



Leon Höllhumer  
19/20/21

My work as an artist is characterized by a mixed and multi media approach, encompassing performance, photography, sculpture, film as well as interdisciplinary collaboration. I closely follow the specific qualities of the respective media or material, which brings forth independent series of works and, at the same time, blurs the boundaries between the involved art disciplines. In my art practice, I pursue certain stories and motives, however, in doing so, I am more interested in the overall worldbuilding than in following linear narratives.

Thus evolves a nebulous und ever transforming universe in which props become sculptures and objects become performers. An index finger of cast metal, for example, appears in a new light when it is hammered into a wall; in this violent act, the artwork undergoes a transformation from prop to sculpture to performance piece and tool. In a similar way, glazed ceramics become grotesque tools and prostheses that, in the spirit of cyberpunk, completely mix the functionality as well as the aesthetics of technology and, finally, reduce it to sheer absurdity.

In this seemingly dystopic fantasy worlds, subcultural figures mingle with mythical creatures and fairy tale protagonists. Even though the time and place of the narrative is uncertain, these characters reflect and prompt question of socioeconomic conditions of the here and now. In this vein, the garish, anarchist figure DJ ESSVERBOT becomes a barometer of a banal, but at the same time, omnipresent culture of interdiction and paternalization. Similarly, the lovemaking of the futuristic escort-robots D1 and N1 defies every attempt of distinct gendering as well as a meaningful distinction between the 'natural', cultural, and technological sphere.

Such reoccurring figures populate the universe of my art. Their eccentricity often marks a specific aspect of otherness, a certain rejection of a given norm and its social consequences. In this way, an imaginary world unfolds between the poles of humour and horror, which, through the employment of masks and the combination of various materials and art forms, simulates social processes in a quirky and shifted perspective.



# MIXED FEELINGS

Soloshow at WAF-Gallery, Vienna, 2021

Mixed feelings was collaborative multimedia solo show at the Viennese WAF Galerie that included photography, film, installation and performance. The center piece, exhibited from the opening on, consisted of the screening of the short film Sandras WG, an avantgarde thought experiment in which a human, a fabulous nature being, and a cyborgesque creature live together in a shared flat. Furthermore, large format photography of/and ceramic sculptures evoked dystopic present or near-future landscapes. There are three wasps, equally beautiful and scary. Are they cyber-infected or biotech gone astray? Are they biomechanical pollinator drones? There is a nutritional pyramid, however seemingly inorganic and leaden, which raises questions about the globalized industries and the food sovereignty. Further, an exaggeratedly militarized police man lurks in an apocalyptic, rural surrounding like a feral cat. A silvery person (or is it a human person?) peers out from a manhole.

In the same space, the ground floor of WAF Galerie, ceramic props, musical instrument and masks were scattered between the artworks and already gave a hint at the second major part of Mixed Feelings that grew progressively and collaboratively during the whole time period of the exhibition from February 10th to April 3rd 2021: Under the pseudonym and in the role of Basil Fischler, the artist organised five DJ sets and four live concerts that took place in the installation setting that the solo works generate. Additionally, Basil Fischler, a fictitious and very quirky freelance curator, called for proposals for a group exhibition in the basement of the gallery, which eventually grew to an 'exhibition inside the exhibition' with 41 contributions that opened in the second week of Mixed Feelings. The participating artists were between 15 and 60 years of age and in various stages of their careers; for some, this was their first contact with the art scene of Vienna.

The artist, or rather his alter-ego Basil Fischler, was constantly present in the space and performed daily, together with guests. The costumes and masks, showing different states of emotions of this extremely quirky figure, were never hidden, but simultaneously present which bestowed the character changes a psychological component. In a similar vein, Mixed Feelings generally mirrored, made transparent and sympathetically mocked the procedures behind the 'production' of an exhibition; on the one hand through the open organization of the group show, on the other hand through the omni-presented props and masks that again and again transformed the space and the performers magically and at the same time unceremoniously. As such, Mixed Feeling ended up being an exhibition on two levels, stage and set, workshop and wardrobe, band rehearsal studio and a strange, sometimes dark, always funny field of experimentation.















# newnew Romantic

performance, Daihatsu Rooftop Gallery, Vienna, 2020  
with Aaron Nora Scherer and Daniel Rajcsanyi  
music by Didi Kern




newnew Romantic was a dance performance accompanied by drums on a traffic circle island in Vienna. Two escort robots indulge in a sexual ritual after ingesting a chemically spiked protein shake, thereby reflecting culturally shaped ideas of gender roles and sexuality.



