

# secession

Vereinigung bildender KünstlerInnen Wiener Secession  
Friedrichstraße 12, A-1010 Wien  
T. +43-1-587 53 07, F. +43-1-587 53 07-34  
office@secession.at, www.secession.at

## Press release

**Lisa Holzer**

***What carries you?***

November 23, 2019 – February 9, 2020

Grafisches Kabinett

**Press conference:** Friday, November 22, 2019, 11 a.m.

**Opening:** Friday, November 22, 7 p.m.

in cooperation with Vienna Art Week

At first something disappears. The exhibition starts in the staircase to the Kabinett with a colour application that will be overlooked. The dark grey mountings of the handrails – now there are two for security purposes – disappear in the colour of the wall. They seem to hang in the air. Almost as if I could throw them towards you.

In the Kabinett the light's not on. This exhibition needs – no demands grey daylight. On view are radiant pigment prints, very colourful – *I should limit the colours* – almost clownish pictures – *this would be cooler*. They show grapes and grapes in white chocolate. The grapes are huge. I thought wine grapes go well with Austria. It is a daylight, a movement exhibition. Maybe the winter date is not the best for this.

Removing the light is a reverse movement to the addition of colour on the mounting of the rails. And yet, twice, something is being removed.

At the day of the opening, the 22<sup>nd</sup> of November, the sun will have already set by 4.08 pm. And at this time the pictures prefer not to function. They withdraw, realize themselves badly, or not at all. Anyways they are less able, fail in their being an image or at least their being exhibited, because the day is already missing. As if I could afford that. Or the darkness opens the exhibition towards something else. And you will talk about it.

Dark realities. The reality has no door. Neither does the Kabinett. Sliding doors don't count. You cannot bang them. And you cannot..., you cannot yank them open. They only save space and slide.

It was weakness that first led me to Photoshop. Absence of ideas. An exhausted leaning-against in Photoshop. Are reworked grape pictures more realistic? Deeply realistic through alienation? Photography describes a relation between light and delay. Neither make a good or tangible partner. It can be read as a figure of negativity or a medium for Aufhebung. We do not reach the grapes.

Or how passive-aggressive is photography?

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The pictures hang too high. It might be that this is not true. The room is too low. An additional wall has interrupted the almost square floor plan and blocked the empty centre. Mirror panels on its back reflect as if drunk.

Parking lots are odd and cost money. Figures of sleep and of a death that is transient. It is a movement exhibition because of the weather etc. etc., the light. And because of the desire, the drive. I then want to park, pay, and go. I also thought about showing pictures of parking lots. However, the idea of parking lots – also as negatives of cars – is more satisfying than pictures of parking lots. *You drive me crazy.*

Au, Ä

The *objet petit a*, after Lacan describes the object cause of desire. I last described my playfully naïve reading of the possible effect of the *objet petit a* and the difficulties with it relative to the affinity between flush and flash and their phonetical *a* and *ä*, or their written *u* and *a*. Referring to that grape in English and Traube in German, which both have a little *a* in the name, would, in writing, evoke desire. What subsequently would make them happy, or to carriers of a cause of desire. Phonetically however not. Here the *a* of the grape becomes an *ä* and the *a* of the Traube becomes an *au*.

down

And the grapes (always) hang too high (for almost everyone), remain a promise, are not to reach like the positive magical effects of the trickle-down-effect. They trickle down-stairs and are not to be found anywhere. Never were. It is too dark here anyway.

The direction of white chocolate is also only down. From some of the grapes white chocolate drips down heavily. Downstairs it is dirty whitish or any colour or nothing at all. Except for white chocolate, nothing trickles down upstairs. The streets are not paved with gold.

The grapes must hang. Art does not have to do anything whatsoever. I want to lie down now. Art has in the most positive sense the impossible position of not having to do anything.

The invitation card is a receipt for a clown collar that I bought years ago. The receipt is from winter 2008. The receipt however is funnier than the collar. What happened in 2008?

A fifteen-minute audio guide that is also retrievable as a pdf on the homepage of Secession, tells you everything, when I am not there.

