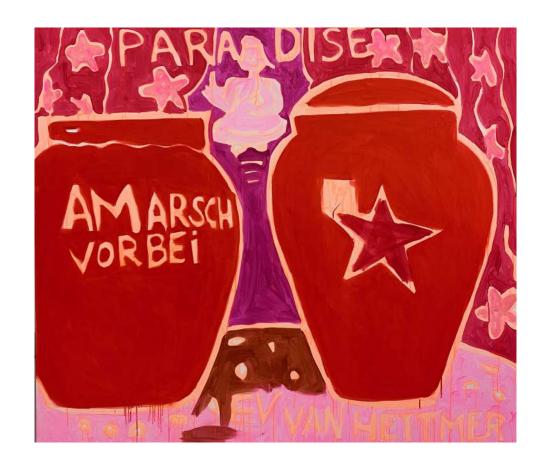
EV VAN HETTMER



















How I make myself content and happy Cycle of red paintings (Cyklus červené obrazy) 140 x 160 cm, akryl na plátne, 2020

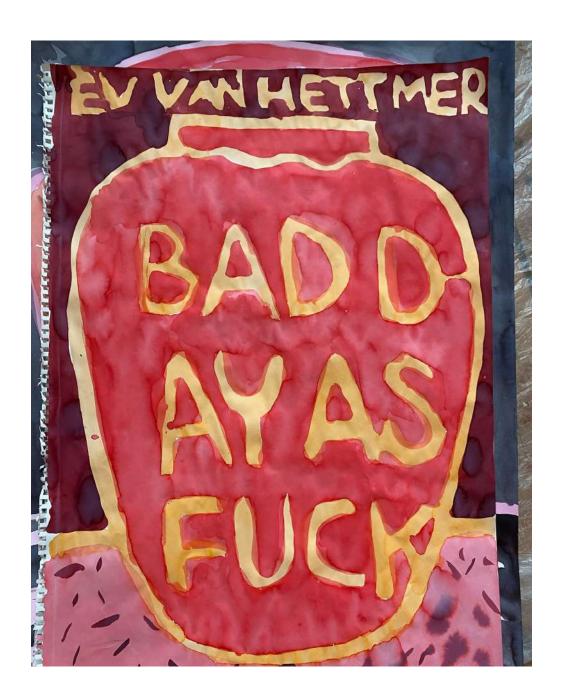
Cyklus červených obrazov vyjadruje myšlienku vnútornej krásy ako hľadať a nájsť pocit spokojnosti. I figurálne vyobrazuje konkrétne situácie, objekty alebo subjekty, vo svojom koncepte sa ale obracia po myšlienkovom a duchovnom uchopení šťastia ako novodobého fenoménu. Filozofia motivácie a sebapoznania sa v tomto koncepte vyjadruje cez maľbu s bezprostredným charakterom a poznaním cez úprimnosť, kde prežívanie procesu a vnímanie emócií je dôležitejšie ako dosahovanie dokonalosti a fasády. Cez rôzne prístupy feministického charakteru, vnímania zátišia, technickosti póz v bad painting, uchopenie maľby cez kresbovitosť a strnosť póz a nedokonalosť foriem vyjadrujem celú škálu emocií a pocitov, ktoré sa vo mne filtrujú cez prežité zážitky v kontakte s rutiným dňom.

V obsahu maľby "How I make myself content and happy" vyjadrujem poctu psychologickej skratke "techniky splachovania" ako duševnému očisťovaniu balastu vedúcej ku zdraviu, šťastiu a pohode.



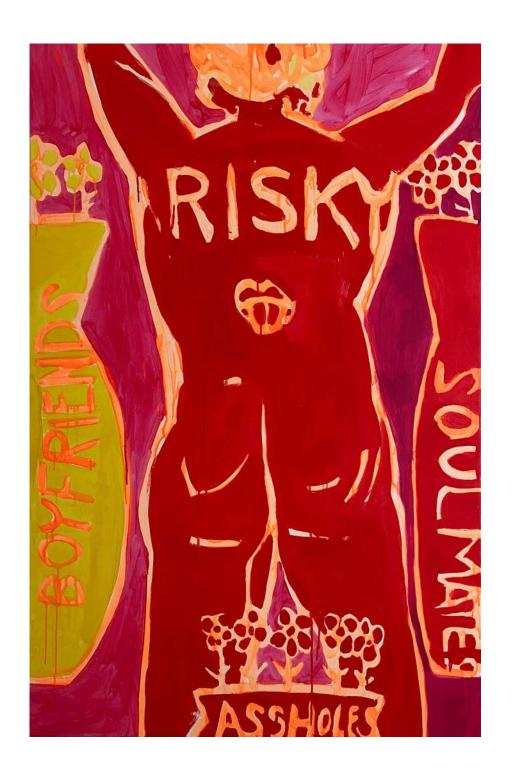






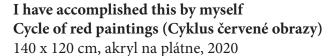










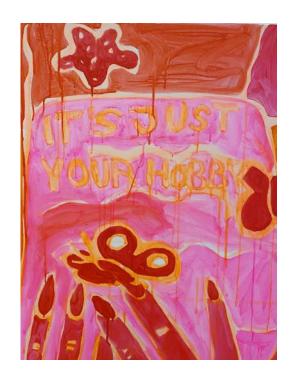


V obsahu maľby "I have accomplished this by myself" vyjadrujem vyobrazením ženských rúk s novou manikúrou umiestnených na práve čerstvo podpísanej zmluve, dobrý pocit so seba samej a zaslúžených plodov svojej námahy a práce.













Other feelings Cycle of red paintings (Cyklus červené obrazy) 140 x 160 cm, akryl na plátne, 2020

v skutočnosti príšera.

V obsahu maľby "Other feelings" vyobrazujem teóriu o príšerách a vnútornej kráse. Picasso sa vo svojich maľbách s maskami obracal na vyjadrenie myšlienky, že fyzicky vyzerajúce príšery nemusia byť vo svojej podstate nebezpečné. Ako "monsters" pre neho boli príšerami jedinci, ktorý v normálnom živote pôsobili navonok slušne, kultivone a pekne. Picasso svojimi maskami chcel vyjadriť, že opak zdania bol

pravdou, a teda čo sa navonok alebo prvý moment zdalo byť pekné bola

Ja tento počin vo svojej tvorbe posúvam o vyobrazenie príšery - medvedíka s dvoma hlavami. Objekt je síce dvojhlavá príšera, ale zároveň je to v skutočnosti bezbranný a dobrý medvedík. Tento obraz vyjadruje polemickosť cliché vyjadrovania.











EV VAN HETTMER

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born in Nitra (Czechoslovakia), recently works and lives in Hamburg, Germany HfBK Hamburg, Akademie der bildenden Künste Wien, Academy of fine arts and design Bratislava

STUDIES

2018-2020: HfBK Hamburg, ASA Stipendium, student of Anselm Reyle (Drawing/Painting), Jutta Koether (Drawing/Painting), Simon Denny (New media), Broomberg and Chanarin (Photography)

2017: guest student in the studio of Performative art – sculpture, Univ.-Prof. Monica Bonvicini, Akademie der bildenden Künste Wien, Vienna, Austria

2012-2020: Mag. (MFA) diplom, Contextual painting, Univ.-Prof. Mag. MA. Ashley Hans Scheirl, Akademie der bildenden Künste Wien, Vienna, Austria

2007-2011: Bc. (MBA) diplom at Academy of Fine art and Design in Bratislava, Painting and other Media, Bratislava, Slovakia

AWARDS

2020 winner in the "Malba 2020" (Painting), 2.place with the painting "Positive vibes only", The VUB Foundation, VUB Bank Intesa San Paolo, Bratislava, Slovakia 2019 winner in the "Malba 2019" (Painting), 2.place with the painting "Seeking Butterflies", The VUB Foundation, VUB Bank Intesa San Paolo, Bratislava, Slovakia 2011 shortlisted (finalist) in "Malba 2011" (Painting), Foundation of VUB Bank Intesa San Paolo, Bratislava, Slovakia 2009 Finalist in "Toiles et Toiles Prize 2009", Galerie Daniel Vignal, Toulouse, France

COLLECTIONS:

The VUB Foundation, Slovakia MUSA, Vienna, Austria private collections Slovakia, Czech, Belgium, Austria

STIPENDIUMS/GRANTS:

2020 FPU foundation, project "Dirty Reiki Healer" granted by FPU, Slovakia 2018-2019 ASA Stipendium, HfBK Hamburg, Toepfer Stiftung, Germany 2013 ÖH Projektföderung, Akademie der bildenden Künste Wien, Austria

COLLECTIVE:

Vereinigung bildender Künstlerinnen Österreichs (VBKÖ), Vienna, Austria

SOLO EXHIBITIONS

2019 "About everything but not just about an elderly reiki healer", Galerie 21, Vorwerkstift, Hamburg, Germany 2017 "Artist statement" Parallel Vienna, Schnirchgasse 9A, Vienna, Austria

2015 "body&mind", Die Pforte – Celeste, Vienna, Austria 2014 "Über", Akademie der bildenden Künste Wien, Vienna. Austria

2013 "Superface", Gallery M++, Bratislava, Slovakia 2013 "Man-set", Schikaneder, Vienna, Austria 2012 "Wilderness", Nitra Gallery, Nitra, Slovakia 2011 "F**king garden", MsKS Levice, Levice, Slovakia

GROUP EXHIBITIONS

2020 "Painting", the competition of The VUB Foundation, Galeria Nedbalka, Bratislava, Slovakia 2020 with the project "About freedom and love / About the wife of the reiki healer that lives next door", final diplom exhibtion, xhibit, Gallery of the Academy of fine arts, Vienna, Austria 2019 "Soga auction of young art", SOGA, Bratislava, Slovakia

»It is not a good artwork or a painting, if it doesn't disturb you, bother you or pursue you to fall in love with it.«



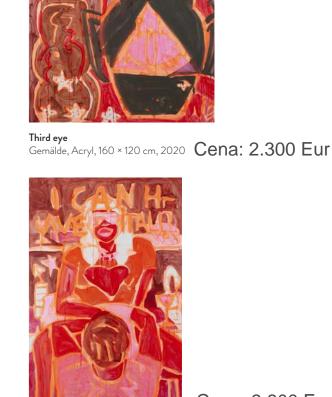
It's just a hobby Gemälde, Acryl, 30 × 30 cm 2020



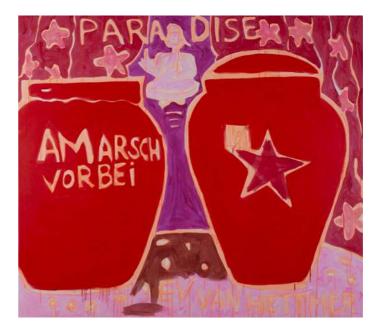
You should be a better artist Gemälde, Acryl, 40 × 30 cm, 2020



Positive vibes only, Gemälde, Acryl, 180 × 120 cm, 2020



I can have it all Gemälde, Acryl, 180 × 120 cm, 2020



How I make myself content and happy Gemälde, Acryl, 140 × 160 cm, 2020



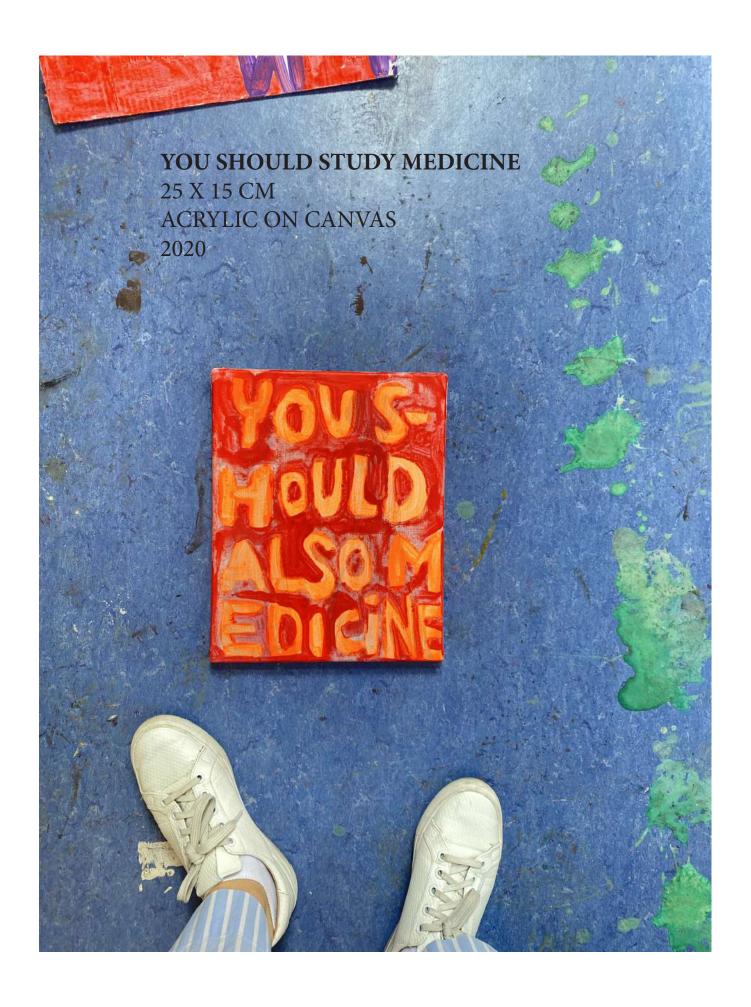
Cena: 3.800 Eur

I have accomplished this by myself Gemälde, Acryl, 140 × 120 cm, 2020

3 19



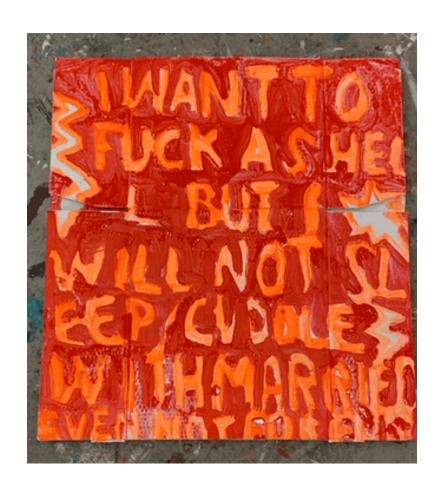
ITs JUST A HOBBY 15 X 15 CM ACRYLIC ON CANVAS 2020











