

# The Conditions of Time.



MARCO SPITZAR

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# A Refuge of Artistic Inspiration

## MARCO SPITZAR – The Conditions of Time, premiere of the Glue Nuggets

In the current exhibition, the artist shows, among other things, his „Glue Nuggets“. In terms of shapes and variations, gravity and material composition, these are „glue events“ of the first hour. They are lumps of glue that the artist incorporates spatially and temporarily into the glue narrative collected in an open system under the title „The Conditions of Time“. In another series of artworks, works on paper will be on display in the exhibition. Here, too, the glue is the key medium, because, in accordance with his Professor Bruno Gironcoli, the material is completely sufficient. Marco Spitzar’s material is glue, which he passionately deals with. Marco Spitzar completed the master class in sculpture under Bruno Gironcoli at the Academy of Fine Arts in Vienna from 1987 to 1992.

In a marvellous sequence of pictures Marco Spitzar illustrates that the plurality of concepts and opinions is also present in every single artist and every single human being. Everybody is constantly in a conversation - often controversial - with him- and herself. While the world lined by pandemic and war, in which from Palmyra to Kiev, from Lviv to Aleppo, the murdering and killing, the destruction of art and culture, involves the disappearance of so many everyday items in favor of the dematerialization of the world, traditional and classical places and hostels of ideas and their corporeal carriers, the books, will disappear more and more and libraries will be transformed into high-speed temples. When one consults thought diaries of contemporary art, such as this one, one begins to wonder, without playing any kind of rhetorical jokes, whether the digitized knowledge has only a different shape or also a different content.

Marco Spitzar’s Klebeklumpen / Glue Nuggets have their own tableau. In these multi-layered objects, which he pulls out of the fund of his never-ending narratives, there is no artistic play of ideas that is not ironic. The

questions raised, so reduced to physicality and the laws of gravity, remain open. What becomes visible, however, is a plurality of opinions. Nevertheless, it is crucial to remain aware of this plurality and to try to accept it in dialogic discourse. The beginning of art is semantically related to the beginning of philosophy. Here, Plato and Aristotle are equally influenced by the insight that the beginning is the surprise and astonishment. But even before logos, astonishment is a „speechless state“. As soon as investigating it something comes to speech, it becomes philosophy.

In my dialogue with Marco Spitzar’s intensive artistic work, I ask myself again and again how it is possible to stage these borderless art games before our eyes, how it is possible to let the 3 multiple layers and original hapelessness, in dialogue with the apparent geometries of the 2 pictorial surfaces, as they come towards us in these framed pictures, enter into a meditative conversation educated in philosophy as well as art, imitating nature, repeatedly increasing. In the abstract-ascetic sense, it would be something like a meditative meandering, a strolling in the birch and pine forests, for the sake of the blueness. But it is not only the irony and the stuff of these lumps of glue in a chronological non-linear progression that become what we can see here in the glass cases. These allow for more intensive conversations about art and its meaning and function in contemporary society. Now, everything lies pebble cool and open.

When one embarks on a journey with reading, one puts oneself in foreign hands. Proust's Paris, Kafka's Prague, Brecht's Svendborg, Joyce's Dublin, Celan's Czernowitz, Bachmann's Rome, Janosch's Panama, Schnitzler's Vienna, Auster's New York, Meienberg's Zurich, Lessing's Harare, Benjamin's Moscow, Oz's Tel Aviv, Camus' Algiers, Canetti's Marrakech, Jabotinsky's Odessa, Bruno Schulz's Galicia, Robert Walser's Herisau, Pessoa's Lisbon. Literature also provides a foil for reading the places. Personally speaking, I have the luxury of two biographies in my life. One, ordinary. The other, that of literature. Here - vis-a-vis the art of Marco Spitzar - one enters other images and other eyes. The Ukrainian Odesa (sic! ) today, the Potemkin staircase of the present war in winter and spring, which will foreseeably not be over by summer, and Sergei Mikhailovich Eisenstein's movie The Battleship Potemkin, about the 1905 revolution, the statue of Catherine II and that of the Duke of Richelieu, the London Hotel and Chekhov's Cherry Orchard, the families after Charles Ephrussi in Edmund de Vaal's The Hare with Amber Eyes, Issak Babel, Ida Kaminska, Leon Trotsky, David Oistrakh, Peter Weibel, Swatoslaw Richter, Leo Pinsker, all the images and languages, the personalities, their novels and operas, all flow into one another and overlap to form a collage, a picture of the city. And there is still no mention of the great harbour on the Black Sea, from where the ships sail to Istanbul, or to Rustschuk/Russia, where Canetti was born and spent the first five years of his life before the family moved to England where his father was offered a job in Manchester.

