

DANIEL
HÖLZL





Photo by Christian Werner

DANIEL HÖLZL

AWARDS

2022
New Positions - Art Cologne
2020 – 2021
Deutschlandstipendium
Mart Stam Stiftung
2019
Erasmus+ Scholarship

PERSONAL

Born 1994 in Schwaz, AT
Lives and works in Berlin, DE

CONTACT

0049 176 24046543
daniel.hoelzl@hotmail.com
www.hoelzldaniel.com

EXHIBITIONS (selection)

YEAR | TITLE | SPACE | CITY | COUNTRY

- 2023
BYCATCH | Trekantfest | Vejle | DK
AFLOAT | modus.konzept | Potsdam | De (solo)
BAIT | Fabbrica del Vapore | Milan | IT
ZENTRUM | Grafisches Zentrum | Berlin | DE
A(R)RIVAL | Lobe Block - Sculplobe e.V. | Berlin | DE (curated)
LIVE BAIT | super bien! Berlin | Berlin | DE (solo)
- 2022
END OF LIFE, cycle four | 032c | Berlin | DE (solo)
NEW POSITIONS | Art Cologne - Dittrich & Schlechtriem | Cologne | DE
BYCATCH | Trekantfest | Kolding, Middelfart and Fredericia | DK
GROUNDLED | Dittrich & Schlechtriem | Berlin | DE (solo)
BYCATCH | Art Biesenthal | Brandenburg | DE
- 2021
BAIT | Gallery Weekend Berlin - Dittrich & Schlechtriem | Berlin | DE (duo)
PORÖS | Kunstverein Sculplobe | Berlin | DE
AUSHANG | Trekantfest | Kolding, Middelfart and Vejle | DK
NOTHING'S GONA CHANGE MY WORLD? | gr_und | Berlin | DE
WHICH SIDE UP | Kunstraum Potsdamer Straße | Berlin | DE
AUSHANG | 48 Stunden Neukölln | Berlin | DE
ODEM | Kunstverein Neukölln | Berlin | DE
- 2020
DIAGONALE II | Verwalterhaus | Berlin | DE
CARESSER LES MURS | Studio A | Paris | FR
BEING WITH | Musée Regards de Provence | Marseille | FR
SOCIAL SCULPTURE vs. PUBLIC SPACE | Lobe Block | Berlin | DE
- 2019
WAITING FOR THE RACER TO PASS BY | Assembly Point Gallery | London | UK
TRUE LIES FOR SINGLED FREEDOM | Art Zagreb | Zagreb | HR
CAN I PAY WITH CASH | Studio Battersea | London | UK
BALL DROP | performance in-front of Gagosian | London | UK
WECHSELRAUM | Meinblau Projektraum | Berlin | DE
- 2018
WE ARE ALL CYBORGS NOW | Theater Karlshorst | Berlin | DE
TUN UND LASSEN | Green House | Berlin | DE
- 2017
FREIRAUM | Rabalderhaus | Schwaz | AT

EDUCATION

- DIPLOMA FINE ART** | Weißensee Academy of Art Berlin | 2021 – 2021
- BA FINE ART** | Exchange at UAL Chelsea College of Arts London | 2019 – 2019
- FINE ART / SCULPTURE** | Weißensee Academy of Art Berlin | 2016 – 2021
- RESTORER of ART & MONUMENTS** | J. Schlögl Innsbruck | 2013 – 2016
- SCULPTURE** | HTL Bau und Kunst Innsbruck | 2009 – 2013

SYMPOSIA

- Participated in multiple symposia around the globe working with materials such as stone, wood and snow. | 2011 - 2020
(Austria, Italy, Canada, Japan, China)

ARTIST STATEMENT ENGLISH

DANIEL
HÖLZL

My artistic practice and research revolve around creating site-specific installations that delve into the cyclical nature of matter and challenge conventional notions of continuity. I have a particular fascination with exploring the interplay between materials, their histories, and their potential for transformation.

In my works, I place a strong emphasis on utilising recycled materials, imbuing them with new life and meaning. Some of my installations even undergo autonomous changes throughout the exhibition period, blurring the boundaries between landscapes of repurposed objects, reproductions, and reality. This approach allows the installations to become dynamic entities where models themselves serve as the final product.

By borrowing materials from an ever-changing world and incorporating temporary elements, my installations may provoke viewers to reconsider the role of monuments in society and help question our tendency to fetishise permanence. Carefully selected and locally sourced materials, such as recycled carbon fiber from the German aerospace industry and recycled paraffin wax, both goods derived from petroleum, offer insights into the carbon cycle. These materials are integral to my work as they draw attention to interconnected timescales, the limitless potential of matter, and establish profound connections between the artwork, its environment, and the viewers.

Through immersive experiences, my installations aim to create moments of distortion that challenge our relationship with rigid systems, fostering a heightened sense of interconnectedness. I am continuously motivated by my engagement with specific materials in various contexts, prompting reflections on transience, the environmental impact of human actions, and strategies for sustainable resource management. Additionally, this approach ignites a deep exploration of my own family history, the intricacies of opaque juxtapositions, and broader inquiries into temporality and cycles as a whole.



BYCATCH by Abie Franklin and Daniel Hölzl

2023

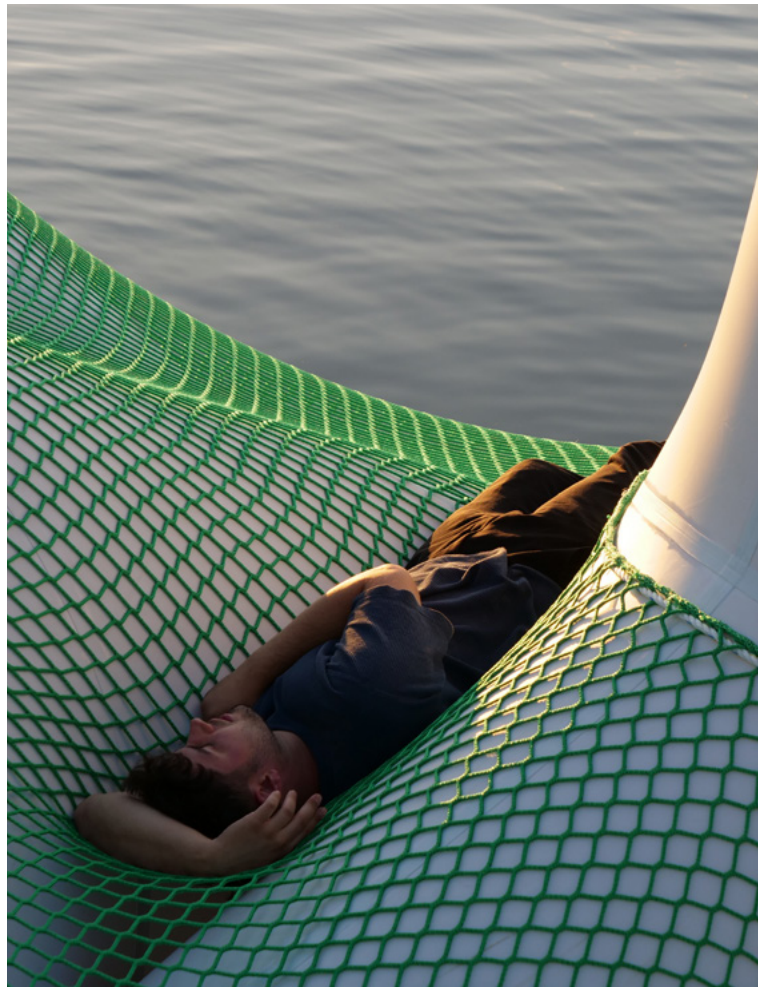
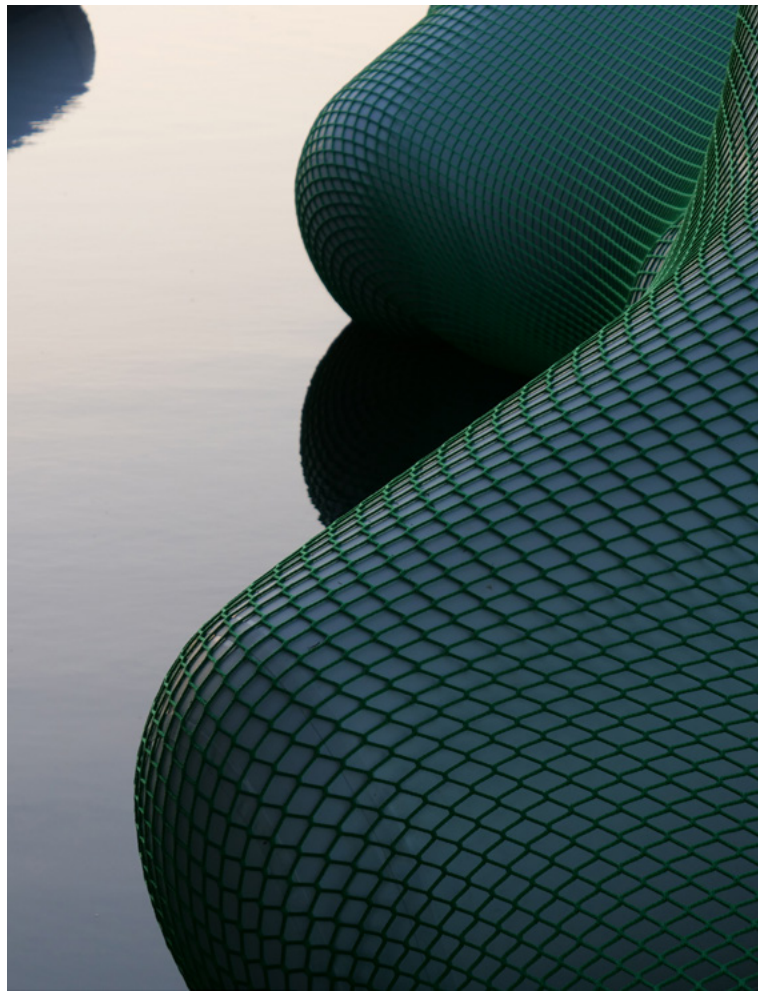
Vejle, DK, inflatables, each measuring 3 x 3 x 3 meters,
safety net and anchors.