YOU SHOULD BE BETTER ARTIST

25 X 15 CM ACRYLIC ON CANVAS 2020





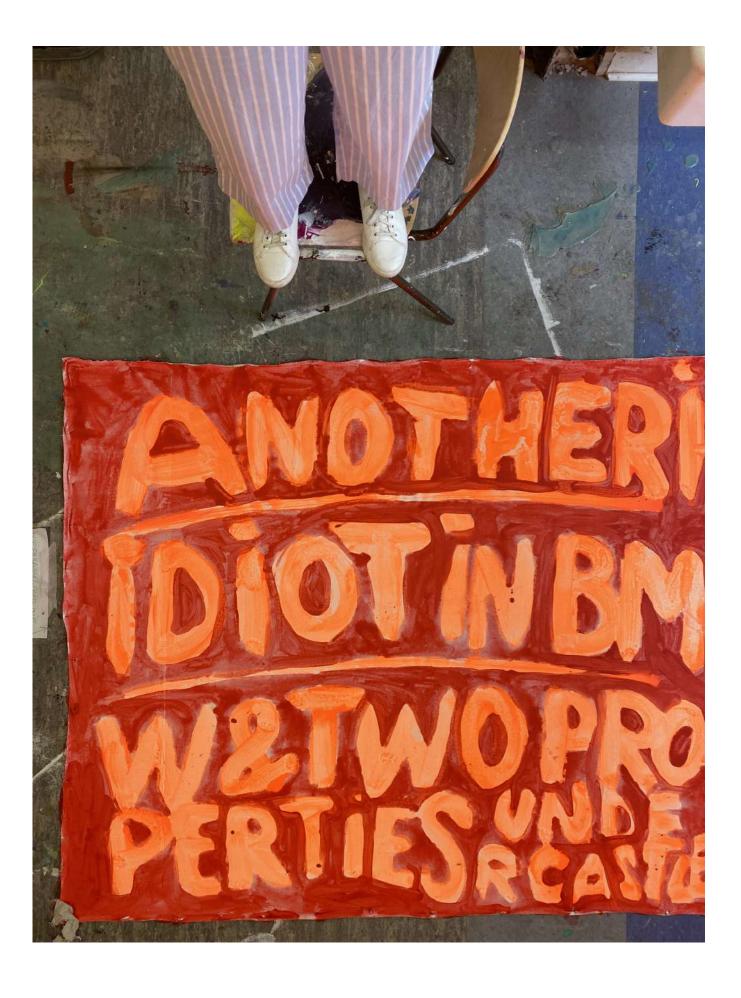
WELL BEING

(ANOTHER DICK DRIVING BMW) 140 X 175 CM ACRYLIC ON CANVAS





MANIFES TO SERIE, #1







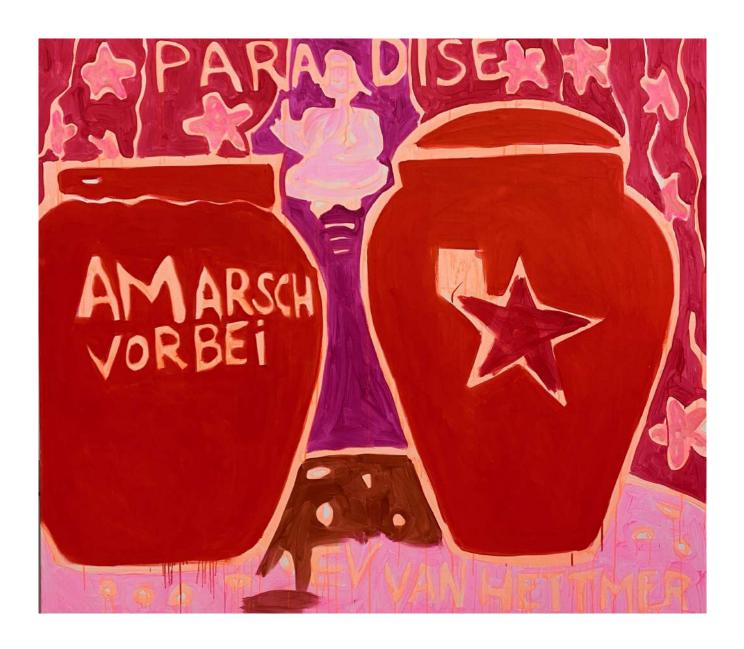






POSITIVE VIBES ONLY 180 X 120 CM ACRYLIC ON CANVAS 2020

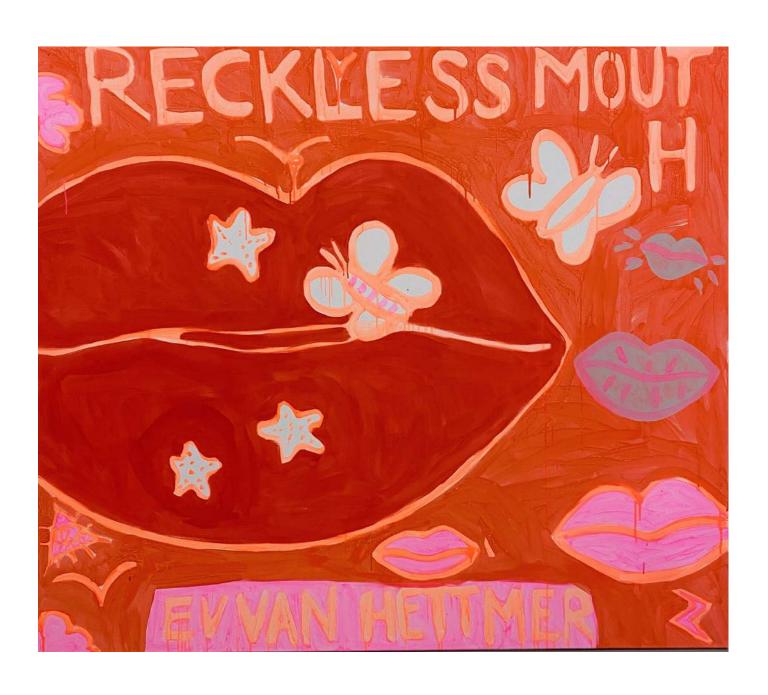




















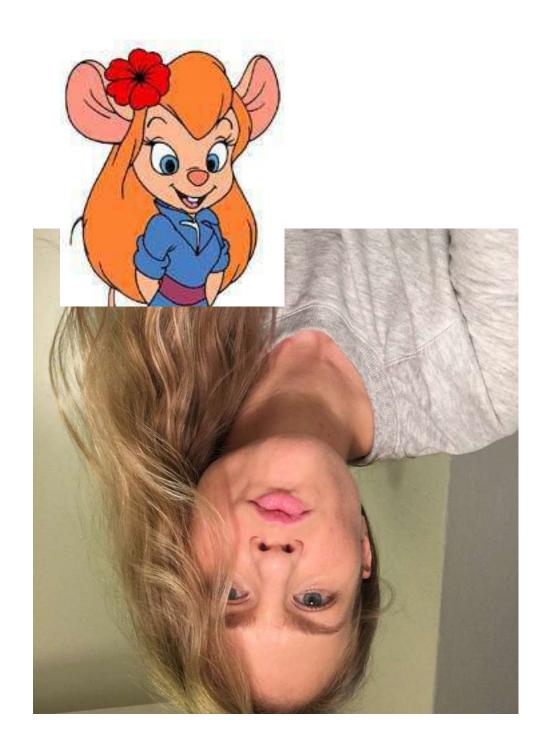
HETTMER ART WORKS portfolio

(005) ARTIST STATISTIC

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SERVES OF PERMINES

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SECOND MANIFESTO

My work is about not comforting anyone, is about not bending a knee to any academical text (with all my respect),

is about being humorous and funny,

is about failure,

is about almost getting it done or win,

is about human social psychology,

is metamorphoses,

is about to bring joy to me and somebody else who find it bold and amiable.

I want to bring acceptance, change and avantgarde.

(Ev van Hettmer, 2020)

FIRST MANIFESTO

What makes a good female artist? artist manifesto, eva hettmer 2016

Paint without pressure!
You need to exhibit more!
Take an action - climb a mountain.
Stop talking only men about; bonding plans with your girlfriends.
Take a break, be a role model.
Find your 'spice girl'* for life.
Make art with passion.
You should build your package of working skills.

(Ev Hettmer, 2016)

^{*}Spice Girls is a musical pop-group from the 90's, presenting female emancipatory in their texts



I live and work in Hamburg, Germany. My artistic pathway and the places where I lived (Bratislava - Slovakia, Vienna - Austria) since my early adulthood have formed my recent artistic practice. I realized very early in my childhood, that I want to become an artist. It was after being hitted into my head by the box of tempera colours and discovering the character and the emotional value of painting for me. Although I realized very soon afterwards in life, that I will be an artist, the artistic pathway of my carrier wasn't always that straight and uncomplicated as my first real decision making. Coming from Slovakia and being pushed to finish my painting studies in a halfway with bachelor degree, I have continued my studies in Vienna at the Academy of art with the professor Ashley Scheirl, where I experienced freedom and a real teacher leader. I could freely articulate myself here. Going through a drama of clichés and judgments as a female student at my former academical institution shaped my ambition for an emotional, creative and mental independence in the artworld, as a creator and as a female artist.

As meant a little getaway from a painting, during my Vienna-study years between 2013-2018, I have opened up myself to new forms of art: the installation and sculpture. I have intuitively followed my instinct of a need for being playful, I have turned my focus on experimenting around unstable and fragile materials, as food or air matrices, and reflected into them the stage of my inner self, that was afterwards about to become transformed and renewed. Conceptually I worked with ready-mades builded up from bought or collected airmtraces from the supermarket, trash chocolate bars bought on a secondary market as a waste. Inspired by a pop-strategies by that I was influenced already in Bratislava (Slovakia) where still my immediate choice. An avant-garde feeling of post-modernism and the dawn of the coming capitalism by that I was amazed without a filter as a child coming from an ex-communist country, I have healed my fears and doubts through this type of a work on art. Between 2018-2019, thanks to the ASA Scholarship, I was able to move to Hamburg and with the impact of a new environment completely re-reset my practice again. Theoretically reflecting on my journey, I was questioning institution, breakdown and authenticity.

Simultaneously I was producing artworks drived out of my intuition, and my core power was the spontaneity. If one would call intuition an uncontrolled power, female energy of the nature or a trash, I would answer...." there is a trash in the sculpture winning the Turner Prize". Knowledge of my past experiences and following my intuition brought my attention to the failure as a theme (again). I have always wondered about the intuition and collective mind. In 2016 I took a part in the exhibition called "How high can you bounce?" curated by Ilona Braun, that was exploring possible outputs of a failure. That time I had exhibited newly produced paintings "Supercalifragilisticexpialidocious" where I technically blended drawing with a painting language. Drawing felt as a vivid magic, that brought a freshness to the painting. I have stayed faithful to this concept, where the line is equally important as a painted surface. Since then (from 2017 with small pauses) I produce flat paintings where the drawing is the immediate messenger. I want to acknowledge the value of the immediateness (Tala Madani), the roughness, a feeling of something unmanipulated, vivid and authentic as a touch (Bonnard, Chardin), feeling the warmness and serenity. In the rawness of lines I find realness, honesty, authenticity and humor. For me, what is authentic that is sexy, what is spontaneous that is real. What is real that is beautiful. Unperfected is also spontaneous and beautiful. The drawing is a preparation stage for the painting, an unfinished stage.

In the painting language, the theme of failure is represented by the unfinished stage of the painting. Unfinished stage of the painting in my artwork is unstrenghte canvas, undepicted body anatomy, some colour can gets cracked and peals out of the painting, a use a childish, naive or unmuturally looking pictorial space of the painting or colour mixed directly on the painting. It is about the mental and emotional presence in the moment and the energy that momentarily flows.

For me, the contemporary painting today is meant to be the catalisator of the energy and experience (of emotions).

REJRJ DEZI



"There is something so incredibly cosmically magical about curtains, opening and revealing a new world." David Lynch

2019-2020

"ABOUT THE FREEDOM AND LOVE/ABOUT THE WIFE OF THE REIKI HEALER, THAT LIVES NEXT DOOR"

I present an installation of large-scale canvas paintings that form an epic story telling across the gallery's space. Continuing on my own investigations into the motives of decoration, design, authenticity, intimacy and female empowerment, the works on view offer methods of seeking for good feelings, happiness and motivation for reaching a recognition, The works are framed within a self-bettering "NEED" of capitalistic middle class through self-reflection, autognosie being setted by social influencers. Curtains-painted repetition is key to the maintenance of a pictoral space and is central to the artist's process.

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rts and lush color. On the pic-

le painting space in order to wiping", the movement of the display. It is about collecting

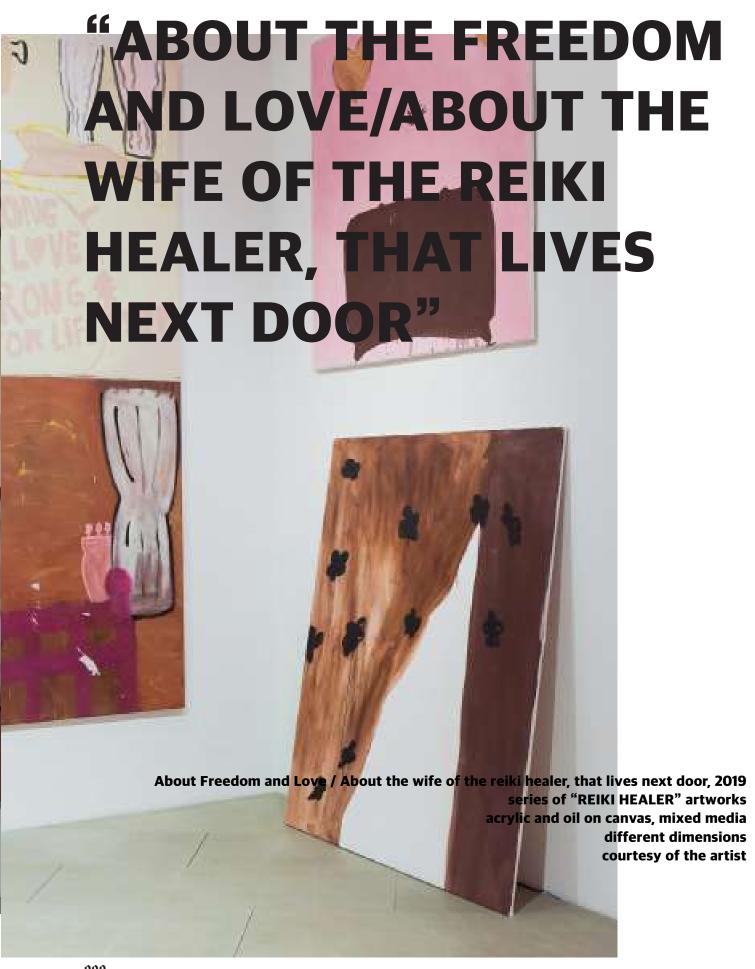
are being formed into picto-

the experience from micro

displayed subject in the gal-

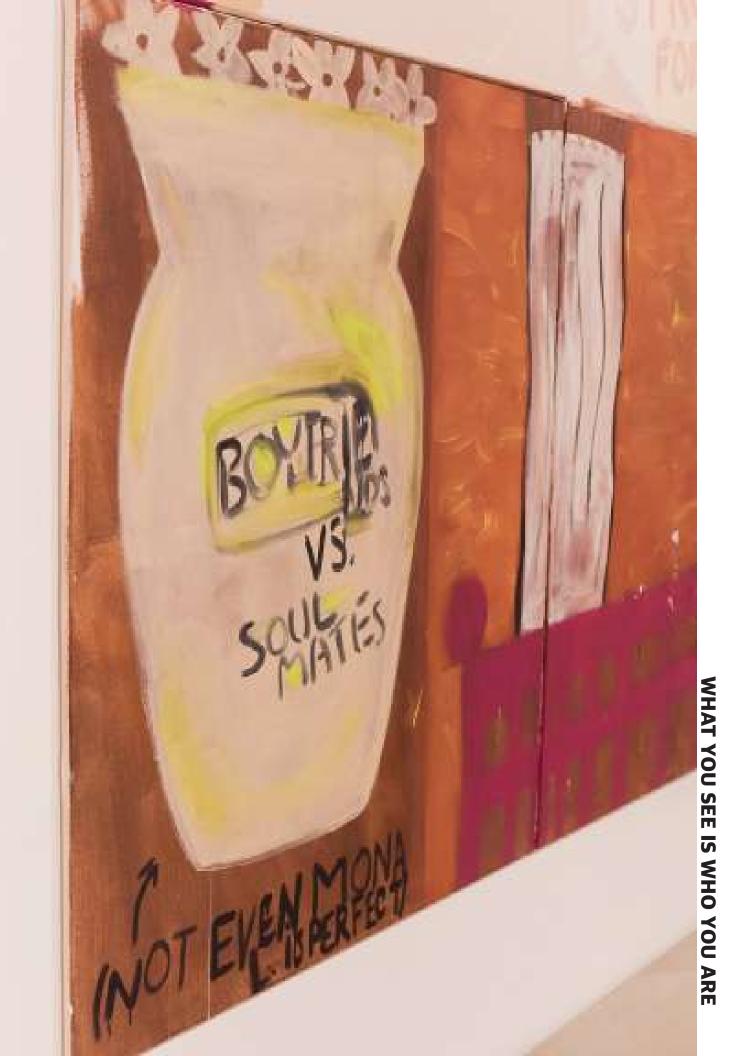
Within fields of nudes out a structure over and tures highly loosely pair more painterly divided ture I architecturally disemphasize motion of a finger on a smartphone images and thoughts, thrial collages that provid to macro changes of the lery.

(text finished on a page 132)



↓→ "Flowers and misty, don't bother", acryl on canvas, 280 x 240 cm, 2020 this artwork works also separetely in a piece or groups: 140 x 120 cm / 140 x 240 cm











[&]quot;The Positive", 155 x 110 cm, acryl on canvas, 2019



"The Negative", 140 x 140 cm, acryl on canvas, 2019

← "The Positive" represents an acceptance. Painful acceptance and letting the toxic energy go.

Here, I re-articulate the shape and meaning of a heart, that symbolism I associate to crying eyes. The shape is reduced and flat. With the reduction of the shape and symbolism I refer to emojis: words and emotions reduced to the one small symbol. Referring to the social tools of communication and expression of one's self in a short messages and statuses influences also my pictorial space to work with the reality in order to make a contemporary portrait in the language of masses. However, this playful emoji anatomy painting approach becomes also my personal pleasure.

← → "The Negative" pink painting with light-green hearts on sides and bottom centered brown shape. Painting explores and embraces weirdness of emotions connected to ego and fear.

Here, I re-articulate the shape and meaning of a heart, that symbolic I associate to eyes. The shape is reduced and flat. With the reduction of the shape and symbolism I refer to emojis: words and emotions reduced to the one small symbol.

Rather than using a portrait to talk about feelings I used symbols to focus an attention to discuss the emotion as a feeling and not to focus on a mood or atmosphere of the picture that comes with expressing painted emotions. I aimed to focus a research on emotions. Painterly atmosphere of the painting is stoned, stable, the forms are minimized, the colour functions here more like a design nor a shade or the light, however I use a certain balance by using a pink and dark burned umbra. Through this choice of balancing the colours into the expression of stoniness, roughness, a cramp and the loosely chosen symbolic, I refer to the principle of the still-life and portrait with a conscious focus on present topics of a social media socializing and in the meantime, I make a research on a stage of the psyche. I also appropriate a status quo that I refer to gargoyles, small decorative stone creatures positioned on the facades of cathedrals. The gargoyles display energies and emotions in the mimics of their bodies and faces. Their whole meaning is to the cathedral incomparable and what they represent as a part of the decoration somehow does not corresponds with a purpose of the cathedral. The concept of small creatures living their own life at the facades and does not mirror any higher spiritual importance or functionality as the cathedral does. They are there, on the roof, somehow present. However conscious or overlooked, they each provide within its diversity unique experience, like our own emotions, being side effects in our lives.



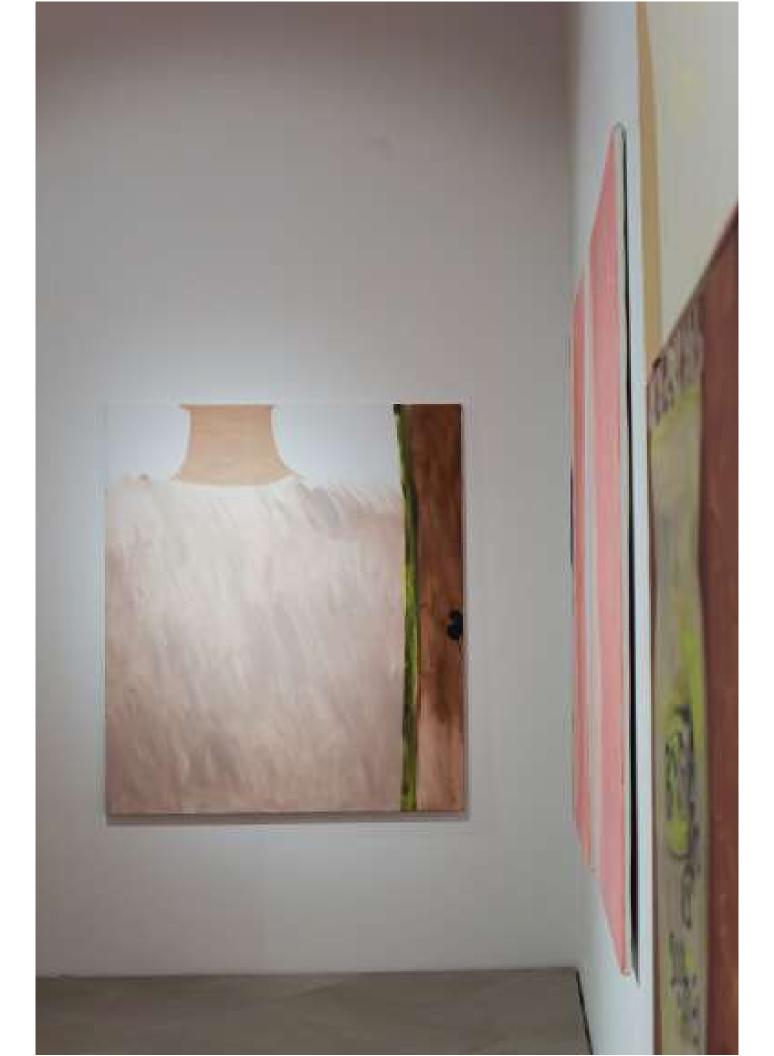


"I WORK ON A NEW PICTURE CONSTRUCTION CALLED SWIPE PAINTING."

SWIPE PAINTING IS VISUAL EXPERIENCE CAPTURED OR CREATED IN A TIMELINE, ORGANICALLY AND SPONTANEOUSLY. IT IS NOT A GOAL. IT IS AN EXPERIENCE. THE GOAL IS TO NOT HAVE A GOAL. IT IS AN ATTEMPT FOR AUTHENTICITY. WHAT IS AUTHENTIC, THAT IS REAL. WHAT IS REAL THAT IS BEAUTIFUL.







