



© Camille Holowka

Camille Holowka. I'm Gonna Move Right In

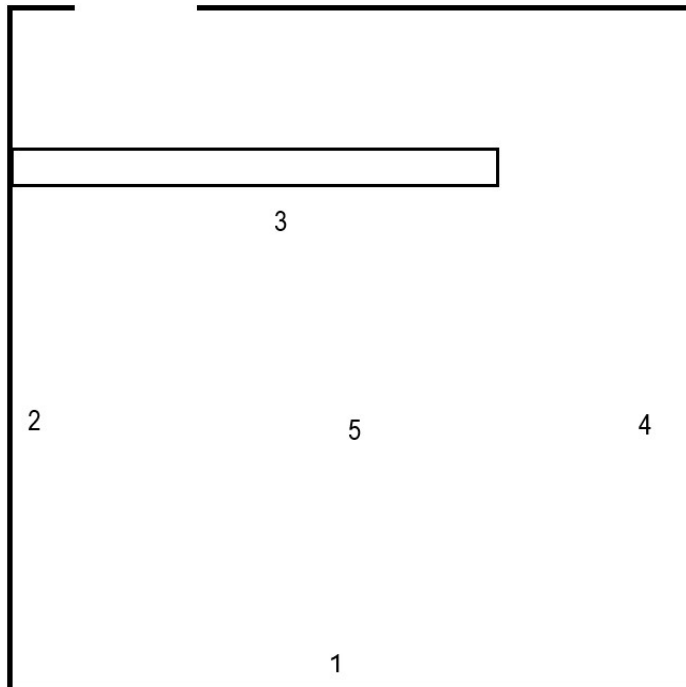
8 May – 11 July 2021

This installation and the artworks within it were inspired by rural motifs that, through their existence and associations, create and separate different spaces. At work in this exhibition is the suggestion of an intention or plan, where the title “I’m Gonna Move Right In” refers to a passing through space, or to an imminent change. Camille Holowka creates an exhibition that behaves, it seems, like a landscape and reflects upon the notion of threshold: a space of uncertainty that is outside and inside simultaneously, and where, in this show, the single perspective exists at twilight.

“My interest in transformed landscapes, architecture and crafts reveals a deeper interest in humans as an interactive and creative entity. Built spaces or man-influenced environments are for me not speechless witnesses of another time. They act as a social mirror. They can transcribe cultural and political tensions of past epochs and also enable us to understand our times. I’m interested in the metaphysical layers present in these structures.”

Camille Holowka (*1990, Geneve) currently lives and works in France and Austria.

List of Works



1
Window I, 2020, acrylic on canvas, two pieces à 80 x 120 cm

2
Window II, 2021, acrylic on canvas, 100 x 80 cm

3
Window III, 2021, acrylic on canvas, 130 x 86 cm

4
Window IV, 2021, acrylic on canvas, 100 x 80 cm

5
Fence, 2021, acrylic resin, acrylic paint, steel, 340 x 120 x 100 cm

All works Courtesy of Camille Holowka.

Camille Holowka. *I'm Gonna Move Right In*

Text by Séamus Kealy

Camille Holowka has an affinity for dualistic or parallel, co-existing but non-identical ideas. Being of French, Swiss and Austrian origin, and working and living in between France and Austria as well, that is, being a part of neither culture and both simultaneously, he is not quite settled anywhere. In Burgundy, he might be considered something of an outsider by the locals, if only slightly, not quite fitting so smoothly into the surroundings although for much of his life an integral part of them. In Austria, the same situation exists, as a mirror-image, slightly contorted naturally, since this experience is after his more formative time in France. None of that is of great importance to him, it only provides him with a different set of mechanisms to reckon with in each context, and to perhaps put to use when he makes artwork.

