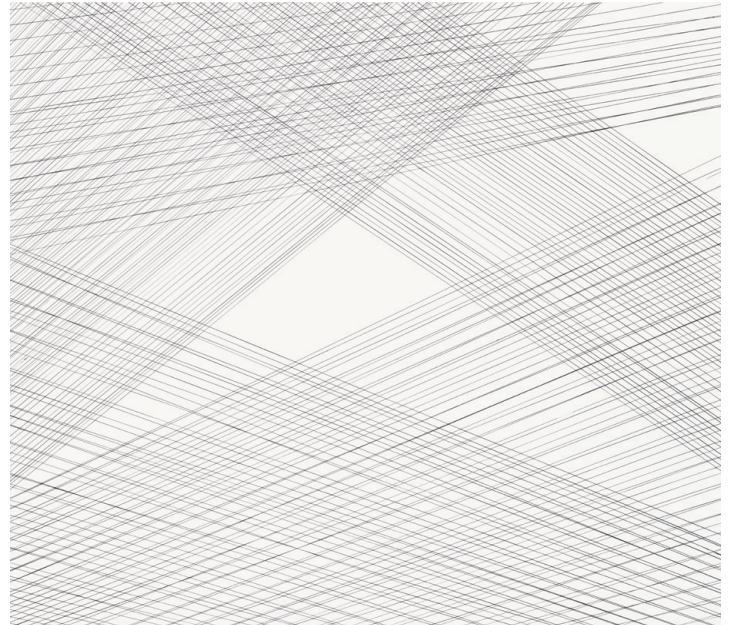


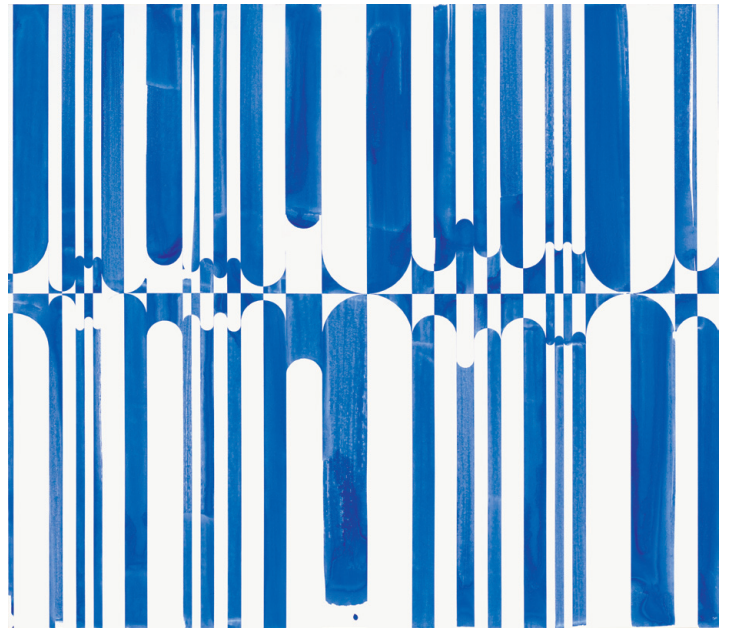
MARTINA STECKHOLZER

**PORTFOLIO
WORKS, EXHIBITIONS VIEWS, TEXTS & CV**



DIE LAUER. CLARICE'S GARDEN (2016), FOR ME AS A PERFORMER (2020), HIN UND HER (2016), MUSSE (2016),



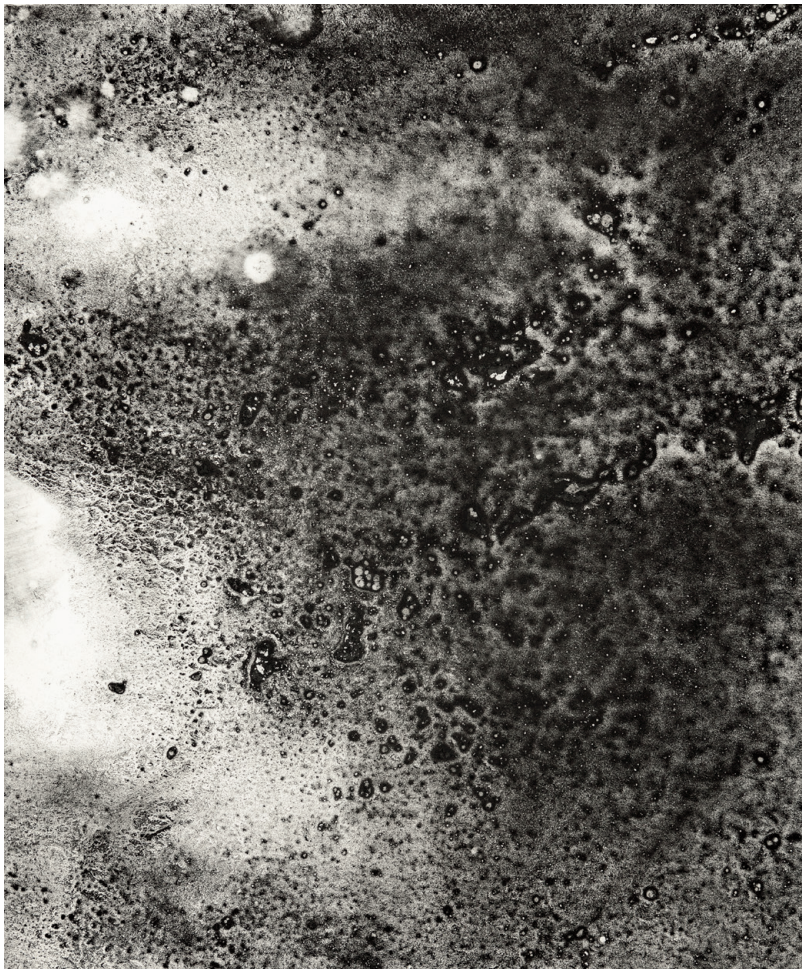


[...] DIE LAUER. NOTHING HAPPENS FOR QUITE A WHILE (2017), PHILEIN (2016), SOUTERRAINS (2016). 140×160 CM. PIGMENT ON CANVAS





