

Artist Lecture  
Series Vienna  
Opinion

MARTIN HOTTER

Artist Lecture Series Vienna

O P I N I O N

MARTIN HOTTER

i am a fan of the world, and for that  
ein struktureller Depp



o.T. (für das Institut für moderne Kunst, Nürnberg)  
paper, 21 x 29,7 cm, 2007

Anette Freudenberger wrote this text for the solo both at liste basel 2024.

I added anecdotes, comments, insights and realizations.

The play

'unsen'  
was the title of the documented Exhibition  
at Haus der Kunst St. Josef 2025



For his solo presentation, Martin Hotter developed an installation made of plywood panels

I got to know those panels while developing a shed-sized walk-in instrument. One continuous wall bend with a string and the same construction for a roof, it looked like a tiny chapel.



that he leans loosely against each other, seemingly without any support,

;) )



thin-skinned antagonists, which depend on the very tensions that hold them upright.

Those varying tensions within the three veneer layers are as beautiful to feel out as the size and weight are still playful to handle on my own. I also like to compare the ingenuity of cross laminating thin veneers to create plywood with the weaving of threads to create textile.



In the mechanical production of plywood, knot holes and grains are repeated with the regularity of an ornament,

Which is so highly industrialized, automated and streamlined that a batch of panels likely contains continuous veneers from the same and probably neighboring trees. I could follow the growth of a twig through a few different panels, which i carefully paired again in the sculptures.



an effect which is often used for creative purposes in interior design.

Those ornaments, calming or crazy and charismatic as they appear to be are the result of the perfectly engineered circular motion in which a giant blade cuts through whatever happened in the growth phase of this plant.



Nevertheless, they still provide information about the natural growth phases of the wood and the time contained therein.

It was sad to learn that those trees don't grow in forests anymore, that there are practically no more (naturally diverse) forests left, that what i called forest are actually plantations. with the kicker that those plantations need to be maintained by succeeding generations.

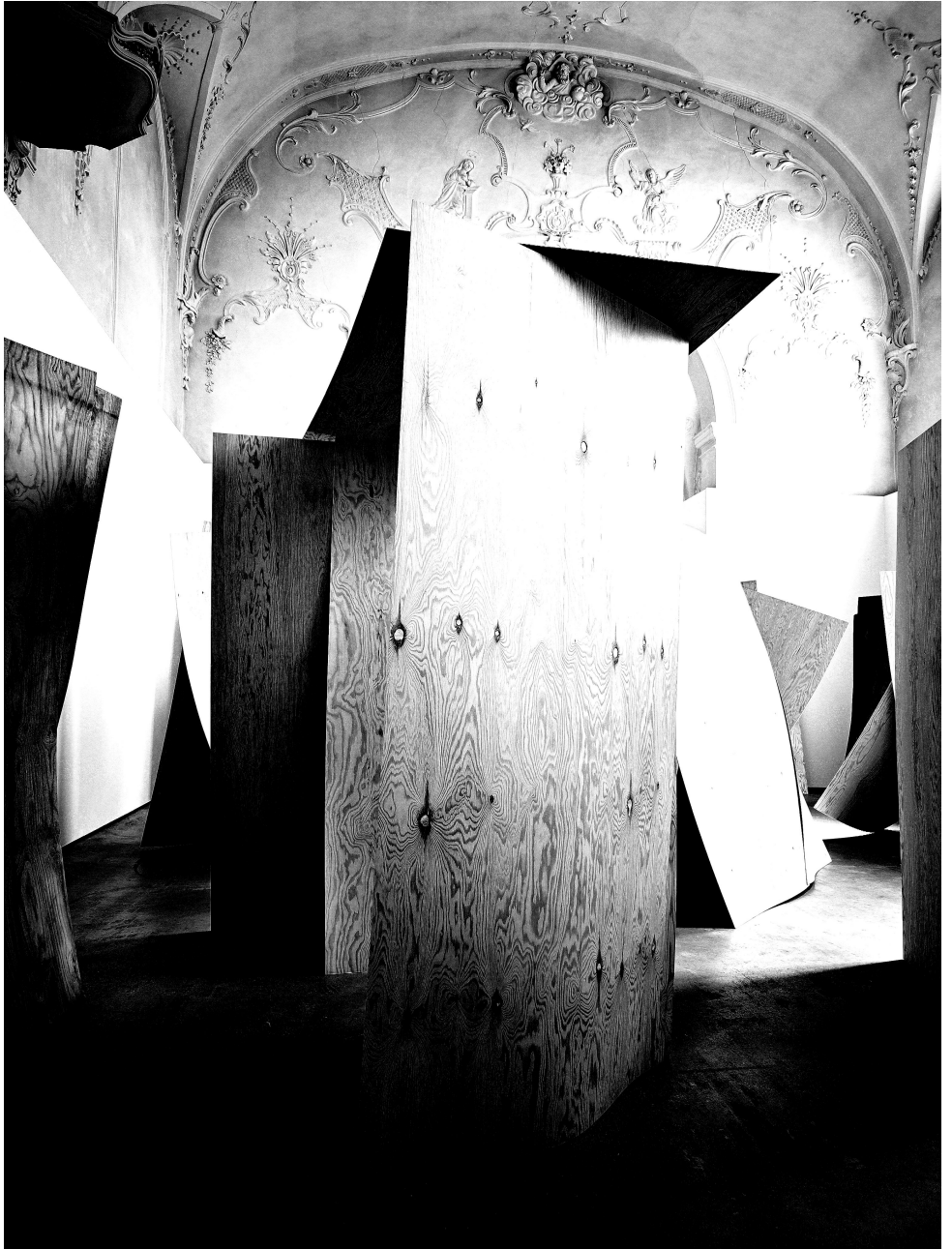


As a teenager Martin Hotter started his apprenticeship as a carpenter and from then on waltzed through the creative industries, collecting crafts and expressions while systemically examining their premises and achievements, which he relates to each other as mutual points of reference in changing contexts.



His contribution is reminiscent of a stage on which the display for an exhibition becomes an actor who suddenly begins to perform to the point of exhaustion.

In their downtime i rest those 'actors' in full weather to let them gray and age. The four sculptures from liste Basel 2024 spend a year in a former wine yard outside of vienna, wieghted down by barrel rings and flagstones at hand that traced the process before they joined 13 new sculptures in Solothurn. Now both generations season up in the alps while they cover firewood to dry.



As Hotter cites 'the very consistent nature of gravity' as his main material,

Quoted from Pete Takeda, editor of „Accidents in North American Climbing“.



what he creates immediately and with minimal effort in influences the relationship of audiences and spaces. His installation is a momentary snapshot of the precarious arrangement between standstill and movement, which pushes this form of material aesthetics a little further and gives it a theatrical charge, creating pristine, precarious, frozen poses in the midst of the hyperactivity of the fair.

of a congregation in the midst of their affairs?



- Anette Freudenberger

Martin Hotter -

Barbara und Tilia

Vincenzo und Claudia

Reto und Anet

Anette

Franz und Christine

Manfred und Christa

Ezara und Rainer

Ich danke euch!



o.T. (Cover, für Ottmar)  
copper, 30 x 30 x 7 cm, 2017, Edition of 50

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