What carries you? The title of the exhibition could be *Was trägt Sie?, What carries you?*. A question that I modified and borrowed from Heike Geißler's (!) book *Saisonarbeit (Seasonal Associate)*. Maybe because it arrested me. And I have to add that Geißler used the word *tragen*, to carry, which is a little odd, but I like it a lot in this case, and it fits also with the grapes etc., but the English translation doesn't use the word *carry*, they only go for the figurative meaning of motivation, which to me seems to diminish further possible readings.

I would/wanted to wear Gucci-tears. The ones from the autumn-winter 2019 show. They do not run down. They do not smear my mascara. Neither yours.

*What carries you?*

(Text by Lisa Holzer)

Lisa Holzer was born in Vienna in 1971 and lives and works in Berlin and Vienna.

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The exhibition program is conceived by the board of the Secession.

Curator: Annette Südbeck

## **Artist's book**

### **Tala Madani. *Shit Moms***

Format: 22 x 30 cm

Details: Fold brochure, 108 pages

Concept: Lisa Holzer

Texts (German / English): Lisa Holzer, Anke Dyes, Hans Christian Dany

Secession 2019

Distribution: Revolver Publishing

EUR 26,40

This book comprises the exhibition's not-yet-framed pictures, and illustrations from the series *Guts*, *Flush (with or without flash)*, and *Not Yet Titled*, which Anke Dyes and/or Hans-Christian Dany mention in texts. As well as illustrations from the series *You make me very hungry*, which relate to my catering suggestion for the fundraising dinner of the Secession mentioned in the audio guide text. Also included are illustrations from the series *Delay, as in the/a mood (butterhead lettuce)* for the adults, and *Flowers of death devoid of green (chrysanthemums)*, because they go so well with the season, and the picture for the invitation card, a receipt for a clown collar.

(Lisa Holzer)

## **Curators' guided tour**

Thursday, January 16, 2020, 4:30 p.m.

Curators Jeanette Pacher, Bettina Spörr and Annette Südbeck give a tour through the exhibitions by Tala Madani, Ron Nagle and Lisa Holzer.

## ***What carries you?***

Thursday, February 6, 2020, 7 p.m.

Special event in the context of the exhibition by Lisa Holzer with Heike Geissler (reading in German), Yasmine Haddad (DJ) and Lisa Holzer (performative gesture)

## **Dialogue tour**

Friday, February 7, 2020, 5 p.m.

Dialogue tour with Lisa Holzer and curator Annette Südbeck  
in cooperation with Collectors Agenda (free of charge)

## **Press contact**

Karin Jaschke

T. +43 1 587 53 07-10

E-Mail: presse@secession.at

## **Press images**

Installation views are available for download at [www.secession.at/en/presstype/aktuell](http://www.secession.at/en/presstype/aktuell)

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## Biografie / Biography Lisa Holzer

Lisa Holzer, 1971 geboren / born in Wien / Vienna, lebt und arbeitet / lives and works in Berlin.

### Einzelausstellungen (Auswahl) / Solo exhibitions (selection)

- 2019 *Esst mich!*, Kunstverein München, München / Munich
- 2018 *Und ich hab schon wieder Hunger / You make me very hungry*, Galerie im Turm, Berlin  
*I come in you*, Galerie Emanuel Layr, Wien / Vienna
- 2017 *I come in you – The Party Sequel (Berlin)*, Galerie Gillmeier Rech, Berlin
- 2016 *Be a funny mom*, Hester, New York  
*Men what a humble word*, Lira Gallery, Rom / Rome
- 2015 *Keep All Your Friends*, Rowing, London
- 2014 *I did love you once*, Galerie Emanuel Layr, Wien / Vienna