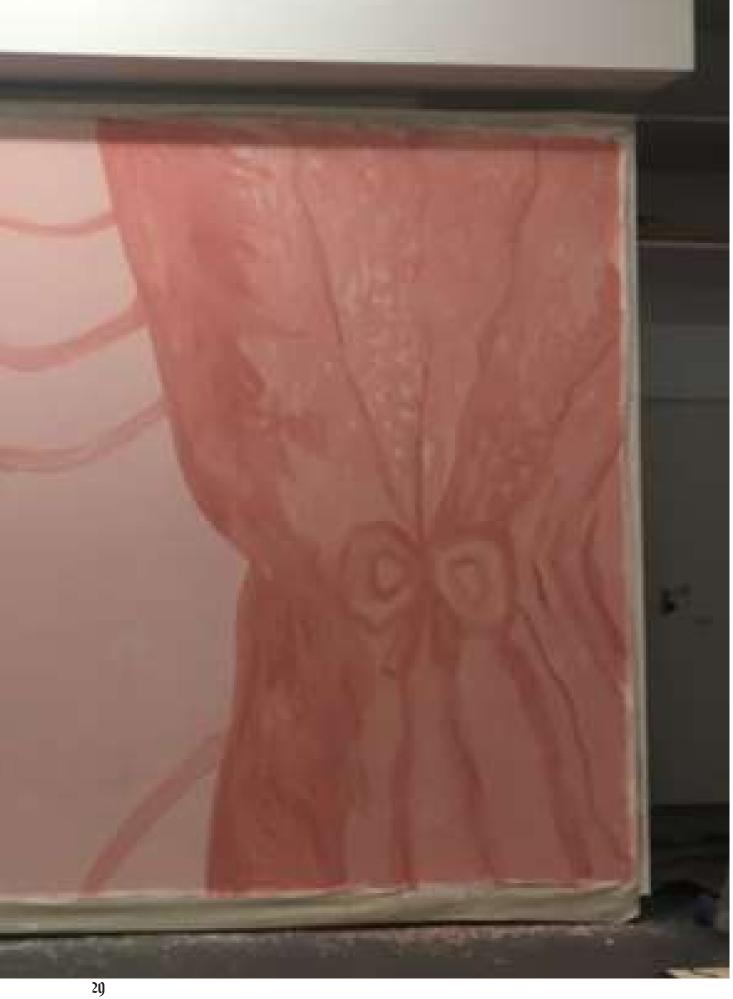












- → "Obey", 300 x 540 cm, oil on canvas, 2019
- ⇒ "Love has to stop", 160 x 280 cm, acryl on canvas, 2019 this artwork works also separetely as a piece or groups: 140 x 120 cm





^{⇒&}quot;Love has to stop", 160 x 280 cm, acryl on canvas, 2019 this artwork works also separetely as a piece or groups: 140 x 120 cm detail from the paitning with the heart chain



"ABOUT THE FREEDOM AND LOVE/ABOUT THE WIFE OF THE REIKI HEALER, THAT LIVES NEXT DOOR"

Text Ev van Hettmer 2020

I present an installation of large-scale canvas paintings that form an epic story telling across the gallery's space. Continuing on my own investigations into the motives of decoration, design, authenticity, intimacy and female empowerment, the works on view offer methods of seeking for good feelings, happiness and motivation for reaching a recognition, The works are framed within a self-bettering "NEED" of capitalistic middle class through self-reflection, autognosie being setted by social influencers. Curtainspainted repetition is key to the maintenance of a pictoral space and is central to the artist's process.

Within fields of nudes and pinks, I frequently figure out a structure over and over again. Each painting features highly loosely

painted forms set amidst in two or more painterly divided parts and lush color. On the picture I architecturally divide painting space in order to emphasize motion of a "swiping", the movement of the finger on a smartphone's display. It is about collecting images and thoughts, that are being formed into pictorial collages that provides the experience from micro to macro changes of the displayed subject in the gallery. Whether it is seeking for perfect image or collecting notes, the collection is always providing a unique experience as images are being influenced by each other in the flow and timeline. It is an essence of intimacy and self-reflection influenced by nostalgia and present moment.

As I already stated in my previous attempt of the installation "The Glitch", I am amazed about brain functionality in the terms of subconscious, psychology and intuitition.

The content of the paintings turns its focus to intimacy (Intimacy Unguarded*) of a self. Each painting represent a short message, feuilleton or comment inspired from self-help books, experienced life lessons or lyrics from a pop music. These paintings are self-focused in order for self-reflection and self-empowerment, questioning love, love-partners and relationships in order to find freedom and strength in showing socially perceived "weak side" of the personality is meant to decode social cliche, convention and prejudice in a daily communication as a battlefield for the power positions.

Painting language plays with drawing, unfinishnessness, because what is "unfinished" and unperfected that is authentic and real. What is real, that is beautiful. The rawness also presents uncontrolled, unmanipullated stage. The painting finds its freedom in the rawness. Authentic and unperfected, uncontrolled, unfinished and unspoken invites others to "finish the story". This painting language express the attempt for inviting others into the dialog of what an end of an unfinished painting story can be. It is an attempt for sharing and collectively uniting the artist and the viewer together into the creative process. This is how I am flirt with art as an experience. Contemporary art for me is an experience and about participation.

Intimacy Unguarded: how the personal becomes material

Text Joanne Mora and Emma Talbot 2014 - and ongoing

The research project Intimacy Unguarded (2014) to ongoing), and its various public symposia and workshops came about through our discussions. colleagues at Central Saint Martins. University of the Arts London, on the mutual research interests that drive our work, both as a critical theorist and writer (Joanne Morra) and as an artist (Emma Talbot). Although we do different things and work in different ways. we each recognized the personal as vital to our own production: as a subject and as an internal and individual space of thinking, exploring and examining. When trying to identify the personal, we talked of an internal site that is interpretive, receptive and responsive. Any articulation of the personal is through some type of production (of words, images, gestures, etc.) whether conscious or unconscious. Without such production, the personal seems invisible to others, yet is continually present, as a constant and ongoing internal narrative in each of us. The personal is determined by culture, yet does not adopt it wholesale. It is the idiosyncratic thing that makes us who we are - yet it is problematic raising questions of gender, sexuality, family, love, honesty, truth, history, memory, subjectivity, politics and expression. The personal is certainly something that we possess in our own right. And yet, we are also possessed by it. To expose the personal is risky. And it is this risk that we and our authors, privilege and take through the project Intimacy Unguarded.

The title of the project, Intimacy Unguarded, was a phrase used in Talbot's notes on her thinking about the personal, and together Talbot and Morra have explored this highly complex conjunction - of the notion of intimacy and the verb unguarded - by developing a project that asks: What do we risk in revealing, that is unguarding, the intimacies that constitute our lives, our actions, our thoughts, our traumas, our desires, our failures? We are acutely aware that risk is inherent in using the personal as material, and this can be difficult, but risk can also be highly productive and liberating. As such, the personal is an exciting and rich space to be addressed and investigated, and Intimacy Unguarded offers itself as such a site in which to consider this task.

Drawing on the work of artists, writers and critical theorists Intimacy Unguardedexplores creative and critical approaches to making the personal the material for one's practice: thus, autobiography, biography and memoir are key. Intimacy Unguarded examines how autobiography operates as a creative space, the use of biography in contemporary art and the persuasive voice of memoir as a bridge between factual events and imagination.

Aiming to acknowledge the power and function of the subjective as material, Intimacy **Unguarded provides a platform for determining** what is at stake for artists and writers who articulate personal, inner worlds to an audience today. Whether in the form of autobiography or memoir, the overlap and simultaneity of intimacy and public-ness, questions of authenticity, truth, memory and the reconstruction of events are paramount. Given biography's potential as a reflective document and elegy, Intimacy Unguarded also considers its adoption and adaptation by contemporary artists as a fragmented form in which the personal is shared to be reflected upon, rather than offered to others as a template for living.

This eponymous issue of the Journal of Visual Art Practice is a collection of material that has been generated by our ongoing series of discursive events. We have selected papers from our symposia and workshops, as well as inviting some of our participants to develop articles or artists' pages based on their presentations

at our events. (For more information on the project, please see, http://www.arts.ac.uk/csm/csm-research/intimacy-unguarded/).

Taking on board autobiography and memoir's complex negotiation of fact and fiction, truth and necessary lies, self-knowledge and misrecognition, memory and the continual reconstruction of events, the presenting participants in our first symposium at CSM titled 'Art, Autobiography, Memoir' set the stage for the project Intimacy Unguarded by asking: Why is it impossible to write one's life? What is to be done with all of the fragments that constitute a life? What is love, and how do we represent it? What is experienced when holding another human? What happens when we are no longer able to recognize ourselves? How can we create a liveable life story?

One of the speakers at this first symposium, Jon Cairns, has contributed an article based on his presentation concerning the intensity that performed acts of intimacy provoke between artists and their audience. By focusing on Annie **Sprinkle and Beth Stephen's recurring marriage** ceremonies, Cairns highlights the fissure and co-dependency in operation between the personal and political and reveals what is at stake for the audience both as participants and as viewers of secondary documentation. Adrian Rifkin's performance-lecture at this first symposium was exactly in the spirit of our concerns. Including a recording of his mother's voice from his childhood, and readings from important works of fiction that constituted his youthful sense of self, Rifkin questioned the ideas of belonging, authorship and identity. In addition, he demonstrated the in-between within oneself and in relation to others that defines the territory of unguarded intimacy. In this issue, Rifkin captures the inflections of his presentation in a thoughtful and disarming text.

Intimacy Unguarded's next adventure was to invite US writer and editor of the Native Agents series for Semiotext(e), Chris Kraus (Aliens and Anorexia, Summer of Hate, I Love Dick, Where Art Belongs) to visit CSM. This event took place before the TV adaptation of I Love Dick, when the book had a cult status, but not yet the global reach of the televisual. The book uses a series of letters, feverishly penned by 'Chris' to 'Dick', the

man with whom she is obsessed, as a structure for revealing the way the intimate is bound to critical thinking. Kraus' work interweaves life experiences with references to artists and artwork, critical theory and philosophy. It was a pleasure to personally introduce our students (an important part of the Intimacy Unguarded project is our inclusion of CSM Art Programme students from BA to PhD in the development of our project and events) and participants from Raven Row and Afterall to Kraus through an open seminar in which we invited participants to 'Write A Letter to Chris Kraus' and to hear Kraus's lively and insightful responses. We have included three of the letters (with grateful thanks to their writers; Helena De Pulford, Georgia Mota and Natasha Soobramanien) in this issue, as well as a couple of excerpts from I Love Dick, by way of giving a flavour of Kraus' m\text{\text{tier} and marking} the public Intimacy Unguarded event where Kraus gave a reading and engaged in a lively and thought-provoking Q&A with Emma Talbot.

One of the most intimate aspects of the human subject is the unconscious. As such, Intimacy Unguarded also considers the ways in which this material becomes the basis for contemporary art, critical writing and the dynamics of the consulting room. Several of the authors and artists whose work is included in this issue of the Journal of Visual Art Practice participated in our second symposium, 'Intimacy Unguarded: Gender, the Unconscious and Contemporary Art', held at and supported generously by the Freud Museum London, As well as first-hand accounts from contemporary artists who take the risk of putting the personal into the public arena, there was a reading of the intimate portrayal in art practice of the site of death, as well as an examination of the psychoanalytic process of 'patient presentation', and what happens when the private experience of being in psychoanalysis becomes exposed within artistic practice.

More specifically, the symposium at the Freud Museum London provided a number of perspectives to consider ways recent artworks have dealt with the relationship between the subject of gender, the unconscious, the psychoanalytical and intimacy. As well as first-hand accounts from contemporary artists such as Sadie Murdoch, who has contributed some significant artists' pages for this publication,

and a chance to hear Griselda Pollock present new material on the work of Marlene Dumas, which we are delighted to publish in this issue, there was an examination of the Lacanian psychoanalytic process of 'Patient Presentation' by Diana Caine and Denis Echard which has been beautifully transposed into an article. The patient presentation is a form of theatre, a process in which patients are interviewed before a group of experienced and trainee psychoanalysts. Although this article is not specifically about contemporary art, it opens up the importance of the theatre of the mind for many artists who use personal and autobiographical material in their practice.

Our own contributions at that symposium, and revised for this publication, can provide only a slice of what engages each of us with this project, through the work we do. Emma Talbot's article examines processes through which personal material is articulated within her art practice, and closes a gap between writing and drawing, by viewing intimacy in visual art through the philosophical lens of parler femme and ecriture feminine. Joanne Morra considers the possibilities offered when a form of psychoanalytic transference extends beyond the consulting room and is experienced as a troubling affective response to artworks based on an artist's own psychotherapy.

Intimacy Unguarded opens up ideas, concerns, passions, failures and promises in order to establish engaging and thought-provoking dialogue on the matter of how the personal becomes material. Many questions are raised, and much is left open. Surely, this is an appropriate ending to the unfinished work of autobiography and memoir: work that is always unfinished and ongoing as we continue examining ourselves and take the risk of exposing this to one another. In this spirit, we offer Intimacy Unguarded and this issue of the Journal of Visual Art Practice to our participants and readers as a means of continuing these dialogues.

Notes on contributors

Dr Joanne Morra is Reader in Art History and Theory at Central Saint Martins, University of the Arts London. She convenes The Doctoral Platform at CSM, and is Founding Principal

Editor of Journal of Visual Culture. She has https://www.tandfonline.com/doi/full/10.1080/ published widely on contemporary art and 14702029,2017,1384910 psychoanalysis, including in: The Limits of Death (co-edited with Robson and Smith, MUP 2000); New Formations (Spring 2002); The Prosthetic Impulse: From a Posthuman Present to a Biocultural Future (co-edited with Smith, MIT 2006); Journal of Visual Culture (April 2007); Journal of Modern Art(December 2009). She has become particularly interested in spaces of practice (the studio, study, gallery, classroom and consulting room) and what each space can offer the others. Publications on this topic include: 'Seemingly Empty: Freud at Berggasse 19, A Conceptual Museum in Vienna', Journal of Visual Culture (April 2013); 'The Work of Research: Remembering, Repeating and Working-through', in What is Research in the Visual Arts? Obsession, Archive, Encounter, eds. Holly and Smith (MIT/Clark 2008); the curatorial project Saying It (Freud Museum London 2012); 'On Use: Art Education and Psychoanalysis', Journal of Visual Culture (April 2017). Her recent book Inside the Freud Museums: History, Memory and Site-Responsive Art will be out in October 2017 (IB Tauris). She is working on her next book, In the Studio and On the Couch: Art, **Autobiography and Psychoanalysis.**

Emma Talbot is an artist and academic at the Royal College of Art. Recent one person exhibitions include 'Open Thoughts', Neuer Aachener Kunstverein; 'Stained With Marks of Love', Arcadia Missa, NY; 'Condo', Arcadia Missa, London; 'The World Blown Apart', Galerie Onrust, Amsterdam; 'Time After Time', Petra Rinck Galerie, Düsseldorf; 'Unravel These Knots', Freud Museum, London, Her work is included in two Thames and Hudson publications: 'Drawing People' by Roger Malbert and '100 Painters of Tomorrow' by Kurt Beers and is in the following collections: Saatchi, David Roberts Foundation, KRC Collection, The Netherlands, City of Birmingham Museum and Art Gallery, Art Gallery of Western Australia, Perth, and Museum Arnhem. The Netherlands.

ORCID

Emma Talbot http://orcid.org/0000-0002-9280-4633

^{→ &}quot;Curtain No.6", 180 x 120 cm, oil on canvas, 2019



iconography





intellectual and being weird became a new normal. I like to play with this cultural shifts, for me it represents a joyful and visual background for my ideas, that I can question or suprise a viewer by them. Surprise is an important part in the approach and impression in my art work.

GARGOYLE, EMOTIONS

Grotesque little sculptures, usually placed at the roofs and tops of the (gothic) cathedrals, marble lions laying by the entries to palaces represents a type of fantasy and horror monster with an obvious emotional expression in a face. For me, experiencing their staginess was an inspiration for portrait paintings ("The negative", "The positive") where the opulence of emotion is more important than tradi-

NEW AGE SYMBOLS

I use symbols that became very popular in 70s and 80s as the New Age became popular in a western countries. Hearts, peace symbols, 5 pointed star are the symbols that remained a cultural heritage for nowadays. It is offent represented by an alternative gothic communities and it has found it's way from subcultural to mainstream culture through the commercialisation of self-help books and contemporary alternative medicine. It is the representation of the culture that wants to profit from a health or fashion business through a life style brands it has become some cult for a contemporary mainstream culture, that doesn't want to be mainstream, but rather hip and intellectual (The Goop, Urban outfitters,···) It looks like being







tional portraiture of the body parts and mimics. Instead of focusing on anatomy, I rather use reduced shortcomings to express a certain emotion. The emotion here is a representation of a certain statement of an attitude rather than an impressionistic capturing of momentary psyche or reactions.

CURTAINS AND INTIMITY

I use curtain as a core constructure of the scenes in the painting, usually in the backround. I use this symbolistic as a sign for going inside, it can also be act of subconscious and methamorphose.





I combine skin and meat colour with pink and rose colour.

Colours represents conflict or balance between materiality.

Colours that are represented by raw tones refer to the conflict and balance between materiality and spirituality.

Duality and unity.

An ultimate reality and the flow zone.

I wanted to create a painterly space, where the paintings are depicting simplified form of the curtains. The form of curtains here is loosely interpreted visual of intimacy and the inside, the study of the "Absolute in and for itself", "the spirit, that which is present to itself in the certainty of unconditional self-knowing" (Heidegger) and self-love (New Age). Reduced to surfaces monochronically coloured, the paintings represent0°/ "unfinished" paintings or stories, that are meant to visually blend within the space, they should not dominant the space, but became a part of the space. The blending colours are representing unlimitnesness – an ultimate reality. Nirvana. This artwork associates with psychology, psychoanalysis and subconscious in order to articulate trendy religious interested in self-empowerment and self-betterment.