NO. FOR, WHICH. 35×29 CM. PIGMENT ON PAPER. 2018





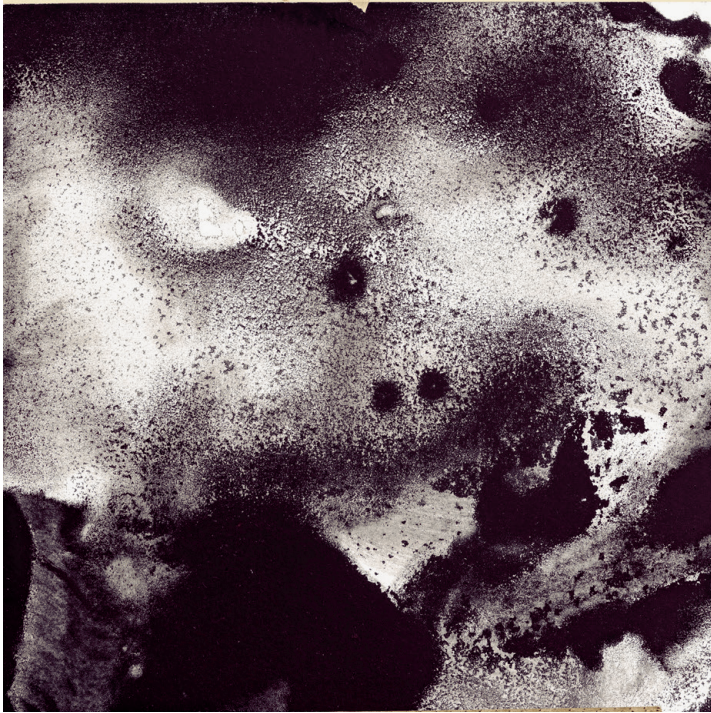
**THE READERS. MARESI, MAVIE, PETER. 34×28 CM.
PIGMENT ON PAPER. 2020**





VIRGINIA, ZWEI HUNDE, 140×160 CM. PIGMENT ON CANVAS. 2020





AND. EACH, FROM, IN. 19×19 CM. PIGMENT ON PAPER. 2018





È DI TUTTI. FORSE ANCHE, PERCUI. 19×19 CM. PIGMENT ON PAPER. 2018



A LENT.

