



# Heidi Holleis

„With my primarily reduced artworks I offer  
objects of projection for a continuing cycle of  
consolidation and disintegration.

It is the barely tangible which fascinates me.”



●  
**FANTÔME**  
**EXCEPTIONNEL**



In her series of works *Fantôme Exceptionnel*, Heidi Holleis refers to the concept of *Hauntology*, which lately popped up especially in the electronic music scene. The term was coined by Jacques Derrida, who, in a way, there-with articulated a cultural diagnosis, which states that Europe is possessed by its ghosts. Theories, ideas and ideologies that seemed to be passé still haunt and shape the European mind-set. Derrida particularly had in mind the theories of Karl Marx that, after the end of the Cold War, were considered to have failed but are still valid and appealing in European thinking today - since the last financial crisis even more. The late Mark Fis-

her took a broader view of the term, referred it to pop music phenomena and warned against drifting off into a mere nostalgia mode (Fredric Jameson), in which you cannot draw a specific picture of the present anymore due to an excessive nestling into the past. This would mean that history, as a sequence of significant phenomena, or history with a dialectic promise of the future, had an end - and with that, history itself, as it was thought of up till now. In her small format collages, Heidi Holleis uses vintage-looking photo shoot pictures from fashion and lifestyle magazines, which can be seen as ghosts of the fashion industry, as well as the soot from burning candles, which expresses the ephemeral floating and therefore unboundedness of *Hauntology*. The paintings seem to be light, too light, but their supposed ne-

bulous nothingness becomes heavier the more you look at them. Desubstantialized arrangements, which thus abstract corporality, demand attention with their sheer presence. „Capital is at every level an eerie entity: Conjured out of nothing, capital nevertheless exerts more influence than any allegedly substantial entity.“ 1

1 Mark Fisher, *The Weird and the Eerie*, London, Repeater Books, 2016, p. 11

(Text: René Nuderscher)




*FANTÔME EXCEPTIONNEL*  
1,2  
Soot on Paper  
Collage  
297 x 210 mm







## VENTILABO



The Latin word *ventilabo* can be translated with swinging in the air and is associated with ignition and excitement. *Ventilabo* becomes a metaphor for circulation that turns the inside to the outside in order to think the things of the past by means of the present into the future, all under the symbol of the ash. This term represents the starting point of the exhibition for Heidi Holleis and initiates a confrontation with her artistic practice. Holleis thereby goes beyond an understanding of her painting as abstract, intuitive and sensory practice and tries to render the process, by which ash is created, as a performative act between entropy and chaos tangible. The concept of swinging in *Ventilabo*

is further symbolised by the crosses of the *Poly X* series (Ashes to Ashes), of which can be found hanging in the windows of the gallery, thus entering in a dialogue with the exterior space. The crosses made of ashes were previously put up at the pillars of the Innsbruck Cathedral in the direction of the altars with the aim of oversubscribing the church room on the occasion of an art project. They become an emblematic catalyst of the presence so as to discuss the existential reality of our being. The performative act of circulation of the material with its absence and presence becomes the leading rhythm. Holleis thereby opens a new chapter in her artistic practice and acts in a way that matches Sol LeWitt words from 1969: „Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic

cannot reach... Illogical judgements lead to new experiences.”

LeWitt, Sol (1973) „Sentences on Conceptual Art”, in Lippard, Lucy R. (ed.) *Six Years: The Dematerialization of the Art Object from 1966 to 1972*. New York: Praeger, p. 75.

(parts of a Text from:  
Karin Pernegger)



**Heidi Holleis awarded the Prize of the federal state of Tyrol (Preis des Landes Tirol) for Contemporary Art in 2017 for her serie Ashes to Ashes, which also was exposed at RLB-Artprize, RLB-Kunstbruecke Innsbruck, 2014 (International juries).**





VENTILABO - GALLERY KM0 1.floor



POLY X - Cathedral St Jacob (8 pieces)