BYCATCH

The installation BYCATCH, by the Berlin-based artists Abie Franklin and Daniel Hölzl, investigates permeable borders between human and non-human agents. Intertwined natural phenomena like pollution, shifting landmasses and the rise of the sea level juxtapose human-made strategies of defence and (self-) destruction. The hybrid landscape offers participants an immersive experience while reflecting: what is a soft, hard or porous border? How can those boundaries be crossed, relocated or removed? And what bycatch are we willing to accept in the process?





“Tetrapod(a) is a biological term to describe terrestrial vertebrates with four limbs. These quadrupeds include the very first amphibians, mammals and even humans. Around 390 million years ago, vertebrates crawled out of the oceans to conquer the land as a habitat. Due to the exhaustive settlement and depletion of resources, the descendants of tetrapods are being driven back off dry land, catalysing unknown evolutionary processes..” - Hannah Blumas



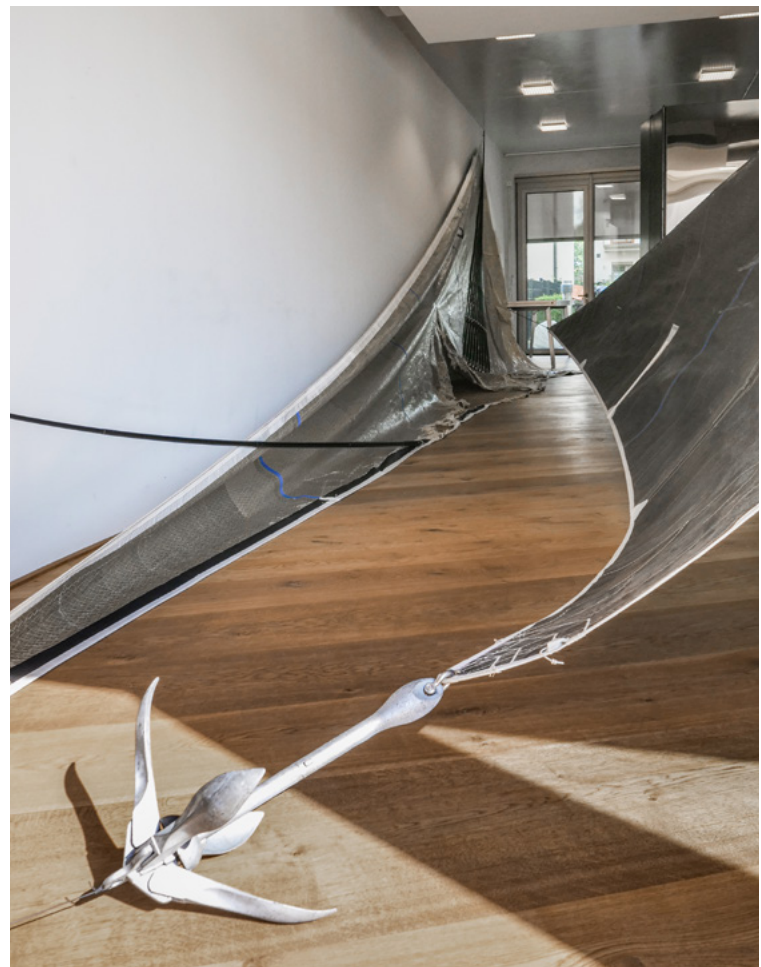
“The work is produced using long-lasting, recyclable PVC foil and was locally manufactured by geo - die Luftwerker. A company that has produced works for artists like Maurizio Cattelan, Christo and Jeanne-Claude and Tomás Saraceno. The idea of modular interchangeable layouts was developed in close partnership by Franklin and Hölzl. Both artistic practices focus on materiality, temporality and spatial interactions.”
- Hannah Blumas



AFLOAT

2023

AFLOAT, delves into the transformative journeys of carbon and water, fundamental elements of the fabric of life. Water that permeates all organisms, once intertwined with carbon, forms the foundation of life's molecular structures. The work draws inspiration from the philosophical paradox of the Ship of Theseus, reflecting on the notion of permanence and the history as well as fluidity of materials. AFLOAT also addresses the ecological challenges posed by petroleum reliance and the presence of floating plastic waste in contrast to the romanticized idea of sailing.



AFLOAT

This series examines the intricate relationship between sustainability, temporality, and transience, focusing on the transformation of petroleum into synthetic fibers. Modern sails, layers of synthetic fibres glued together with resin and therefore nearly impossible to recycle, are given new life in this works. Used, damaged sails are creatively combined with misappropriated objects from the nautical world. By incorporating sails, renowned symbols of freedom and exploration, the artist delves into the history of materials and the fluidity of their meaning.