With the glue nuggets and the applications and transfers on the pictures, we enter the middle of the self-networks, where we reflect on our existence in a slide log with ourselves and art. The artist fascinates us with his playfully poetic language, which we perceive as so personal and multi-layered that, inspired by imagination, we remain with our heads in the clouds but our feet on the ground.

The idea is the thought of thinking. The soul is, as it were, all that is. It is the form of forms. Gravitational leprechauns of Moorish fantasies. While the loud and sinister whimpering world of politics degenerates into a jester's chatter, with heads full of non-stop whirring fluff peeping out from under clumsily worn silk hats. Vain and self-centred is their harping quest to heap and hoard everything. In the kaleidoscope of the artistic laboratory in Marco Spitzar's studio, this structure emerges from the geometries of space and time, from individual narrative and collective-social memory. It provides the place of staged movements with a light-hearted, feather-light form of play in this wonderful gallery. To some extent, 3 perhaps, we can bear the demanding and existential events of the day at all. The narratives of art in their existential conditionality also mirror our questions. In this sense, it is of elementary importance that we take the opportunity here to engage with the art of Marco Spitzar. The Galerie.Z has been making a significant contribution to this for years. And you as the audience, as guests of this opening tonight, are also part of it. Thank you for your attention!

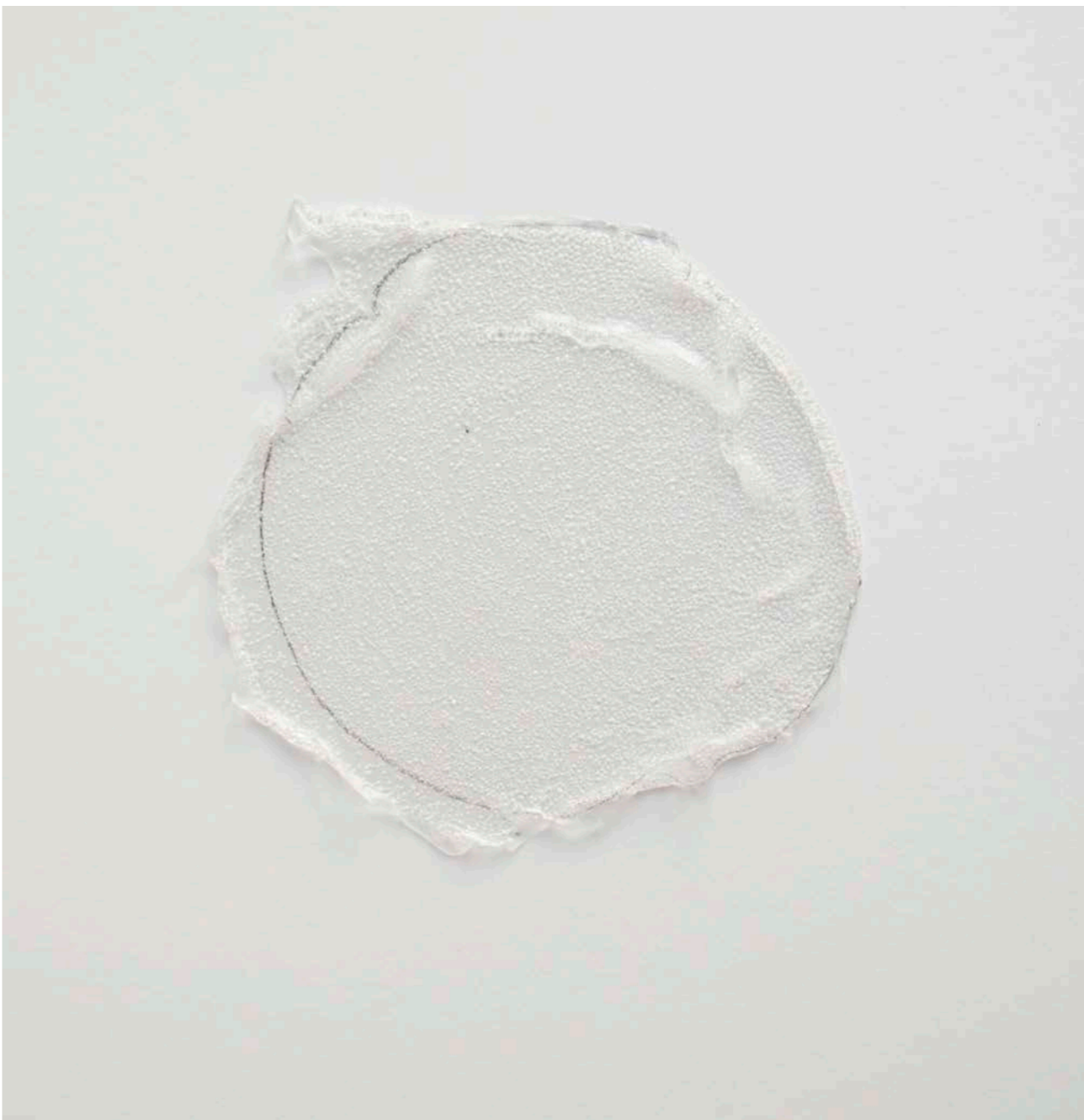
*Peter Niedermair*



**Klebetexte, 1. Schriftprobe, 2022**  
400 × 300 mm  
UHU glue on black linen cardboard  
Series: Global Glue Nuggets



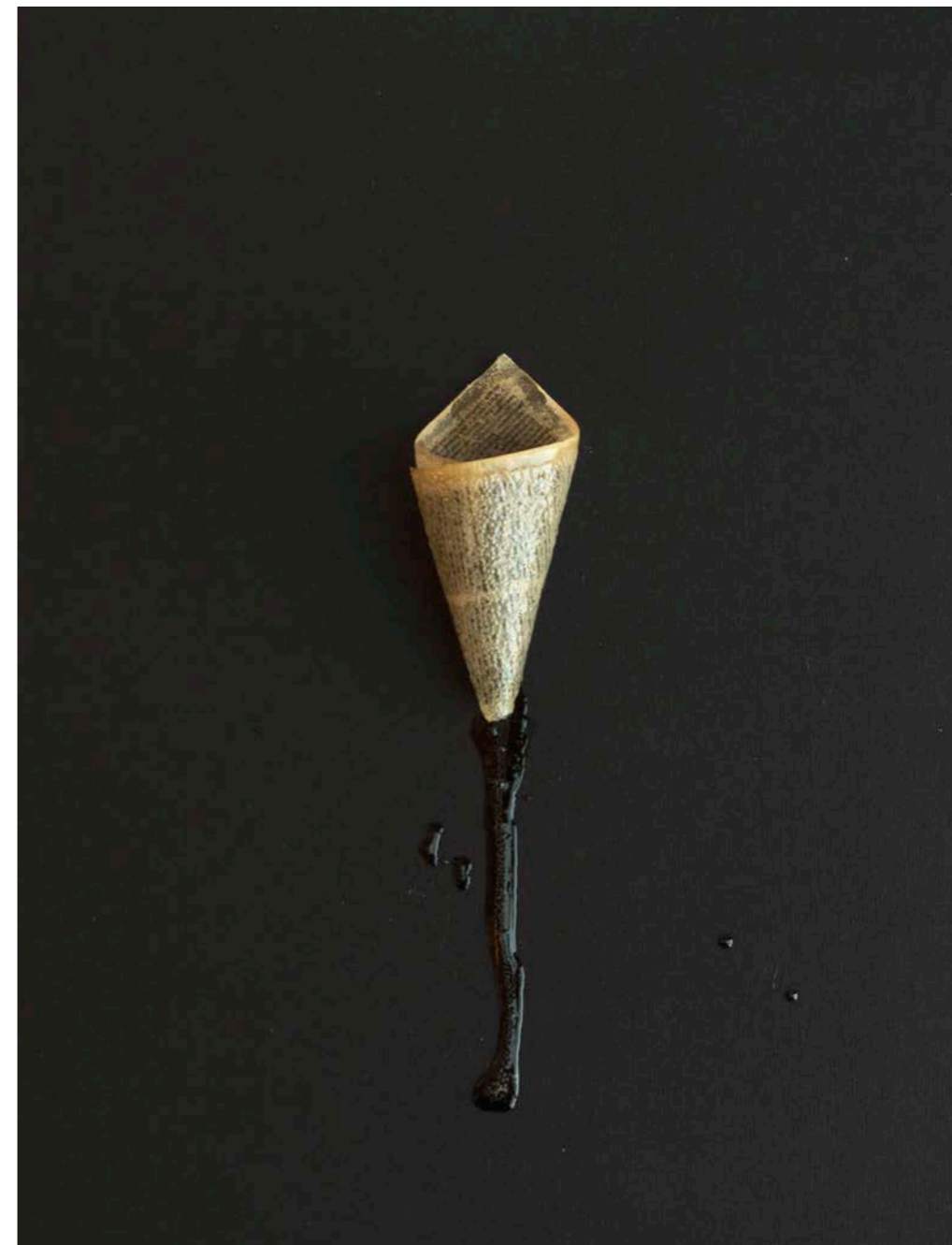
**Pink Glue Spot On Wall, 2022**  
 Ø 170mm  
 UHU Flinke Flasche glue and neon pigments  
 Series: Global Glue Nuggets