Serie Ashes to Ashes, Ash in egg - tempera on canvas, 1000 x 1500 mm





Serie Ashes to Ashes, Ash in egg - tempera on canvas, 1500 x 1000 mm



## ACCELERATION



As an artefact, a piece of art is not just an agglomeration of qualities, but also a bearer of interrelations: There is both an outer appearance and a hidden dimension, an external and internal area, an interplay of visible and invisible elements, of material structure and narrative. The artwork is a code of itself, as it were. The question now is where to find the narrative moment in the pictorial as well as graphic series *Acceleration*. The answer is to be found within the artist herself. Everyone who gets to know Heidi Holleis or her art, be it only on a superficial level, will immediately discover a connection between her works of art and her personal interest in philosophy (as well as cultural theory and literature). As the art historian Markus Neuwirth has correctly stated in his text *Holleis - Ikonologie der Asche* the series *Acceleration* can be read as "abstract empathies [...] where the brush and thereby also the forms steadily gain speed [...]"<sup>1</sup>. But in this particular case the technique, or artistic practice, is

based on a theorem. In this context, avoiding the term *theory* is intended because by using *theorem* conception and investigation are also taken into account and not just the factors tenet or rather theory development. On the basis of discussions with friends who are well-versed in philosophy but also by reading and self-study, Heidi Holleis absorbs knowledge and then transforms it through an artistic act. Not just the gestures, but also the materials of ashes and coal play an important role in this context and at the same time constitute another reference to the philosophy of *accelerationism*. An important aspect of this philosophical movement is that capitalism must or can be overcome by the same means through which it operates. This means that renewal will only be accomplished, if the given is (accelerated) exhausted. Do the materials used in Heidi Holleis' art not work in a similar way? Ashes and coal are preceded by a decomposition process as well as energy input: wood must be burned in order to create coal and ashes. As a recent political theory, *accelerationism* places an emphasis on the issue of overcoming the capitalist order. To put it more succinctly, *accelera-*

*tionists* have a rather distorted relationship with capitalism. Even though capitalism is considered as the social system that has to be overcome, it is not seen as the epitome of all evil. Therefore, the motto is not "Smash Capitalism" and that's that, but rather "Smash Capitalism through Capitalism" or - in the words of *accelerationism* -, let us make use of the latest capitalist developments and technical achievements in order to destroy the system more quickly. The words used in this text have been put into a framework and are to be applied as an additive to the artworks of *Acceleration*. Therefore, they should be read in the sense of an effusion of the mind. Without thinking twice about whether the written words make sense or not, the author types with his eyes roaming rather uncertainly over the advancing texture, while the movements of the fingers are creating the beat. Taking up the speed! *accelerare*, *accelerate*, *hasten*, *carry*, *promote*, *rush over*, *hurry*. Treating idleness as apostasy and volatility. No pause - never! Putting the thought into the digital image. Turning technology into tactics. *Accelerating* not the brush but words and, ultimately, the text flow. All the way to

complete EXHAUSTION.  
(Text: Marco Russo)

<https://web.archive.org/web/20150519103901/http://akzelerationismus.de/beschleunigungsmanifest.pdf>

1 Markus Neuwirth, Catalogue: Heidi Holleis Ashes to Ashes, Publishing house: Kunstraum Innsbruck, 2015, Holleis - Ikonologie der Asche, Page 10



Acceleration drawing 1  
Coal on paper, 700 x 500 mm



Serie Ashes to Ashes, Acceleration 3  
Ash in egg - tempera on canvas, 400 x 400 mm

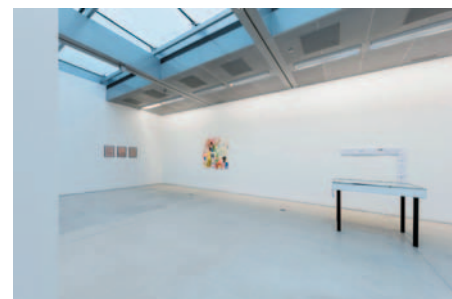
●  
**COMPLIMENTARY AFFAIRS**



My artistic exploration of the material ash, or rather, coal is currently extended by graphics and collages on paper. In terms of content, the works on paper are related to the topics entropy, chaos, system and traces, without having to explicitly depicting them. In my graphic series Chaos and Order, transparent graph paper, a paper belonging to mathematics, and the wavy structures of marbled cardboard are connected. That way, industrial production encounters hand-made, unique items. While graph paper is used for the precise transfer of computable coordinates, points, tangents and areas, every marbling consists of a unique pattern, which can-

not be reproduced in the exact same way, despite going through the same manufacturing process. To put it another way, system and structure meet the free form. The marbling results from sliding black coal in a chaotic flowing motion across stiff cardboard. The graph paper is placed above and below the cardboard in permeable, transparent layers. The interweaving of the attached positions creates a depth, despite or perhaps just because of the materials contradicting each other. Thus, the whole sheet is covered with a net, to which the eye adjusts over time and finally does not perceive anymore at all.