CONFLICT OF BALANCE between WATERIALITY and Spirituality, Duality and unity, An Ultimate Reality and the FLOW 30ME, CONFLICT OF BALAUCE between MATERIALITY and Spirituality, Duality and unity, An Ultimate Reality and the Flow 30ME, CONFLICT or BALANCE





"Curtain in pink and bees", 24 x 32 cm, oil on oil paper, 2019















"Curtain: Skin 1.", 120 x 180 cm, oil on canvas, 2019



"(I could use) wish right now", 432 x 164 cm, oil and acrylic on canvas, 2019











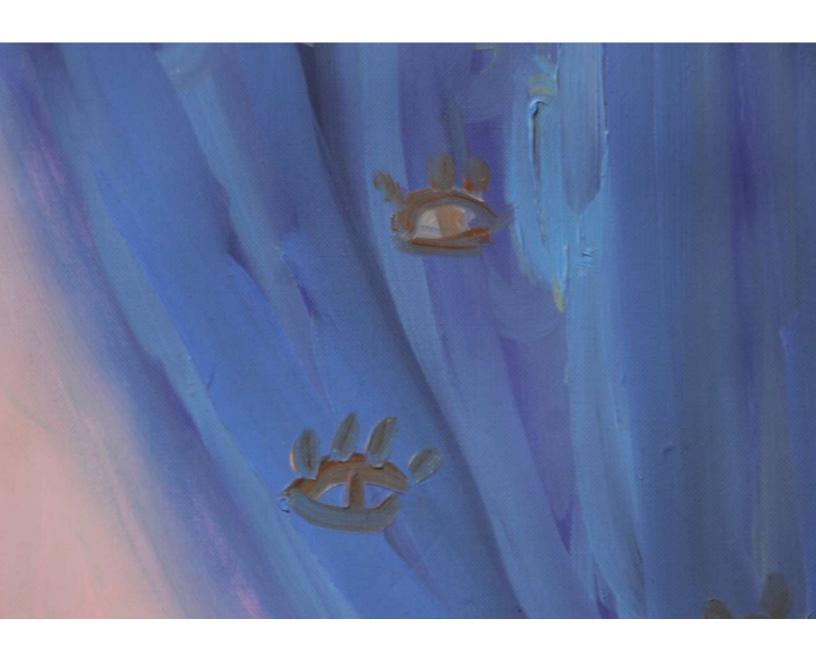


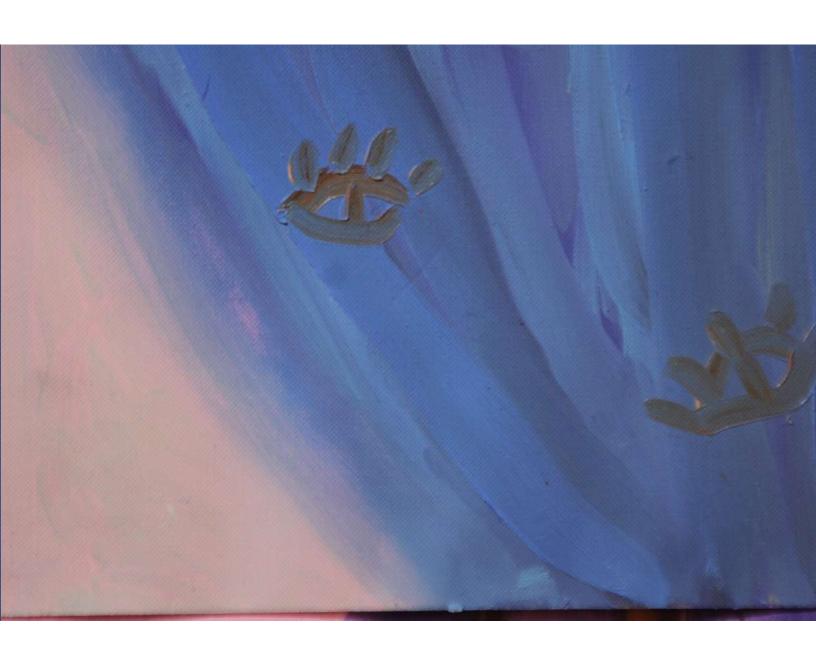


[&]quot;Bird catches the worm", 145 x 165 cm, 145 x 165 cm, acrylic on canvas, 2019



"Multi-on", 24 x 49 cm, oil on oil paper, 2019





"Dude, did you hear about the glitch in Counter-Strike 1.6 that lets you shoot your pistolwhen your shield is up?" by Frootcakemobile November 11, 2003 5 Glitch Seen commonly in the music press: 1. N. A genre of music, sometimes considered a subset of ambient or idm, which focuses on the idea of "errors" as a musical element. The "errors" in question are usually digital; a common element in glitch music is the rhythmic squeaking clicking noise which occurs when you play back a CD which has been badly scratched. Seen less commonly, sort of local slang: 2. Adj/Adv. Something which produces pleasantly confusing and/or unpleasantly disorienting effects akin to those commonly resulting from listening to glitch music. 3. Verb. Doing something to someone which produces such effects. 1. "Oval is probably the most well-known artist in glitch, and his album "Systemisch" can be said to define the genre." 2. "The entire game consists of rolling up random 3D objects into a big wad and then throwing them into the sky. It's pretty glitch." "I saw Being John Malkovich this weekend, it totally glitched me." by mcc February 02, 2005 Concept text on the page 070

FROM URBAN DICTIONARY:

TOP DEFINITION "glitch"

I

Glitch

A small, often almost indescribable thing ... a paperclip ... a thinger ... a piece of snackfood, for example a Dorito chip, which in this case can describe a plate or container of snackfood, especially when in its plural form ... glitches ... **an appetiser**.

A very useful thinking word when you cannot remember its name ... a what-cha-ma-call-it ... a thing-a-ma-bob.

Needing a paper clip to secure his printout, **John asks his secretary for a glitch**.

"Can you please pass me a glitch?"

"You dropped a glitch on the floor!"

Would you like some glitches while we're watching TV? Note how descriptive this is of chips or nachos. With nachos you remove a chip (glitch) **one glitch at a time. Even the cheese on nachos can be refered to as glitch** ... Would you like some extra glitch on your glitches?

"Shall we go to Red Robin for glitches?" going for appetisers.

Fluffy left a glitch for you on the floor. Referring to a piece of dry catfood brought as a gift or perhaps a piece of dried poo or hairball found about the place.

"I'm glitched-out meaning I've eaten too many/much ... " i.e. chips

"A glitch for you, a glitch for me" referring to sharing and distributing raisinets or other small candy at a movie theatre. Popcorn is never properly referred to as glitches, perhaps because of its oily nature.

#thing-a-ma-bob#what-cha-ma-call-it#thinger#appetiser#chip#paperclip by Loodje van Slooten June 27, 2009

Glitch

An error in a structured system. It is usually applied to electrical and computer systems. The electrical grid has developed a glitch.

by Mittens November 11, 2003

3

Glitch

An interruption of the reived norm. I have a glitch in my er

by Jefe.Robison October 12, 2017





taneous that is real. What is real that is beautiful." "For me, what is authentic that is sexy, what is spon-



In my attempt to develep a concept that would connect painting and picture presentation (I am a big picture collector, user of the instagram and iPhone), I wanted to follow my natural instincts. Instincs and the intuition is a phenomenom that I admire as a tool of foreseeing a future, just by feeling a feeling or seing a picture, or be unrationally obssessed by a certain thought that just appears in my mind without any logical reason. I wonder about the function of the human brain, subconcious and psychology.

The beauty in the movie "Grande Belazzia" is caught in a diversity of scenes, where the depicted scenes doesn't really contently corresponded with each other. The beauty is caught in frames of a present and change. It is like having a plan not having a plan.

Without a certain image ideas in my mind I gather such common fragmented ideas as I finish one painting and am moving to another one.

The Glitch structure of exhibited installation is a painting in the movement and change. In a process of art production I didn't strictly follow one main thematical goal, I rather chose strategy to continuously work with a timeline of what is organically emerging as the next: the evolving progress of my production was determined by foresee the glimpse ("the glitch") of the future painting while at the moment working on finishing the current painting. The progress of the painting here was dependent on the timeline not on a goal. The artist's mental presence and being present is creative part that is present here, as I want to acknowledge the intuition, spontaneity, playfulness and experience as a core power of an artistic attempt. One can describe the process of "The glitch" as a realized sketchbook in a big scale. Since few years the implication of the drawing into the painting was an important decision for me, as I felt about the drawing as a very direct tool for expression that creates an open and raw atmosphere. It is a rawness and immediatness of the drawing to communicate, that makes such an impression on me and I want to work with it. In the rawness of lines I find realness, honesty, authenticity and humor. For me, what is authentic that is sexy, what is spontaneous that is real. What is real that is beautiful.











"Seeking butterflies", 140 x 160 cm, oil on canvas, 2019



- "Hairdo mass", 100 x 150 cm, oil on canvas, 2019 → "Gaze", 140 x 120 cm, oil on canvas, 2019





"In the bathroom", 140 x 110 cm, oil on canvas, 2019



"New day", 21 x 14,8 cm, oil on canvas, 2019



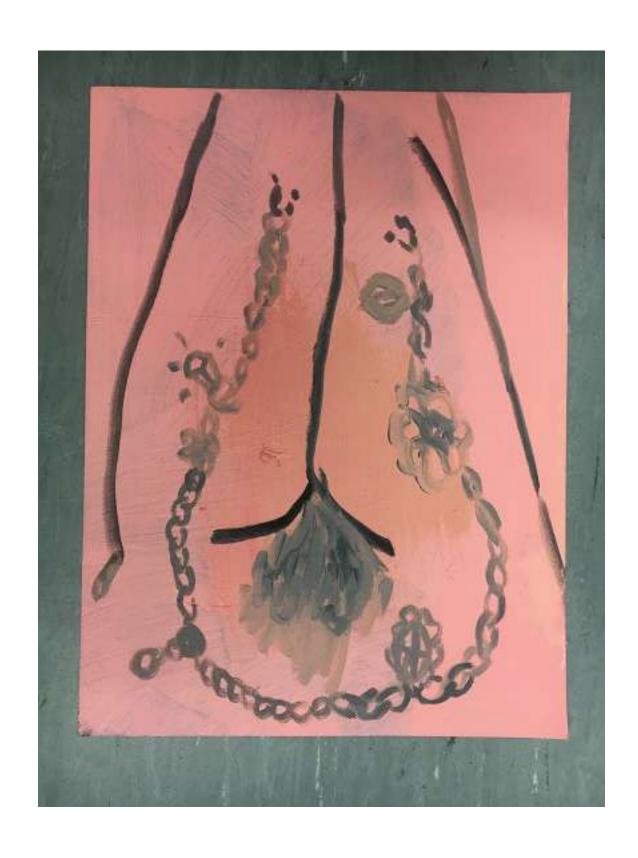




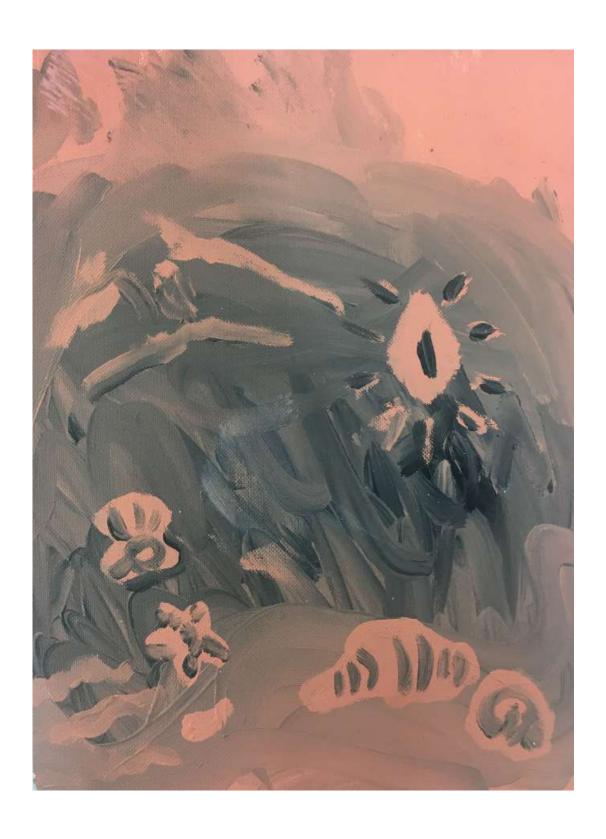
 $[\]leftarrow$ "The bad boy is the right choice for me", 195 x 360 cm, oil and acrylic on canvas, 2019 \leftarrow "Star", 50 x 40 cm, oil on canvas, 2019



"Hairdo mass", 100 x 150 cm, oil on canvas, 2019



"Her", 29,7 x 21 cm, oil on oil paper, 2019



"By the shore", 29.7 x 21 cm, oil on oil paper, 2019



"By the shore 2.", 29.7 x 21 cm, oil on oil paper, 2019



- **↑** "Sad curtain", 140 x 130 cm, acrylic on canvas, 2019 **→** "Yellow curtain", 140 x 120 cm, acrylic on canvas, 2019





← "Dream boots", 120 x 100 cm, chalk on paper, 2019



EN WAR THE COMPT





Ev van Hettmer (DE/AT/SK)

born in Nitra (Czechoslovakia), recently works and lives in Hamburg, Germany evvanhettmer@gmail.com, www.evvanhettmer.com, Finkenau 42, Hamburg DE

Studies:

2018 - 2020: HfBK Hamburg, ASA Stipendium, student of Anselm Reyle (Drawing/Painting), Jutta Koether (Drawing/Painting), Simon Denny (New media), Broomberg and Chanarin (Photography)

2017: guest student in the studio of Performative art - sculpture, Univ.-Prof. Monica Bonvicini, Akademie der bildenden Künste Wien, Vienna, Austria2

012 - 2020: Mag. (MFA) diplom, Contextual painting, Univ.-Prof. Mag. MA. Ashley Hans Scheirl, Akademie der bildenden Künste Wien, Vienna, Austria

2007 - 2011: Bc. (MBA) diplom at Academy of Fine art and Design in Bratislava, Painting and other Media, Bratislava, Slovakia

Awards:

2020 shortlisted (finalist) in "Malba 2011" (Painting), Foundation of VUB Bank Intesa San Paolo, Bratislava, Slovakia, winner announced on 22.10.2020, Slovakia

2019 winner in the "Malba 2019" (Painting), 2.place with the painting "Seeking Butterflies", The VUB Foundation, VUB Bank Intesa San Paolo, Bratislava, Slovakia

2011 shortlisted (finalist) in "Malba 2011" (Painting), Foundation of VUB Bank Intesa San Paolo, Bratislava, Slovakia 2009 Finalist in "Toiles et Toiles Prize 2009", Galerie Daniel Vignal, Toulouse, France

Collections:

The VUB Foundation, Slovakia MUSA, Vienna, Austria private collections Slovakia, Czech, Belgium, Austria

Stipendiums/Grants:

2020 FPU foundation, project "Dirty Reiki Healer" granted by FPU, Slovakia 2018-2019 ASA Stipendium, HfBK Hamburg, Toepfer Stiftung, Germany 2013 ÖH Projektföderung, Akademie der bildenden Künste Wien, Austria

Collective:

Vereinigung bildender Künstlerinnen Österreichs (VBKÖ), Vienna, Austria

Solo exhibitions:

2019 "About everything but not just about an elderly reiki healer", Galerie 21, Vorwerkstift, Hamburg, Germany

2017 "Artist statement" Parallel Vienna, Schnirchgasse 9A, Vienna, Austria

2015 "body&mind", Die Pforte - Celeste, Vienna, Austria

2014 "Über", Akademie der bildenden Künste Wien, Vienna, Austria

2013 "Superface", Gallery M++, Bratislava, Slovakia

2013 "Man-set", Schikaneder, Vienna, Austria

2012 "Wilderness", Nitra Gallery, Nitra, Slovakia

2011 "F**king garden", MsKS Levice, Levice, Slovakia

Group exhibitions:

2020 "Painting", the competition of The VUB Foundation, Galeria Nedbalka, Bratislava, Slovakia

2020 with the project "About freedom and love / About the wife of the reiki healer that lives next door", final diplom exhibtion, xhibit, Gallery of the Academy of fine arts, Vienna, Austria

2019 "Soga auction of young art", SOGA, Bratislava, Slovakia

- 2019 "13th Young art auction", Kunstraum Nestroyhof, Vienna, Austria
- 2019 "Painting", the competition of The VUB Foundation, Galeria Nedbalka, Bratislava, Slovakia
- 2019 "30 years after the revolution", The Bridge of the Freedom, Bratislava, Slovakia
- 2019 "ASA Open Studios", ASA, Hamburg, Germany
- 2019 "Jahresausstellung", HfBK, Hamburg, Germany
- 2018 "ASA Open Studios", ASA, Hamburg, Germany
- 2018 "Das Jubjub", Galerie 5020, Salzburg, Austria
- 2017 "VBKÖ: Feministiches Archiv trifft Mitglieder*innen, VBKÖ, Vienna, Austria
- 2017 "Group Show", Parallel Vienna, Schnirchgasse 9A, Vienna, Austria
- 2017 "Young art aucion", Novomatic Forum, Vienna, Austria
- 2017 "Gradual home", Aa collections, Vienna, Austria
- 2017 "Ein Ausgang", Universitätsbibliothek der Akademie der bildenden Künste Wien, Vienna, Austria
- 2017 "Shhhh...Hidden Snacks", Universitätsbibliothek der Akademie der bildenden Künste Wien, Vienna, Austria
- 2017 "Small#2", Kunstraum Super, Vienna, Austria
- 2015 "Winter selection 4", Flatgallery, Bratislava, Slovakia
- 2015 "With Eyes Aghast: Transmannerist Reactions", xhibit, Vienna, Austria
- 2015 "The Solid Unsecurity Club", Akademie der bildenden Künste Wien, Vienna, Austria
- 2014 "Winter Selection 3", Flatgallery, Bratislava, Slovakia
- 2014 "Moe Contemporary: sampling surface", Moe. Vienna, Vienna, Austria
- 2014 "Máj, lásky čas", A4 priestor súčastnej kultúry, Bratislava, Slovakia
- 2014 "My hips are shy", Aa collections, Vienna, Austria
- 2014 "Balls are ours", VBKÖ Ball (decorations), Vienna, Austria
- 2013 "Winter selection", Flatgallery, Bratislava, Slovakia
- 2013 "Temporary Autonomous Zone / 2", ff Collaborations, Galerie Körnerpark, Berlin, Germany
- 2013 "Hettmer + Melnikov", Akademie der bildenden Künste Wien, Vienna, Austria
- 2013 "Rundgang 2013", Akademie der bildenden Künste Wien, Vienna, Austria
- 2012 "Crazy Curators Bienalle IIII", Space Gallery, Bratislava, Slovakia
- 2012 "So young art", Spot-KC Dunaj, Bratislava, Slovakia
- 2012 "Art'nBloom! On the cover edition", The Hotel Bloom, Brussels, Belgium
- 2011 "Mladí to vidia inak", Courtyard of the Ministry of the Culture of the Slovak Republic, Bratislava, Slovakia
- 2011 "Inak", Gallery Slovanet, Bratislava, Slovakia
- 2010 "Young art show 3", Dom umenia, Pieš'ťany, Slovakia
- 2010 "Parallels", Academy of Fine Arts in Budapest, Budapest, Hungary
- 2010 "120x120", 66 Gallery, Prague, Czech Republic
- 2009 "Toiles et toiles Prize 2009", Galerie Daniel Vignal, Toulouse, France
- 2009 "Young art show 2", Dom umenia, Pieš'ťany, Slovakia
- 2009 "Small scales II and Entropa", Kressling Gallery, Bratislava, Slovakia