Martina Steckholzer, 2018

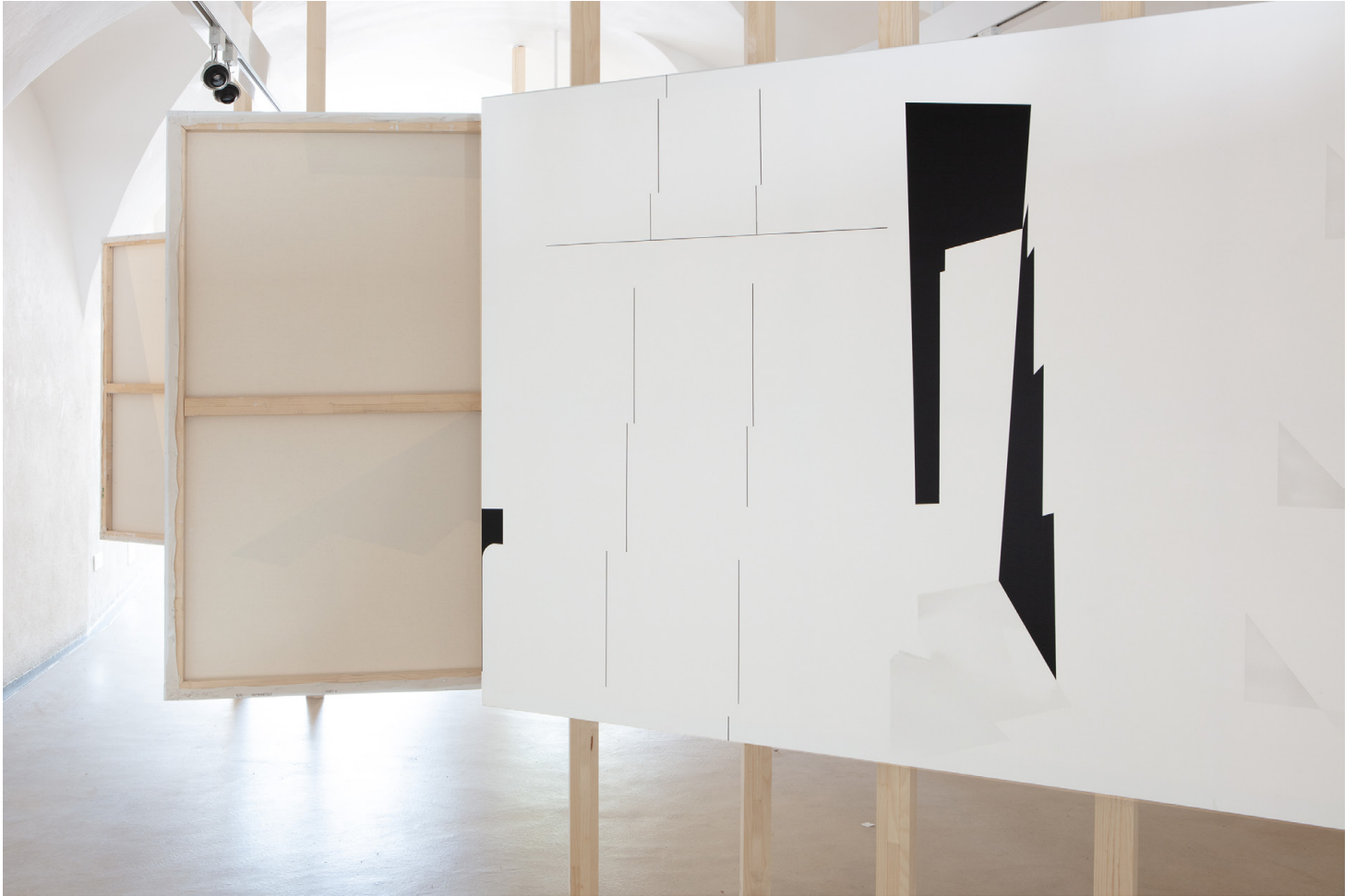
**Dieses Mal über einen mechanischen Vogel.
Eigentlich zwei.
Meine Performer befürchten
uns zu beschädigen.
„Nachtigallen.“
Denken sie.
Und erschaffen das Geräusch des Lebens.
Das soll ich sein?
Dennoch, sie verkörpern so überzeugend,
dass ich nicht im Traum
an Eingriff
denke.**

A LOVE STORY. TRIBUTE.