AFLOAT NO. THREE

2023

fragment of a damaged carbon fibre and kevlar sail, carbon fiber fishing rods and altered stainless steel boat fittings

72 x 92 x 5 cm



AFLOAT NO. ONE / THREE

2023

fragment of a damaged carbon fibre and kevlar sail, carbon fiber fishing rods and altered stainless steel boat fittings

48 x 68 x 10 cm / 72 x 92 x 5 cm



ZENTRUM (cycle no. seVen)
2023
at Grafisches Zentrum, Berlin

a site-specific work for the group exhibition HARD HEART curated by the AP collective of Spoiler Zone.
parachute silk, pulley system, programmed stepper motor and electric components. 422 x 230 x 430 cm

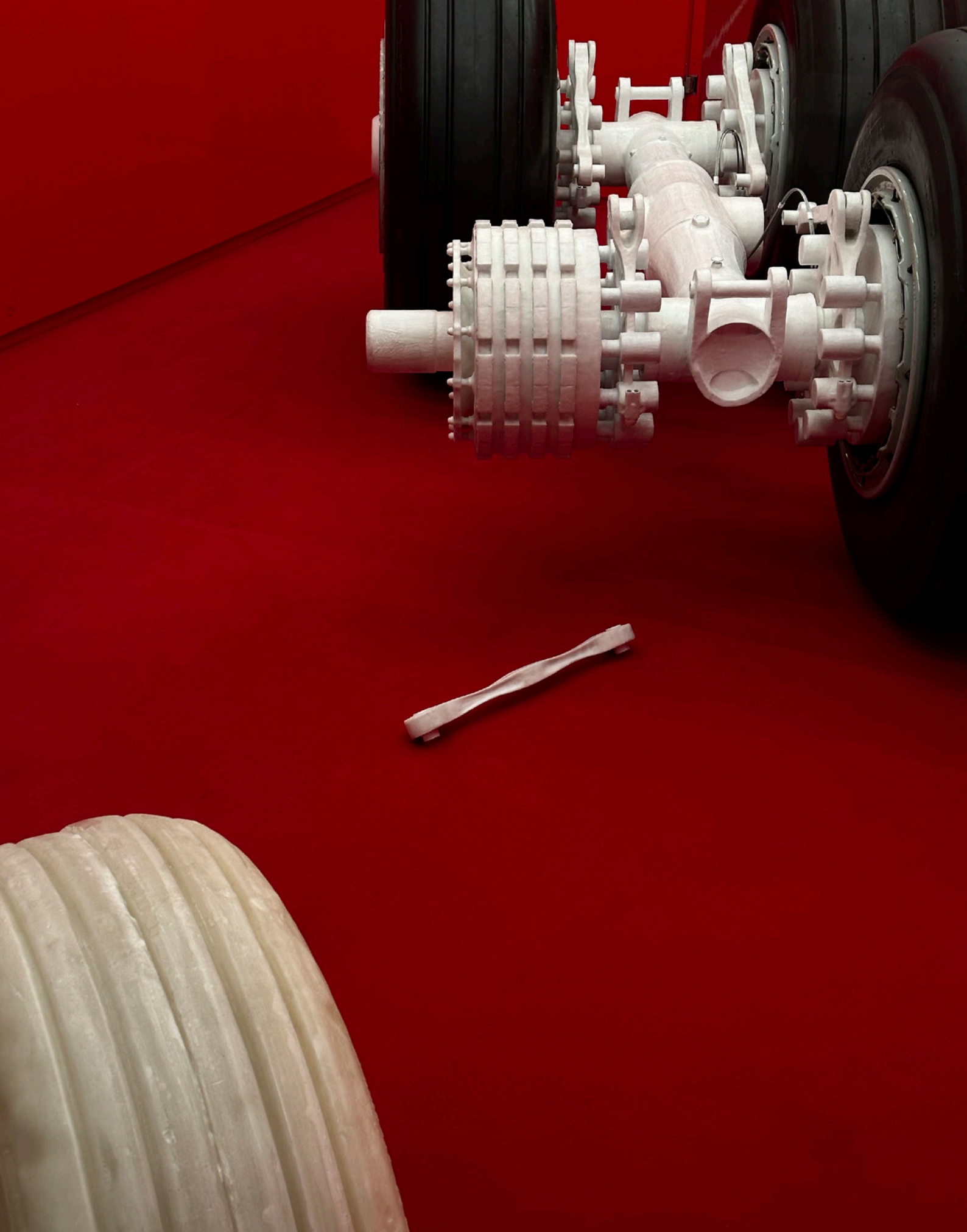


LIVE BAIT

2023

at super bien! Berlin,

2023, Carbon fiber fishing rods, various bundles, 4 - 8 meters in length, connected by boat railing elements/stainless steel, recycled paraffin wax sculpture (1:1 oil barrel) and a performance with a heated element. A detailed concept text can be found on my website.



END-OF-LIFE, cycle four

2022 at 032c in Berlin.

Airbus A300 tires und rims, wax coated paper mache sculpture (landing gear), recycled parafn wax, sculpture 116 x 140 x 259 cm and wax wheel - 116 x 116 x 40 cm.



GROUNDED

2022

Solo show at Dittrich & Schlechtriem, Berlin.

GROUNDED is an immersive and architectural installation that extends across the entire gallery space. In the entrance area, the wingless skeleton of a model DA42-VI aircraft is installed nose-down, suspended diagonally from the ceiling. Titled END-OF-LIFE cycle one, the piece points to the descent of the downstairs gallery space. A sprawling floor installation, END-OF-LIFE cycle two, that is composed of recycled carbon fiber and paraffin wax covers the exhibition floor; it is a fragmentary to-scale visual transfer of the runway markings painted on the decommissioned tarmac at Tempelhof airport, Berlin. A series of small-to-large-format paintings made of the same materials, detailing industrial design and aircraft life cycles, hang on the wall, some placed proportionally to resemble airplane windows and others matching the scale of mechanical objects within the space. The sculpture titled END-OF-LIFE cycle four, which consists of a wax landing gear replica and three aircraft tires from an Airbus A300 and a fourth tire in the form of an ephemeral paraffin sculpture that is slowly melting away throughout the course of the exhibition.

“Daniel Hölzl’s solo exhibition, is permeated with carbon and wax, crucial substances in the structure and operations of human technologies such as aviation...These materials find their way into Hölzl’s works through a series of wax paintings on carbon fiber, ready-made components, and sculptural parts, all of which are in some way extracted from the aviation industry and connected to notions of being grounded. GROUNDED is not just the presentation of a series of works by an artist, but the creation of a unified yet complex world made up of substances, materials, and forms that reflect the conceptual, historical, and social concerns guiding the artist’s research and practice. By reconstituting the entire gallery as an “aviatorial space,” Hölzl establishes a setting for probing reflections on the connections between nature, science, and industrialization through the overlapping history of aviation technologies and the recently renewed European legacy of war and conflict, highlighting the integral role of petroleum.

While possessing abstract qualities associated with formalism, GROUNDED points to aviation’s dangers and limitations, rendering its existing characteristics like petroleum dependency and utilization in permanent wars around the world as already outmoded, grotesque, and nostalgic.

We must ask ourselves: What kinds of materials, forms, and sources of energy can significantly enhance our aviatorial abilities while having the least impact on the environment? Can we essentially transition from capitalism to a post-oil economy? What roles can innovation and automation play in these transitions? And what will be grounded in the future?”

- Mohammad Salemy



END-OF-LIFE, cycle one

2022

Dittrich & Schlechtriem, Berlin

carbon fiber und glass fiber monocoque fuselage, recycled parafn wax windows, paint and clear coat,
850 x 125 Ø 125 cm.



END-OF-LIFE, cycle four

2022

Dittrich & Schlechtriem, Berlin

Airbus A300 tires und rims, wax coated paper mache sculpture (landing gear), recycled parafn wax, heating panel, sculpture 116 x 140 x 259 cm and wax wheel - 116 x 116 x 40 cm.