# Moonlight Sugar Shock

performance, OEVERWERK, KIÖR and Kunstuni Linz, Graz, 2020  
With Julia Grillmayr, Philipp Pess, Michael Kobler  
Music by Karolina Preuschl and Peter Rom





Moonlight sugar shock was a collaborative noise musical that combined dance and applied ceramics as well as the situation of a live concert and a photoshoot in four different settings. The photoshoot made a frame story in which we can observe the performers talk and interact with each other. The special dramaturgy of moonlight sugar shock resulted from the alternation between their purposeful communication and their acting. Transformation was not hidden but was part of the performance.





# VIRTUAL STEAM CRUNCH

performance at Kunsthalle Exnergasse, 2020

with: Alexandru Cosarca, Chin Tsao, Sophie Schabhüttl, Leo Riegler

music by Karolina Preuschl





KAROLINA PREUSCHL & LEONHÖLLER  
ARE

PARROT

THE PARENT

+

STADT PARK

DUCK

HAPPY BIRTHDAY

Special Guest: HIAS HEBAMME  
+ PHILOSOPHY JUNIOR

21 UHR

# Parrot the Parent

performance at EXILE, Vienna, 2019  
with Ferdinand Schmalz, Julia Cullmayr  
music by Peter Rom



In a mystical forest built from the sound of electric guitar and tap dancing, the heavily pregnant mythical creature Parrot the Parent awakens. Around a mysterious newborn made of sourdough bread unfolds a fable about physical boundaries and new models of family.



For several years I have been using ceramics as prostheses, tools, jewelry, props etc which is a common thread through my work. As an sculptor, the possibility to develop sculptures for the body as well as for video/photography/performance was an important step towards independence from galleries and institutions.



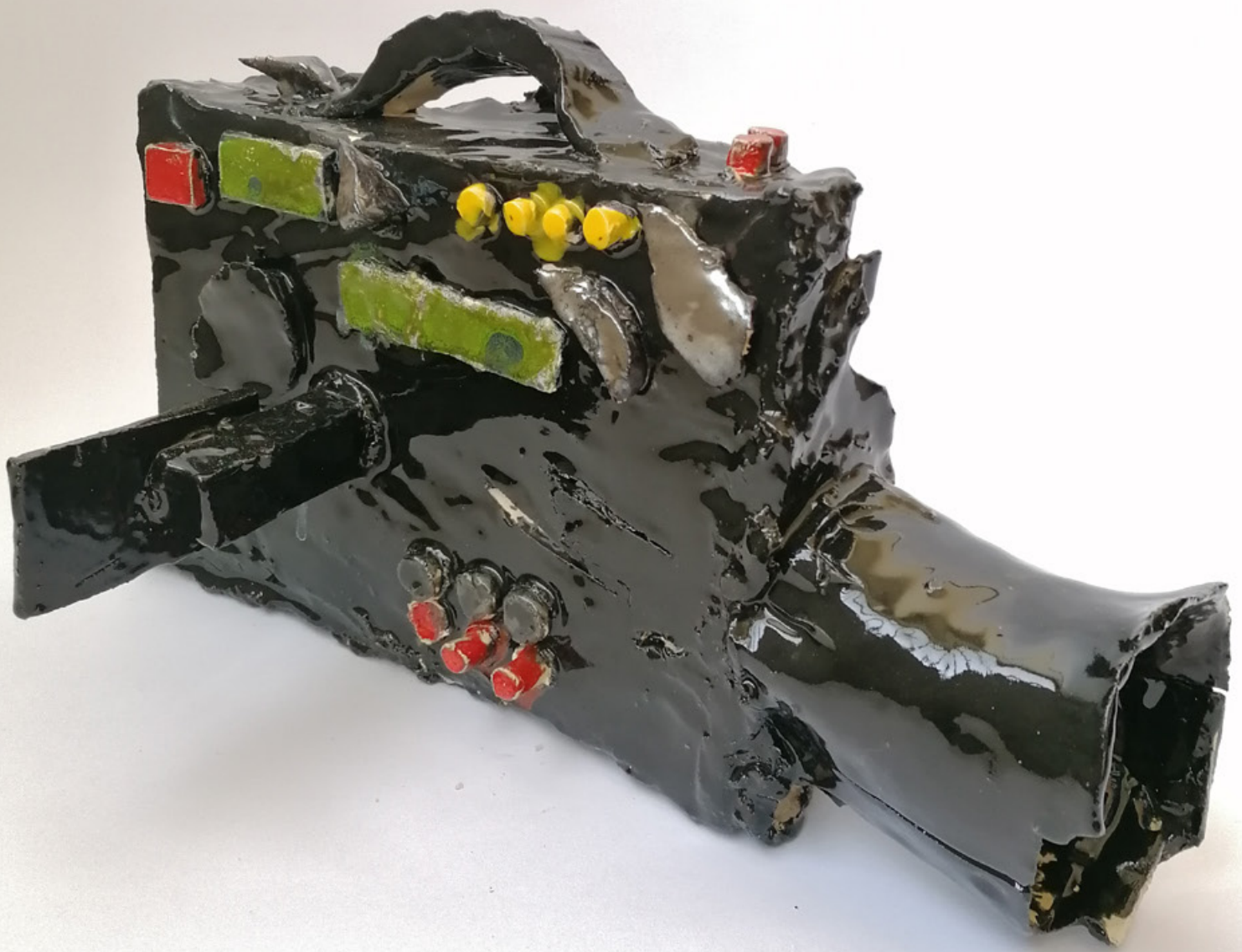
Rückenkratzer  
glaced ceramic, 20x10x7cm, 2020



