

# VIN VIN

## *The play*

For his solo presentation, Martin Hotter develops an installation made of plywood panels that he leans loosely against each other, seemingly without any support, thin skinned antagonists, which depend on the very tensions that hold them upright. In the mechanical production of plywood, knot holes and grain are repeated with the regularity of an ornament, an effect which is often used for creative purposes in interior design. Nevertheless, they still provide information about the natural growth phases of the wood and the time contained therein.

As a teenager Martin Hotter started his apprenticeship as a carpenter and from then on waltzed through the creative industries, collecting crafts and expressions while systemically examining their premises and achievements, which he relates to each other as mutual points of reference in changing contexts. His contribution is reminiscent of a stage on which the display for an exhibition becomes an actor who suddenly begins to perform to the point of exhaustion.

As Hotter cites 'the very consistent nature of gravity' as his main material, what he creates immediately and with minimal effort influences the relationship of audiences and spaces. His installation is a momentary snapshot of the precarious arrangement between standstill and movement, which pushes this form of material aesthetics a little further and gives it a theatrical charge, creating pristine, precarious, frozen poses in the midst of the hyperactivity of the fair.

- Anette Freudenberger