

Portfolio

Wolfgang Holzner

I make transmedia art, meaning between, through and across various media: painting (preferably large-scale oil painting), drawing, performance, voice, poetry, video and installations are part of and/or the result of my artistic process. I am interested in complex mental and social processes. The interactions between individual psychological patterns and social structures are the focus of my work, a combination of my background in art therapy and cultural social anthropology. I attempt to create a sense of wholeness with my art through exploring the contradictory parts within people. Becoming aware of those parts and bringing them to the surface creates a place of mutual truth and vulnerability. I cherish the moment of encounter between artist, audience, space and time, when they connect with each other through several layers of existence. I am the conductor who initiates this moment and guides the audience with her intention into an atmosphere that fosters healing impulses. Participative elements add to this. I integrate the thoughts, feelings or actions of the audience into the process. My art takes form through multiple layers. This applies to the single medium, like painting, as well as to the transmedial process, where each media adds another layer of experience to a theme. Revealing authenticity, facing fears and sharing hidden parts of oneself are important aspects of my art, making it a therapeutic and political act.

Wolke Holzner

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Act of Liberation

Act of Liberation

Performance



Befreiungsakt/Act of Liberation is a performance about social expectations and norms. Starting from an attitude of pressure, force, failure and defeat, the artist moves into a state of simple presence. A sound collage of different voices, inscribed duct tape, some pain, vulnerability and reddened skin intermingle throughout the performance. At the end, a circle remains, floating between two trees.

A sound collage from different voices, which were recorded during a research phase, accompanies the artist, who stands in the middle of an aluminium ring, positioned between three huge Stones on a meadow. Pieces of white duct-tape inscribed with statements from the sound collage cover the body of the artist. "You must be brave", "you should always be nice and sweet", "you need to fit in", "you should earn a lot of money", "always wash your hands", "women don't have hair on their legs", "don't show your feelings", "boys don't cry", "I need to be a good mum" and many more statements from internalised "musts", "do's", "should's" and "don'ts". The artist's body reacts to the voices, shrugs and twitches, makes grimaces and screams until she starts to pull off the duct-tape pieces from her skin. She throws the pieces to the floor, pulling them off hectically. The voices stop and the liberated body climbs out of the aluminium ring, walks into the water. A loud scream from the top of her lungs echoes over the water surface. She falls into the water, floating for a moment, cleaning herself, brushing away some words that stayed on her skin. The brushed area on her arm is reddened; she covers it with a cotton cloth. She walks up to the three stones with the aluminium ring and starts to pick up the duct-tape pieces, sticking them on the aluminium ring. Then she takes the bandage from her arm and bandages the aluminium ring until it is fully covered.

Befreiungsakt / act of liberation, 2021
 Stills from the video
 00:11:23
 Language: austrian dialects





Befreiungsakt / act of liberation, 2021
 Stills from the video
 00:11:23
 Language: German (various Austrian dialects)



My Little Circle

Installation

The performance Act of Liberation and the circle object My Little Circle were part of the art trail Being Present is Totally Enough, an installation in the public space of the recreational area Old Rhine in Lustenau (A). A sign and the object My Little Circle were installed at the site of the performance. Visitors were able to scan a QR Code on the sign to watch a video of the performance online.



My little circle, 2021

Installation at Alter Rhein Lustenau. My Little Circle, 2021, aluminium ring, duct tape, cotton cloth, primer, oil paints, diameter: 140 cm, height: 11.5 cm

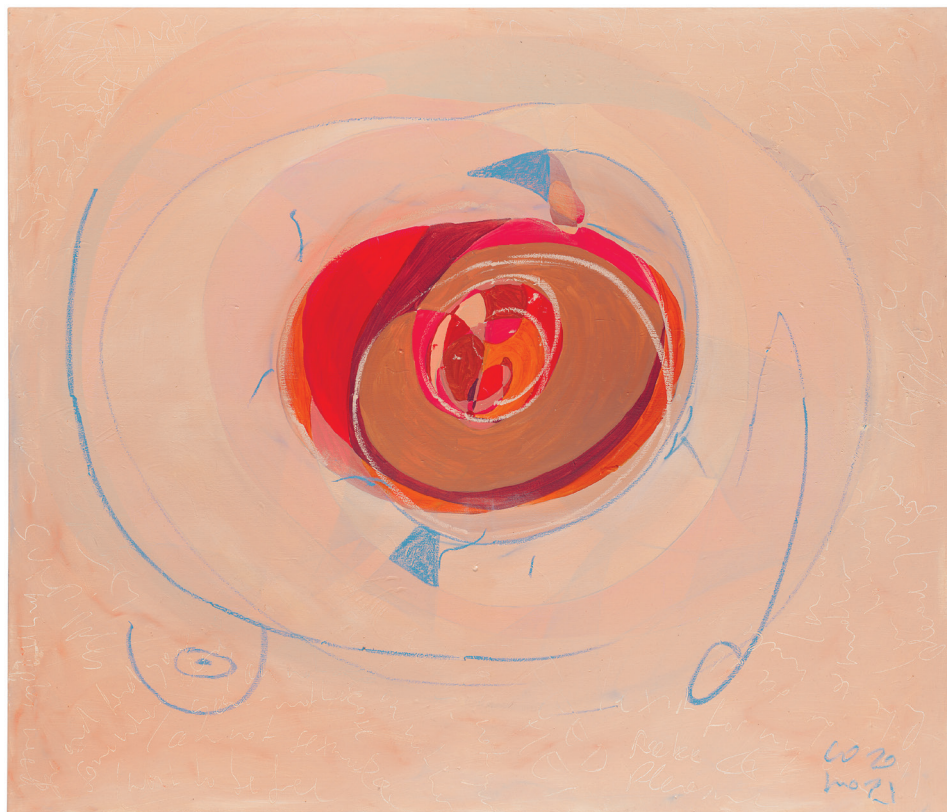


My Body is a Wonderland

My Body is a Wonderland

Painting

The female body is restricted in a variety of ways. It is socially and legislatively regulated, needs to conform to beauty standards, and some parts of it are invisible in our culture. For many women it takes an act of liberation in order for them to perceive their bodies as the wonderlands which they are. Feeling your body, understanding the physical processes within it, reflecting on the way you move in the world – those are acts of liberation. Every single little wonderland that you discover is a liberated (body) part. Reclaim your power.



Mypple, 2021
oil on canvas
140x120 cm



The brain thing, 2021
oil on canvas
100x100 cm



fleshfairy, 2021
oil on canvas
100x100 cm

My First Sip

Perfomance

First Sip is a video of the projection of a performance onto an earlier version of the painting Mypple, accompanied by a track of text spoken in English.

Do you remember your first sip? Your first sip of tea?
Your very first sip of milk from your mother's breast?

Painting and performance merge, the private and the public overlap; it asks about what is revealed and what is hidden, talks about tea and breast milk.



