

CLAUDIA HOLZINGER, LILLY URBAT, JANINA ZAIS

Now we have the Salad

In promising places, a body may take the shape of fancies, memories or fears. Two legs can carry endless desires. And on top, the horror of the banal. A good mime deserves another and a good form cannot resist the draw of a new shape. Today you run with the pack, but tomorrow you may wake to find them gone, your body in an unfamiliar form. Now we have the salad - the fat is in the fire.

Holzinger/ Urvat and Janina Zais show what happens, when fickle form meets long lasting loyalty: A clash with identities, oddly specific. Body paint serves as a second skin that guides them as they bend into the shape of objects or the posture of animals. They display themselves comic-characters, vehicles and skyscrapers. Kitsched-up bourgeoisie desire becomes one with its fantasy, when bodies acquire the properties of beasts, objects, architecture and icons. The seduction is real: Vanishing behind a joyful enactment, Holzinger/ Urvat and Zais connect to the pre-, post- and superhuman tropes of late capitalism. But how much of the outside, a real or imaginary environment, can a body carry? How much play is at hand, when all the forms you can take are already part of a ready-made cultural-consumerist dream-cape that sets the limits of imagination? Full of it, Zais and Holzinger/ Urvat search for a corporeal connection to a vast iconographic field by turning the premise of studio-based photography around: rather than searching for the ideal image of a body, they are concerned with finding the body of an image.

„Now we have the salad“ engages with the exuberance of mass cultural desire and celebrates it as hard coded identities, mingled together with a salty dressing. It shows that no matter how absurd, all bodies must bend under their identity, they can't do otherwise.

text: Joannie Baumgärtner



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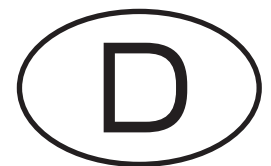
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An vielversprechenden Orten kann ein Körper die Form von Fantasien, Erinnerungen oder Ängsten annehmen. Zwei Beine können unendliche Sehnsüchte tragen. Und obendrein den Schrecken des Banalen. Eine gute Pantomime verdient eine andere, und eine gute Form kann der Anziehungskraft einer neuen Gestalt nicht widerstehen. Heute läufst du mit dem Rudel, aber morgen schon wachst du auf und stellst fest, dass sie weg sind, dein Körper in einer ungewohnten Form. Jetzt haben wir den Salat - the fat is in the fire.

Holzinger/ Urvat und Janina Zais zeigen, was passiert, wenn wankelmütige Form auf dauerhafte Loyalität trifft: Ein Zusammenprall mit Identitäten, oddly specific. Body Paint dient als zweite Haut, die sie leitet, wenn sie sich in die Form von Objekten oder die Haltung von Tieren biegen. Körperfarbe dient ihnen als zweite Haut, die sie leitet, wenn sie sich in die Form von Objekten oder die Haltung von Tieren beugen. Sie zeigen sich als Comic-Figuren, Fahrzeuge und Wolkenkratzer. Verkitscht bürgerliches Begehren wird eins mit seiner Fantasie, wenn die Körper die Eigenschaften von Bestien, Objekten, Architektur und Ikonen annehmen. Die Verführung ist real: Hinter einer lustvollen Inszenierung verschwindend, knüpfen Holzinger/ Urvat und Zais an die vor-, nach- und übermenschlichen Tropen des Spätkapitalismus an. Doch wie viel von dem Außen, einer realen oder imaginären Umgebung, kann ein Körper tragen? Wie viel Spiel ist vorhanden, wenn alle Formen, die man annehmen kann, bereits Teil einer vorgefertigten kulturell-konsumistischen Traumlandschaft sind, die der Vorstellungskraft die Grenzen setzt? Voller Tatendrang suchen Zais und Holzinger/ Urvat nach einer körperlichen Verbindung zu einem riesigen ikonografischen Feld, indem sie die Prämisse der Studiofotografie umdrehen: Statt nach dem idealen Bild eines Körpers zu suchen, geht es ihnen darum, den Körper eines Bildes zu finden.

„Now we have the salad“ greift den Überschwang des massenkulturellen Begehrens auf und zelebriert ihn als hart kodierte Identitäten, vermengt mit einem salzigen Dressing. Es zeigt, dass, egal wie absurd, alle Körper sich unter ihrer Identität beugen müssen, sie können gar nicht anders.

Text: Joannie Baumgärtner



ABOUT JANINA ZAIS

International Hair & Makeup Artist
Winner of the **British Fashion Award 2020 New Wave Creatives**

Janina Zais was born 1986 in Hildesheim, in a family of artists and academics.

She discovered her love for **dance and painting** very early and spent 12 years of her childhood on the stages and behind the scenes of **theaters and dance schools**, which has greatly influenced her development.

She knew early on that art would define her life and her love for the **fashion and beauty industry** grew. After successfully completing her training as a **hairstylist and makeup artist** in Hamburg in her early 20's, she began to build her portfolio internationally and has worked in **New York, Paris, Los Angeles and London**.

Her distinctive style and creativity can be found in all her work, she **plays with colors** and lets **hair and body become a canvas**.

In 2020 she was named **one of the 50 most influential young artists in the world**, receiving the **British Fashion Award „New Wave Creatives“**.