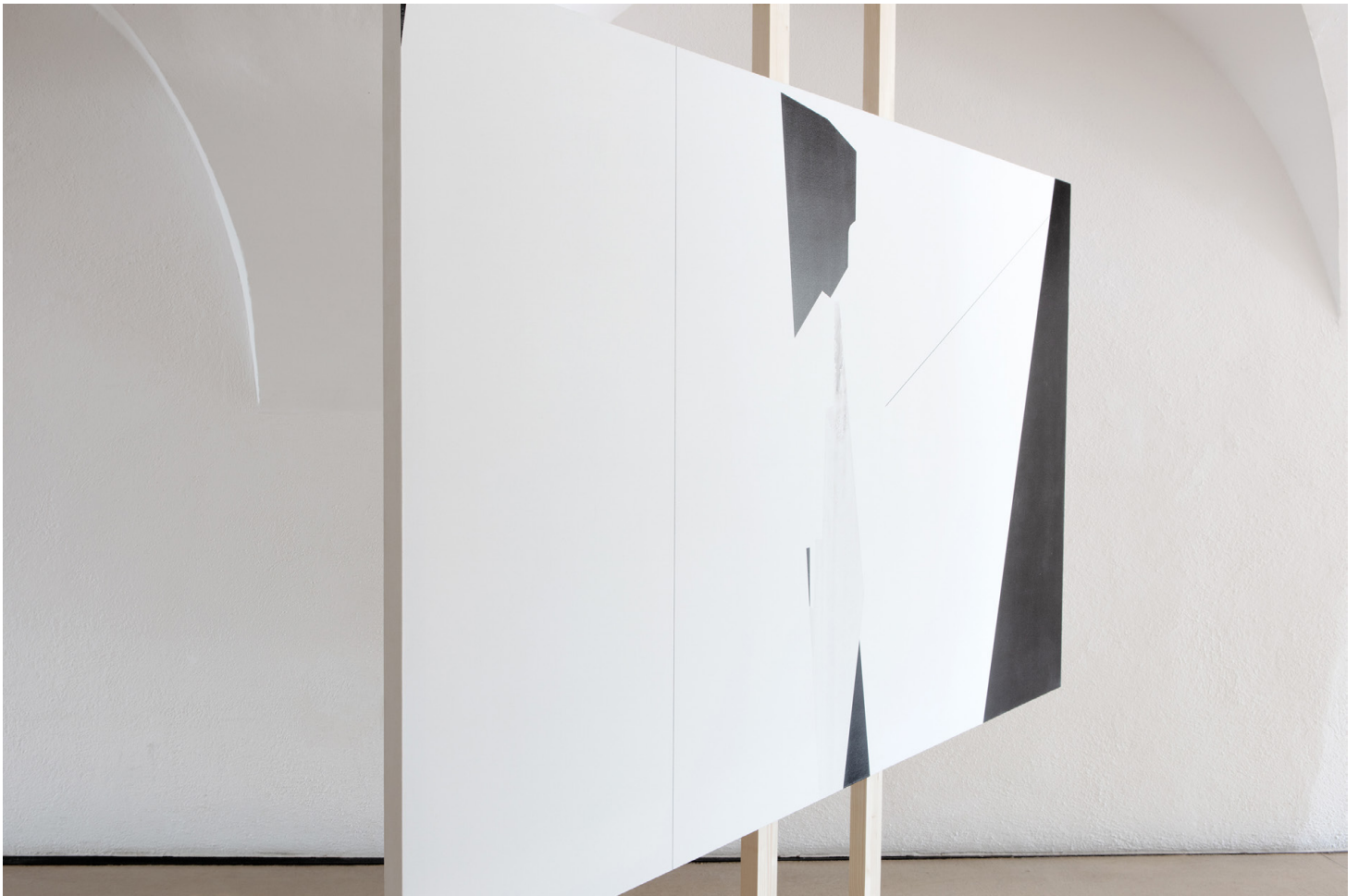
Martina Steckholzer, 2018

**I fell in love.
Tightened.
Revenging my femininity.
Adventurous Dada.
I am a poet.
Beautiful and scary.
This is where I learned.
The illness.
Mental illness opened up.
Ending up.
Hospitalized.
Bankrupt.
The dialogue strong.
Joyful.
Pain.
Sensing the decoration.
I almost scare you.
Otherwise.
I remain tightened to you.**

EXHIBITION VIEWS



PAINING CORRIDORS, 07.02.2020–28.06.2020, STADT-GALERIE BRIXEN/BRESSANONE, IT





[...] PAINTING CORRIDORS



MARTINA STECKHOLZER. RESONANZLEISTUNG. RELATIONALE MALEREI ZWISCHEN BÜHNE UND KONZEPT.