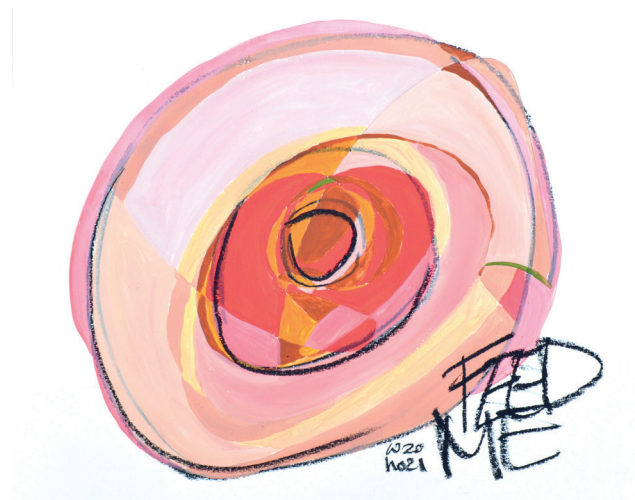
first sip, 2021
00:04:24
video stills from the video
language: english



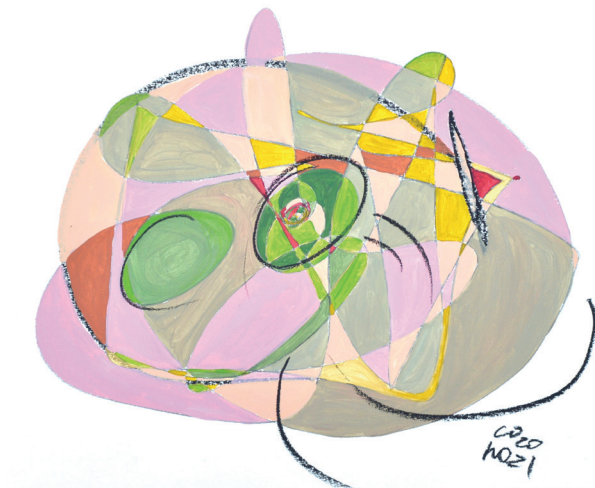
bodyhair, 2021
pencil, acryl and oil pastels on paper (CANSON
mixed media 300g/m²)
65x50 cm



cut flesh, 2021
pencil, acryl and oil pastels on paper (CANSON
mixed media 300g/m²)
65x50 cm



feed me, 2021
pencil, acryl and oil pastels on paper (CANSON
mixed media 300g/m²)
65x50 cm



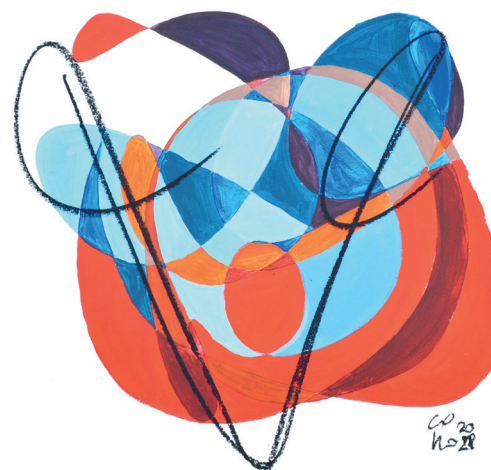
jumping eggs, 2021
pencil, acryl and oil pastels on paper (CANSON
mixed media 300g/m²)
65x50 cm



rebellious gut, 2021
pencil, acryl and oil pastels on paper (CANSON
mixed media 300g/m²)
65x50 cm



put yourself together, 2021
pencil, acryl and oil pastels on paper (CANSON
mixed media 300g/m²)
65x50 cm



VEL 2021
pencil, acryl and oil pastels on paper (CANSON
mixed media 300g/m²)
65x50 cm

Kuana brengt mi ôm / No One Kills Me – Vol. 2 is a performance about femicides. Worldwide every 9 minutes a woman or a girl is killed by her (ex-) partner or by a family member. The number of killed women in Austria is bigger than the number of killed men per year. These murders of women and girls are the result of patriarchal structures. They are killed because they are female, because they don't do what men want them to do and because they don't act according to gender typical traditional social role models. Conni deals in her performance with fear, grief and anger about the femicides. She performs for all the killed women and girls, for all women and girls experiencing violence. Her naked body symbolises the vulnerability and the feeling of being at someone's mercy. As most femicides happen in the homes of the women and girls, also the Performance takes place in a home. The artist lies and sits naked in a bathtub, in a bed, on a kitchen floor, in a studio. We hear an audio collage in which the artist lists different killing methods: "No one kills me. No one shoots me into the back of my head. No one stabs me with a kitchen knife. No one kills me. No one gives me drugs, rapes me, strangles me and puts my corps onto a strip of grass. No one kills me. I breath. I breath. ..." She lists all the ways in which women and girls were killed in Austria in the past two years. The text is in English and in Austrian dialect. The artist starts to paint her body with red colour with a repetitive movement: Her thumb draws a line from her forehead down over her torso. With both hands she moves her fingers across her forehead, across her cheeks, across her chest, across her belly and from the back of her thighs forward. She repeats this movement in different directions in the different rooms of the home. The audio collage ends with: "I will kill this fucking patriarchy". The performer takes a stick with red and blue coloured strings from the wall and sits onto the floor. She takes the strings and attaches them to her fingers, one by one. They stand for the killed women and girls and connect the artist with them.

She starts to hum. The song Canción Sin Miedo (Song Without Fear) by the Mexican artist Vivir Quintana starts to play. When all strings are attached to all ten fingers, the artist stands up and moves her arms over her head. The strings are so long, that they still touch the floor. She moves her arms up and down, drawing a circle into the air. The strings look like wings or like a whip, depending on how fast and how forcefully she moves them. The song tells about the situation of disappearing and killed women and girls in Mexico. It became a feminist hymn in the past two years and is used in protests all over the world. The performer sings along with the choir, getting more and more exhausted by her movements with the strings in the kitchen, in the bathroom, in the bedroom and in the studio. The song ends. The performer stands still, holding the folded strings in her arms. She says in Austrian dialect: "No one is going to kill us."



Kuana brengt mi ôm / No One Kills Me - Vol.2, 2022
 video stills from the video
 00:09:41
 Language: English, Austrian dialect, Spanish

Being Present is Totally Enough

Art Trail “Being present is totally enough”

Project

(Kunstweg am alten Rhein: Es reicht vollkommen einfach da zu sein)

The art trail Being Present is Totally Enough was a path featuring artistic works that traversed the recreational area Old Rhine between Lustenau (Austria) and Diepoldsau (Switzerland). Four artists showed videos of their performances, and audio and sculptural installations at six different stations along the trail. Each station, the site of a performance, was marked with a sign displaying a QR code. Visitors could scan the QR code to access the digital contents of each station, such as videos of performances, audio tracks and texts.

The predominant pressure to perform in our society increased through the Covid-19 pandemic with all its restrictions, loss of income, rising prices, fears and insecurity regarding employment. Is being present enough? How do we measure our value and the purpose of our actions? These questions were the starting point for the artists involved. Their works in nature are their attempt at finding a counterbalance to societal pressure to perform.

The art trail was open to the public, free of charge and was offered outside, which was a low-threshold and safe way to enjoy art in a public space in times of Covid-19. The art trail was available for three months in 2021. Concept, management, organisation, marketing and funding by Conni Holzer in collaboration with the Network for Free Artists (Netzwerk freier Künstlerinnen* – Verein zur Förderung und Vernetzung freier Kunstschafter).

Artists: Martina Feichtinger, Verena Wohlrab, Nina Lyne Gangl, Conni Holzer

Artists:

Martina Feichtinger
Verena Wohlrab
Nina Lyne Gangl
Conni Holzer



A visitor scans the QR code on the sign of Station B to watch a video of the performance. Photograph by Simon Kathan.