Projects:

2015 "No holy PF", public project realized with Inspire Magazine, Slovakia

Workshops:

- 2011 Workshop with Academy of Fine arts in Budapest, Balaton, Hungary
- 2008 Workshop fresco realization in The Hotel Bloom, Brussels, Belgium

Texts and publications by Ev van Hettmer:

2013 "Beyond price (Privacy, women clubs, feminine pacts)" in Female soul at work fanzine, 36 pages, 350 copies

Publications / catalogues:

- 2019 Painting, The VUB Foundation, Slovakia
- 2016 Small#2 Katalog zur Ausstellung Small#2, Kunstraum Super, Vienna, AT
- 2013 Female Soul at Work Fanzine, B books, Berlin, DE
- 2013 Female Soul at Work Fanzine, Salon für Kunstbuch / 21er Haus, Vienna, AT
- 2013 Soyart Katalog to exhibition, Bratislava, SK
- 2012 Who is who in Slovak Republic, 9th edition, Who is Who encyclopedie
- 2011 Malba 2011, The Ministry of Culture of the Slovak Republic, Bratislava, SK

Press:

- 2019 SME, Denník N, Slovakia
- 2016 Der Standard http://derstandard.at/2000029582810/Wir-werden-euch-gut-behandeln
- 2016 Downtown Vienna http://downtownvienna.com/228705
- 2016 Luxury Guide, 03 2016, printed and web magazine, page 158 https://issuu.com/tomdesign/docs/lg_47
- 2015 TheGap http://www.thegap.at/kunststories/artikel/unterm-rosaroten-schleier/
- 2015 Vienna Art Week http://2015.viennaartweek.at/de/journal/1938.html
- https://issuu.com/viennaartweek/docs/vaw_2015_magazine_210x280_web_de
- 2015 Inspire Magazine http://www.inspire-magazine.sk/redakcne-clanky/pf-2016
- 2015 Inspire Magazine http://www.inspire-magazine.sk/redakcne-clanky/vykorenenie
- 2015 Luxury Guide, 06 2015, printed and web magazine, page 150 https://issuu.com/tomdesign/docs/lg_44
- 2015 Tiroler Tageszeitung http://www.tt.com/home/10781994-91/aufgerissenen-auges-transmanierismen-in-der-bildenden.csp
- 2014 Der Standard http://derstandard.at/sitemapimages_01_14.xml
- 2013 FF Colaborations http://fffffff.org/?attachment_id=1595
- 2012 Naša Nitra http://nasanitra.sme.sk/c/6488950/eva-hettmer-natacala-video-v-oaze-sibirskeho-tigra.html

AUTORSKÝ KOMENTÁR K TVORBE

Svoj život momentálne žijem v Hamburgu v Nemecku. Tu tvorím. Doposiaľ som žila v troch rôznych štátoch a v niekoľkých cudzích mestách, kde som si vďaka odcudzeniu a prežívaniu zraniteľnosti z odcudzenosti, ale aj poznávania nového, tematicky vyformovala svoj základ pre lásku k slobode, autentickosť a zážitok ("experience"). Nasledovaním pocitu, tieto témy môjho osobného života koncepčne koncepčne ovplyvňujú moju umeleckú tvorbu.

Koment ku svojej tvorbe chcem začať profesnou evolúciou, ktorá bola započatá existenčným rozhodnutím v detstve, ako výsledok nekontrolovaného fyzického stretu mňa s temperkami a učarovaniu farebno-emočného dojmu z farieb a kreatívnej činnosti samotnej. Toto rozhodnutie dnes chápem ako súlad intuície a času, odvtedy až po dnešok preverované vedomím a odolnosťou. K téme feminizmu ma priviedla skúsenosť z môjho bratislavského štúdia na VŠVU ovplyvneného pedagogickou dominanciou, klišé a subjektívnou optikou posudzovania ženskej študentky umenia. Toto vo mne vyburcovalo ambíciu po emočnej, kreatívnej a mentálnej slobode v rámci umeleckého sveta ako tvorcu a tvorcu v ženskom rode: umelkyňu. S feministickými témami sa odvtedy aktívne zaoberám od svojich viedenských štúdií v ateliéry Ashley Scheirl, kde som okrem maľby experimentovala a rozvíjala svoje videnie aj v médiu inštalácie a sochy.

Práve zážitky, ktoré sa odohrali na tejto časovej osi, a reflexia, ktorú podstúpili, prakticky pretavujem a využívam v prospech vytvorenia svojho odkazu. Hlavný odkaz mojej tvorby je jednoduchý: "prežívanie je krása". Moja tvorba sa obracia k empirizmu, a teda prežívaniu zážitku, a preto verím, že osoh pre dušu zo súčasného diela tkvie v jeho prežíti a zažití ("experience"). Prežívanie vnímam ako autentický a spontánny zážitok a ako nadstavbový prvok súčasného umenia.

Spontánnosť vyjadrujem v hre s formou, či už maliarskou alebo iným médiom. Hravosť vo mne podnietila záujem o skúšanie a kreativitu s nestabilnými materiálmi, akým je jedlo alebo nafukovacie matrace. Zároveň atraktivita o tieto materiály predstavuje ešte podvedomú reflexiu stavu môjho vtedajšieho vnútra, kde sa cez reindentifikáciu a recykláciu materiálu opätovne navraciam. V tvorbe som koncepčne tieto materiály využila ako ready-mades alebo ready-made stavebný prvok s výraznými pop tendenciami. Pocitovo túžiac po avantgardnosti a počiatok prichádzajúceho kapitalizmu, ktorý kedysi ohúril ešte môj detský filter, keďže môj rok narodenia je osemdesiatsedem, som pocitovo hrou prenášala do svojich diel, a aj takýmto spôsobom som riešila svoje osobné otázky a pozorovania umenia a sociálnych interakcií. Empirickú nedokonalosť a pocit zlyhania v živote ako prvok sebapoznávania som začala taktiež prenášať do svojej tvorby. V maľbe sa po maliarskej stránke obraciam ku kresbe. Kresba ma opätovne znovu očarila, pôsobí na mňa sviežo a energicky. Koncepčne a významovo zjednocujem kresbu a maľbu na rovnakú úroveň. Oba jazyky považujem za rovnocenné. Od roku 2017 sa v maliarskej produkcji obracjam na plochu, kde sa kresba stáva bezprostredným mediátorom medzi mnou a divákom. Týmto gestom kresby chcem významovo upozorniť a zároveň osláviť jej charakterovú bezprostrednosť (Tala Madani), určitú drsnosť, organickosť, živosť, autenticitu jej dotyku (Painters touch - Lajer-Burcharth o Bonnardovi, Chardinovi), pocity tepla, blízskosti a vyrovnanosti.

V prezprostrednosti liniek pocitovo nachádzam pravdivosť, úprimnosť, realitu, autenticitu a humor. Poznanie autentickosti vnímam ako príťažlivé a sexy, to čo je spontánne je ozajstné. Ozajstné je krásne. Nedokonalé je rovnako spontánne a krásne. Kresba ako možné východisko a príprava maľby je nedokončnený stav. V nedokonalosti dokončený.

V maliarskom jazyku mojej tvorbe je téma zlyhania ("failure") zakorená v nedokončenosti maľby. Nedokončenosť technicky spočíva napr. v nenapnutom plátne, v nedokonale alebo v nesprávne vyobrazenej anatómie, odlupujúcej sa farby z plátna, pretože som jej naniesla "príliš" veľa a "nahrubo", farba nesúca známky namiešania priamo na plátne namiesto prípravy na palete alebo používanie detinského rukopisu maľby.

Takéto myšlienkové a praktické poznanie ma aj preto privádza k naformulovaniu kde sa moja maľba na osi histórie nachádza, kde poznanie, pežívanie a bavenie sa v súčasnom momente a skicovitá forma v sebe nesie odkaz vyrovnanosti z "nedokonale" prevedeného zámeru, a tým sa sústredenie pretavuje na hru už počas tvorby.

K čomu z umeleckej praxe (vytvarnik, dielo alebo kultúrny fenomén) chcem ukážkovo prirovnať teóriu, ktorú rozoberám v statemente? Pozitívny, Negatívny Text k môjmu Portfolio 2019/2020 Ev van Hettmer Strana 016

Maľba "Positive" vyobrazuje emocionálny stav, náladu.

V piktoriálnom priestore sa hrám s modifikovaním a symbolikou anatómie, kde emóciu vyobrazením oka a sĺz vyjadrujem tvarom plačúceho srdca. Srdce je farbou zredukovaná plocha na symbol, odpozeraný znak emoji. Vďaka použitej znakovosti a redukcii symboliky oka, zasadzujem obraz do doby a odkazujem na prostriedky rýchlej medziľudskej komunikácie. Tieto vymoženosti doby majú vplyv aj na piktoriálny svet mojej maľby, kde narábam s realitou vyobrazeného, a tak sa chcem maliarsky priblížť ku svojim generačným súčasníkom a užívať si novodobý charakter takejto maľby, lebo samotná hra so znakmi a anatómiou mi prináša určité osobné uspokojenie.

"The Negative" je ružová maľba s bledozelenými srdcami v horných rohoch obrazu a s hnedým neurčitým tvarom predstavujúcim akési usta v dolnej časti obrazu. Táto maľba preskumávava a prijíma charakter emócií, ktoré sa viažu v spojitosti s egom, ako je napr. iracionálny strach. V tomto maliarskom priestore sa opäť hrám s vyobrazenou realitou očí, kde namiesto anatómie oka a danú emóciu vyjadrím symbolom srdca v bledozelenej. Srdce je farbou zredukovaná plocha na symbol. Znak emoji, vyjadrujúci v obrázku slovo, vetu alebo myšlienku mi pripomína povahu maľby. Maliarske vyjadrenie založené na znakovosti a farbe obrazu je môj počin, v ktorom sa upriamujem na hĺbkovú štúdiu charakter emócie, namiesto toho, aby som cez emóciu charakterizovala náladu portrétu. V tomto portréte sa zaoberám vyjadrením emócie, a nie nálady obrazu. Cez tento portrét nešpecifikujem duševné rozpoloženie, ale skúmam význam daného rozpoloženia a toho, čo v psyche diváka prebúdza.

Formálne ma narábanie so znakovým portrétom napĺňa, pretože mi dáva priestor na farebné maliarske uvažovanie, zároveň odkazujúce na prepojenie s dizajnom, dekorom a fashion, ktoré považujem za súčasné a ich vzájomná interakcia ma baví. Významová vzájomná prepletenosť, ktorú tu nachádzam, mi pripomína komplexnú štruktúru organizmu alebo spoločnosti, otvára nové komnaty a obzory poznania.

V dojme z tohto obrazu i emoji sa intuitívne obraciam ku chrličom. Démonicky vyobrazujúce telo istej kreatúry v emócií alebo kŕči. Strnulosť a zároveň schopnosť vizuálne vyjadriť duševný stav týchto dekorácií ma zaujal, a najmä ich kontext a dekoračná kontrapozícia nevýznamovosti voči katedrále: umiestňené na fasádach, vedome alebo nevedome ignorované či letmo povšimnuté mi symbolicky pripomínajú naše vlastné emócie ako sprievadných efekt reaktívnej mysle. Architektonicky umiestnené na fasáde štruktúry, aby okrášlili, spopularizovali či dopovedali príbeh, fungujúc podobne ako dneska emoji v krátkom texte.

SK: ABOUT THE FREEDOM AND LOVE/ABOUT THE WIFE OF THE REIKI HEALER, THAT LIVES NEXT DOOR

Texty do môjho portfólia: Portfolio 2019/2020

Ev van Hettmer Strana 034

V tejto inštalácií maľby prezentujem v galerijnom priestore svoje epické veľkoformátové plátna. Nadvazujúc na východiskový bod spontánneho procesu, intimity a uvolnenej výrazovej formy mojej predošlej práce, tu nadvazujem a skúmam motív dekorácie a dizajnu preložený do maliarskeho jazyka ako

formálnu skratku, kde chcem vo farbe, ploche a stope vyjadriť emocionálnu reflexiu alebo oslavu rozkvetu ženskej rovnoprávnosti, kladiem dôraz na emocionálny svet, a preto ho vyobrazujem. Preto vystavené práce svojím obsahom bádajú po pozitívnych emóciach, šťastí a motivácií dosiahnuť pochopenie. Téma prác je ohraničená súčasným fenoménom potreby sebazlepšovania strednej spoločenskej triedy ovplyvnenou sociálnymi médiami, influencermi. Práve tomuto mainstreamovemu elementu pripisujem moderný spôsob sebaspoznávania. (pozri filozof, sebaspoznavanie, Heideger, sebaspoznavanie cez dialog:Aristoteles, Narcissisznus), táto téma však priamo nevyplýva s obrazotvornosti obrazov, je skôr nahodilá a podprahová. Vizuálnym nástrojom a východiskom je nepravidelne a akoby náhodne používaný opakovaný motív závesov.

V plochách telových, ružových farieb a nepomaľovaného plátna opätovne objavujem maliarsku štruktúru, odznova ju redefinujem a hľadám nové kompozičné východisko. Je to hra, ktorá ma baví. Každá z malieb vyobrazuje s vysoko pocitovo uvoľneným prístupom ležérnu maliarsku formu, ktorá je zvislými prechodmi v rámci plochy plátna rozdelená do dvoch alebo viacerých sekvencií/plôch. Maliarsku plochu architektonicky rozdeľujem čiarou, ktorá oddeľuje dva rôzne obrazy, a tak vytváram pomyslenú časovú os čitania obrazu z ľava do prava alebo opačne. Takéto delenie alebo spájanie obrazov prenášam zo skúsenosti s dotykovou interakciou so smart displejom a vizuálnym vplyvom galérie nazbieraných obrázkov. Uživateľsky ma inšpiruje spôsob náhody a zážitku ako motivácia pre vznik osobitej personifikovanej galérie, ktorá je intímnym zrkadlom jej tvorcu. Obrázky sú zároveň nekorigované a autentické, moment vzniku je autentický a podvedomý. Vytvára tak obraz intuitívnej reality, osobný portrét. Nesie tým esenciu intímnej sebareflexie prežitého momentu. Túto ideu intimity zobrazujem mojim maliarskehym počinom tejto kolekcie.

Ako uvádzam vo svojom texte k výstave "The Glitch", činnosť ľudského vnímania, podvedomia, vedomia, psychológie a emócií sa stáva pre mňa zdrojom inšpirácie.

Obsahovo sa moja maľba obracia k téme vlastnej intimity (Intimacy Unguarded*) seba samého. Moje maľby sa odkazovo obracajú na krátke posolstvá, správy, fejtóny, komenty z motivačnej literatúry, zážitky, ponaučenia, reakcie alebo rezonujúce texty hudobných skladieb. Svojím fokusom sa orientujú na vnímanie tela a seba samého, seba-refôexiu, identitu, sebalásku a vzťahy. Diskutujú o láske, o formách a významoch tohto pocitu, za účelom hľadania slobody a sily. Maľby sa obracajú k vyobrazovaniu spoločensky považovanými "slabými" stránkami osobnosti (ako napr. ku krehkosti), aby tak poukázali a dekódovali sociálne klišé, konvenciu a predsudok banálnej každodennej komunikácie ako predstaviteľa drobných bojov o presilu a dokonca vlastné sebaprijatie. V týchto obrazoch sa zamýšľam nad otázkami ľudskosti a ľudského faktoru.

Maliarsky jazyk využíva vplyv výrazovosti kresby a nedokončenosti, pretože to, čo je nedokočené a nedokonalé je autentické a ozajstné. To čo je ozajstné, to je krásne. Pocit neopracovanosti, akási "surovosť" stavu, nahodilosť reprezentuje nekontrolované a manipuláciou nekorigované rozhodnutie. Maľba nachádza svoju slobodu práve v tomto surovo-sviežom stave. Autentické a nedokonalé, nekorigované, nedokončené a nevyslovené je pozvánkou pre voľné ukončenie deja obrazu ostatnými. Týmto spôsobom maliarsky jazyk sám o sebe navádza divákov k činnosti, ku kolektívnej participácií, ku kolektívnej mysli ako kreatívneho procesu. Je to priamy flirt ako zažiť a precítiť umenie, čo považujem za obohatenie súčasným umením, za sublimáciu.

IKONOGRAFIA

Texty k môjmu Portfolio 2019/2020 Ev van Hettmer Strana 041

SYMBOLIKA "NEW AGE"

Rada používam symboly, ako je srdce, znak "piece" či päť-cípa hviezda, ktoré sa stali populárnymi v 70 rokoch minulého storočia, avšak sú dodnes kultúrne a vizuálne prítomné. Nesú v sebe pocit nostalgie, tajuplnosti, trendovosti, avantgardy, dokonca viacobsažnosti. Ich masové použitie sa stretáva na hranici so zneužitím a predstavujú niečo nízske až klišoidné, pre kultúrne založeného človeka predstavujú obmedzenú výpovednú hodnotu. V tejto protichodnosti oceňujem ich ich viacobsažnosť spočívajúcu v sociálnom pnutí vytvárajúcu priestor na hru významovosti a transformáciu vizuálnych a obsahových názorov. V dnešnej dobe častokrát odkazujú na motivačné záujmy, alternatívne zdravie a súčasné trendy v móde a tv (Urban outfitters, The Goop lab). Ich návrat do mainstreamu v sebe nesie spytovanie dobrého vkusu a teda životného štýlu ako takého.

Prínosom pre môj piktoriálny svet spočíva v ich prekvapivom momente, v hravom pocite z vizuálu a kontextu, ktorý so sebou prinášajú. Vizuálne prekvapenie spôsobí určitý pocit šoku, ktorý je nasledovaný pocitom vyprázdnenosti a mentálnym hladom. Týmito symbolmi chcem dať obrazom pocit otvorenosti, novosti, vynaliezavosti a objavovania.

Chrliče, emócie. Emoji?

Malé groteskné sošky (odkvapy), ktoré poznáme z fasád katedrál, zámkov, hradieb. Malé alebo veľké a mramorové vytvárajú fantazíjny svet alebo hororovú postavičku s výrazne viditeľnou grimasou emócie. Sú vyobrazené v určitom kŕči a plánovitosti. Spontánnosť sa vytráca. Cítiť z nich automatickosť, strnulosť. Táto ich plánovitosť mi intuitívne pomáha pochopiť moju tvorbu samotnú - pre portrét zachytávajúci štúdiu emotívnosti. Práve vyjadrenie tejto reakčnej opulencie a charakter danej mimickej črty vo mne podnietila predefinovať portrétovanie ako také. Namiesto portrétu tváre nálady som sa inšpirovala k portrétu emócie, využívanie skratiek a znakov. Vyjadrenie emócie v týchto maľbách reprezentuje stav psyche, namiesto zachytenia momentálnej reakcie.