Angela Stief, 2020

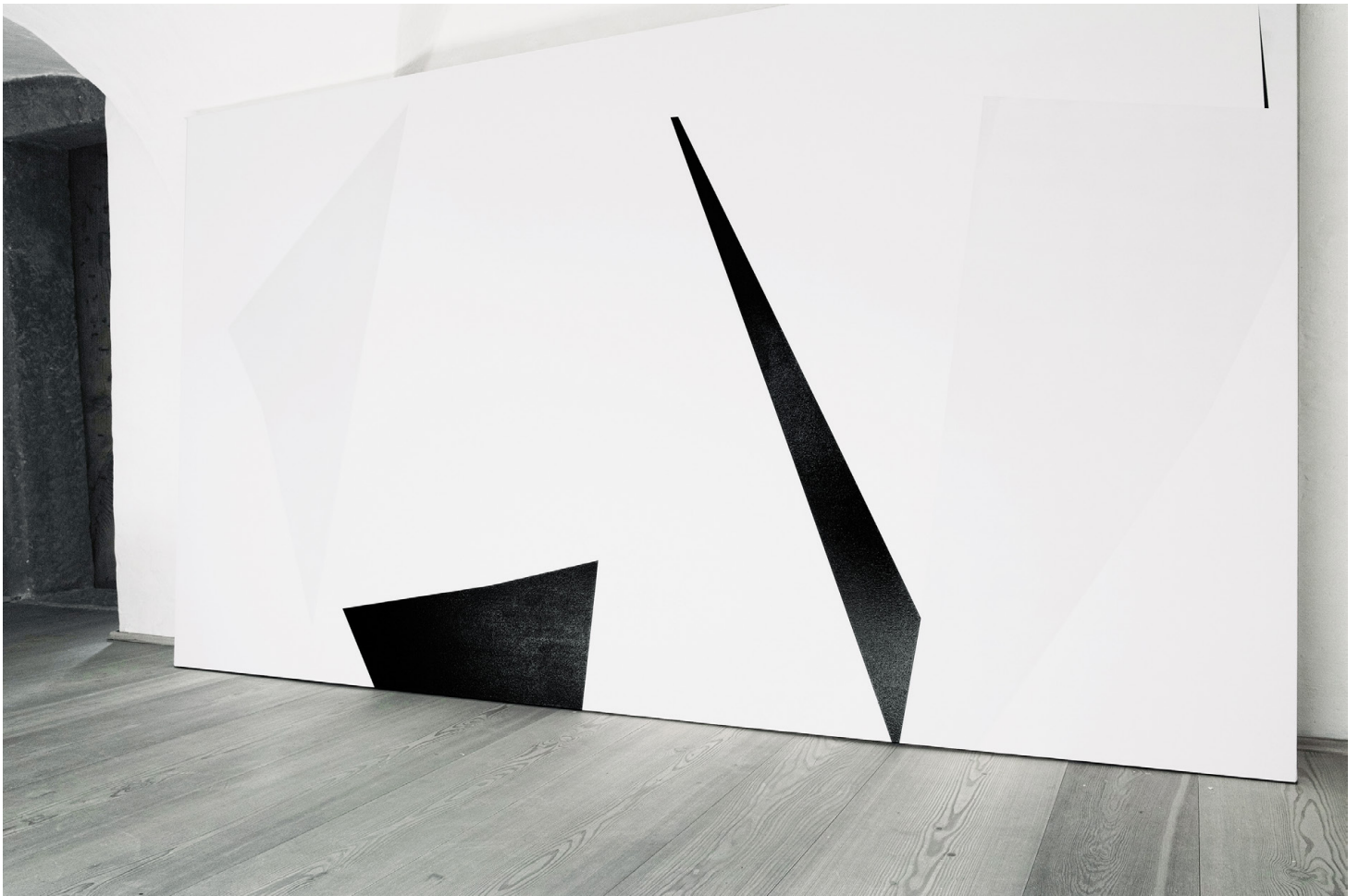
[...] Das Fundament von Steckholzers Werk bilden Räume, die sich gegenseitig berühren und durchdringen. Man könnte auch sagen, dass die italienische Künstlerin die Poetik des Raumes vermisst, in Anlehnung an einen Gedanken des französischen Phänomenologen Gaston Bachelard. „I am a poet. Beautiful and scary“ ist in einer ihrer Strophen zu lesen.