Screening of the performance video Water – Elixir of Life by Verena Wohlrab on a tablet. Photograph by Simon Kathan.



Textile installation by Nina Lyne Gangl at station E on Austrian side.



Sign at Station B at the green border between Austria and Switzerland.



Sign, Station C on the Swiss side with a view of the floating platform where the performance by Verena Wohlrab took place.

The Spaces in Between



Installation by Conni Holzer at Station F.

ART LAB: The Spaces in Between: A Reflectance Spectroscopy / Zwischenraum: eine Reflexionsspektroskopie

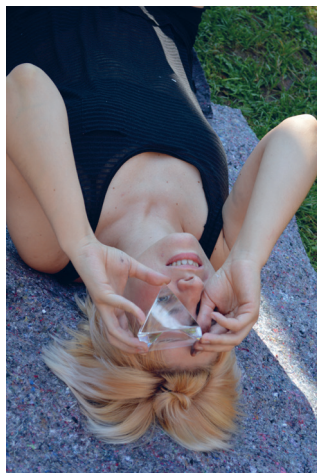
The artists Claudia Michaela Scholz and Conni Holzer worked on the topic The Spaces in Between at a one-week art lab. They illuminated these spaces with bodily-interpreted reflectance spectroscopy as a performative art method. They showed their work in the public space inside the art installation round72 (a round installation of 72 tree trunks) by Angelo Roventa on the harbour of Bregenz (Austria) in August 2021.

Method: reflectance spectroscopy

Media: mirrors, black candles, paper, charcoal, oil pastels, glass prisms, camera, nature, body, voice

Research topic: spaces in between

Form of presentation: live performance and temporary installation of video, photographs and objects



the spaces in between: a reflexion spectroscopy,
Bregenz 20.08.2021
photographs of performance & installation
photographs taken by Nina Lyne Gangl

Preserve

preservation. light and dignity.
softness. humanity. liveliness.
preserve what defines us. answers to
fear and abstract threats. 2020.

Preserve

Perfomance

preserve. a performance about losing, finding, touching, collecting and preserving dignity / Bewahre. Eine Performance über das Verlieren, Finden, Berühren, Sammeln und Bewahren von Würde.

If I forget or lose my dignity, where is it? How can I get it back? Is it possible to find and adorn the dignity of others? Where has all the lost dignity gone? Who preserves it?

These questions are the starting point of the performance. It is about finding, saving and preserving dignity and giving it back to its owners. The performance enquires into the possibilities of physical contact in times of social distancing, about our ways of connecting with and encountering each other. It is part of the project Dignity and Touchability in Times of Social Distancing from the Max Himmelheber-Stiftung and Würdekompass e.V.

This performance took place in a public space in front of a church on a hill overlooking the Rhine valley in Austria and the Swiss mountains. Due to Covid-19 restrictions, there were no visitors allowed and the performance was streamed online.

Description: The performance artist wears a medical face-mask and carries a bag, grill tongs and disinfectant spray. On the ground lie articles of clothing. She starts to pick them up, hesitant with the tongs and spraying them with disinfectant. She collects the pieces, placing them into her bag. A voice starts to speak: "your lost dignity. pick it up. you will still need it. today. or tomorrow. pick it up, your lost dignity, pick it up. his forgotten dignity. take it with you. he will still need it. today, or tomorrow. take it with you, his forgotten dignity, take it with you. her lost dignity, pick it up. she will need it, today or tomorrow. pick it up, her lost dignity, pick it up. our forgotten dignity, take it with you, we will still need it. today. or tomorrow. take it with you, our forgotten dignity, take it with you..." The voice repeats it-



self while the artist picks up the clothes. When no more clothes fit into the full bag, she starts to hang them over her shoulders, coming into closer contact with them. The voice stops. The artist has collected all the clothes, wearing some of them, carrying them over her shoulders and in the bag. She stands in front of a table with a chair on it, akin to an altar. She starts to arrange the articles of clothing on the altar, adorning them with flowers. She walks away from the altar, starts to move and speak: “preserve. their lost dignity, preserve it well. they will still need it, today or tomorrow. preserve it well, their lost dignity, preserve it well. your stolen dignity, take it back. you will still need it, today or tomorrow. take it back, your stolen dignity, take it back.” She walks back to the altar, picking up a glove, putting it on and says: “wear it often, your dignity, wear it a lot. we all need it, your dignity, we need it. wear it often, your dignity, wear it a lot.” The rest of the pieces wait for their owners to pick them up. The clothes were collected from different people before the performance, but due to the restrictions the owners couldn’t take part in the performance. Their owners were unable to take the pieces of their dignity back.



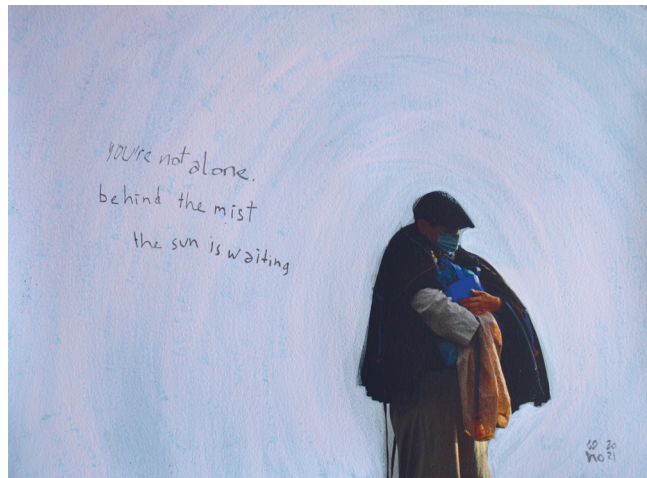
Bewahre/ Preserve 2020
 Stills from video of performance
 00:18:51
 language: German



Round, 2021
acrylics, pencil and ink on photograph print (Hahnemühle watercolor paper), 40x30 cm, series number 2/12, photograph taken by Nina Lyne Gangl of the performance Bewahre/ Preserve



Der seidene Faden/ The silk Thread, 2021
acrylics, pencil and ink on photograph print
40x30 cm



You're not alone, 2021
crylics, pencil and ink on photograph print
40x30 cm



Steigend/ Ascending, 2021
acrylics, pencil and ink on photograph print
40x30 cm



Connecting, 2021
acrylics, pencil and ink on photograph print
40x30 cm



Zug/ Pull, 2021
acrylics, pencil and ink on photograph print
40x30 cm



Heb sie auf/ Pick it up, 2021
acrylics, pencil and ink on photograph print
40x30 cm



Warmth, 2021
acrylics, pencil and ink on photograph print
40x30 cm



Abschütteln / Shake it off, 2021
 acrylics, pencil and ink on photograph print
 40x30 cm



Strong, 2021
 acrylics, pencil and ink on photograph print
 40x30 cm



Zäh/ Chewy, 2021
 acrylics, pencil and ink on photograph print
 40x30 cm



Dots, 2021
 acryl, pencil and ink on photograph print
 40x30 cm

Sunset

sunlight reflecting in the earth's
atmosphere. play of colours. solace.
nature does what she does. always.
and the sun is shining.
painted during covid19 pandemic.