She currently **lives and works in Berlin**.

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GALERIE LADØNS
VALENTINSKAMP 39
20354 HAMBURG

VERNISSAGE
MI, 11.08.2021, 19.00

OPEN
DO – SA, 16.00 – 20.00
SO 14.00 – 18.00

LIVE PERFORMANCE
SA, 14.08.2021 //16:00

JANINA ZAIS

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ABOUT CLAUDIA HOLZINGER

Claudia Holzinger works intuitively and between disciplines to create expansive installations, in which **photography always tells the main narrative**. Examining herself through the social mirror, she hopes to **create something positive through a second reflection**.

Through radical introspection, she discusses **body politics**, personal and collective **memory**, desired **identity**, **fan culture**, **moral hygiene**, **strategies of patriarchy** or the **dangers of positive prejudices** in her works.

Until 2016, she studied **visual communication**, **graphic design** and **photography** at the **Academy of Fine Arts in Nuremberg** and at the **University of Applied Arts in Vienna**, after working as a **photo assistant** in several studios and as a **television editor**.

In 2020 she was **nominated for the C/O Talent Award**, in 2019 she received the **Baldreit-Scholarship** from the city of Baden-Baden. In 2018 she won the **Bavarian State Award of the Ministry for Arts and Sciences** for her curatorial work.

Her work has been published in **System Magazine**, **ISIT Magazine**, **GUT Magazine**, **Salamé Magazine**, **Coeval Magazine** and **Zeit Campus Magazine**.

Her participation in group exhibitions includes the **CFA Berlin**, the **Pinakothek der Moderne** and the **Gallery of Artists in Munich**, the **Kunsthhaus L6 Freiburg**, the **Kunstpalais Erlangen**, the **Galerie 207 in Prague** and the **Kyrgyz National Museum in Bishkek, Kyrgyzstan**.

With artist **Lilly Urbat** she has been working together as the Duo **HOLZINGERurbat** since 2016.

Since 2018 she is a member of the international femxle photography collective **Femxphotographers Org**, which released their first publication „THE BODY ISSUE“ with Berlin publishing house Hatje Cantz in 2020.

Since 2020 she works together with artist **Sophia Süssmilch** as the Duo **SÜSSHOLZ**.

Claudia Holzinger currently lives and works in **Nuremberg**.

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ABOUT LILLY URBAT

Lilly Urvat is a **photographer and media artist** located in **Berlin**. She was born April 21st, 1988 on a tiny farm. She studied with Juergen Teller until 2016 and **currently is looking for dates**.

Urvat (she/her) studied **photography and visual communication** at the **Academy of Fine Arts Nuremberg** and **media art** at the **Karlsruhe University of Design**, after working as a **freelance journalist** and **co-founder of an internet label**.

In 2020 she was **nominated for the C/O Talent Award** and in 2019 for **Plat(t)form** at **Fotomuseum Winterthur**. In 2018 she won the **Bavarian State Art Prize** for her outstanding curatorial achievements: From 2014-2019 she initiated and co-curated art space Edel Extra - Association for the Promotion of Aesthetic Processes. More than 100 exhibitions, events and performances were created there. This was honoured with a special prize: artists as curators, due to the unique and humorous interlinking of art and curatorial practice.

Also from 2014 she co-hosted 404.earth - a podcast driven by artistic research, that negotiates the social and cultural implications of technological progress. In 2018, she was artist in residence at the Petrohradská Kolektiv in Prague.

Her work has been published in **System Magazine**, **Photonews Hamburg**, **Profifoto**, **Missy Magazine**, **VOGUE Germany**, **Salamé Magazine**, **Coeval Magazine** and **Top Magazin**. Her participation in group exhibitions and video projections include the **CFA Berlin**, **Haus der Kunst**, **Muffatwerke** and the **Galerie der Künstler:innen in Munich**, **Zeiss Großplanetarium in Berlin**, the **Schnütgen Museum in Cologne**, **Kunstpalais**, the **207 Gallery in Prague** and a number of **festivals**.

She is also a member of international collective **Femxphotographers Org**, which released their first publication „The Body Issue“ with Berlin publishing house Hatje Cantz in 2020.

She has been working with artist **Claudia Holzinger** as **HOLZINGERUrvat** since 2016 and is a member of the **VJ team Prizes in Haralt**. As a media artist, she creates spaces through **video installations, projections and mappings** and shows **audiovisual performances** at **festivals and club nights**.

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Nora Bock als AIDANora, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Hatice als Duracell-Batterie, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Claudia Holzinger als Barbie, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Anne-Christin Iser als die Burj Khalifa, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Lilly Urvat als CatDog, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Christoph Kipp als die Venus, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Lilly Urvat als Dinosaurier, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Claudia Holzinger als Eva mit Schlange, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Janina Zais als Gartenzwergin, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Claudia Holzinger als Hai, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Janina Zais als Häschen, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Claudia Holzinger mit französischer Bulldogge, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Claudia Holzinger als der ICE, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Frau Zais als Meerjungfrau, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Claudia Holzinger als Brigitte Bardot mit Sylvester Stallone, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-
Lilly Urvat als Windrad, 2021, Digitale Fotografie, 50 x 70 cm	Auflage 3 + 3 AP, 960.-