Závesy a intimita

Tento prvok obrazu tvorí hlavnú zložku výstavby obrazu v tematickom kontexte a kompozícií.

Vytvára nerušené pozadie a intímnu náladu maľby. Je to vyjadrenie začínajúcej metamorfózy obracaním sa do vnútra štruktúry.

SK: ABOUT EVERYTHING, BUT NOT JUST ABOUT AN ELDERLY REIKI HEALER Texty k môjmu Portfolio 2019/2019 Ev van Hettmer Strana 045

Kombinujem odtiene farieb pokožky a mäsa s odtieňmi ružovej. Farba predstavuje konflikt - balans s materiálnosťou. Odtieňmi farby mäsa vyjadrujem konflikt - balans materiálnosti a duchovna. Dualita a jednotný charakter. Ultimátna realita a produktivita. Konceptom výstavy je vytvoriť umeleckú produkciu vyobrazujúcu zjednodušenú formu závesov. Vizuálny priestor obrazu je zredukovaný do farebného monochrómu maľby, ktorá reprezentuje obsahovo a technicky nedokončený zámer. Tieto maľby sa vďaka svojmu technickému prevedeniu a monochromovosti vizuálne vpíjajú do priestoru. Účelovo mu nesmú dominovať, majú sa stať jeho súčasťou a vytvoriť tak pocit nekonečna a vyrovnanosti. Nirvánu. Forma voľne nahodených textilných závesov vizuálne predstavuje intimitu a vnútro, je to štúdium "absolútna pre seba samo", ktoré je existuje samé o sebe ako "absolútno sebapoznávania sa" (Heidegger) a sebaláska (New Age). Téma súčasného filozofického mainstreamu vo mne vzbudzuje záujem a zvedavosť ako študíjne zrkadlo a ukazovateľ tendencií ľudstva inklinivať k normatívnosti a náboženstvu. Asociáciou ku psychológií farieb a narábaniu s podvedomím je táto maľba zrkadlom súčasných spirituálnych trendov v kultúre, ktoré vplyvom sociálnych médií efektívne prenikajú ku svojim uživateľom, a vytvárajú tak kultúru sebapoznávania a sebazlepšovania sa.

SK: THE GLITCH
Texty k môjmu Portfolio 2019/2020
Ev van Hettmer
Strana 071

Mojím zámerom v tejto kolekcií je prepojiť maľbu s typom prezentácie maľby, ktorá by vznikla na princípe vášnivého zbierania obrázkov, teda vytvoriť maliarsku kolekciu, ktorej konceptom je samotný process inšpirácie sprevádzaný intuitívnymi rozhodnutiami. Nejde teda o programový postup konceptu, ale o vytváranie spontnánnych obsahov. Inštiktívne chovanie a intuícia je úkaz, ktorý je momentálne mojim záujmom, obdivujem pocit, ktorý dáva určitú predzvesť a až iracionálny pocit pozitívnej posadnutosti. Zaujímam sa ako funguje ľudská predstavivosť, rozhodovanie, podvedomie, vedomie a psychológia. Práve kvôli tomuto dôvodu vo mne rezonuje film "Grande Belazzia", kde jednotlivé po sebenasledujúce scény sú usporiadané iraconálnou logikou, zamerané na vizuálno-sensitívne vnemy. Krása v tomto filme je vyjadrená v súčasnom momente a zmene. Akoby plánom malo byť, nemať plán. Oddávanie sa.

Bez pevne stanoveného postupu pre novú maľbu, som na základe určitých obrázkových fragmentov alebo pocitov z mojej mysle a na základe spontánnosti postupovala na vytváraní maliarskej produkcie.

Výstava "The Glitch" je maľba momentu a zmeny. Počas procesu produkcie som nenasledovala žiaden pevne stanovený návrh, stratégiou bola kontinuálne tvorená práca ukončovania rozrobeného obrazu a plynulé maliarske nadviazanie na nový obraz. Všetky myšlienky sa odvíjali od organického plynutia času a nadvazovanie na pocity z predošlej skúsenosti. Tou sa najčastejšie stal výjav vopred vynoreného nápadu z mysle, podobný záblesku lúča. Dôležitým momentom tohto procesu bolo príromné mentálne bytie a všímanie si drobných nuáns. Dôležitým činiteľov tohto postupu bola intuícia, vnímanie, spontánnosť, hravosť a experiment. Práve preto je na výstave prítomná skicovitosť, denníkovitosť, záznam či kresba. Kresba je už istý čas prítomná a pretavená v mojej maľbe. Kresba pre mňa predstavuje pocit otvorenosti, slobody, autenticity, pozitívnej priamosti a humornosti. Pre mňa autenticosť znamená byť sexy, to čo je spontánne je ozajstné a reálne. To, čo je reálne je pre mňa krásne.

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Štúdiá:

2020: Master diplom, diplomová práca, Akademie der bildenden Künste Wien, Viedeň, Rakúsko 2018 - 2020: HfBK Hamburg, ASA Stipendium, ateliér Anselm Reyle (Kresba/Maľba), ateliér Jutta Koether (Kresba/Maľba),

ateliér Simon Denny (Nové médiá), ateliér Broomberg and Chanarin (Fotografia)

2017: hosťovský študent Performatívne umenie - socha, Univ.-Prof. Monica Bonvicini, Akademie der bildenden Künste

Wien, Viedeň, Rakúsko

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Künste Wien, Viedeň, Rakúsko

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Ceny:

2020 cena v "Maľba", 2.miesto s maľbou "Positive vibes onlz", Nadácia VÚB, VUB Bank Intesa San Paolo, Bratislava, Slovensko

2019 cena v "Maľba", 2.miesto s maľbou "Seeking Butterflies", Nadácia VÚB, VUB Bank Intesa San Paolo, Bratislava, Slovensko

2011 finalistka v "Maľba 2011", Nadácia VÚB, VUB Bank Intesa San Paolo, Bratislava, Slovensko 2009 finalistka v "Toiles et Toiles Prize 2009", Galerie Daniel Vignal, Toulouse, Francúzsko

Zbierky:

Nadácia VÚB, Slovakia MUSA, Viedeň, Rakúsko súkromné zbierky Slovensko, Čechy, Belgicko, Rakúsko

Štipeniá/Granty:

2020 Fond na podporu umenia, projekt "Reiki Healer Series" 2018-2019 ASA Stipendium, HfBK Hamburg, Toepfer nadácia, Nemecko 2013 ÖH Projektföderung

Členstvo:

Vereinigung bildender Künstlerinnen Österreichs (VBKÖ), Viedeň, Rakúsko

Solo výstavy:

 $2020 \ s$ diplomovou prácou "About freedom and love / About the wife of the reiki healer that lives next door", final diplom

exhibtion, xhibit, Viedeň, Rakúsko

2019 "About everything but not just about an elderly reiki healer", Galerie 21, Vorwerkstift, Hamburg, Nemecko

2017 "Artist statement" Parallel Vienna, Schnirchgasse 9A, Viedeň, Rakúsko

2015 "body&mind", Die Pforte - Celeste, Viedeň, Rakúsko

2014 "Über", Akademie der bildenden Künste Wien, Viedeň, Rakúsko

2013 "Superface", Gallery M++, Bratislava, Slovakia

2013 "Man-set", Schikaneder, Viedeň, Rakúsko

2012 "Wilderness", Nitrianska galéria, Nitra, Slovensko

2011 "F**king garden", MsKS Levice, Levice, Slovensko

Skupinové výstavy:

- 2020 "Maľba", Nadácia VÚB, Galéria Nedbalka, Bratislava, Slovensko
- 2019 "Soga auction of young art", SOGA, Bratislava, Slovensko
- 2019 "13th Young art auction", Kunstraum Nestroyhof, Viedeň, Rakúsko
- 2019 "Maľba", Nadácia VÚB, Galéria Nedbalka, Bratislava, Slovensko
- 2019 "30 years after the revolution", Most Slobody, Bratislava, Slovensko
- 2019 "ASA Open Studios", ASA, Hamburg, Nemecko
- 2019 "Jahresausstellung", HfBK, Hamburg, Nemecko 2018 "ASA Open Studios", ASA, Hamburg, Nemecko
- 2018 "Das Jubjub", Galerie 5020, Salzburg, Rakúsko
- 2017 "VBKÖ: Feministiches Archiv trifft Mitglieder*innen, VBKÖ, Viedeň, Rakúsko
- 2017 "Group Show", Parallel Vienna, Schnirchgasse 9A, Viedeň, Rakúsko
- 2017 "Young art aucion", Novomatic Forum, Viedeň, Rakúsko
- 2017 "Gradual home", Aa collections, Viedeň, Rakúsko
- 2017 "Ein Ausgang", Universitätsbibliothek der Akademie der bildenden Künste Wien, Viedeň, Rakúsko
- 2017 "Shhhh...Hidden Snacks", Universitätsbibliothek der Akademie der bildenden Künste Wien, Viedeň, Rakúsko
- 2017 "Small#2", Kunstraum Super, Viedeň, Rakúsko
- 2015 "Winter selection 4", Flatgallery, Bratislava, Slovensko
- 2015 "With Eyes Aghast: Transmannerist Reactions", xhibit, Viedeň, Rakúsko
- 2015 "The Solid Unsecurity Club", Akademie der bildenden Künste Wien, Viedeň, Rakúsko
- 2014 "Winter Selection 3", Flatgallery, Bratislava, Slovensko
- 2014 "Moe Contemporary: sampling surface", Moe. Vienna, Viedeň, Rakúsko
- 2014 "Máj, lásky čas", A4 priestor súčastnej kultúry, Bratislava, Slovensko
- 2014 "My hips are shy", Aa collections, Viedeň, Rakúsko
- 2014 "Balls are ours", VBKÖ Ball (decorations), Viedeň, Rakúsko
- 2013 "Winter selection", Flatgallery, Bratislava, Slovensko
- 2013 "Temporary Autonomous Zone / 2", ff Collaborations, Galerie Körnerpark, Berlin, Nemecko
- 2013 "Hettmer + Melnikov", Akademie der bildenden Künste Wien, Viedeň, Rakúsko
- 2013 "Rundgang 2013", Akademie der bildenden Künste Wien, Viedeň, Rakúsko
- 2012 "Crazy Curators Bienalle IIII", Space Gallery, Bratislava, Slovensko
- 2012 "So young art", Spot-KC Dunaj, Bratislava, Slovensko
- 2012 "Art'nBloom! On the cover edition", The Hotel Bloom, Brussels, Belgium
- 2011 "Mladí to vidia inak", Courtyard of the Ministry of the Culture of the Slovak Republic, Bratislava, Slovensko
- 2011 "Inak", Gallery Slovanet, Bratislava, Slovensko
- 2010 "Young art show 3", Dom umenia, Pieš't'any, Slovensko
- 2010 "Parallels", Academy of Fine Arts in Budapest, Budapest, Maďarsko
- 2010 "120x120", 66 Gallery, Prague, Česká republika
- 2009 "Toiles et toiles Prize 2009", Galerie Daniel Vignal, Toulouse, France
- 2009 "Young art show 2", Dom umenia, Piešťany, Slovensko
- 2009 "Small scales II and Entropa", Kressling Gallery, Bratislava, Slovensko

Projekty spolupráca:

- 2015 "No holy PF", public art projekt realizovaný v spolupráci s Inspire Magazine, Slovensko
- 2008 realizácia fresky preThe Hotel Bloom, Brusel, Belgicko

Workshopy:

2011 v spolupráci s Akadémiou umenia Budapešť, Balaton, Maďarsko

Vlastné texty a publikácie:

- 2013 "Beyond price (Privacy, women clubs, feminine pacts)" vo Female soul at work fanzine, 36 strán, 350 kópií,
- s podporou OeH, Viedeň, Rakúsko a s Salon für Kunstbuch v 21er Haus, Viedeň, Rakúsko Publikácie / Katalógy:
- 2019 Maľba, Nadácia VUB, Slovensko
- 2016 Small#2 Katalog, Katalóg výstavy Small#2, Kunstraum Super, Viedeň, Rakúsko
- 2013 Female Soul at Work Fanzine, B books, Berlin, Nemecko
- 2013 Female Soul at Work Fanzine, Salon für Kunstbuch / 21er Haus, Viedeň, Rakúsko
- 2013 Soyart Katalog k spoločnej výstave, Bratislava, Slovesnko

2012 Who is who in Slovak Republic, 9. edícia, Who is Who encyklopédia

2011 Maľba 2011, Nadácia VUB, Bratislava, Slovensko

Press:

2019 SME, Denník N, MY regionálny denník, Slovensko

2016 Der Standard http://derstandard.at/2000029582810/Wir-werden-euch-gut-behandeln

2016 Downtown Vienna http://downtownvienna.com/228705

2016 Luxury Guide, 03 2016, tlačová verzia and web magazine, strana 158 https://issuu.com/tomdesign/docs/lg_47

2015 TheGap http://www.thegap.at/kunststories/artikel/unterm-rosaroten-schleier/

2015 Vienna Art Week http://2015.viennaartweek.at/de/journal/1938.html

https://issuu.com/viennaartweek/docs/vaw_2015_magazine_210x280_web_de

2015 Inspire Magazine http://www.inspire-magazine.sk/redakcne-clanky/pf-2016

2015 Inspire Magazine http://www.inspire-magazine.sk/redakcne-clanky/vykorenenie

2015 Luxury Guide, 06 2015, tlačová verzia and web magazine, page 150 https://issuu.com/tomdesign/docs/lg_44

2015 Tiroler Tageszeitung http://www.tt.com/home/10781994-91/aufgerissenen-augestransmanierismen-in-der-bildenden.

csp

2014 Der Standard http://derstandard.at/sitemapimages_01_14.xml

2013 FF Colaborations http://fffffff.org/?attachment_id=1595

2012 Naša Nitra http://nasanitra.sme.sk/c/6488950/eva-hettmer-natacala-video-v-oaze-sibirskehotigra.html









ÈV HETTMER ART WORKS

ARTIST STATEMENT (3)

ART WORKS (4,49)
(3D AND SPACE WORKS,
FLAT WORKS)

CV (65)

MY WORK IS AN EPIC PRODUCTION, THAT QUESTIONS QUANTITY, QUALITY, RISK AND FREE TIME.

My work is about enjoyment.

My work is queer,

is fun,

and is about last night.

My aesthetics uses seductive and playful strategy by engaging medium of painting, installation and sculpture. In my work appears objects of a routine use, fitness tools, vacation accessoires, marshmello colours. Everyday objects are altered or detached from their natural functions in order to question obligation (Pflicht) and necessity (Bedürfnis). I like to work with organic materials, where in a play with food and groceries I focus on the concept of materiality, especially at a moment of destruction or recycling idea. Likening my work to a fever of a disco night, with all sorts of amusement moments and experiences with a human kind. I push the work to be perceived as not supposed to be a "high art".

MANIFESTO

What makes a good female artist?

artist manifesto, eva hettmer 2016

Paint without pressure!
You need to exhibit more!
Take an action — climb a mountain.
Stop talking only men about; bonding plans with your girlfriends.
Take a break, be a role model.
Find your 'spice girl'* for life.
Make art with passion.
You should build your package of working skills.

^{*}Spice Girls is a musical pop-group from the 90's, presenting female emancipatory in they texts

(4) 3D AND SPACE WORKS

HOMELAND

2017

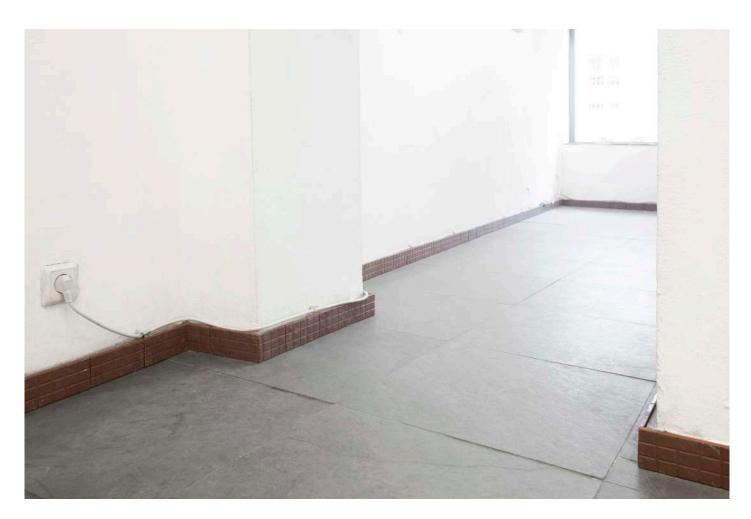
performative space installation 160 chocolate bars (1 bar is 6,7 x 14,5 cm), 69 376 kcal

(group show "Gradual Home", Aa Collections, Burggasse 68 4-a, 1070 Vienna, AT)

Installation expands gallery's space in a circuitry line. Chocolate bars occupying a facing system in the gallery, the artwork approaches a process of in-habitation and nest-making. Used semiotical language within chocolate floor tiles grasps an ephemeral notion of the work, pointing out invisible structures, unmaterial and spiritual values. Appeals to the setting of uniqueness, "feeling special", as an important experience for a grow of an individuality.