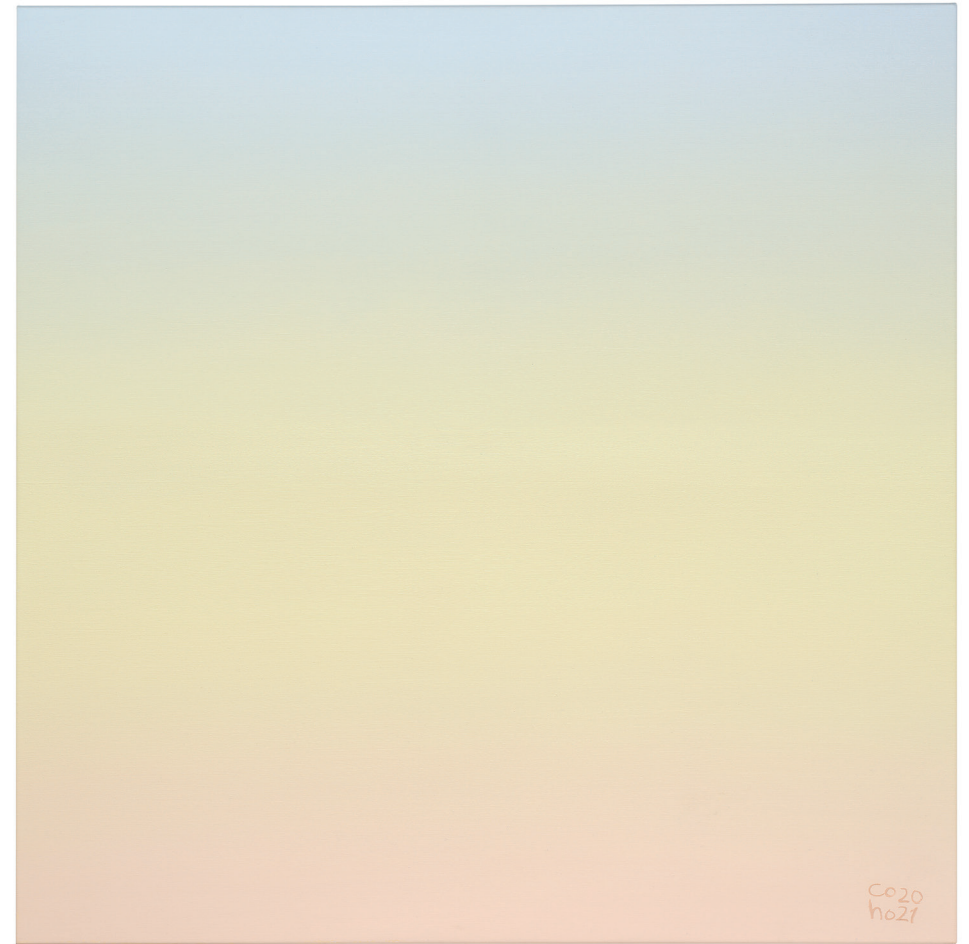
Painting



sun set #1, 2021
oil on canvas
115x115 cm



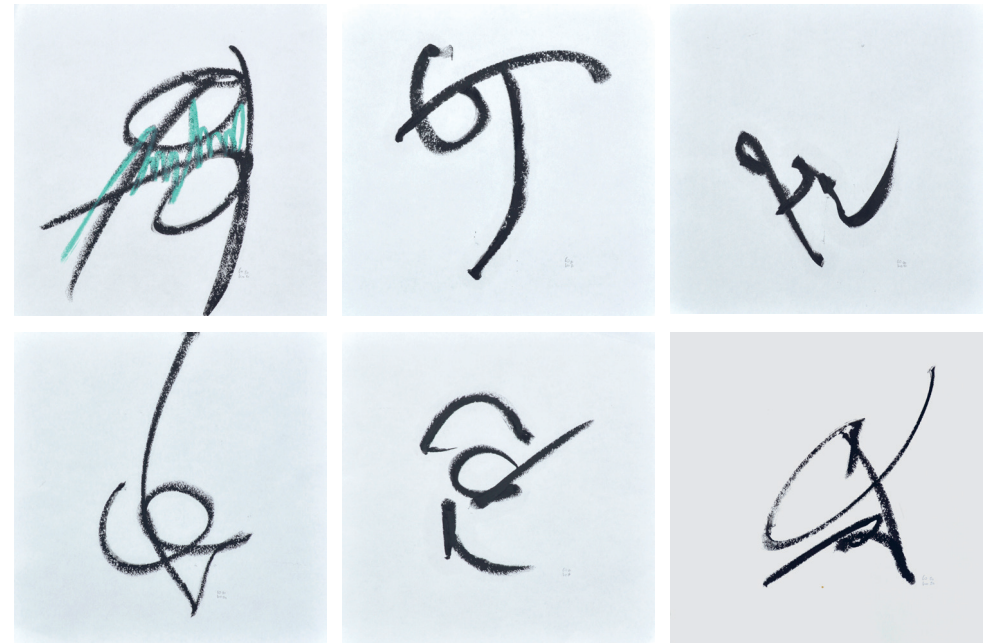
sun set #2 on skin, 2021
oil on canvas
130x130 cm



sun set #3, 2021
oil on canvas
125x125 cm

Signs of Life

in the stillness of a locked-down, socially-distanced, quarantined life, there are still signs of life spilling over, landing on paper.



sign of life #1-7, 2020
oil pastels on paper
30x30 cm

Failing (I Grow)

growing. being alive through
mortality. growing through failure.
abundance in the void. failing into
insignificance, until only the core is
left in the void.

Failing (I grow)

Performance

To fail means to lose. To fail means to fall. To fail means to crash to the bottom of everything. To fail means to be disappointed. To fail means to start from the beginning. To fail means to stand up. To fail means to grow. I grow.

Failing (I grow) is a performance about expectations, wishes and dreams, about not-achieving, being unable and being disappointing, about pain, net zero and growing. Repetitions play a transformative role in the performance as the performer lists and repeats all her failings with a singsong voice. The words free themselves of their meaning and their essence reveals itself. The artist travels to the deepest roots of her failure, to the essential questions of life. She dives through her pain to reach a liberated state of being.





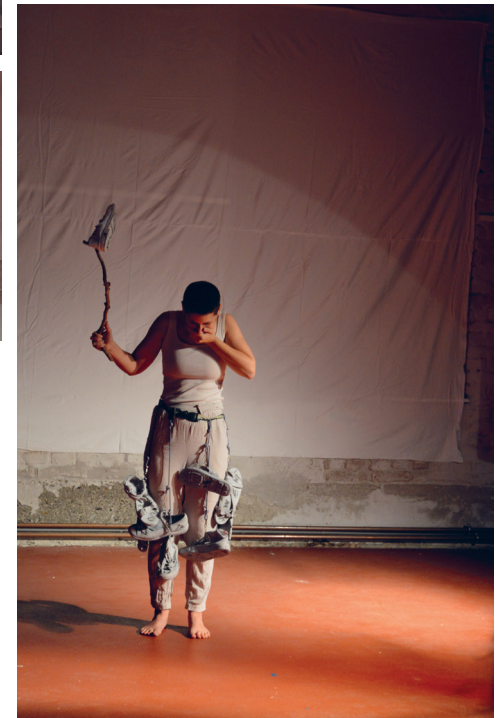
Stills of video of performance
Failing (I grow), 2020
 00:09:08
 language: English



The Shoes of Failure, 2020
 duct tape, permanent marker, skin particles and
 body hair
 framed 42x42 cm
 Performance relic from Failing (I grow)

voices. talks. i've got questions and no answers. insignificant chatter. what i really want to say isn't heard. do i actually say it out loud? singing truth, on the trail of the essential.