chain basket  
glaced ceramic 15x15cm, 2020



Dog  
glazed ceramic, 45x20x30cm, 2020



broadcast camera  
glaced ceramic, 50x20cm, 2020



Rattlefake  
glaced ceramic, 40x30cm, 2020



Wasp  
glazed ceramic 40x30cm, 2020

# Sandra's WG

Shortfilm with Annina Machaz, Florentina Holzinger,  
Daniel Stolzleder, Peter Rom, Kajetan Uranitsch  
music by Karolina Preuschl, Lukas König, Leo Riegler, Peter Rom  
written, directed, produced by Leon Höllhumer

Sandra is a fun-loving person, she loves cycling, medical books, and of course her roommates, the clumsy household robot Robert and the mystical nature creature Floppy, together they go through thick and thin and experience many adventures. But when one day the sinister commissioner Gruber knocks on the door, the symbiotic life of the three unequal friends is put to a severe test. An intriguing web of lies and passion unfolds.











WASP  
Videoperformance, 2020  
with Aaron Nora Scherer



Leon Höllhumer (b.1986) lives and works in Vienna, Austria

education:

Academy of fine arts Vienna, contextual painting, Ashley Hans Scheirl

performance (selected):

„Sports“ Perspektiven Festival, Attersee, 2021

„newnewRomantic“, Daihatsu Rooftop Gallery, Vienna, 2020

„moonlight sugar shock“, OEVERwerk, KiöR, curated by Antoine Turillon, Graz, 2020

Performance collabo with Ernestyna Orlowska, Cabane B, Bern, 2020

„VIRTUAL STEAM CRUNCH“, Kunsthalle Exnergasse, Vienna, 2020

„Parrot the Parent & friends“, EXILE, Vienna, 2019

„Parrot the Parent and Stadtpark Duck“, Bildhauereikeller, Linz, 2019

2pigsunder1umbrella, Zentrale, Wien, 2019

„DJ ESSVERBOT“ with Karl Karner, Galerie Lisa Kandlhofer, Vienna, 2019

„Oopsy Doopsy und Motte Zwangsversteigerung“, Mauve, Vienna, 2018

solo exhibitions (selected):

„mixed feelings“, WAF-Gallery, Vienna, 2021

„Sensitive Speed Beast“, Milieu, Bern, Schweiz (Solo), 2017

„Snicker Snitch“, MUSA, Vienna, 2016

„triple j“ AA-Collections, Vienna, 2015

groupshows (selected):

„Mit Bergen den Blick reparieren“, Kunstverein Kärnten, 2020

„Time to get hi“, ZENTRALE, Karlsruhe, 2020

„Allergie“, GUM, Wien, 2020

„Klärschlamm“, Kunsthalle Exnergasse, Vienna, 2019

„fixing my gaze“, Pferd, Wien, 2019

„Tales of the haunted and the body“, Casa Cristea-Schneider, Berlin, 2019

„Bad decisions tell good stories“, KS-Room, Feldbach, 2018

Materialfair, Mexico-City, Mexiko, 2018

Fotoforum West, (Foto Graz selection) Innsbruck, 2018,

„Don`'t worry stone, a diary“, Mauve, Vienna, 2017

„Petrasevic, Ebenhoch, Höllhumer, Wist“, Mauve, Vienna, 2016

„sunday sanctuary“ (Lemsalu, Pagel, Höllhumer, Zeller) Kunstraum am Schauplatz, Vienna, 2016

„Aufgerissenen Auges“, Xhibit, Vienna, 2016

Off-Festival, Bratislava, 2015

„58 wiesels in a trenchcoat (die Güte)“, WellWellWell, Vienna, 2015