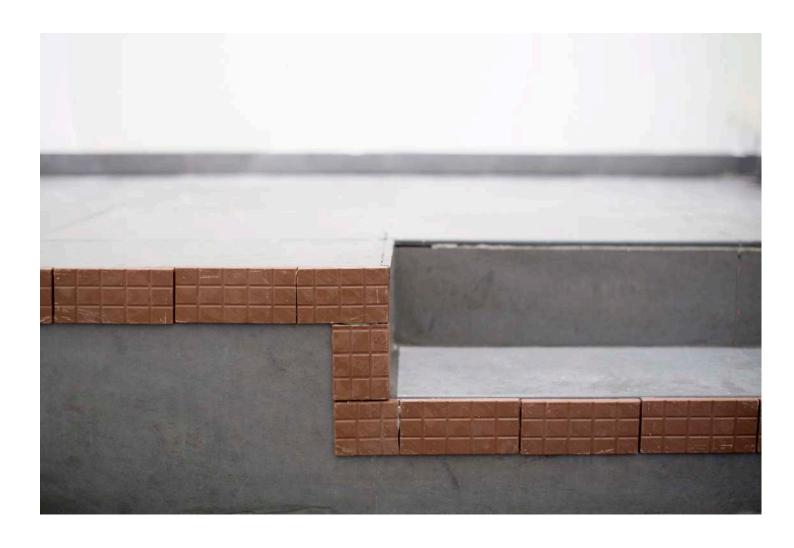












ATOMIC LANDSCAPE OF AN ULTIMATE SERENITY

2017
performative installation
195 x 195 x 135 CM
chocolate bars, alluminium, glue, wood

(art fair PARALLEL VIENNA 2017, "Artist statement", 19.–24.09.2017, Schnirchgasse 9A, 1030 Vienna, AT)

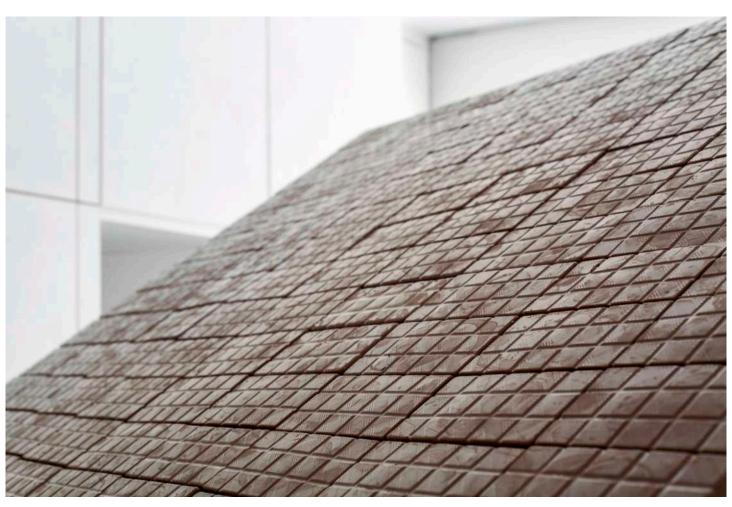
Cocao-dark house is a human size installation built up from the bars of a milk chocolate. Chocolate bars refers to a hard wall surface coverage, bathroom tiles, that as an object of use presents its core idea of practicality and decorativness. This artwork demonstrates and visualises experiment on and with chocolate bars, as so to be soft hard surface coverage. The chocolate house concept questions interpretation of a materiality of the material, explores the risk and possibilities, re-interpretates the core substances and asks for individual approach of thinking.

Chocolate installation deconstructs the hard building and decorative materials. It pushes the project to the edge by building up a house by an unstable material. Showing a certain amount of fragilness, the cocoa chocolate house handles a problem of an organic trasformation of the structure in the process. The artwork boldly challenges "future" conflict, that always comes around with the divergent artist practise, cored in connotation "to produce" and "to create".



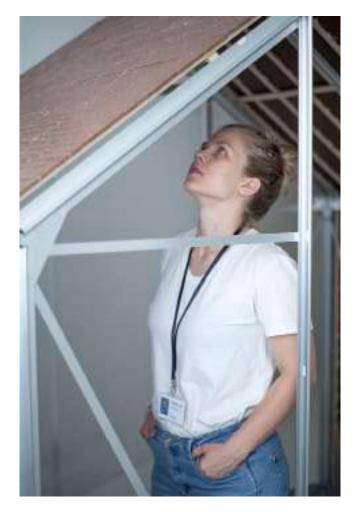














THIS IS NOT A TRICK

2017 installation 30 aluminium foils

(group show "VBKÖ: Feministinisches Archiv trifft Mitglieder*innen", VBKÖ, 13. – 26.11.2017, Vienna, AT)

On the pathway "looking for a truth", this artwork ambitiously "uses" a vacant material and other objects which are refering to it on a direct logical way. The "truth" gained by a grieving a missing object is challenged within a process and opens up profounded approach. Higher knowledge is an understaning built up on facts and empathy. Photo: Julia Gaisbacher





I FORGOT WHAT THAT WAS, BUT I REMEMBER HOW IT TASTED

2017 site-specific installation chocolate bars, steal, styrofoam 124 x 60 x 28 CM

(group show "Shhhh...Hidden snacks", 1.6.–11.6.2017, Universitätsbibliothek, Akademie der bildenden Künste Wien, 1010 Vienna, AT)

This artwork interacts with an archive environment of the exhibition. Refering to the previous experiments with an unstable material, this artwork continously expands a technical research of the "treat" material. The task was to build a simple house out of the chocolate bars. This artwork shows both, successfull and uncessfull building research and is pointing out experience as a major part of an existential knowledge. This work accepts a destruction as an assumption for succeding in a future.

Photo: Johanna Pianka

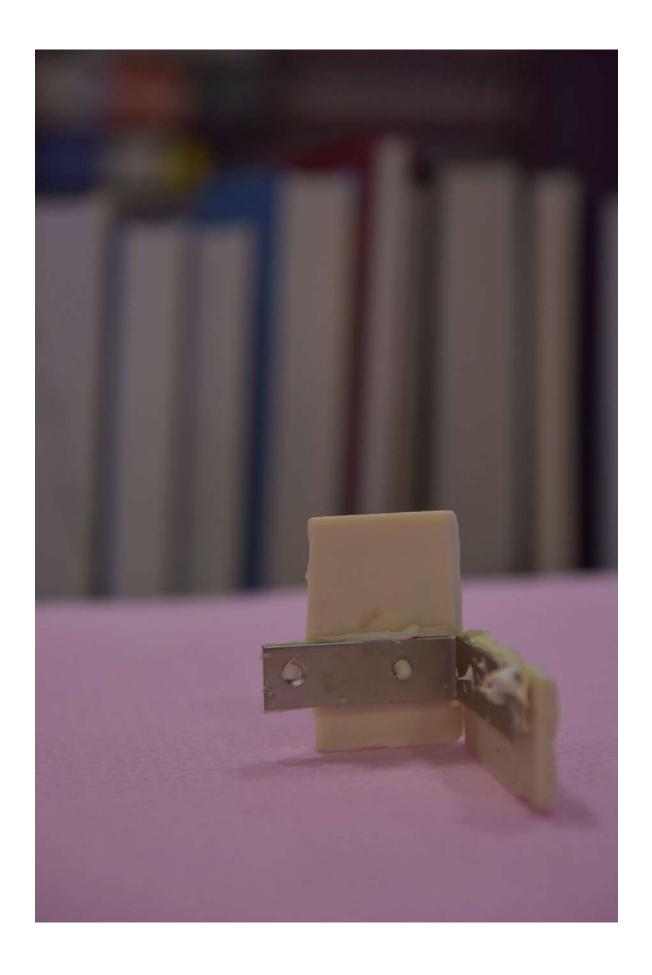




"Häuschen", object, 30 x 20 x 41, chocolate bars, styrofoam, 2017



"Small part", object, 5 x 7 x 1,5 CM, chocolate bar, steal, 2017



"Small part", object, 5 x 5 x 5 CM, chocolate bar, steal, 2017 $\,$



"Eva Hettmer", installation, food, 2017

A PIECE

2017 object diverse dimensions chocolate bars, steal, glue

(group show "Small#2", 31.3.-15.4.2017, Kunstraum SUPER, Schönbrunner Straße 10, 1050 Vienna, AT) (group show "116 wrapped in itself", 17.-23.1.2017 curated by Heti Prack, Raum 116, Akademie der bildenden Künste Wien, Vienna, AT)

(group show "GROUP SHOW", PARALLEL VIENNA 2017, 19.–24.9.2017, curated by Stefan Bidner and Antje Prisker, Schnirchgasse 9A, Vienna, AT)

"A piece" researches a transformation of a material and its further possible interpretation. In a very essential form, the idea of a concept focuses on a semiotical exploration of a materiality.

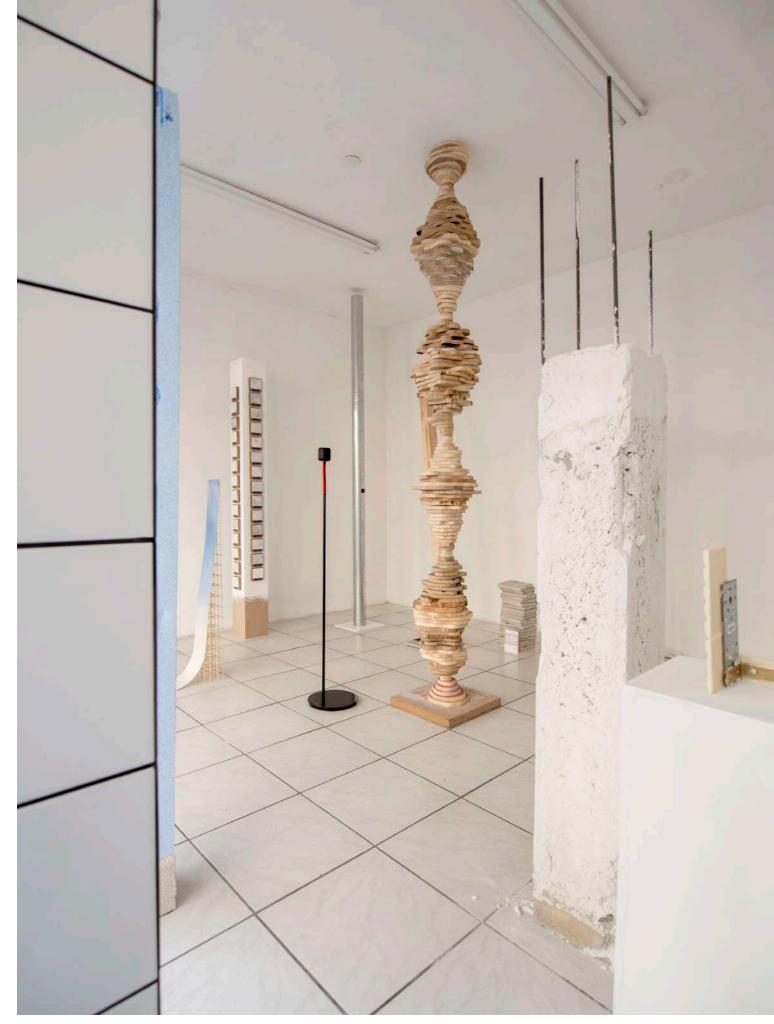
What do you refer to, when you replace a solid hard material (wall tile) with an other, similarly looking form? What if the other, new material is framed on a timeline? Has a limited duration? What does it do with a language of the artwork, when timelessness is replaced by a food?



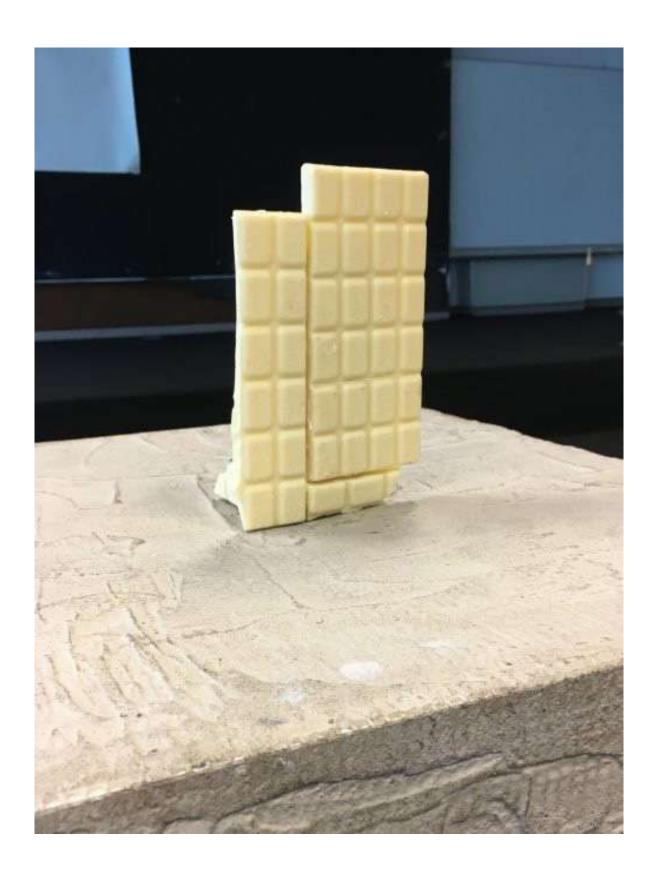
"A piece", object, 1./X, 10 x 11 x 19 cm, chocolate and steal, 2017







"A piece", at group show "Small#2" in Kunstraum SUPER, Vienna, 2017 Photo: Kunstraum Super



"A piece", at a group show "Group show", Parallel Vienna 2017 Photo: Parallel Vienna

HOME, SWEET HOME

2016

site-specific installation chocolate bars, aluminium foil and carton

(group show "Mirage", 15.06.2016, exihibitions took place in home of participating artists in "open" flats of 4th and 5th districts of Vienna, AT)

The form of the chocolate bars as a decorational and practical interior material (arts&crafts), is developed idea continuing on the artwork "La Fontana". Here however the previously used tiles are re–interpreted as chocolate bars. The artwork pays attention to detail in the process of home beautification and nest making, the use of chocolate bars in this process to expand the original material adds individuality to the living environment.



"Home, sweet home", installation view, 2016



"Home, sweet home", installation view, 2016



"Home, sweet home", installation view, chocolate bars, 2016





installation view 2016



installation view, 30 x 30 x 30 CM, chocolate bars, carton and PVC, 2016

LA FONTANA

150 x 200 x150 cm

2015
performative and participatory sculptur
pink chocolate, ceramics, stainless steal, wood, ceramics, aluminium

(group show "With eyes aghast: Transmannerist reactions", xhibit, 20.10. 2015 .- 10.1.2016, 1010 Vienna, AT) (in a courtesy of MUSA Kunstsammlung, MUSA, Vienna, AT)

A performative installation, which takes the form of a rhombus shaped jacuzzi and represents a feminist pop(-up) architecture movement. A decadent postmodern aesthetic strengthened through an edible pink chocolate spring emerging out of the middle of the object. This personalized and ultimate urban monument celebrates the pleasure of the body and it stands as a symbol for personal freedom.[chocolate fountain | vaginal pool | vaginal orgasm]







CHOCOLATE COOKING

2015 performance 40 minutes

The perfomance is un covering a prepare process for the founting floating. The show of preparation of a meal and cooking as typical female role is rocking this stereotype by showing in enjoyment of practise and forgetting the stereotype. A concept suggestes to rather not to

carre about stereotypes and to unjudgmentally enjoy desired activity whether it is or is not a stereotype, as a further movement of the emancipation.





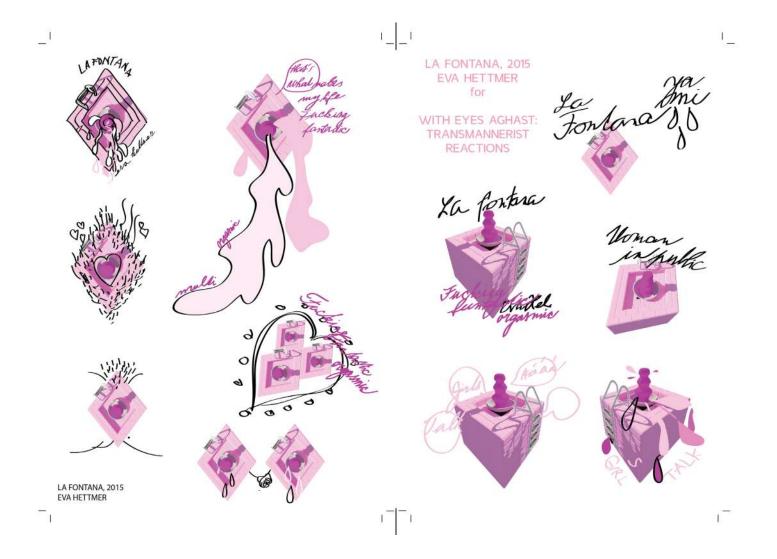




VAGINAL STICKERS

2015 11 stickers digital print on pvc

By mainstream approach of the artwork is the aim to mediate an instant message. Feeling confortable of being instant as a part of a community and social urban life.



FORTUNE TELLER

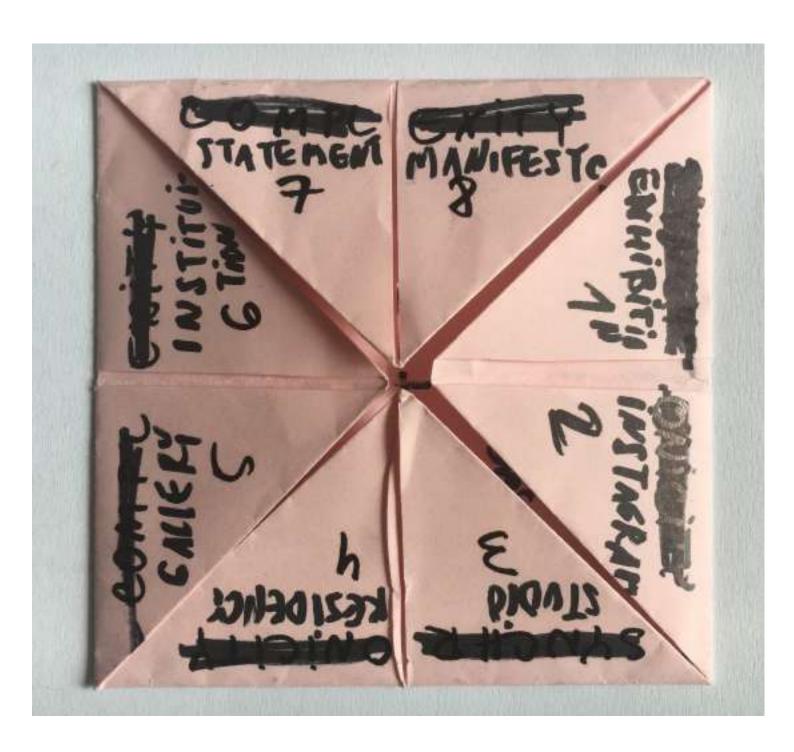
2016
participatory object
digita print on a paper, 100 copies
10 x 8,5 x 7,5 cm
in a curatorial collaboration with Ilona Braun

(group show "How high can you bounce?", curated by Ilona Braun, Produzentengalerie Wien, Radetzkystraße 4, Vienna, AT)

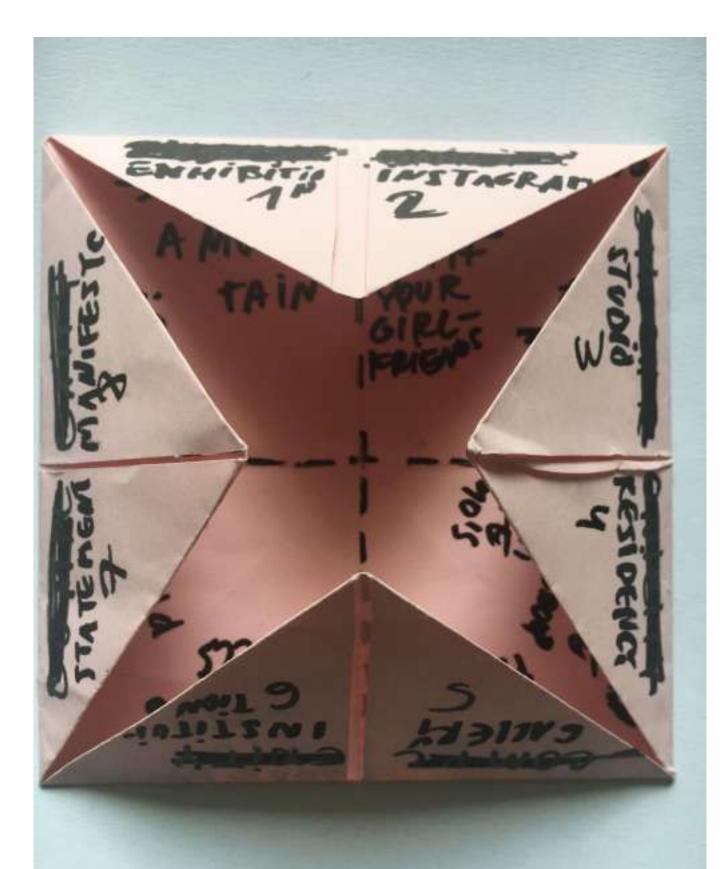
It is a playful paper game examining social skills and is aimed at people struggling to find orientation in the art world. The game is composed from a female art practise perspective and acknowledges the entangled challenges assosiated with gender and art which have been visible through art history. Based on a principle of chance an unknown conclusion will always develop. This artwork takes lightly ironic standpoint and highlights some of the irrationality in and around art society in relation to status, influence and power.