(Text: Heidi Holleis)



**Awarded the Prize of the federal state of Vorarlberg (Preis des Landes Vorarlberg) in the 35. Austrian Graphic Art Competition 2017, exposed at Taxispalais Kunsthalle Tirol, 2017**



Serie Complimentary Affairs, Chaos + Order 1, 2, 3  
Paper on cardboard, wire clips, 438 x 324 mm

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**ANTIGONE**

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Heidi Holleis installation *ANTIGONE* was created as part of the exhibition *NOT* by the young-Caritas in September/October 2018. A temporarily put up blue cargo container on one side of the Tyrolean government building at the Eduard Wallnöfer Square presented the exhibition area. *ANTI-GONE* consisted of an installation inside the cargo container as well as of a sculpture on its roof. The latter was a non-functioning pink aluminium sniper rifle that was directed at the Tyrolean government building. The artist there-with raised questions about war, fake news or the clash between individually established rules within family structures and state laws. Another central question was: „How far

can the individual person in a democracy go when the state has proved incapable of solving a problem?" In this respect, the sculpture *ANTIGONE* stood as an icon of resistance on the roof of the cargo container. About a week after the opening date of the exhibition it was stolen by hitherto unknown thieves.

(Text: René Nuderscher)





ANTIGONE on the roof of the cargo container - Eduard Wallnöfer Square





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**GREAT PIECE  
OF TURF**



The title of the work refers to a 1503 watercolour painting with opaque colours on paper by Albrecht Dürer. Because of the emphasis laid on a banal piece of lawn, this realisation is regarded radical and ranked as the first modern landscape painting. In her contribution to *Urban spricht Kunst*, Heidi Holleis deals with the framing of a detail of nature. In the exhibition area, a sole glass top is placed on a piece of turf in the exhibition area.

The area with its organic underground is subject to a strong process of change: the shape and colour of the turf are naturally going to change during the exhibition. The glass top accelerates this process of metamorphosis that is part

of Holleis concept. With her idea Holleis shows that the found landscape with its characteristics suffices and that an idyllic-aesthetic apotheosis contradicts her artistic practice.

(Text: Nadja Ayoub)

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Urban spricht Kunst, 2013, exhibition series on the subject of landscape space: ideas for the symbiosis between urbanity, art and nature.





Great piece of turf, glass plate - 730 x 3000 mm

## CURRICULUM VITAE HEIDI HOLLEIS

Heidi Holleis born 1974 in Innsbruck,  
lives and works in Innsbruck, Austria

### One-person shows (selection)

2019 The ghost is me, curated by Charly Walther, open.space,  
Innsbruck, Austria

2017 Ventilabo, curated by Barbara Cortina, Gallery KM0, In-  
nsbruck, Austria

2015 POLY X, curated by Elisabeth and Gerhard Larcher, Dom zu  
St.Jakob, Innsbruck, Austria (catalogue)

2013 1313 Nothburga 2013, Museum Notburga, Eben am Achensee,  
Austria

2012 Ashes to Ashes, Burg Hasegg und Münzerturm, Hall, Aus-  
tria

2011 Bauchbilder, Galerie im Andechshof, Innsbruck, Austria  
(catalogue)

2010 Come to my world, curated by Alex Pergher, Galerie90,  
Mühlbach, South Tyrol, Italy

### Group shows (selection)

2018 NOT/ANTIGONE, curated by Bettina Siegele and Hanna Ru-  
schitzka with youngcaritas, Eduard-Wallnöfer-Platz, Innsbruck,  
Austria (catalogue)

2018 Tirol.export\_Western Union, curated by Maximilian Thoman  
and Simeon Brugger, with Karin Ferrari, Oliver Laric, Chris-  
toph Hinterhuber, Parallel Vienna, Vienna, Austria