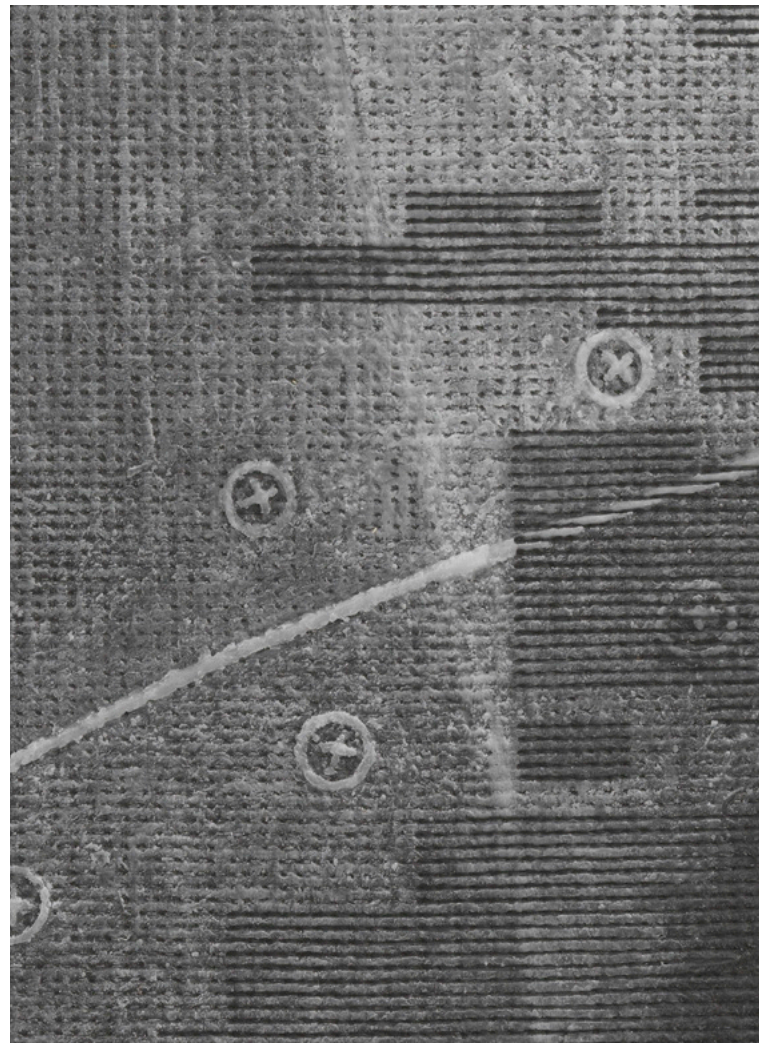
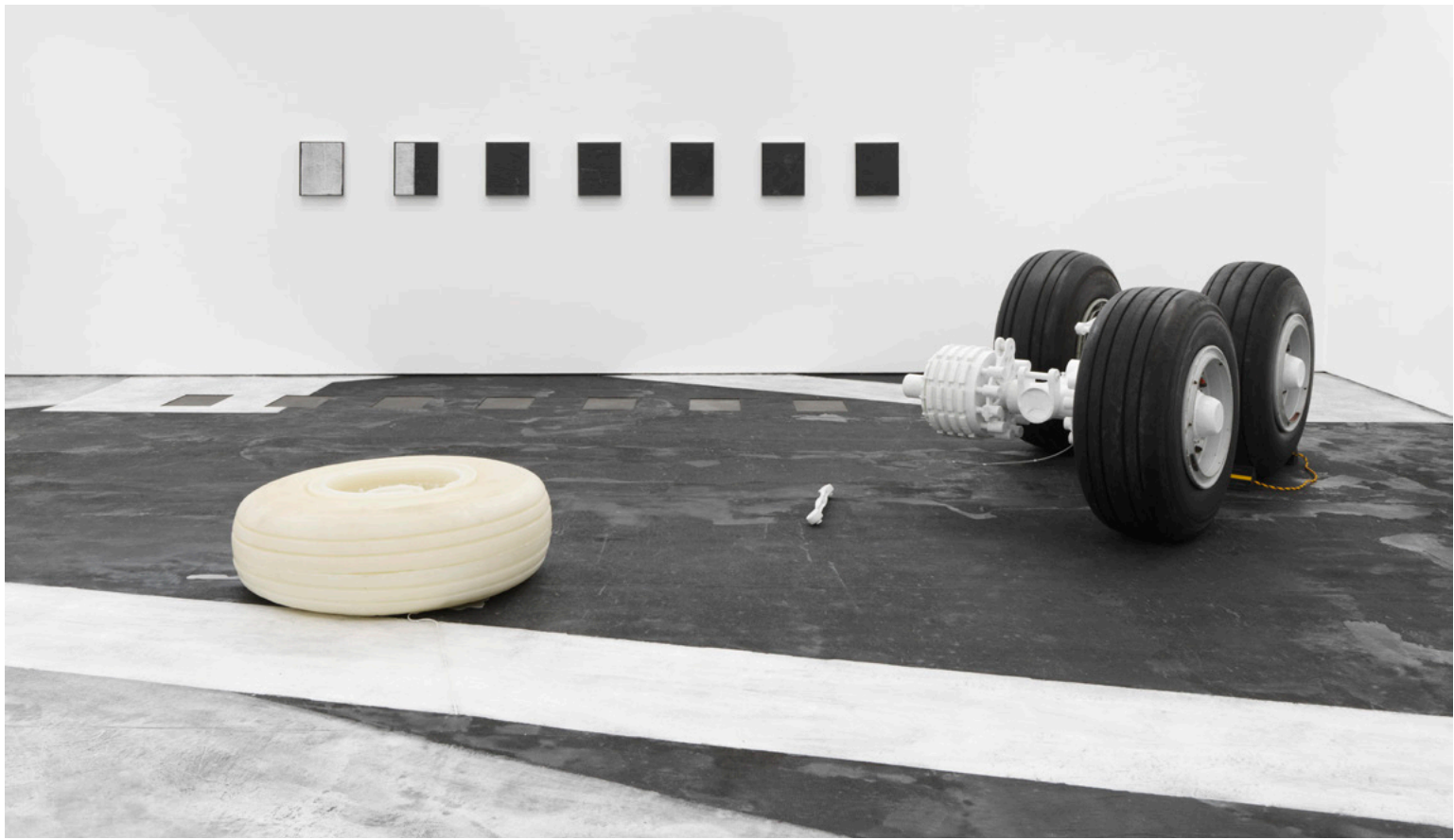


GROUNDED TARMAC NO. ONE / TWO

2022

Dittrich & Schlechtriem, Berlin

Airbus A300 tire tracks, recycled carbon fiber, recycled parafn wax, aluminium frame,
each 140 x 259 x 5 cm.

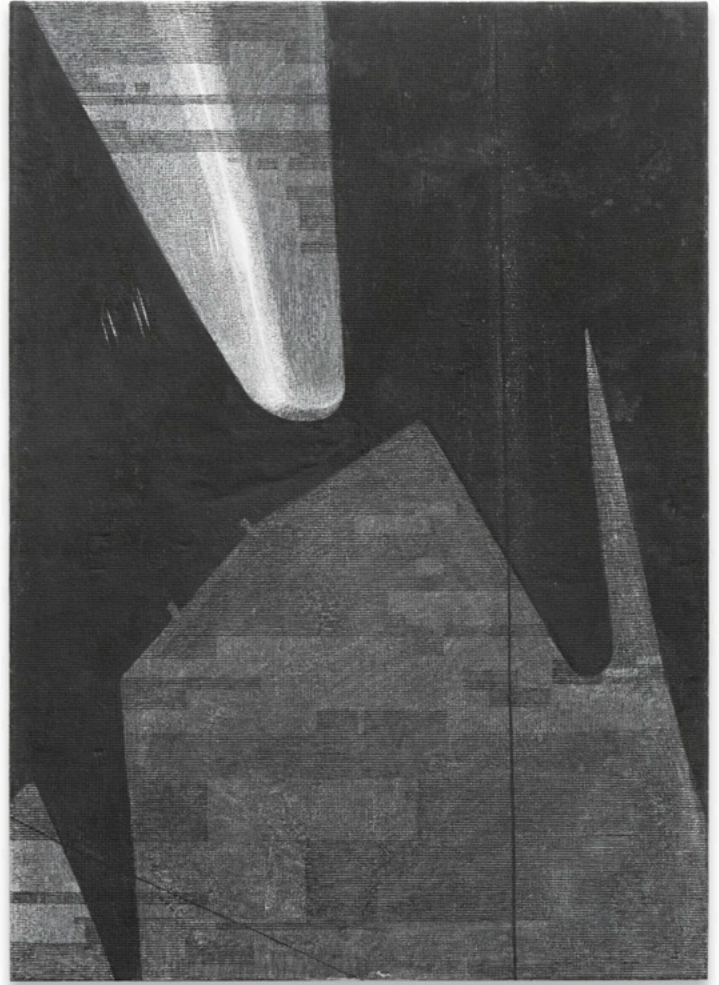
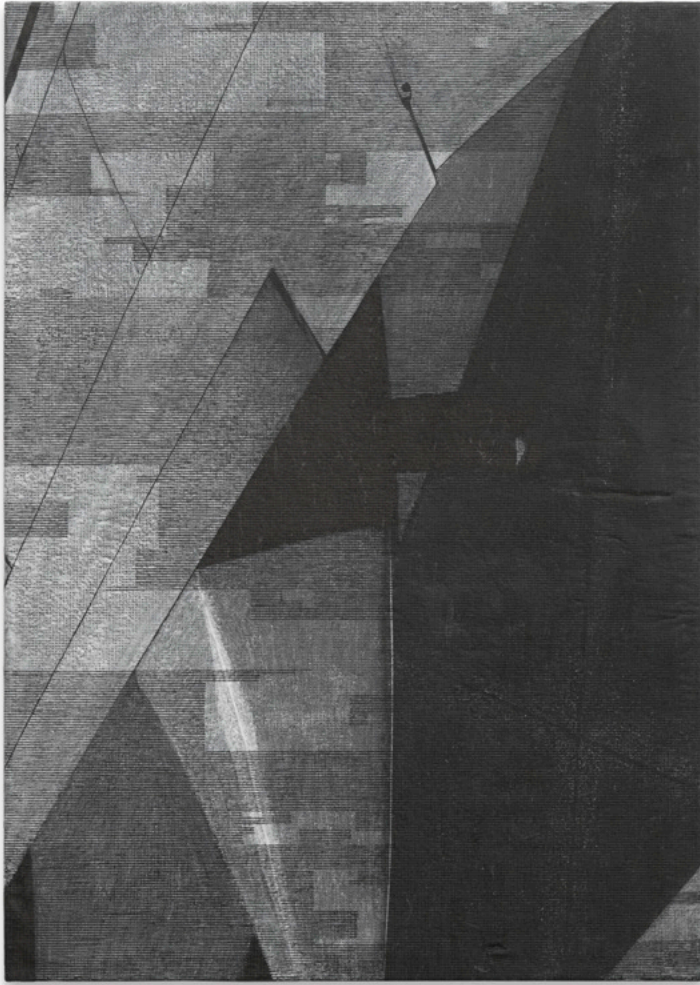


