stadt Schwaz“, Schwaz (g)

„über das Neue“ junge Szenen in Wien, belvedere21, Wien (g)

2018

„Geld und Psyche“, Halle für Kunst Lüneburg (g)

„unter Bildern“, Heiligenkreuzerhof Universität für angewandte Kunst Wien

(Exhibition design)

2017

„für für“, VIN VIN Gallery, Wien (s)

„ ... am Ende der Geschichte“, Series for the Schauspielhaus Wien

„best off“, auf AEG, Nürnberg (g)

„SIIEW“, Freundenberger, Wien (g)

„Die Kutsche im Schlamm“, Memphis, Linz (g)

„Kmmnktn – the Game!“, Series for the Schauspielhaus Wien

2016

„ ... am Ende der Geschichte“, Series for the Schauspielhaus Wien

2015

„fuer“ Forum unter den Arkaden, Stadtmuseum Crailsheim, (S)

„SIEW“, basis, Frankfurt (G)

„New Jörg“, Parallel, Wien (G)

2014

„Bayerischer Kunstförderpreis“, Galerie der Künstler, München (g)

„Martin Hotter“, new Jörg, Wien (s)

„Art Book Weekend“, Demon's Mouth, Oslo (g)

„dienstag abend“, EXPO, Chicago (g)

„RRHH“, Kollektiv Rauschen, Wien (g)

2013

„DIE SCHLANGE HOFFNUNG“, kunstbunker, Nürnberg (g)

„Martin Hotter“, Studio CO 2046, Berlin (g)

2012

„o.T.“, GANG im Schauspielhaus, Wien (g)

„American Skizzenheft I“, BBS, New York (s)

Kunst und Bildung, Dr. Karla Görner-Schipp, Tectum Verlag (p)

FRIEZE d/e NO.5, „Im Herzen Wiens“, Simon Rees (p)

2011

„unun um soso“, Ve:sch, Wien (s)

„Ruhmlose Tage“, COCO, Wien (g)

2010

Diana Tjarkasi präsentiert „The Most Incredible Thing“, Wien (g)

„kökken Wien“, Lissabon (g)

2009

„Bescheidenheit ist eine Zier“– berlin, Raum für zeitgenössische Kunst in Dresden (g)

„Die unendliche Schleife, Max Bill“, Zumikon, Institut für moderne Kunst Nürnberg (g)

„clubblumen featuring mittwochsbar zeigt Martin Hotter“, Wien (s)

„oil on canvas“, auf AEG, Nürnberg (g)

2008

Posterdesign for Autorenwochenende des Staatstheater Stuttgart (p)

DEN DES UNS INS, Kunsfreunde Crailsheim e.V., Stadtmuseum im Spital, Crailsheim (curation, g, p)

Gestaltung des Deutschen Menschenrechtsfilmpreis (ongoing, bianually)

2007

„Strichfassung“ - Kunstverein Kohlenhof, Nürnberg (s, p)

2006

„Positionen & Tendenzen“ - Zumikon / Kunsthaus / Albrecht Dürer Gesellschaft, Nürnberg (g)

Gestaltung Deutschen Menschenrechtsfilmpreis

„Jahresgabe“ - Albrecht Dürer Gesellschaft, Kunstverein Nürnberg (g)

2005 - 2007

Posterdesign for das|theater|erlangen, season 2005/06 and 06/07 (g)

2005

„../home“ - Kulturwerkstadt Alte Molkerei Honhardt (g)

VIN VIN GALLERY
Hintzerstrasse 4
1030 Vienna
mail@vinvin.eu

+43 699 11209624

+39 340 2924334