

GRAND HÔTEL WIESLER

JIGSAW FALLING INTO PLACE

WHY CLEMENS HOLLERER'S WORK OF ART IS PERFECT FOR THE GRAND HÔTEL WIESLER

"JIGSAW FALLING INTO PLACE" – even the name of the art installation of Clemens Hollerer in Grand Hôtel Wiesler in Graz says it all. The artwork spanning the entire ceiling of the hotel lobby fits into the exciting history of the hotel influenced by Florian Weitzer since 2003 just like another "jigsaw piece". Clemens Hollerer, who is largely known on the international stage, makes a prominent statement of contemporary art with his architectural installation in his Styrian homeland in 2016. And right in the middle of the more than 100 year-old Hotel Wiesler, which has never given up searching for new ways to surprise its guests.

With his spatial installation for the Grand Hôtel Wiesler, Hollerer remains true to his *modus operandi* practised since 2008: a modular system comprising painted wooden slats materialises as a complex structure in the room. The slats confront the arriving, lingering or departing hotel guests in the lobby, thereby portraying the topics of awakening and change that are ever-present in Clemens Hollerer's works. It was not by chance that the artist generally chose photos of disaster situations as stimulus for his work. It is often pictures of barriers or construction sites that stand for transition and change. The devastating effects caused by ruthless bombings, natural disasters such as landslides, flash fires, earthquakes or explosions of any kind are able to change situations and our natural environments in a matter of seconds. Hollerer researched and analysed "how people cope with these devastations, loss of life, protection and trusted habitats." Personal experience and memories play key roles here.

Before a scale model is produced, Hollerer, who works in a "site-specific" manner – i.e. the idea for the room always arises in the room – focuses on the given architecture. In the Wiesler the wooden slats are painted in black and in orange/black stripes, offering a symbiosis with the venerable art nouveau walls. The wooden slats, four to eight metres long and splintered in places, have become Hollerer's stylistic devices and trademarks. Hollerer is perfectly aware that "the dynamic, invasive installation is more of a "teaser" than a "pleaser" for observers who feel exposed to an unexpected, deconstructed situation."

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The vulnerability of the room is displayed shamelessly and Clemens Hollerer purposefully leads us through his theatrical, post-apocalyptic ruins. At the level of the entire installation, what may seem “parasitic” at first glance, and is described by Hollerer himself as an “unwanted guest”, is in fact quite “enriching” for a hotel like the Wiesler. For Florian Weitzer, the installation represents “another milestone in the history of the Grand Hôtel Wiesler, which has always stood for constant change and always been open to new and creative influences.”

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There has always been a progressive spirit encircling the Grand Hôtel Wiesler in Graz. When it opened in 1909, the rooms with a bath and telephone as well as the hotel’s own lift set new standards. Taken over by hotelier family Weitzer in 1999, this traditional 5-star hotel continued as the top address in the city until it was personally redesigned in 2010 by Florian Weitzer, repositioning the hotel: as a place of inspiration and enjoyment for travellers from all round the world! Following four periods of construction all the rooms gleam in a mix-and-match style. What is more, many small unconventional things shape the newly defined luxury in the Grand Hôtel Wiesler: eating in the restaurant Salon Marie beside walls filled with street art, a Polaroid corner, a relaxation oasis, the Wiesler Shop and much more - including Clemens Hollerer’s art installation JIGSAW FALLING INTO PLACE.

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CLEMENS HOLLERER

born in Bruck/Mur (A) in 1975

lives in Bad Gleichenberg, A

2006 – 2008: HISK - Higher Institute for Fine Arts, Antwerpen/Gent, B

2001 – 2005: Euregio Kolleg für künstlerische Fotografie, Kefermarkt, A

THE MOST IMPORTANT PRIZES/SCHOLARSHIPS

2014: Austrian State Scholarship for Fine Arts, A;

2013: nomination Kardinal-Koenig-Art Prize, Salzburg, A;

2012: membership secession Vienna, A;

2011: nomination Kardinal-Koenig-Art Prize, Salzburg, A;

2010: nomination Future Generation Art Prize, Pinchuk

Art Centre, Kiev, UKR; nomination Zurich Art Prize, CH;

Shortlist Strabag Award, A; International Cité des Arts, Paris, F;

THE MOST IMPORTANT EXHIBITIONS

2019: Galerie Kandlhofer | Sculpture Garden, Klosterneuburg, A;

2017: trigon 67/17 – ambiente nuovo/post environment,
Künstlerhaus - Halle für Kunst und Medien, Graz, A;

2014: Fata Morgana, Galleria Enrico Astuni, Bologna, IT;

2013: Tightrope, Galerie Klüser 2, Munich, D, (Solo);
MakeSHIFT(S) - Columna02 / Lyon Biennale 2013 Satellite, F;

2011: Hollerer/Marte „Do we need to have an accident?“, Kunsthaus Graz – Universalmuseum
Joanneum, Graz, A, (Duo with Sabine Marte); Five Rooms, Austrian Cultural Forum, New
York, USA; Future Generation Art Prize @ Venice, Palazzo Papadopoli, Venice, IT; Collateral
event of the 54th International Art Exhibition of La Biennale di Venezia, IT;

2010: Future Generation Art Prize, Pinchuck Art Centre, Kiev, UK;



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