

The exhibition **TABERNACULUM** in the gallery bauchhund salonlabor from 20.09. to 18.10. 2014:

In the exhibition Margret Holz choreographed in the upper room, a construction made of different materials: plaster, steel, burnt and waxed wood to an open structure, TABERNACULUM. Downstairs, the artist shows a constellation of plaster constructions. The entire presentation has the character of a fragmentary in reduced, compressed form - retrospective sculpture. This Margret Holz has developed another variant of its performative process-based sculpture.

Ulrike Oppelt writes 2012 on Sculptural works by Margret Holz:

M.H. linked with their work on the radically expanded concept of sculpture at the minimalists since the 1960s. In particular, the conditions of the sculpture began an increasingly theoretical role in the design of their production to play. The minimalists already distanced themselves increasingly from the concept of autonomous sculpture. So in 1961 Robert Morris delivered his process-oriented exploration "Box with the Sound of its Own Making", and Donald Judd designed in 1965 its quasi-industrial "Specific Objects".

Since the mid-80's M.H. is employed in the context of contemporary art with installation and sculpture. Now there was a new attitude to sculpture, the return for the creation of objects that themselves contain a concept and were able to convey the feeling of a representation or an event with reference to the social and cultural environment.

Since 1989 explicitly created sculptural works in wood, steel and plaster. The formability of the material determines the design, making it the starting point and main idea. The artist thus becomes a Skulpteurin or sculptor. Instead of a given object, a cliché picture or representation of already assumed what already exists, it works gradually and often meticulous attention to a sculpture that looks like it could be anything, but are not identifiable. Your ability to encourage the viewer to different interpretations or findings, makes the sculptural object metaphorically.

The art movements of 90er Jahre force the artist to deal with the current discourse, the referentiality and their positioning. Their sculptural constructions irritate because they go and forth between the appeal to the rational faculties of the mind and the intuitive powers of the imagination. Located between action, photography, text and autonomous organization as well as between the idea of a suitable wholeness and 'stray' fragments without indications of origin, require the burned (wooden) structure from geometric basic elements memory and imagination alike out.

"Sculpture is enclosed space" (MH) Your sculptural objects give insight and have openings facing in the room absorb the room and apparently lead a dialogue on the image space and character space. Inside and outside, fullness and emptiness are spiritual order categories, the equally stimulate every emotional sensation potential. On the wooden forms is primarily a black and impenetrable for "protection", a synonym for preservation. The quasi-fragmentary character of the sculpture provokes the desire to a meaningful completion of the structure, beyond any localization. That there are just places whose quality is that they combine different places, or carry our imagination to different places. Such "heterotopias" are illusionary and compensation areas such as Libraries, museums, the theater or even one's own mirror image. It is a place where we are not.