GROUND

2022

Installation view at Dittrich & Schlechtriem, Berlin.

Industrial use carbon fiber and paraffin wax are both made from petroleum. In GROUND petroleum is therefore the primary material. All works are partly, sometimes exclusively made of recycled carbon fiber and recycled paraffin wax.



GROUNDED NO. FOUR

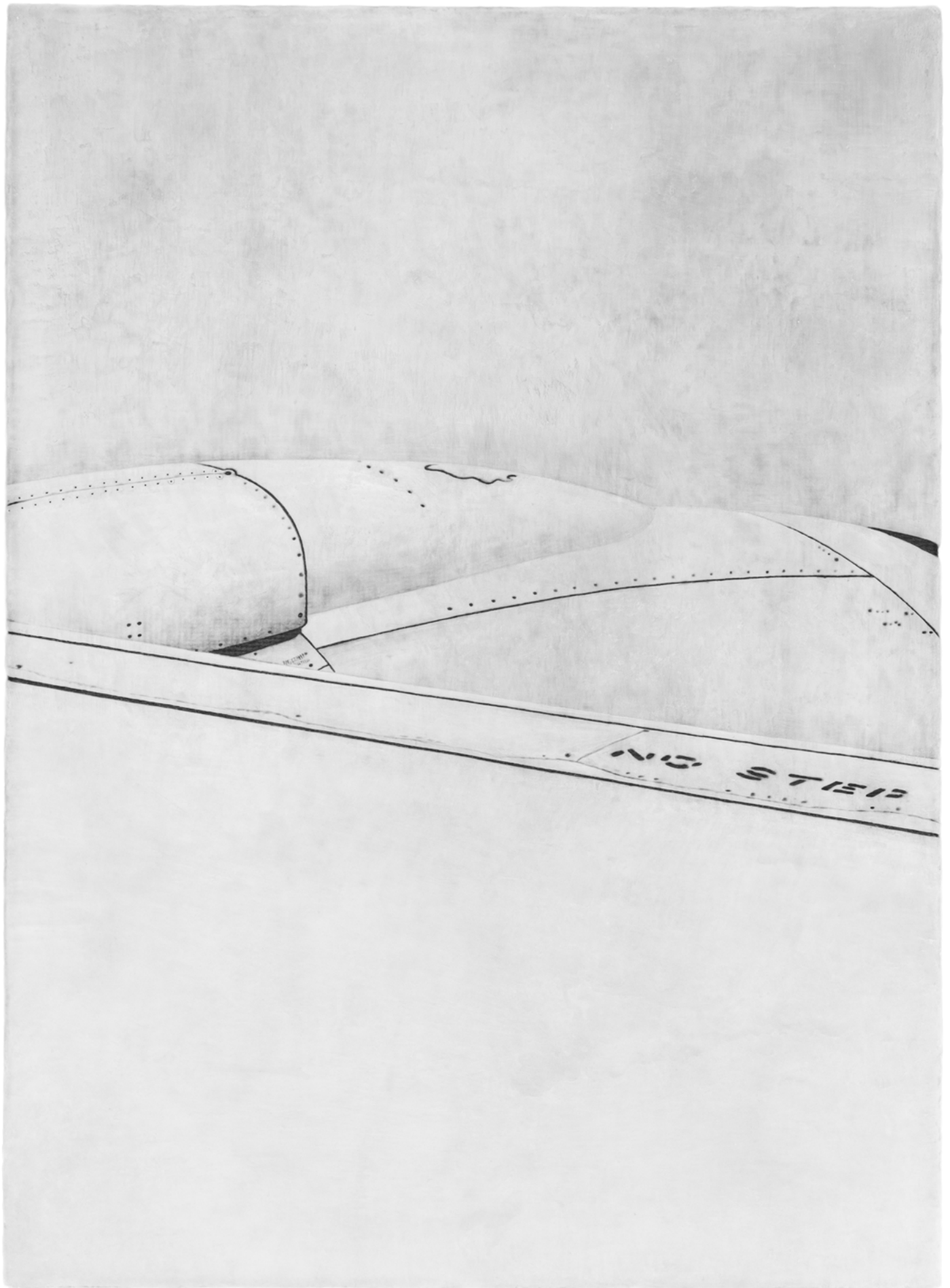
2021

100% recycled carbon fiber, aluminum, paraffin wax, 210 x 140 x 5 cm.

“Grounded no. four” is part of an ongoing series of works, which poses questions about temporality, contrasting revolutionary technologies and materials, globalisation and how we occupy spaces of movement especially in times like these. Considering forms of transportation as well as the zeitgeist issues around pandemic mobility, the question apparent becomes: what and who stays grounded?

Analogue photography of aeroplanes shot in 2018, which is then digitally scanned, edited and reframed, forms the basis for the monochrome paintings and underlines the dualities of this new body of work. Not only does this series inherit conceptual ideas from the installations cycle no. one (2018) and cycle no. two (2019), but it sources all its materials from the two same site specific works. By extending the new series, the former slowly but surely vanishes.

The recycled carbon fiber from cycle no. two enters yet another phase and fuses with the melted wax from cycle no. one. Layer by layer, the hot wax is applied onto, what is initially, a fragile carbon fiber fabric, which bears marks from its previous use. Once cooled another labour intensive process begins, wherein the wax is remelted and, whilst strictly following the characteristics and contours of the now hardened carbon fiber canvas, the image is rendered by hand with a modified soldering iron. Line after line the wax is melted away again, but some lines are stopped instinctively creating a glitch-like effect. The final image, that of the plane detail, is created through a reverse process with a likeness to binary code, as equal value is given to both the negative and positive space.