2017 Acquisitions by the City of Innsbruck 2017, curated by Jürgen Tabor and Christine Prantauer, Galerie im Andechshof, Innsbruck, Austria (catalogue)

2017 35.Austrian Graphic Award, curated by Nina Tabassomi und Judith Fegerl, Taxispalais Kunsthalle Tirol, Innsbruck, Austria (catalogue)

2016 Asche, curated by Jeannot Schwarz, with Thomas Feuerstein and Fabian Seiz, ExtraRaum, Vienna, Austria

2015 set in motion, curated by Karin Pernegger, Kunstraum Innsbruck, Austria

2015 recent works, with Ernst Trawoeger, Kulturbäckerei, Innsbruck, Austria

2015 Arche/Arca, curated by Heinrich Schwazer, Festung Franzensfeste, South Tyrol, Italy (catalogue)

2015 Anima.ls, curated by Ina Hsu, cookery performance with Michael Strasser, Büchsenhausen, Innsbruck, Austria

2014 RLB-Kunstpreis (Art prize), curated by Silvia Höller, RLB Kunstbrücke, Innsbruck, Austria (catalogue)

2013 13, in cooperation with Brigitte Jaufenthaler, Galerie Nothburga, Innsbruck, Austria

2013 SO! curated by Charlotte Kons, Schloss Liedberg, Liedberg, Germany

2013 Urban spricht Kunst, festival for art, culture and landscape, curated by Nadja Ayoub, Innsbruck, Austria

2013 Artexchange, art project by Hannes Egger, Landesmuseum Innsbruck, Innsbruck, Austria

2012 255K, curated by Renate Mairoser and Franz Wassermann, Stadtarchiv, Innsbruck, Austria (catalogue)

#### Prizes + grants

2017 35.Austrian Graphic Award, Award of the federal state of Vorarlberg, Austria (catalogue), (international jury)

2017 Art prize Contemporary Art by the federal state of Tyrol ,Austria(international jury)

2013 Bursary granted by the federal state of Tyrol, for artist residency in Paliano, Italy

2009 Art price for painting, Spazioarte Pisanello, Fondazione Toniolo, Verona, Italy (catalogue)

#### Architectural art

2018 Josef Lackner Kapelle St. Michael, Pfons bei Matrei, Austria

#### Works in public collections

2017 Acquisition by the Landesmuseum Ferdinandeum, Innsbruck, Austria

2017 Admission to the Graphic Collection by the federal state of Tyrol

2017 Acquisition by the City of Innsbruck, Austria(catalogue)

2014 Acquisition by the federal state of Tyrol (catalogue in 2019)

2014 Acquisition by Museum Notburga, Eben am Achensee, Austria

2012 Acquisition by the City of Hall, Austria

2011 Acquisition by the Raiffeisen Private Banking, Hall, Austria

2010 Acquisition by the Municipality of Jenbach, Austria

2009 Acquisition by the Municipality of Eben am Achensee, Austria

2009 Acquisition by the City of Innsbruck, Austria

2005 Acquisition by TILAK, Innsbruck, Austria

2000 Acquisition by the City of Innsbruck, Austria  
(catalogue)

Projects (selection)

2016 The catalogue Heidi Holleis Ashes to Ashes was published by Kunstraum Innsbruck via Karin Pernegger in January 2016 including a limited edition to support the book.

[http://www.kunstraum-innsbruck.at/aktuell/katalog\\_heidi\\_holleis](http://www.kunstraum-innsbruck.at/aktuell/katalog_heidi_holleis)  
[http://www.kunstraum-innsbruck.at/editionen/sechzehn/heidi\\_holleis](http://www.kunstraum-innsbruck.at/editionen/sechzehn/heidi_holleis)  
<http://www.kunstraum-innsbruck.at/>

2016 Frau Suitner, stagedesign, Burgsommer, Hall, Austria

2016 Maskharat, electronic noise sound festival, graphicdesign and stagedesign, PMK, Innsbruck, Austria

2014 Aktionstag der Bettelobby, intervention in public space, Innsbruck, Austria (documentation in Michael-Gaismair-Jahrbuch 2015)

2014 Auf der Suche nach der verlorenen Zeit, Mole13, removable artwork, newspaper Mole13 medium for local and cultural supplies, Innsbruck, Austria

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