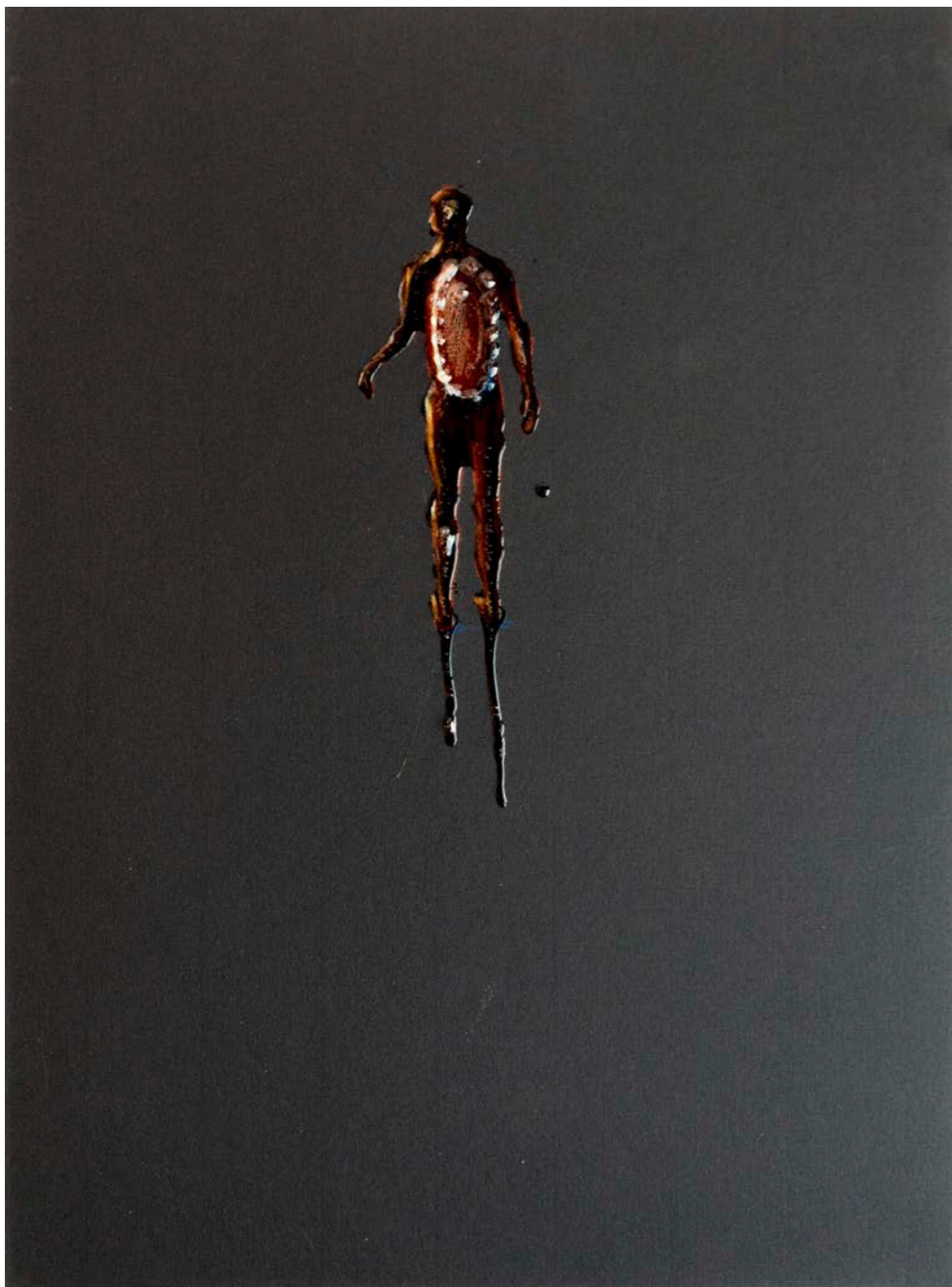
**Glue Spot On Wall, 2022**  
 Ø 170mm  
 UHU Flinke Flasche glue  
 Series: Global Glue Nuggets