NO STEP

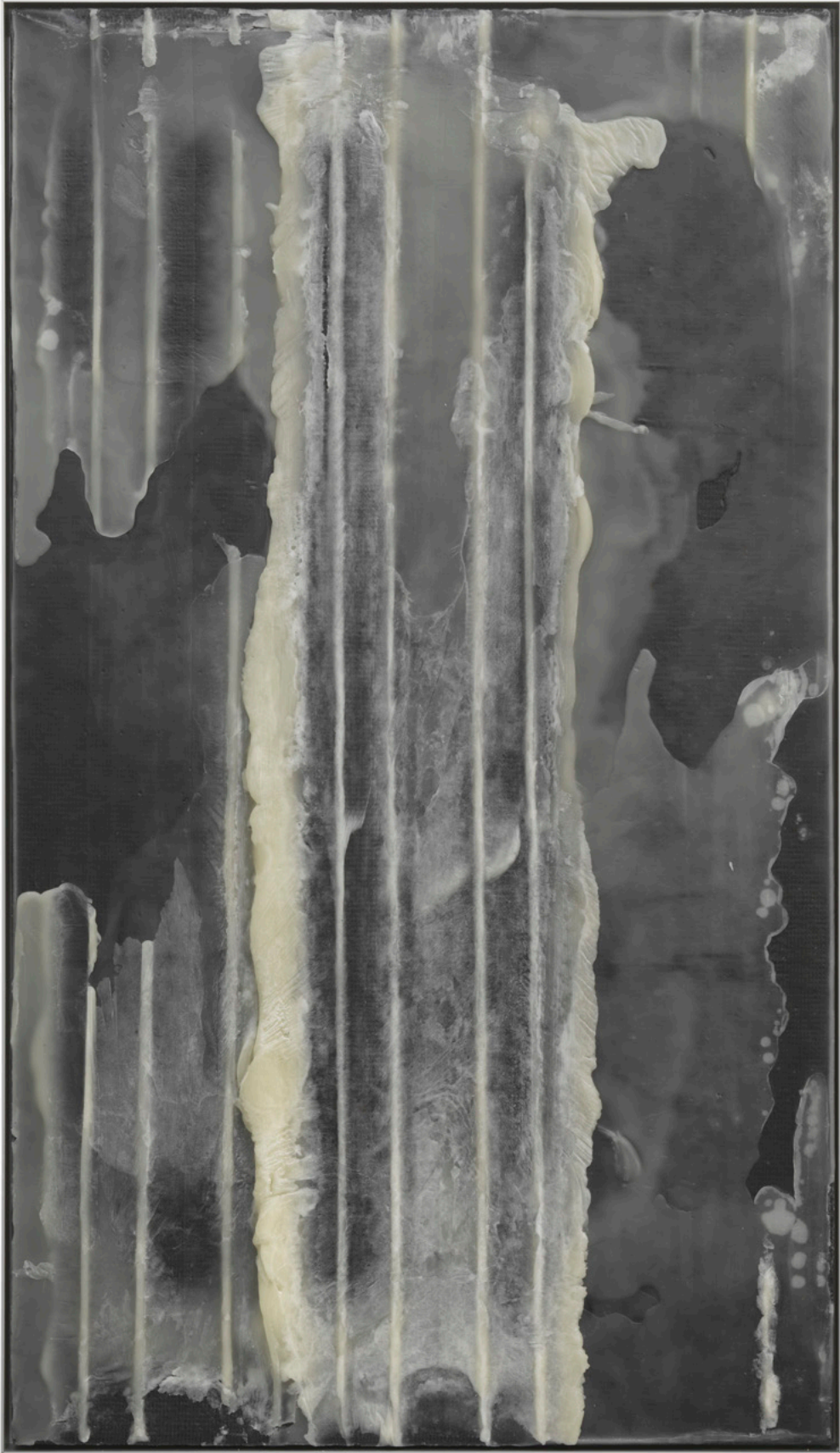
2022

Recycled carbon fiber, recycled paraffin wax,
80 x 110 x 5 cm.



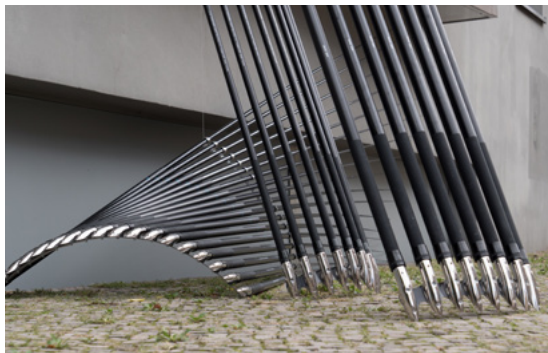
GROUNDED TARMAC NO. THREE

2022
Airbus A300 tire tracks, recycled carbon fiber, recycled paraffin wax, aluminum frame,
140 x 80 x 5 cm.



GROUNDED TARMAC NO. FOUR

2022
Airbus A300 tire tracks, recycled carbon fiber, recycled paraffin wax, aluminum frame,
140 x 80 x 5 cm.



BAIT

2021

Berlin, carbon fiber fishing rods, stainless steel boat railing elements, parachute silk, digital mixed flow fan, electronic components, wire rope.

At DITTRICH & SCHLECHTRIEM as part of GALLERY WEEKEND *DISCOVERIES 2021.

The two main elements of the installation, inflated parachute silk and con-torted carbon fiber poles, respond to the building's distinctive architecture while raising concerns of hierarchy, prey, temporality, and potential.

Projecting from the ground-floor freight elevator door is an exact full-scale replica of its interior space, tailored out of white parachute silk. This form is then mirrored and hung directly above it, installed from the second-floor window. Each form is filled with air and programmed to inflate and deflate. Each entity moves in synchronized alternation, in response to each other.

Extending from the main gallery entrance and street level and overhanging upper gallery windows are series of carbon fiber fishing rods. Fixed in place with magnets and ropes, these structures reach away from the architecture, then curve again inward, bending into the building, augmented by their potential.

Bait investigates the dynamics of built environments. Employing carefully selected materials, the work focuses on the transience of every moment while connecting the installation to the site and its visitors. The objects relate and respond to their surroundings, obtaining social awareness and performing as we do, jointly shaped by our physical and increasingly digital infrastructures.



BAIT

2021

Berlin, carbon fiber fishing rods, stainless steel boat railing elements, parachute silk, digital mixed flow fan, electronic components, wire rope.



ROOM FOR A VIEW

2021

Berlin, Lobe Block by Arno Brandlhuber,
concrete core drill machine, chisel and hammer,
inflatable.

A performative architectural exercise in porosity
as a reminder to the ambivalence of monolithic
gestures.





AUSHANG

2021

Berlin, parachute silk, digital mixed flow fan, electronic components.

Exhibited together with a sound piece by the German artist Jonas Höschl.



AUSHANG

2021

Berlin, parachute silk, digital mixed flow fan, electronic components.

The work AUSHANG, based on the interior of a living room, is made from parachute silk on a 1:1 scale. Inflated out of its own window, the volume of this room is made visible. The installation creates space not only for a discourse on issues confined to one's own four walls, but also for everything that extends beyond them. In the New Normal, which has been affected by the pandemic, even this most private of retreats is under extreme tension. For many, one's own living space has become a place of isolation. Thus, previous, mostly positive, associations have now often turned into the opposite. AUSHANG oscillates between approach and distance, public and private, fullness and emptiness, freedom of movement and anchoring. Despite its constant respiration, there is still a concurrent sense of standstill and isolation. The shift to the outside results in free space.

Exhibited together with a sound piece by the German artist Jonas Höschl, AUSHANG was one of the four so-called SIGNALS at 48 STUNDEN NEUKÖLLN.





AUSHANG

2021

Parachute silk, digital mixed flow fan and electronic components.

After being inflated out of its own window in Berlin the living room was then shown in Kolding, Middelfart and Vejle, during the danish art festival Trekantfest. The theme of that years edition was DISTANCE.