Ausgewählte Ausstellungen und Orte der Kunst, die die Künstlerin in Snapshots festhält, dienen zu Beginn als Inspirationsquelle für eine Malerei, die später wiederum, in der Präsentation, den Kunstraum architektonisch gliedert. So werden Leinwände zum Material einer räumlichen Komposition: Bilder stehen auf Stelen, Querformate vermessen die Orthogonalität des Raumes, die Positionierung vermeidet jegliches Gleichmaß, Ecken, Kanten und Winkel werden betont. Die Doppelansichtigkeit der Leinwände unterläuft gewöhnliche Displays, verdeutlicht das installative, Struktur gebende Moment, das der gesamten Arbeit aneignet, und unterstreicht zudem die Parität von Präsentation und Produktion. Der Blick des Betrachtenden hinter die Kulissen, den man eigentlich nur aus Off-Räumen kennt, wird zu einem wesentlichen Bestandteil von Steckholzers Ausstellungen, macht den Entstehungsprozess, das Medium und seine Geschichte transparent.

Malerei als inszenatorischer Akt, durch den der Kontext reflektiert wird, Arbeiten auf Papier, die die Haptik des Materials evozieren, und lyrische Texte sind Teil der medialen Strategie von Martina Steckholzer. Sie erklärt ihre Kunst kurzerhand zur Bühne, auf der Formen und Farben respektive Nicht-Farben zu tanzen beginnen. Filigrane Linien verschmelzen mit der hellen Grundierung, verschwinden und erscheinen wieder. Ein Oszillieren zwischen Anwesendem und Abwesendem. Unterbrechung und Wiederholung sind die Prinzipien der Spannungserzeugung. Schwarze, opake Flächen aus Pigmentfarbe werden von der Künstlerin wie in einem Animationsfilm auf der Leinwand ein- und ausgeblendet. Man fragt sich, ob es um das Verschwinden der Realität oder um die Realität des Verschwindens geht. Die offene Serialität des Werkes unterstreicht den prozessualen Habitus. [...]



IN SITU, WITH EKATERINA SHAPIRO-OBERMAIR, 11.04.-17.05.2019, LE CARCERI, CALDARO, IT



ROCK PAPER SCISSOR, 28.03.-27.04.2019, GABRIELE SENN GALLERY, VIENNA, 2019, AT





BLACK CONCRETE WITH ANDREAS FOGARASI, 07.12.2018–29.01.2019, KUNSTFORUM MONTAFON, AT





ACÈPHALE, 08.03.2017–21.05.2017, MEYER KAINER, VIENNA, AT



**FEATHERS/FEDERN, 11.03.2011–23.04.2011, WILKINSON
GALLERY, LONDON, UK**





SHOW, 23.04.-03.06.2010, MEYER KAINER, VIENNA, AT



**HOW TO BE A PLAYER, WITH GREGOR ELDARB, 4.10.–14.11.
2009, GALERIE STADTPARK, KREMS, AT**





SHOW, 23.04.-03.06.2010, MEYER KAINER, VIENNA, AT





28.02.-11.04.2009, GALERIE DER STADT SCHWAZ, AT



**SET, 17.09.-30.10.2005, ARGE KUNST GALERIE MUSEUM,
BOZEN/BOLZANO, IT**



TEXTS (excerpts)

OPENING DOORS

Jurriaan Benschop, 2020

[...] When you are looking for a place to live in a new city, you might find yourself driving around with a real estate agent to see apartments. The agent informs you about the vibe of the neighbourhood and shows you apartments without furniture. What you see is framed space, empty rooms that become very real and present as they offer the projection of your future life, or at least the décor thereof. Details such as doors, plinths, and window ledges become important, not to mention the light. In fact all architectural ornament counts extra, as there are no other signs of life yet. Will your memories and belongings merge well with the kind of space, history, and light that the apartment has to offer? Could it be a match?