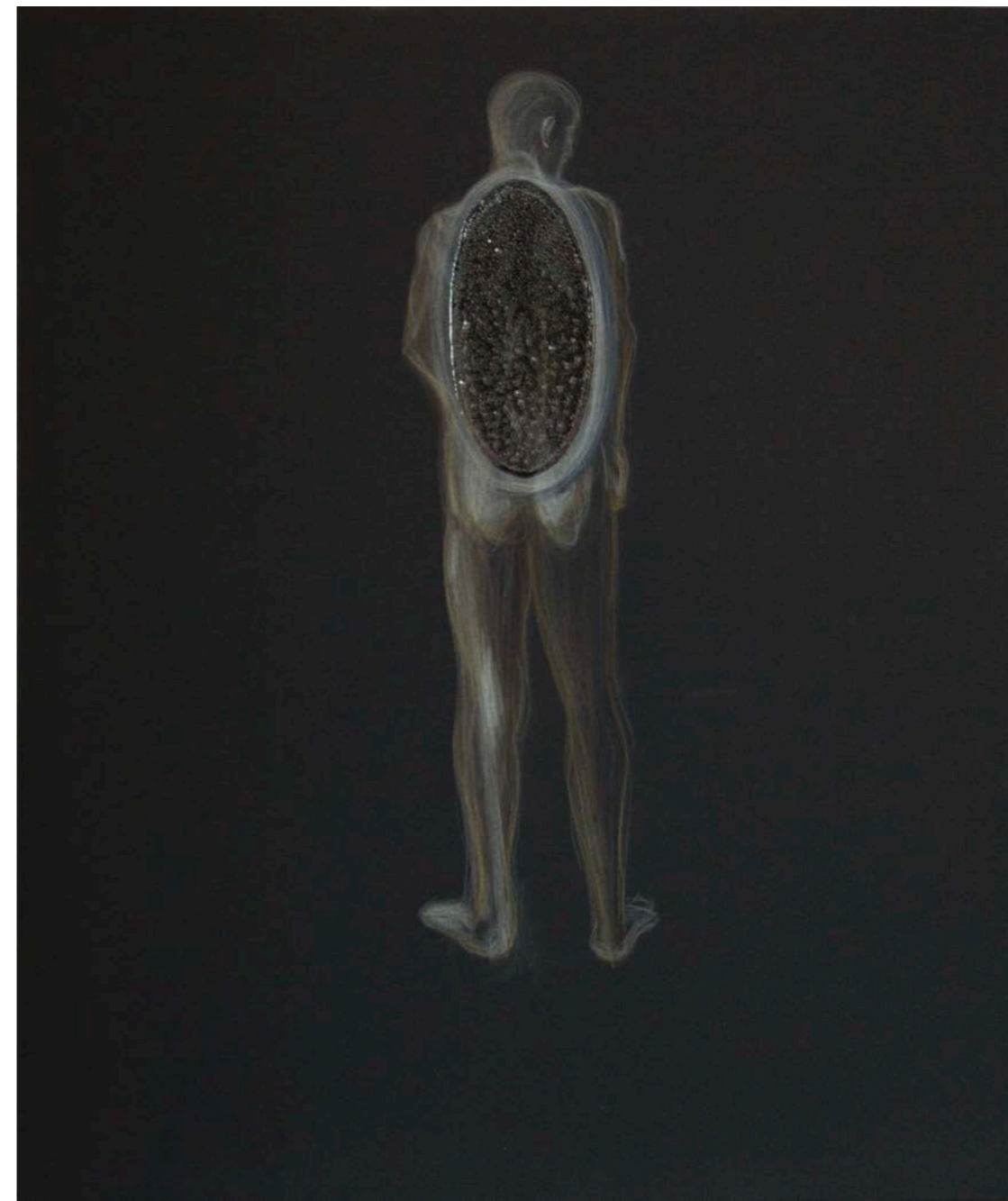
**Black Glue Mirror, 2022**  
 Ø 170 mm  
 Acrylic and glue on wood pulp board  
 Series: Global Glue Nuggets



**Klebetrichter Buchseite, 2022**  
 300 × 400 mm  
 Paper and UHU glue on black linen cardboard  
 Series: Global Glue Nuggets