Asking, listening, talking is a performance about finding one's voice. It starts with a video about asking questions, but getting questions back instead of answers: "just ask, just ask, but don't expect anything from your questions. i ask and get only more questions, as if nothing was ever said without a question being attached. right?" A figure with a yellow hair-like fabric wig moves her head to the repetitious poem. The performer enters the stage with a skirt of shoes, in one hand a wooden stick carrying a shoe, the other hand covering her own mouth. An audio collage accompanies her: "ever. has anyone ever heard what i say? i fall, without listening i am drifting forward. is a sound hard? will it kill me or bring me to life? i fall. i fall. i fall. has anyone ever heard what i have to say?" The artist frees herself of the hand on her mouth. She slowly starts to sing. She sings: "every morning i have to wake up, i die a little, yes i die a little". She repeats this line, getting louder and moving through different emotions, while she removes the shoes from her skirt, throwing them, like her words, out into the world.



asking, listening, talking, 2019
Photographs of performance
00:10:00
language: German (dialect) and English



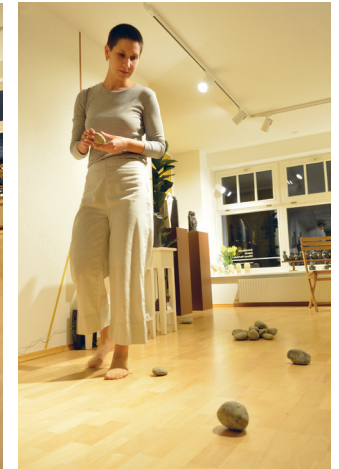
asking, listening, talking, 2019
 Photographs of performance
 00:10:00
 language: German (dialect) and English

Take your Time

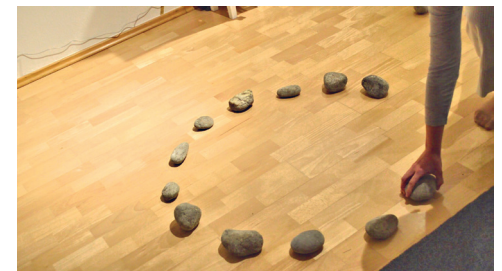
Performance

Overwhelming expectations and pressure. The feeling of being too slow, being insufficient, being not good enough, being a failure. The performance Take Your Time hugs you and tells you that everything is all right, that you are okay the way you are.

The core of the performance is a song repeated like a mantra in multiple layers: “It’s alright, slow down inside. Take your time. Take your time.” While the song plays, the performer slowly puts stones onto the stage. They form a circle inside of which the artist stands at the end, seesawing softly on her feet. She joins the chorus, singing along until all the pressure has been released.



take your time, 2019
Photographs of performance
00:05:00
language: English
photographs by Alexandra Serra





borders, 2019
oil on canvas
70x150 cm



black hole, 2020
oil on canvas
190x150 cm



alive line, 2019
oil on canvas
170x150 cm

What Touches You?

What Touches You?

Paintings

Emotional availability plays an important role in Conni Holzer's art: the ability to be emotionally touched as well as to initiate physical contact and interaction with the audience during her performances. She makes herself vulnerable and likes to discover deep and dark places within herself and around her. She wants to overcome the emotional barriers of her audience, to enable softness, tenderness and empathy. What touches you?



Ondrm Bom (Under the Tree), 2018
oil on canvas
170x120 cm



KRU, 2017
oil on canvas
180x145 cm



Um etwas los zu werden (To Get Rid of Something), 2018
oil on canvas
120x145 cm



As luftat (Wind Blows), 2018
oil on canvas
150x150 cm

What Touches You?

Art Festival

What Touches You? was a three-day art festival with an exhibition, live performances, music, talks, workshops and pizza. Conni Holzer invited dancers, musicians, performers, visual artists and a pizzaiolo (pizza baker) to join her in showing their interpretation of the title. She created a space for open encounters, for emotions, adding impulses to spark more vulnerability and self-reflection. It took place in an old soap factory in Lauterach, Austria.

Artists:
DiverTido
Natalie Fend
Melissa Hiebeler
Conni Holzer
Christoph Linher
Bianca Lugmayr
Sandra Masch &
Eveline Buchinger
Kristin Müllner
SalzmannMaierKühleHumitsch
Verena Wohlrab &
Chris Darnhofer



Dance performance by Natalie Fend



Dance performance by SalzmannMaierKühleHumitsch among paintings by Conni Holzer



Performance by Verena Wohlrab (dance) and Melissa Hiebeler (cello).



Outdoor festival space with pizza oven and installation by Conni Holzer.



Concert by Christoph Linher



Performance by Verena Wohlrab

I'm not being killed by anyone, right? What happened and what is happening makes me shudder. From the unconscious, the horror is crawling up. I arm myself against it, the past and the present. Against the horror inside myself and around me. What touches me isn't always nice, but it always leads me to myself.

Nobody is Killing Me is a performance that deals with the horrors of World War II. In Austria anywhere you stand might the site of where people have been displaced, tortured or killed. You can feel the fears and horror there. Our ancestors passed their trauma down to us through their thoughts, feelings and their way of experiencing life. This performance deals with fears. It is a way of grieving for all the people killed, for all the loss and pain, for all the lives destroyed.