He describes his work as existing between boundaries, walking a line that divides differing spatial or conceptual contexts. A recent exhibition completed in Linz involved him delicately stripping the many layers of paint from the walls, as if in search of something in-between the layers, or just under one layer, not quite visible. He then stacked these thin layers of dried wall paint on top of each other within the space in a careful sculptural formation, while the rest of the room's measurements were tautologically chalked as blue lines upon the walls. Placed on the floor was an enormously thick, knotted rope split into two. The room's spatial and imagined-historical resonances were echoed by the artist in these few, if laborious, poetic gestures.

In the Kabinett gallery, Holowka presents an installation made from a resin-casted version of driftwood and old fence-wood (both from the Burgundy countryside) surrounded by several painted, Romanesque-shaped window formations on canvas. Each picture is placed upon the wall as an artificial window, so to speak, suggesting a place of threshold. The sound of birds and animals at dusk, as captured from the same country-side, plays in the gallery. Of note, is the sound of a scops owl, a particular and very small bird of prey species native to this region as well. This sound is deeply reminiscent for the artist of a time past, where this owl's call is only to be heard at dawn. The colouring of the picture-windows is gradated, also recalling a time of either dawn or dusk. The artist does not distinguish between them too much, since they are both a time of transition between day and night. In French, one says, *entre chien et loup* or *crépuscule*. In German the term *Dämmerung* may denote these times between day and night. In English, twilight may be used for either time, but it is usually, almost only in fact, associated with the evening. There are fewer terms for this morning time, such as dawn, daybreak, or daylight. One could also say sunrise, break of day, first light or even crack of dawn, but they are less about the change of light from darkness. Evening twilight and its nature has more associations, and thus more synonyms in English, being somewhat more foreboding by nature of the movement from light to dark. One might also call twilight by the words nightfall, sundown, gloaming, gloom, sunset, murk, umbra, eventide, or dimday. There are also the synonyms of afterglow, half-light and afterlight, as well which speak more to light rather than the time of day and one's experience of this moment.

All of these notions however speak to a sense of *inbetweenness* and how it is perceived and how it is experienced. In the case of twilight, that is, dusk or dawn, one perceives light in transition and the effect upon one's surroundings can be otherworldly. When speaking with the artist about these

moments between day and night, when things are not as they were, or are in some form of transformation, I raised the association of the Gnostics' alleged conception of day and night. It was

believed, apparently, that daytime was an illusion or spell cast by the gods to fool humankind that these people were in effect dreaming as they wandered about during the day. Nighttime with its darkness and impenetrability, as well as its threat in these more difficult times (including the sound of creatures moving about in black obscurity) was the true reality one entered from a world of light and dreams, as one fell asleep into the night and began to, actually, dream. That is, the dreamworld of the night was the true presentation of the world as revealed by the gods. It was our daytime.

But the artist's work is more subtle than this association. Holowka's artwork plays suggestively with form and ideas as they are shaped in space in an unsettled manner. Camille Holowka creates an exhibition that evokes a landscape and in doing so, the artist is reflecting upon the notion of threshold: a space of uncertainty and unsettledness, apparently best mirrored by the idea twilight. The artist is also interested in the possibility of traces left in landscapes, constructed spaces or architecture. These spaces, he says, can act "to transcribe cultural and political tensions of past epochs and also enable us to understand our times. I'm interested in the metaphysical layers present in these structures." The obscurity of light changing (from day to night or vice versa) is here suggestive, as one's senses of perception is curiously heightened while a reduction of visibility is at work.

The title of the exhibition, *I'm Gonna Move Right In*, is incidentally the name of an instrumental melody by The Velvet Underground, beloved by the artist. The title also denotes an idea of moving from one place to another, a transition from one abode to another, as the artist continually himself does. "Moving right in" suggests that he has come with the intention to stay, but one cannot be sure.

For further information please get in touch with:

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Hours Exhibition: Tue-Sun 12-7pm

Hours Café Buk e Kryp: Tue-Sat 10am-10pm