Martina Steckholzer's work makes me think of such visits. This is not because she depicts apartments in her paintings, or anything of that sort. But she does have a strong interest in how our experience of space can become life-sized important, and how it triggers our imagination and expectations. Her paintings, at times stretched to a widescreen cinema format, as in the series T + P (2019-20), can be calm and generous in the sense that they offer a vast white space with just a few defining dots or details, creating a sense of weightlessness. Or they appear complex and ingenious, like different spaces projected over each other, causing the viewer difficulties in getting-to get the picture together. It is never the case that the paintings unambiguously depict a room or building. They seem more focused on the ability of an image to flip into something else; positive and negative space are ready to invert, or we catch the motif in the moment it shifts from representation to abstraction.

Talking about her interest in space and architecture, the artist states that she would not paint a building, apartment, or architectural site just because of formal fascination or a beautiful play of lines and volumes. That would be too arbitrary. She will only include a certain space in her paintings because something happened there while she was visiting. She wants to reinvolve that moment, or pass her experience on. So, if we want to understand where the work comes from, the essential question becomes: What happened?

Mostly, art happened. The paintings originate in moments when the artist herself was a visitor to an exhibition or an art site, and during that visit, something presented itself as valuable to her, like an insight, a moment of wonder or relief. [...]

MAINTAINING INFINITY: ON MARTINA STECKHOLZER'S METHOD.

Stephen Zepke, 2019

[...] The artist simply follows, it seems, the movements and patterns of the world she finds herself in. But in doing so, however, she is not attempting to represent it (a concept that plays little or no part in Steckholzer's work), but is instead employing a process of expression that repeats its world but only by recomposing it.

Steckholzer's poetic expressionism is actually a way of thinking about art, one that begins and ends in the art world but on the way transforms the digital reproductions with which it begins into abstract paintings. In this way documentary and invention work together to achieve a very specific task, one described in Steckholzer's poetry:

I follow my work.
I follow what is given.
To unlearn the narratives.
Maintaining infinity. (A Late Afternoon)

ABOUT MARTINA STECKHOLZER

Alice Reil, 2020

[...] With Martina Steckholzer painting is documentary, deconstructive and poetic. In large-format room images, she looks at exhibition architecture and stages of contemporary discourse. Steckholzer empties, abstracts and generates space. To do this, she uses the most minimal tool in painting: pigment, dense or flowing on the surface. Empty as they are, the picture spaces become open stages and foreboding documentary traces. An affirmative and projective type of institutional criticism is emerging.

Martina Steckholzer understands art, time and others in and through painting.

The gaze is more intimate in the works on paper. Here it is faces and bodies that are quickly applied to small-format paper. Dye and water react in a fleeting moment to form vulnerable surfaces. Steckholzer writes fragmentary texts for the painting and adds them to the pictures depending on the exhibition context. [...]

UM DIE MALEREI HERUM. ZU BILDERN VON MARTINA STECKHOLZER.

Elisabeth Schäfer, 2017

[...] Indem sie gegenwärtige Formen und Inhalte der zeitgenössischen Kunst dokumentiert, arbeitet Martina Steckholzer in ihrer Malerei am beinahe Unmöglichen: an der unmittelbaren Gegenwart von gegenwärtigen Formen, die sie allerdings im gleichen Zug in ihre sehr subjektiven Neufigurationen überführt. In ihrer Malerei dekonstruiert Martina Steckholzer die Gegenwart, das Zeitgenössische der Formensprache der Kunst. [...]

AROUND PAINTING. ON PAINTING/S OF MARTINA STECKHOLZER

Elisabeth Schäfer, 2017

[...] We had a crystal-clear morning light that day in December. And I was thinking of Gilles Deleuze, who was very clear: “[...] it is this, it is time, that we *see in the crystal* [...]” And he continues: “[...] images are perfect crystals. Their facets are oblique mirrors [...] And the mirrors are not content with reflecting the actual image, but constitute the prism, the lens where the split image constantly runs after itself to connect up with itself [...] On the track or in the crystal, the imprisoned characters bustle, acting and acted on [...]”. Current art forms, split images are bustling into Martina Steckholzer’s paintings, getting duplicated and transferred and all of a sudden – at the point where meaning gets unstable – there is a lot of silence and left open space within Steckholzer’s pictures: the textual whole or hole, where the eyes can take rest and are ready to converge the unforeseen. [...]