**Rückspiegel, 2022**  
 300 × 400 mm  
 Coloured pencil and UHU glue on black linen cardboard  
 Series: Black Tears



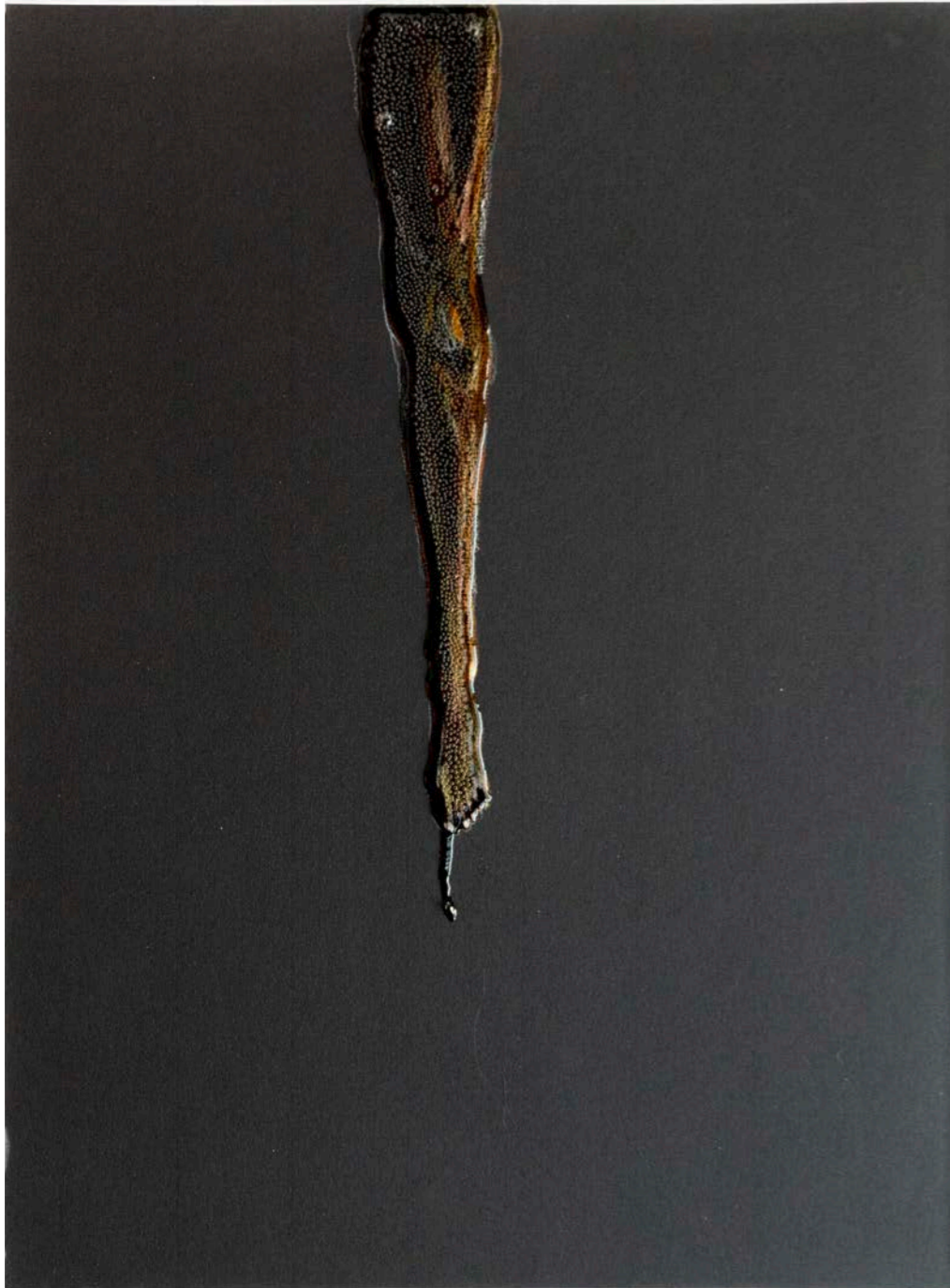
**Rückenspiegel, 2022**  
 1000 × 1200 mm  
 Coloured pencil and UHU on black canvas  
 Series: Global Glue Nuggets