ZEITFENSTER | cycle no. four

2020

Berlin, Bio-Cornstarch-Packing-Chips,
water, aluminum, stainless steel wire rope,
160 x 300 x 5 cm each

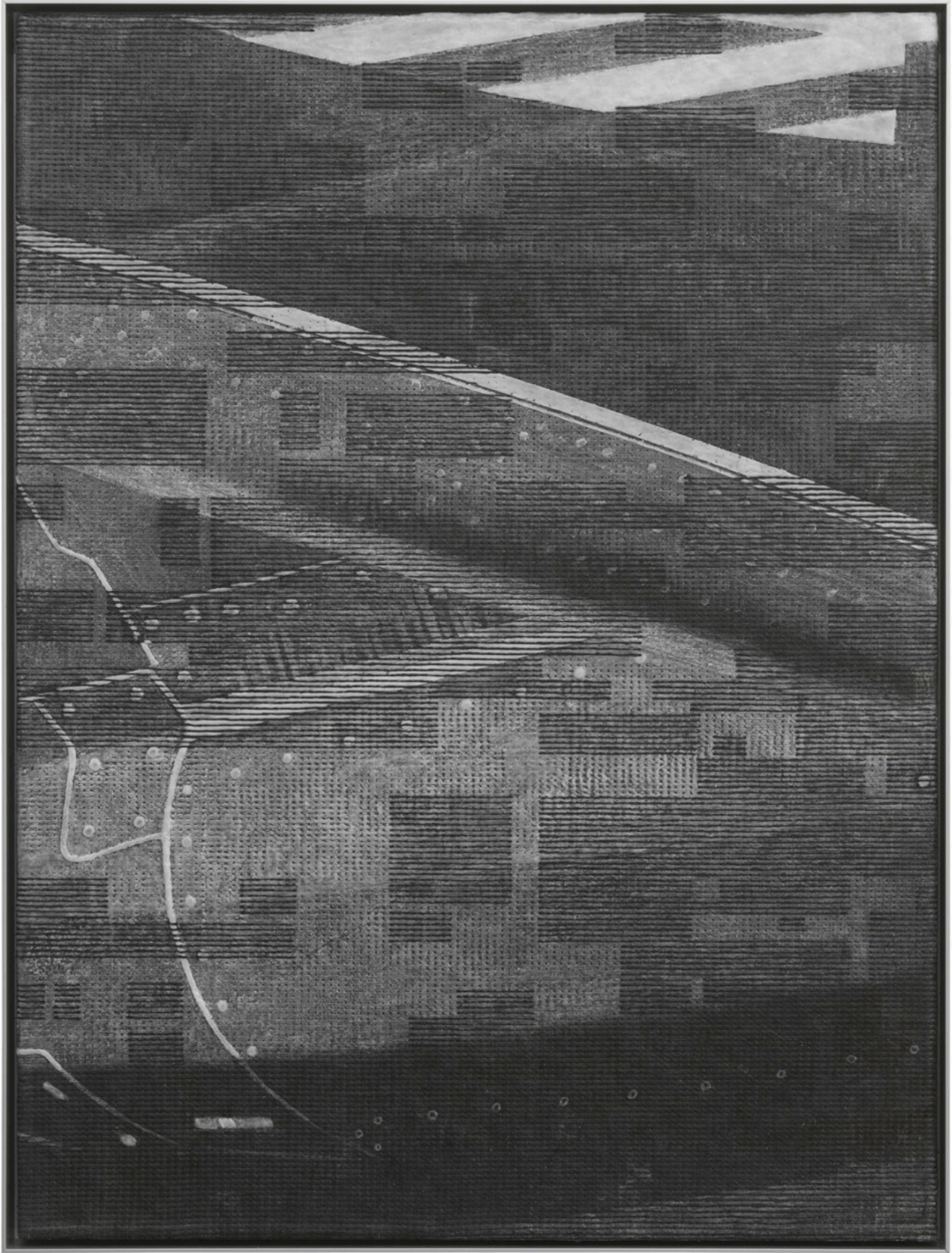
Two suspended vertical grids that counter the horizontal floor slabs and match the size of the building's windows. 8,000 threaded elements that resemble polystyrene packing chips are hung as two chain-like curtains. When the actual chips—made of 100% biodegradable nontoxic material—touch a film of water, the installation slowly begins to dissolve itself.





ZEITFENSTER | cycle no. four

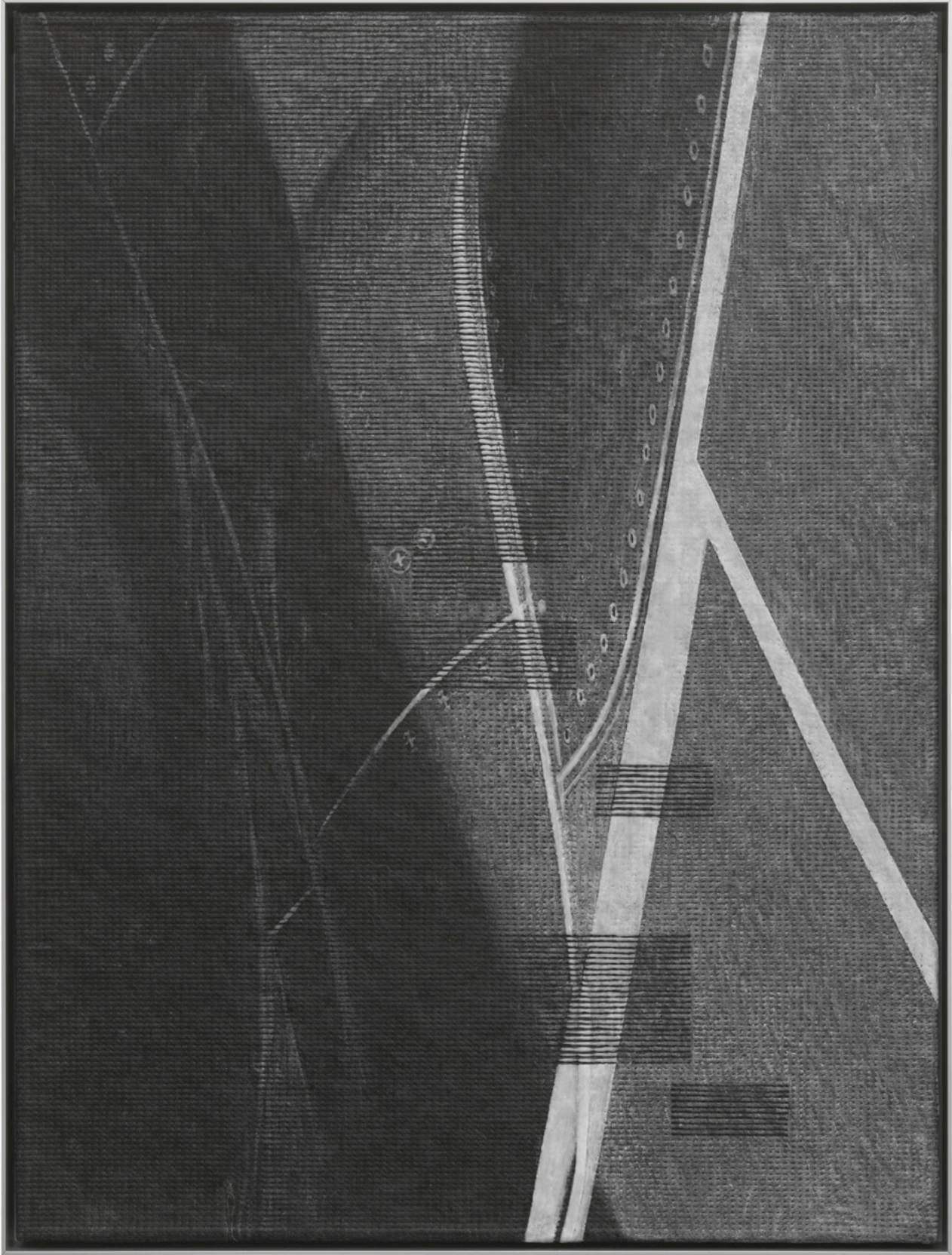
2020
Berlin, Bio-Cornstarch-Packing-Chips, water, aluminum, stainless steel wire rope,
each measuring 160 x 300 x 5 cm.