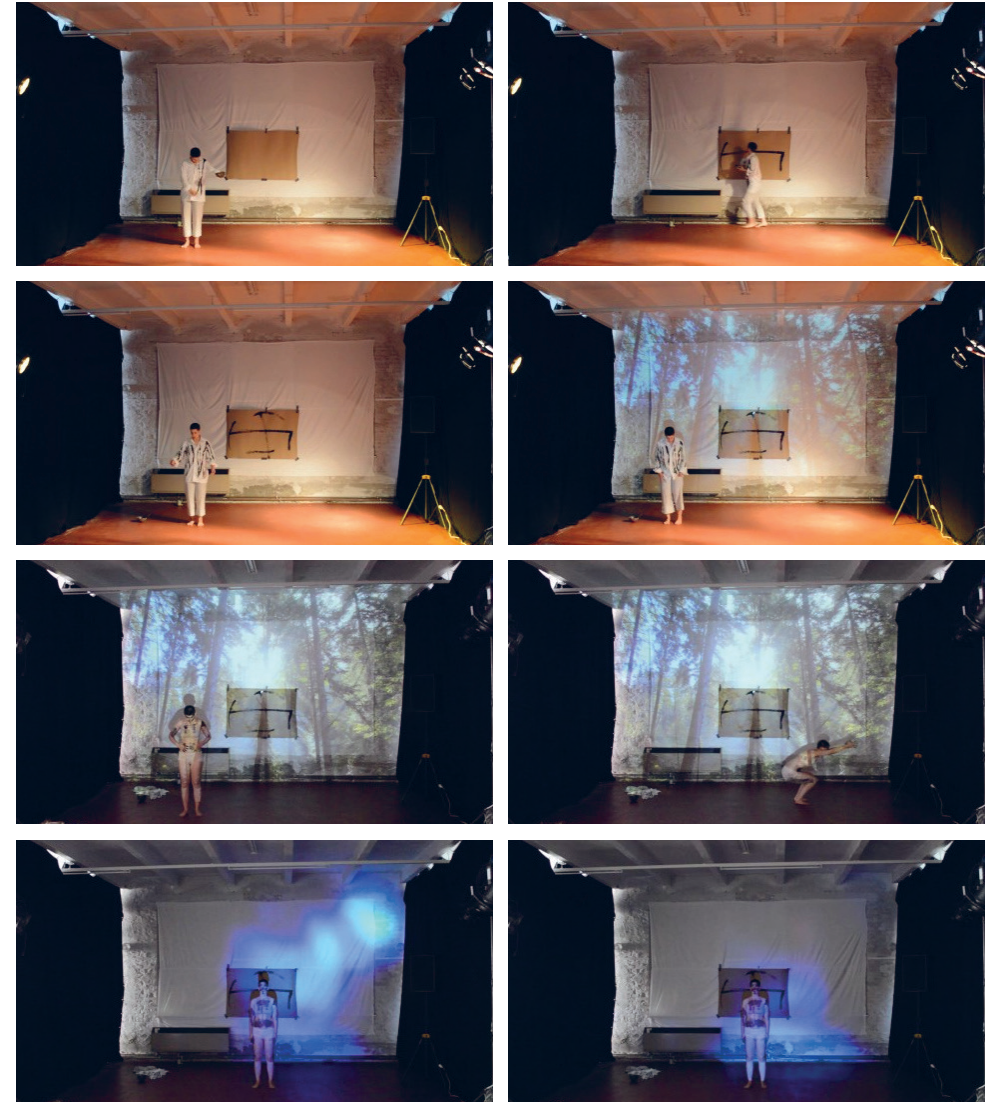
Description: A poetic sound collage repeats itself: "such as and as if someone keeps his promise. such as and as if someone says what he means. as if I understand any of what you are saying. such as, a line is a line. is a line a line? I know, I know, I know I know nothing." (Original: Austrian dialect) The performer wears white clothes and starts to paint black lines on them. She paints lines on the wall behind her. The voices stop. She looks back and realises that there is a swastika among the lines she has painted. She starts to shiver and sings, trying to calm herself down. She sings: "the sky so blue, the sky so blue, the sky so blue – glowing rose, rose – apricot, apricot, apricot." (Original: German) She winces with spasms. She calms down a little. The lights go off and a picture of trees in a forest is projected onto the stage. An audio collage starts: "nobody is killing me. nobody is killing me. I breathe and breathe. nobody is stuffing me into a train or taking me away. nobody is killing me. nobody is dunking me into cold water until I drown. nobody is killing me. I breathe and breathe. nobody is saying take your stuff and get out of here. nobody is beating me up, black and blue. Nobody is killing



me. I breathe and breathe. I breathe and breathe and breathe." (Original: Austrian dialect) The performer takes her clothes off. She dips her fingers into the black paint. With a repetitive movement, she paints her body: Her thumb draws a line from her forehead down over her torso. With both hands she moves her fingers across her forehead, across her cheeks, across her chest, across her belly and from the back of her thighs forward. She repeats this movement in all directions, moving across the stage. When the sound collage ends, she stands still. The projection changes, blue lights revolve. A voice reads the poem Recipe by Mascha Kaleko in German. The artist lights a candle. She starts to sing a melody. She cries.



Nobody is Killing Me, 2019
 Photo of Performance
 00:17:00
 language: Austrian dialect and German



Nobody is Killing Me, 2019
 Stills of performance video
 00:17:00
 language: Austrian dialect and German



Ölpastell im Quadrat
(Oil Pastel in a Square), 2017
 oil pastels on paper
 30x30 cm



Emotion 2017
oil pastels on paper
30x55 cm

Woman

women and men. duality. sun and moon. division and fusion. suppression and equality. captured and free. stay small. behave well. be quiet. unheard. owned. having nothing. sacrifice. LIBERATION. be loud. Make yourself heard. Be a witch. Bleed. Fart. Sneeze. As loud as you can. towards balance.

woman/frou

Video

In the video woman/frou, we hear a voice asking: “Woman, who do you think you are? How dare you speak up?” It is a video about voices and experiences which tell women to stick to their predefined roles. Women have been considered men’s property for centuries. Women were raised to be quiet and to endure their oppression. We still live in a patriarchy. We have internalised so many dogmas and we still believe them, perhaps unconsciously. We inherit them and reproduce them, until we start to hear them inside of ourselves. Suddenly I realise that a voice inside my head asks me, who the hell I think I am, what the hell I think I am doing. I am a woman! How dare I ask for equality?

Description: A woman stands in a forest. She moves slowly, starts to play with her dress. She hides herself in it. She picks up a stick, seems to consider whether she could use it as a weapon. A voice talks to her: “Woman, who do think you are? You don’t have your own name, you don’t have a house, you don’t earn your own money. You are mine. Who do you think you are, woman, talking to me like that?...”





Stills from frou, 2018
00:05:55
language: Austrian dialect



Was muansd eigentlich?
(What Do You Think?), 2018
oil on canvas
145x150 cm



Vö froua und Mä (Of Women and Men), 2019
oil on canvas
150x120 cm



**Du luagasch noch Bluat us
(You Look Like Blood), 2019**
oil on canvas
150x80 cm



alter scheid mann (Old Shit Man), 2018
oil on canvas
95x145 cm

Text from the painting alter scheid mann / Old Shit Man:

For you / I am a lone wolf / nobody needs to get too close to me / Es tut mir leid für dich, dein Leben, deine Entscheidungen / Old man sorry for the old scheid / I take you in my suitcase / never felt so pretty before / the old man / Wer auf sein Elend tritt, steht höher / The Pitt(y) man / Lupf din päkli sealb / alles gut alter Mann / ohohohohohoh / Ein Berg von alter Scheiße zum drauf steigen und runter schauen / wer auf sein Elend tritt, steht höher / he went to bed and bumped his head and couldn't get up in the morning / Wo hat es angefangen so scheiße zu werden? / It's raining it's powing, the old man is snoring / zu viel gesehen, zu viel gehört / genug / Dein Rücken bricht unter den 100 Lebensjahren / Das Neue wächst auf dem alten Mist / Der Koffer ist viel zu schwer für mich / Bart rasieren Haare schneiden, auch die in den Ohren und in der Nase / Old man's problems / not really.