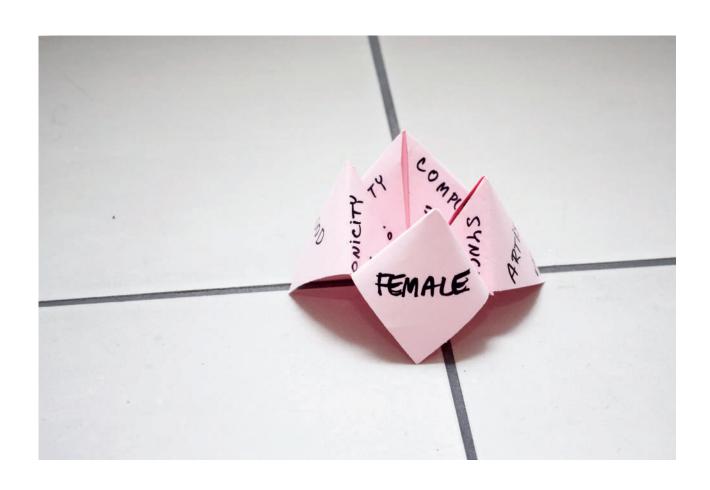


- 1 exhibition
- 2 instagram
- 3 studio
- 4 residency
- 5 gallery
- 6 instituition
- 7 statement
- 8 manifesto





stop talking only about a men, bonding plans with your girlfriends take a break, be a role model find your spice girl* for life *pop-group from the 90's make art with passion you should build your package of working skills paint without pressure you have to exhibit more! take an action -> climb a mountain



WE WILL TREAT YOU GOOD (OASIS)

2016
participatory installation and performance
pvc, paper, textile
300 x 200 x 1200 cm

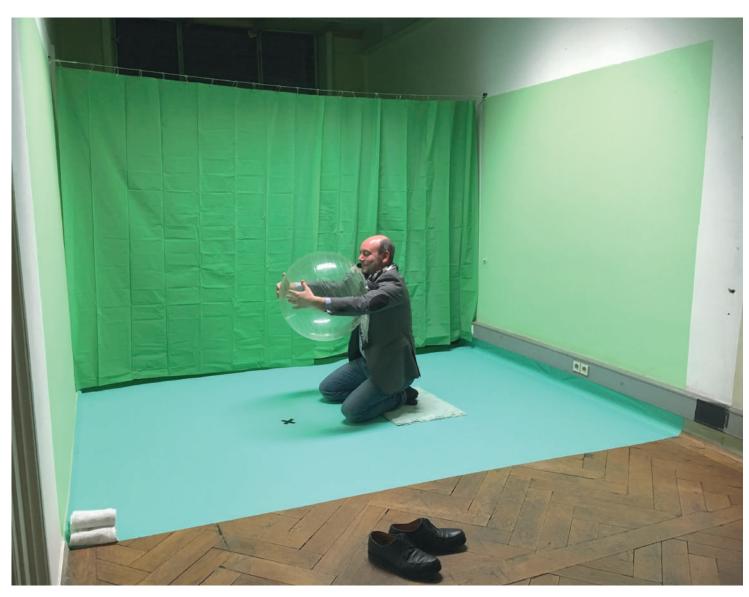
(academy show "Rundgang", 24. – 27. 1. 2016, Akademie der bildenden Künste Wien, Vienna, AT)

"Oasis" is a participatory installation and performance referring to an aesthetic of mainstream culture used in pop—architecture. The green scene relates to movie post production and the simulated spa surroundings suggests a fitness centre, which guides visitors through a treatment and exercise for the mind. The experience gained from the "Oasis" aims to spark reflection on contemporary post—consumer society. The artwork captures invisible dynamic immateriality in a world of material function and suggests they are codependent of one another.











ÜBER (ARC OF THE LIBERTY)

2014

space installation

PVC, PMMA, wood, spray, sound in a loop ("breath in, breath out)

200 x 450 x 650 cm

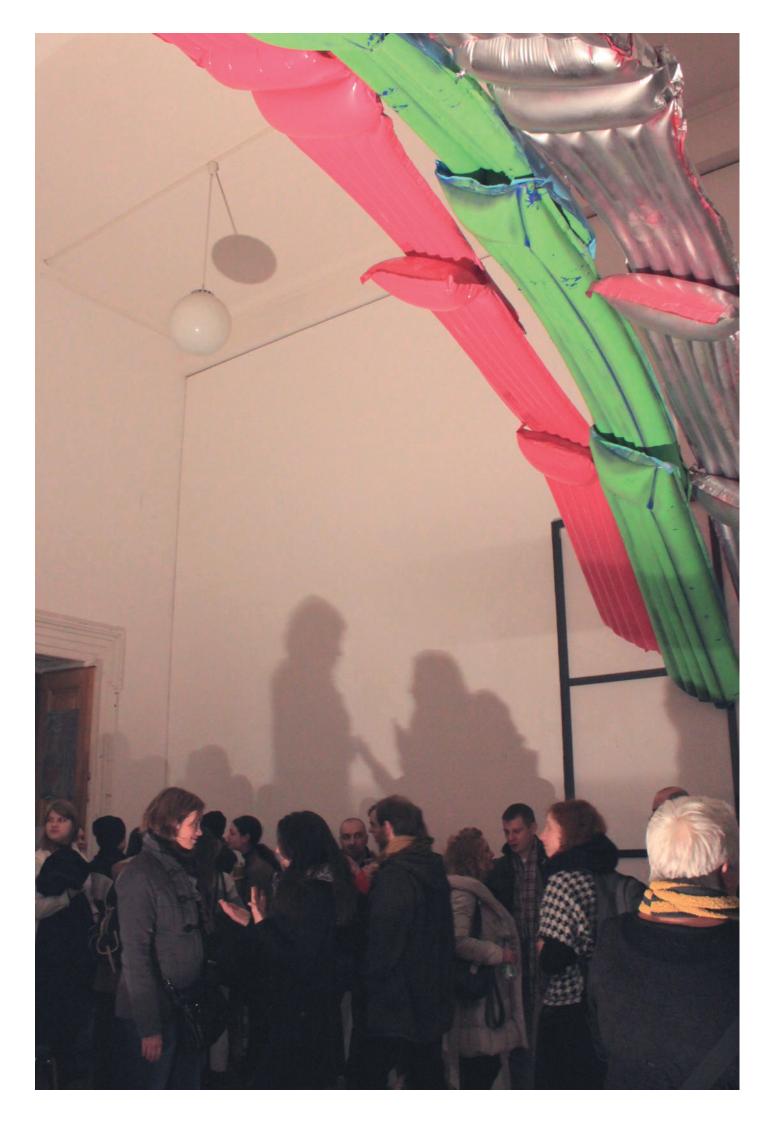
(group show "Rundgang", 24. - 27.01.2014, Akademie der bildenden Küste Wien, Vienna, AT)

"Über" is an arcaic floating, oversized, plastic smelling and meditating installation built up by pushing physical laws into extrems. This an experimental project explores a role of a painting in a contemporary art. It accepts a viewer's perception as an equal part in this concept. It simulates a flow of a transmitted energy present between a viewer and the painting. It refers to a metaphysical subconcious process, catharsis.

Refering to the art history whereas is a painting's contemporainity is overwhelmed by a huge impact of a new media, therefor this gesture claims its ongoing leading role in the contemporary art. The colours and an image form are vacant and replaced by floating airmatrrasse rainbow, that suggests an existing transparent space, which is active between a relationship of the painting and its viewer. Painting frames in the canvas its own micro reality, that is being futher subjectivitized in a "mirror" effect and being transformed into an intimate zone created between viewer and the artwork.







BREATHING PERFORMANCE

WITH LARISSA KOOP 2014 performance 15 minutes

(academy show, "Rundgang", 24. – 27. 1. 2014, Akademie der bildenden Künste Wien, Vienna, AT)

Performance shows an interaction of two people, based on providing an air source. Touching the filter with a lips and inflating the airmatrrasse with amount of air, then sharing it by the deflation of other person, this interaction reflect dependency on a sexual and social needs.



(49) FLAT WORKS

ALLTHEPRETTYLITTLETHINGS

2016 painting serie oil and glitter on a canvas

(group show, "How high can you bounce?", curated by Ilona Braun, 12. – 28.05.2016, Produzenten Galerie Wien, Vienna, AT)

The physical surface of the painting is casually composed though a selection of randomly positioned cartoons and doodles, which focus on depicting a private female space. "Alltheprettylittlethings" (All the pretty little things) focuses on the connection between the sexual and the intimate, seeing the moment of orgasm as an act of pleasure, love, self-understandment and enjoyment of the here and now. The context of these paintings emerge from a reflection on the one side of dogmatic female behaviour and on the other side questioning "bad" painting.





"take care I.", oil on canvas, $150 \times 110 \text{ cm}$, 2016 (paiting view with glitters not being visible)



"it's clit", oil on canvas,150 x 110 cm, 2016



"It's been a while", oil on canvas, 20x20cm, 2017

PARQUET

2016 - 2017 painting series acrylic, spray on canvas and paper

(group show, "Ein Ausgang", 21.06.2017, Universitätsbibliothek, Akademie der bildenden Künste Wien, Vienna, AT)

Composition are build by a several acrylic layers. Form of a top layer balances between drawing and painting, is semitransparent, very direct and autonom and is depicting a pattern of a wooden floor. Semiotics of the wooden floor represents a personal space, blending itself into social structure, where the identity is formed by outcome of common hobby routine actions (playing, reading, partying, etc. ...). These works refers to the figural painting and a body culture. However figure is absent, presentation of body is transmitted and represented by a viewer, a participator.



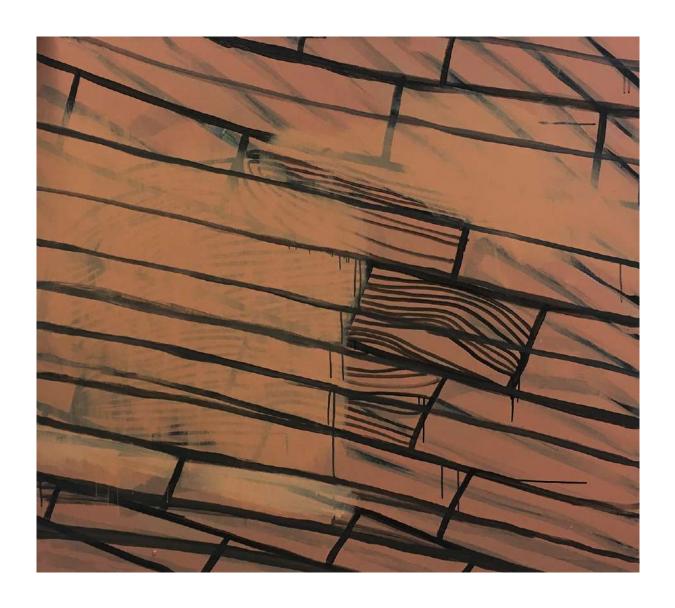
"A letter for myself", acryl on canvas, 80 x 50 cm, 2016



"P_002", 140 x 170 cm, acrylic on canvas, 2016



"P_003", 140 x 140 cm, acrylic on canvas, 2017



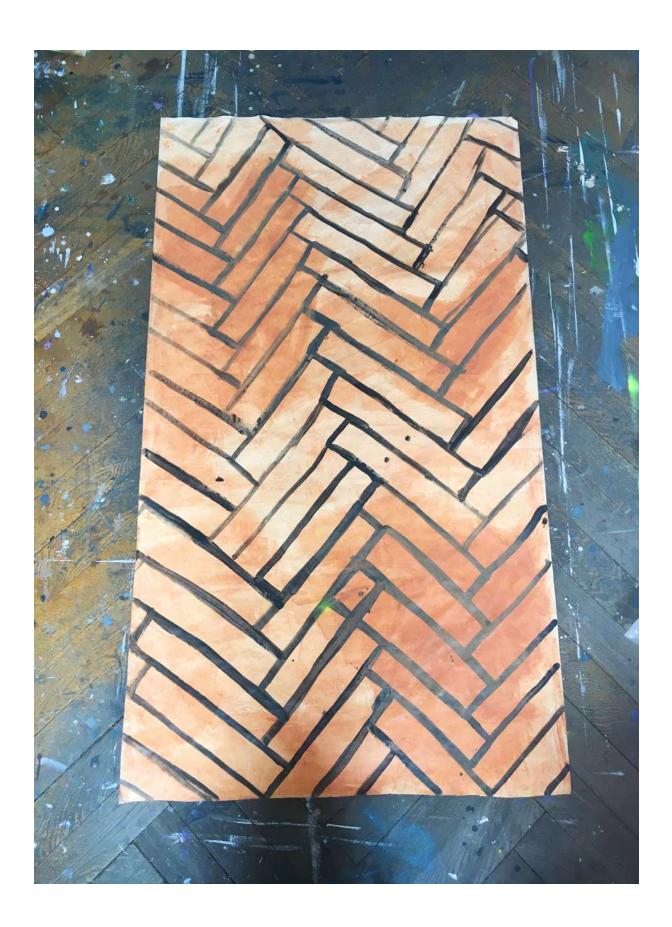
"P_005", 140 x 140 cm, acrylic on canvas, 2017



"P_004", 200 x 300 cm, acrylic on canvas, 2017



installation view on "P_004", group show "Ein Ausgang", 2017



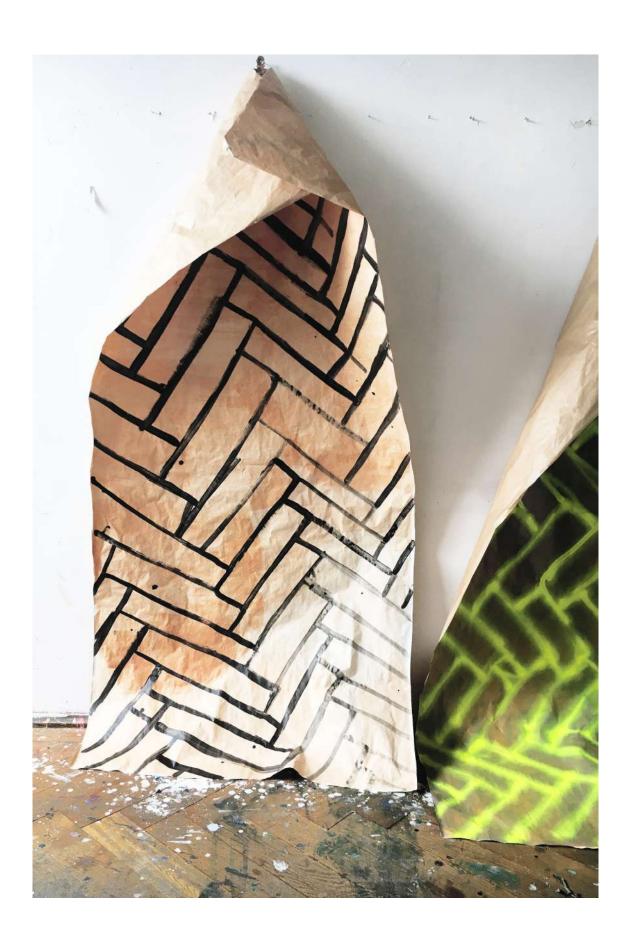
"P_006", 70 x 200 cm, acrylic on canvas, 2017



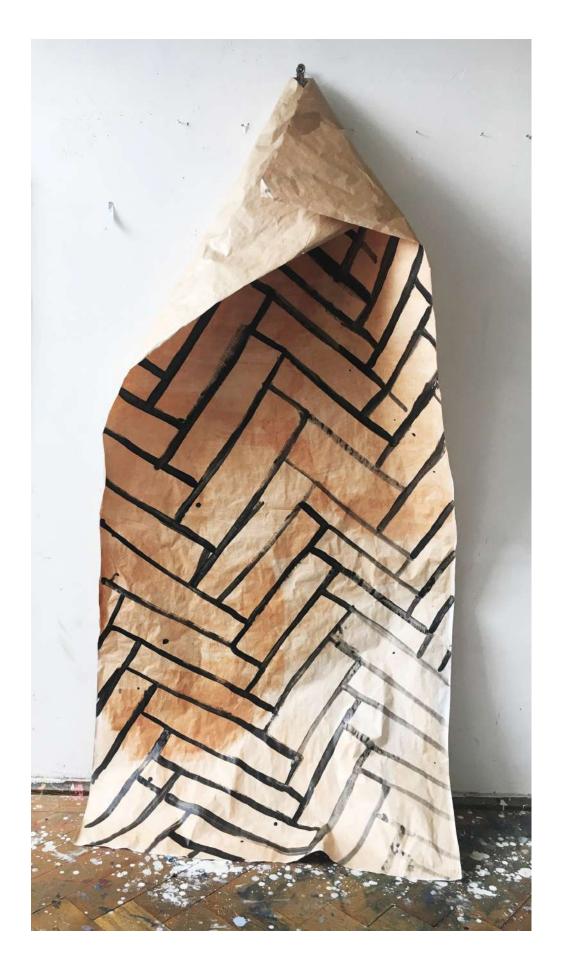
"P_008", 70 x 200 cm, acrylic on canvas, 2017



"P_009", 70 x 220 cm, acrylic on canvas, 2017



installation view on "P_006" and "P_008", in the studio, 2017 $\,$



installation view on "P_006", in the studio, 2017