GROUND NO. EIGHT

2022

Recycled carbon fiber, recycled paraffin wax, aluminum frame,
60 x 80 x 5 cm.



GROUNDED NO. SEVEN

2022

Recycled carbon fiber, recycled parafn wax, aluminum frame,
60 x 80 x 5 cm.



VOLUME NO. ONE
VOLUME NO. TWO
VOLUME NO. THREE

2020

Hamburg, steel, parachute silk, fans, wood, electronic components, metal frames, each measuring 60 cm x 60 cm x 240 cm.

How can sculpture navigate the dialectics between content and form, authenticity and seriality, difference and repetition, organic and machinic, in the homogenizing context of lived experience? Is the medium capable of transposing the logic of closed but nesting systems from randomness to formality and, to essentially embody potentiality?

Having been interested in Hans Haacke's early works, particularly his interest in system aesthetics, with this work I am utilizing the architectural potentials of minimalist sculpture to return to the larger question of "structure" and its place in defining and confining human relational complexes.

volume no. one, volume no. two and

volume no. three are a single body of work, three distinct sculptures and three varieties of the same entity played out sequentially: 1- erratic 2- formalized 3- budding. The element of time, central to the piece, is accentuated not only by the three-dimensionality of the medium in general and the cyclical nature of this work in particular but also by the sound emanating from the work's mechanical components. Powered by two small computers, the concealed machinery and the embedded code use the mathematical dimensions of the work, itself based on the standard ceiling height since 1960s, and program the synthetic movement in volume no. two and volume no. three. The works' dual character is also highlighted by the material contrast between black mild steel and rip-stop nylon. It inscribes the experience of the viewer in relation to the space where it is shown, becoming the visual proof of the cascading nature of all systems in general where one is always more or less contained while escaping another.



CYCLE NO. FIVE

2020

Paris, black plant based plastic, digital mixed flow fans, mini computer, code, electronic components, two columns, each measuring 18 x 18 x 330 cm.

“In Cycle no. Three and Cycle no. Five Daniel Hölzl employs site-specific works with similar whimsical effect. Two inflatable pillars create an intervention to the space. The viewer is forced into cycles of waiting, expectancy and surprise as the pillars inflate and deflate but the binary nature of the pillars invite the questions—for which version of pillar are we waiting, and why? The presence of two tubes, which rise and fall sometimes out of sync, sometimes concurrently, also hint towards the duality of the viewer/viewed paradigm and its relative power dynamic.

The use of plant based and recycled bin bags in the construction of the piece is a timely consideration of the materiality of plastic. Recontextualised within this piece, it allows us to evaluate how the reuse of materials can shift their narrative from simply linear to something more dynamic. It attempts to go beyond a simple exploration of temporality, but rather offers a varied insight to how we, as humans, relate to experiences which are bound or defined by temporal constraints.”

- Marc James Gough



CYCLE NO. SIX

2020

Paris, 100 white plant based plastic bin bags,
mini computer, code, electronic components,
wood, wire, 375 x 18 x 275 cm.





BALL DROP

2019

London, performance, ply-wood, solid wooden ball, 193 x 61 x 16,2 cm, 1 : 1 replica of the sculpture Ball Drop by Walter De Maria wich was part of a series called Boxes For Meaningless Work.



According to the Gagosian the Estate of Walter de Maria forbids the interaction with all the objects shown in their exhibition, regardless of their original intention.

Exactly one week after the interactions with the replica in front of the gallery, three days after a group show in London in which this project was also presented and after multiple unanswered social media 'reach-outs', the Gagosian posted a video of them dropping the ball into the original sculpture.

This piece therefore becomes process art not only via its own interrogation of gallery practices but also through the documentation of the actions of the Gagosian itself.



Excerpt from Gagosian's press release for the Idea to Action to Object exhibition in 2019 : "When it was originally shown at the 9 Great Jones Street gallery in 1963, the viewer was invited to take the ball and drop it through the top hole, causing a sharp bang. Here, however, the ball remains static, charged with potential energy, like the solid stainless-steel ball in 14-Sided Open Polygon (1984)."



BALL DROP

2019

London, performance, ply-wood, solid wooden ball, 193 x 61 x 16,2 cm,
1 : 1 replica of the sculpture Ball Drop by Walter De Maria.



COLUMN SERIES ONE (Art Zagreb) COLUMN SERIES TWO (London)

2019

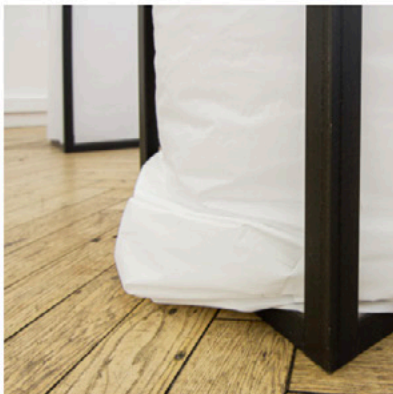
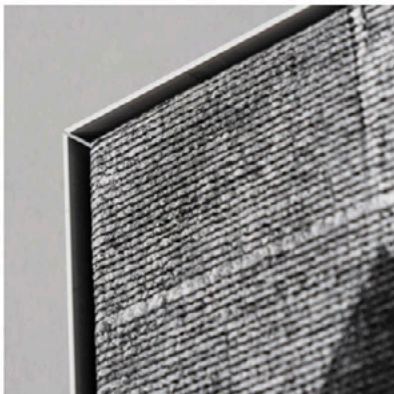
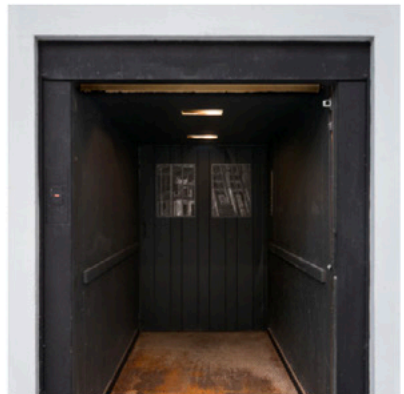
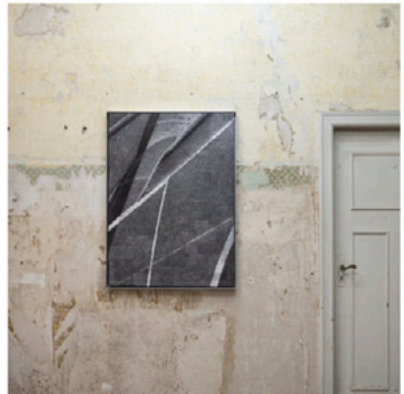
Zagreb, London, steel, mirrors.

column one: 45 x 90 x 262 cm

column two: 27 x 60 x 315 cm

With one mirror we see the present, ourselves, and our finitude; with the second, these certainties begin to be challenged, ad infinitum. In this endlessness, the only perceivable truth about the future is infinity.

Column Series One & Two is a collaborative site-specific form of exchange that took place in two different cities, Zagreb and London. The artists Marié Nobematsu-Le Gassic and Daniel Hölzl had worked together on some ideas in Berlin, however, separate exhibition opportunities on the same date (16 May 2019) presented a challenge in working together physically. This encouraged them to rethink their distance and how to continue their conversations with the realization of a sculpture that could reflect upon continuity between different locations. Working with the same plan and materials (mild steel and mirror) according to the dimensions of the respective sites, the works grew to remain in conversation as much as they relied upon correspondence. The columns mimic a past architectural division that now functions as a joint/meeting point instead of a wall. At the same time, the mirrors, above and below, suggest an invisible continuity between the sites at play – infinities elsewhere, perhaps intersecting. Looking back on this work, one year later (2020), as the physical result of shared mental space, gives us hope for a future where distance and digital communication have taken on new meaning as both norm and necessity.



Additional projects, texts, interviews and links to all video documentation can be found on:

www.hoelzldaniel.com