I exist (as git mi)

I exist/as git mi

Audio Installation



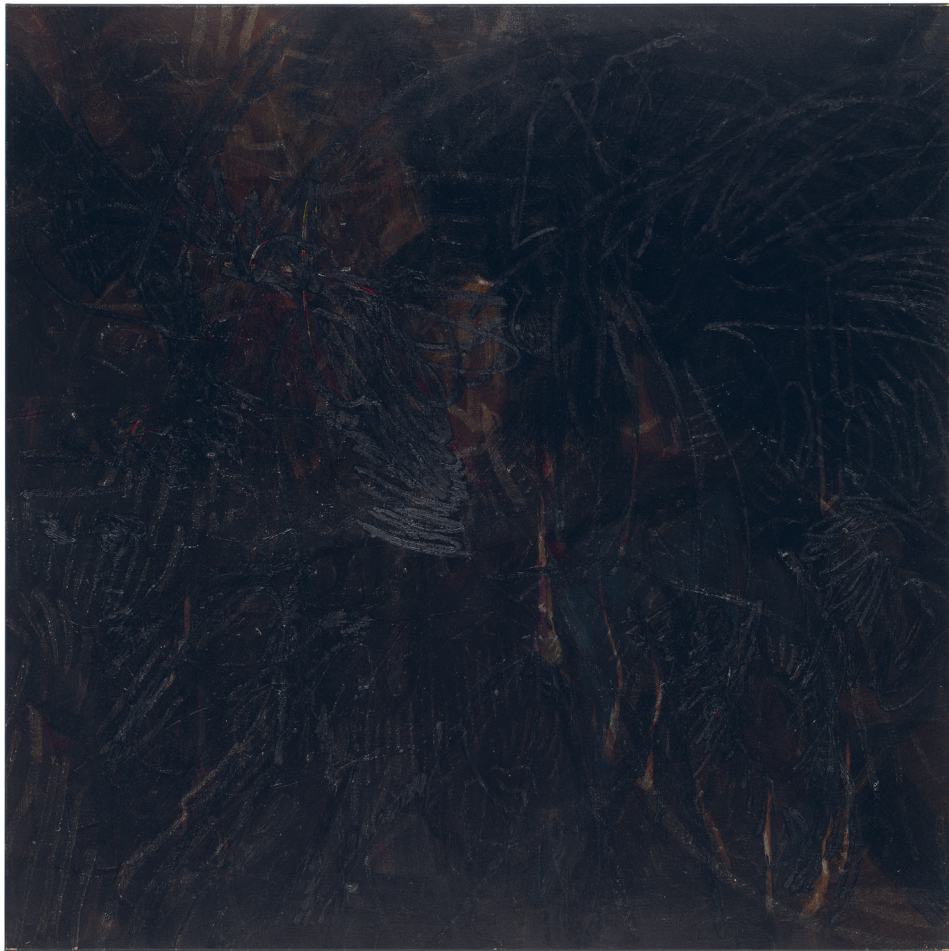
As git mi/ I exist is about human layers. The layers are like suits, they cover up and overlap. Which of others' covers do we see? Which layers do we show? We hide ourselves and we hide others. Identities, role models, attributions, prejudices. Who remembers where he has hidden himself? Many are searching for themselves. Many don't even know that they are hiding.

And so many are never found.

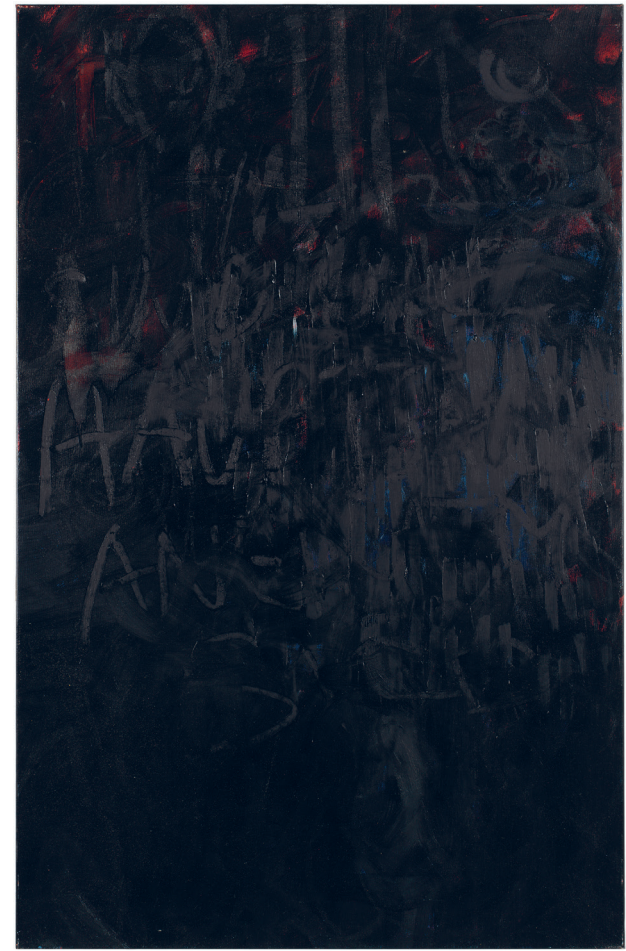
The emerging process of the paintings in this cycle adheres to these considerations. Colourful expressive layers of paint, structural graphic layers alternate with applications of thinned paint. The colourful wild layers are painted over with black, some spots remaining uncovered. Black includes all colours. Black enables one to look at the core. As git mi. I exist.

Alongside the paintings of the cycle I exist, a poem emerged. Conni Holzer recorded it because it was in her dialect and she wanted to emphasise the intonation and melody of it. It was the springboard for her performances. She made a poetic sound collage out of it. Several layers of her voice, full of emotion, become one.

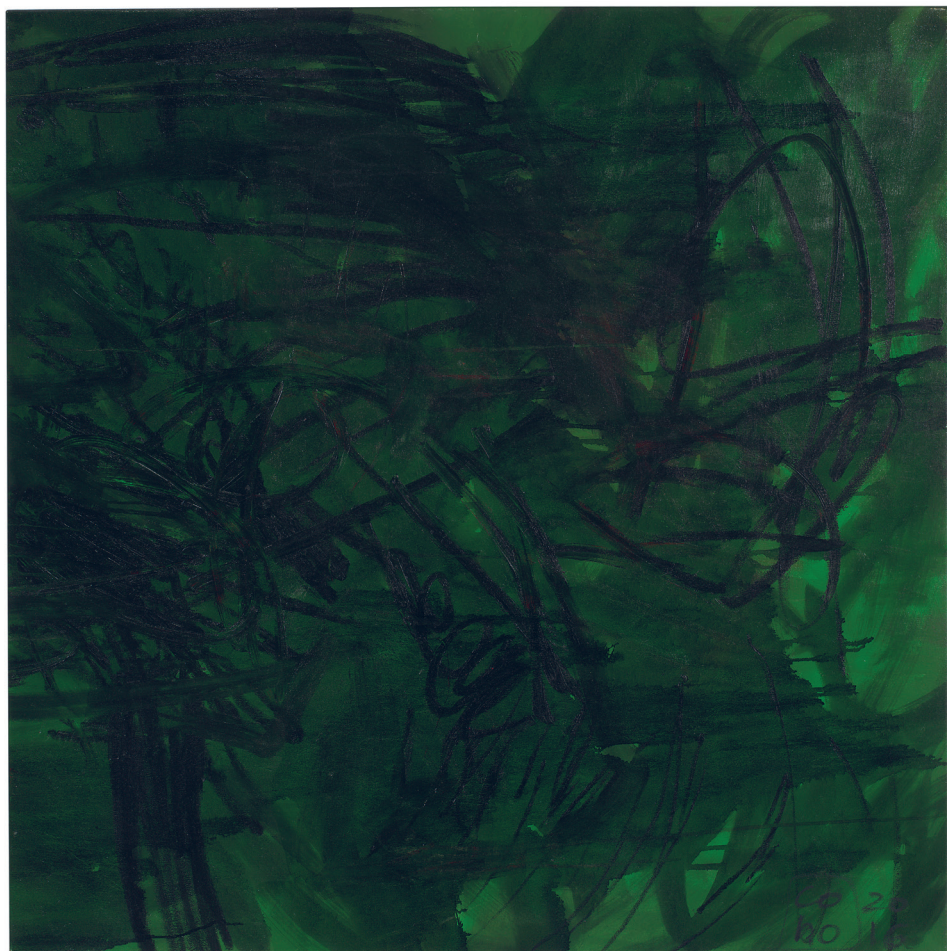
The poem says (translated from Austrian dialect): I exist. But nobody can tell. You are hiding, so you can't see me. I want to punch you all in the face. I want to scream you into the ground. But I can't find you. Because I am hidden. I don't even know if I really exist.