### Gruppenausstellungen (Auswahl) / Group exhibitions (selection)

- 2019 *Streik!*, Grob Gallery, Genf / Geneve  
*Limp*, curated by\_Vienna, Galerie Emanuel Layr, Wien / Vienna  
*10 Years of Provence*, The Downer, Berlin  
*Homework*, Castiglioni, Mailand / Milan
- 2018 *One Colour*, Philipp Pflug Contemporary, Frankfurt  
*Someplace Special*, Galerie Gillmeier Rech, Berlin
- 2017 *in awe*, Kunsthalle Exnergasse, Wien / Vienna  
*Ich weiss nicht*, Museum für Angewandte Kunst, Wien / Vienna  
*Picture Perfect*, Studio Carnelutti, Mailand  
*L'Image*, Galerie Francesca Pia, Zürich / Zurich  
*Retour sur Mulholland Drive*, La Panacee, Montpellier
- 2016 *If only, it's just beginning*, JOBS, Chicago  
*Lonesome Wife*, Seventeen, London  
*Fieber*, curated by\_Vienna, Galerie Emanuel Layr, Wien / Vienna
- 2015 *By the Bearer in Whose Name it is Issued*, Centre for Style, Melbourne  
*Et nous voici plus bas et plus haut que jamais*, Chiso Bldg, Kyoto  
*Flirting with Strangers*, 21er Haus, Wien / Vienna  
*M'm! M'm! Good!*, Rowing, London  
*DIDING Ein Innen, das ein Außen bleibt?*, Künstlerhaus, Halle für Kunst & Medien, Graz
- 2015 *Triennial*, New Museum, New York
- 2014 *@The Shrink*, Shanaynay, Paris  
*Heathers*, Rowing, London  
*The Elephant Test*, Lothringer\_13\_Halle, München / Munich  
*It's my hair and i can do what I want with it!*, Galerie Kamm, Berlin  
*D.R.E.S.S.I.N.G.*, Space, London
- 2013 *NAIL US*, mlartspace, 1459 Fulton Street, Brooklyn, New York  
*It Also Says Imperceptibly*, Dolores, Amsterdam  
*Noisy Spaghetti*, Fauna, Kopenhagen  
*The Collection #3*, 21er Haus, Wien / Vienna  
*Pétrone/Pétrole*, Air de Paris, Paris

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## **Werkliste / List of works Lisa Holzer. *Was trägt Sie? / What carries you?***

*Nachspeise*, 2019

Performative Geste, Fundraising Dinner der Secession (nicht realisiert) /

Performative gesture, Secession Fundraising Dinner (not executed)

*Clown Collar*, 2019

Einladungskarte /

Invitation card

*Audioguide*, 2019

Text als pdf und Audiodatei auf der Website der Secession /

Text as pdf and audio file on the website of the Secession

Deutsch: <https://www.secession.at/exhibition/lisa-holzer/>

English: <https://www.secession.at/en/exhibition/lisa-holzer/>

*Ohne Titel (Stiegenaufgang)*, 2019

Weißer Lack /

White paint

*Bewegungsausstellung*, 2019

Tageslicht /

Daylight

*Trauben*, 2019

14 Pigmentdrucke auf Baumwollpapier,

einige mit weißer Schokolade, Seidenglanzlack oder Metall-Acrylfarbe auf Holz /

14 pigment prints on cotton paper,

several with white chocolate, silky gloss paint or metal acrylic paint on wood

*Wand*, 2019

Holz, Spiegelplatten /

Wood, mirror panels

*Trauben in weißer Schokolade (Performative Geste)*, 2020

6. Februar 2020, 19 Uhr /

February 6, 2020, 7 p.m.

Courtesy die Künstlerin / the artist, Galerie Emanuel Layr Wien / Vienna

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Association of Visual Artists Vienna Secession  
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### Exhibitions

Hauptraum  
Galerie  
Grafisches Kabinett

**Tala Madani. *Shit Moms***  
**Ron Nagle. *Nocturn Around***  
**Lisa Holzer. *Was trägt Sie?***

### Exhibition dates

November 23, 2019 – February 9, 2020

### Artist's books

Tala Madani. *Shit Moms*, 120 pages, € 33,-  
Ron Nagle. *Sub Rosa*, 120 pages, € 33,-  
Lisa Holzer. *Was trägt Sie? / What carries you?*, 108 pages, € 26,40

### Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

### Permanent Presentation

Gustav Klimt, *Beethoven Frieze*

### Admission

Adults € 9,50 / Pupils, students and senior citizens € 6,-

### Curator's guided tour

Thursday, January 16, 2020, 4:30 p.m.

**Special Event *What carries you?*** Thursday, February 6, 2020, 7 p.m.

### Dialogue tour Lisa Holzer

Friday, February 7, 2020, 5 p.m. in cooperation with Collectors Agenda

### Guided tours

Every Saturday at 11 a.m. in English and 2 p.m. in German  
€ 3,- per person plus admission (without registration)

### Art Information

Every Saturday, 1 – 2 p.m., free of charge

### Press contact

Karin Jaschke  
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### Press images

download at <https://www.secession.at/en/presstype/aktuell>

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