CV

BIOGRAPHY

Born in 1974 in Sterzing/Vipiteno, IT. Lives and works in Vienna, AT

1994	D.A.M.S. Bologna, IT
1995	TU Innsbruck, AT
1996	FKS Stuttgart, DE
1997–1999	Mozarteum Salzburg, AT
2000–2003	Academy of Fine Arts Vienna, AT

SELECTED SOLO AND GROUP EXHIBITIONS

- | | | | |
|------|--|------|--|
| 2020 | Quartz Studio, Torino, IT, solo
Dort + hier, permanent, Merano, IT, solo
Engländerbau, Vaduz, LI
Painting Corridors, Civic Gallery, Bressanone, IT, solo
Galleria Doris Ghetta, Pontives, IT, solo
MMKK, Museum Moderner Kunst Klagenfurt, AT
Arbeiten lavori in corso, Museion, Bolzano, IT | 2012 | 3, show and performance with Veronika Hauer and Nicole Miltner, Vienna, AT
Immer Bunter, TAXISPALAIS – Kunsthalle Tirol, Innsbruck, AT |
| 2019 | In Situ, with Ekaterina Shapiro, Obermair, Le Carceri, Caldaro, IT, solo
35. Austrian Graphic Art Competition, TAXISPALAIS-Kunsthalle Tirol, Innsbruck, AT | 2010 | Gallery Meyer Kainer, Vienna, AT, solo
In Between. Austria Contemporary, Nikosia, Gyula, Istanbul et al |
| 2018 | Black Concrete, with Andreas Fogarasi, Kunst Forum Montafon, AT, solo
Affective Effects, Galerie Doris Ghetta, IT
20 Jahre RLB Kunstbrücke, Innsbruck, AT
Plastiline, fluc, Wien, AT | 2009 | 42, Bolzano, IT, solo
Pictorial Space, Győr, Poprad, Beograd
How to be a player, with Gregor Eldarb, Galerie Stadtpark, Krems, AT, duo |
| 2017 | Medea, Theatre VBB, Cooperation Season 17/18, Bolzano, IT, solo
Gallery Meyer Kainer, Vienna, AT
Der Seiltanz, permanent, Foyer der Probebühnen der Landestheater Salzburg, AT, solo
My abstract World, me Collector's Room, Berlin, DE | 2008 | Gallery Meyer Kainer, Vienna, AT, solo
In And Out Of, permanent, Bressanone, IT, solo
Peripheral Vision and Collective Body, Museion, Bolzano, IT
abstrakt/abstract, Museum MMKK, Klagenfurt, AT |
| 2016 | Collection Reydan Weiss, Museum für Moderne Kunst, Weserburg, DE | 2007 | Stadtgalerie Schwaz, AT, solo
Ferdinandeum, Innsbruck, AT |
| 2015 | Flirting with Strangers, Belvedere 21, Vienna, AT
Leslie Galerie, with Veronika Hauer and Rudolf Steckholzer, Berlin, DE | 2006 | Gustav Mahler Saal, Staatsoper Wien, AT, solo
Wilkinson Gallery, London, UK, solo
Austria:1900-2000, Essl Collection, Klosterneuburg, AT
Narrations, Kunsthau Graz, AT
Dejavu, Augarten Contemporary, Vienna, AT
Austrian Cultural Forum, Tokio, JP |
| 2014 | Bildwelten der Reduktion, RLB Kunstbrücke, Innsbruck, AT
Konkret-Abstrakt, Austrian Parliament, Vienna, AT | 2005 | Set, AR/GE Kunst, Galerie Museum, Bolzano, IT, solo
Avec Peinture!, Galerie 5020, Salzburg, AT
The New 2, Atelier Augarten, Belvedere, Vienna, AT
Expanded Painting, Karlínská hala – Prague Biennale 2, Praha, CZ |
| 2013 | Forum Stadtpark, Graz, AT
Kunsthau Klagenfurt, with Luisa Kasalicky and Suse Kravagna, Klagenfurt, AT | 2004 | Messe, Galerie Meyer Kainer, Vienna, AT, solo
TV-Studio, Kabinett Kunstverein Salzburg, AT, solo |