I bian do (I Am Here), 2016
oil on canvas
145x145 cm



**Die Löcher sind die Hauptsache an einem Sieb
(The Holes Are the Main Part of a Sieve)**, 2016
oil on canvas
90x140 cm



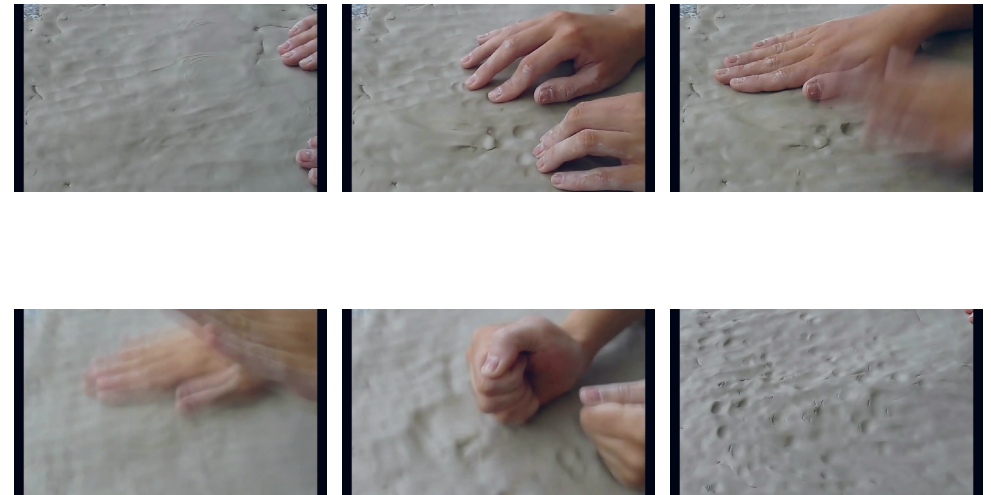
grünes Schwarz (Green Black), 2016
oil on canvas
110x110 cm



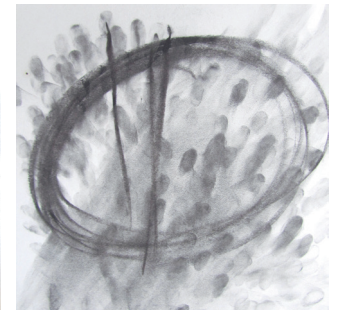
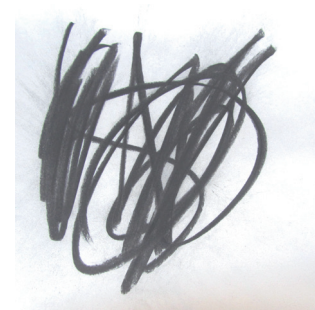
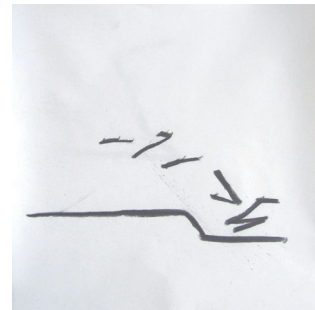
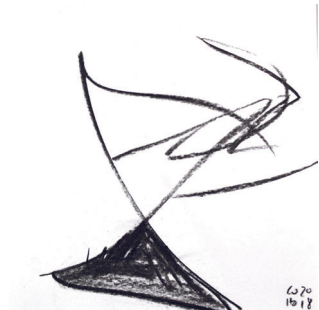
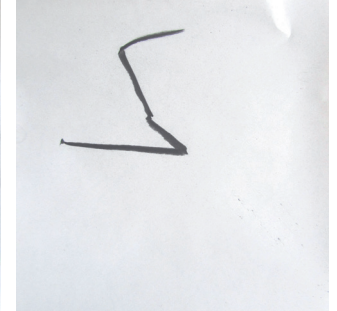
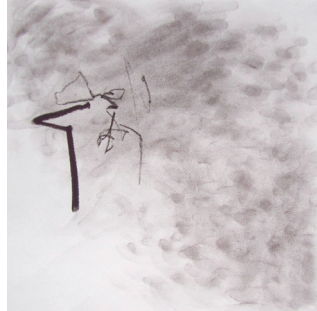
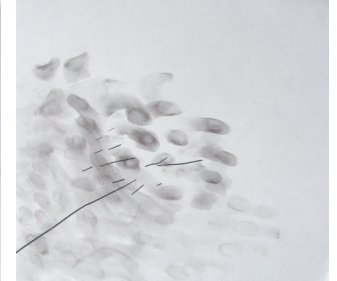
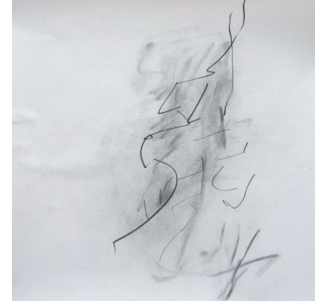
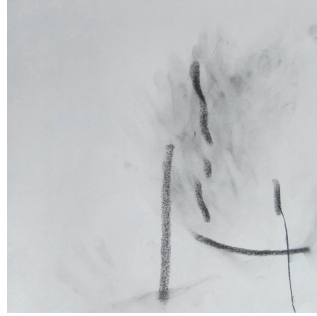
figuren (Figures), 2017
oil on canvas
145x95 cm

Something shakes me up. It hits me hard. I reconsider. I re-evaluate. I find parts of me once hidden.

Hands stroke and clap on a surface of clay. Fingers leave traces in the clay. Hands move, dance and hit hard. A poem accompanies the sound of hands striking clay: "It rattles. It rattles within me, as it has never rattled before. There is a bang which makes my lungs jump out of my jaw. It rattles until my skin crumbles, until I fall apart, lose myself completely and have to start from the beginning. I taste: thinking is for cats." (Original in Austrian dialect).



tscheappra/Rattling, 2016
Stills of performance video
00:05:03
language: Austrian dialect



Kohle im Quadrat (Charcoal in a Square), 2017
charcoal on paper
30x30 cm



ich denke nicht, es denkt in mir, 2018
charcoal on paper
30x30 cm



Selfportrait, 2021

CV

Conni Holzer was born on 27th January, 1988 in Lustenau (A). She started to paint with oils when she was fifteen years old.

Conni studied cultural and social anthropology at the University of Vienna and holistic art therapy at the Academy for Art Therapy in Vienna.

Since 2018, she has been working as an artist and an art therapist in Vorarlberg, the westernmost province of Austria.

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