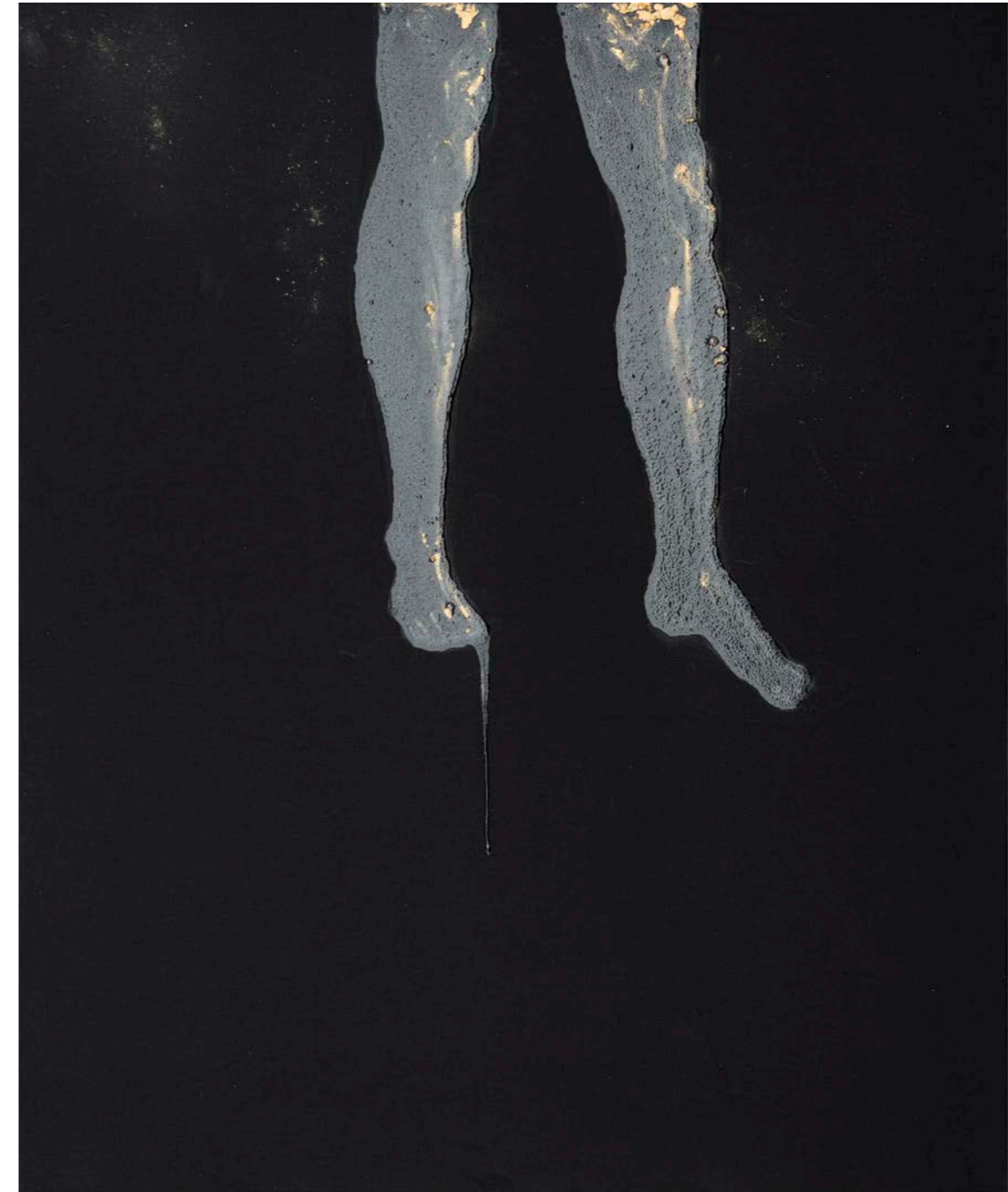
**Glue Skin Flap, 2022**  
 65 × 11 × 1,5 mm  
 Pencil and dirt remnants peeled with glue  
 Series: Global Glue Nuggets



**First Glue Bowl, 2022**  
 Ø 65 mm, height 17 mm  
 Ca. 1 week drying, place in bowl form, 3 months hardening, peel daily  
 Series: Global Glue Nuggets



**Fußträne, 2022**  
 300 × 400 mm  
 Coloured pencil and UHU glue on linen cardboard  
 Series: Black Tears



**Glue limbs dripping, 2022**  
 1000 × 1200 mm  
 Clay and UHU glue on black canvas  
 Series: Global Glue Nuggets



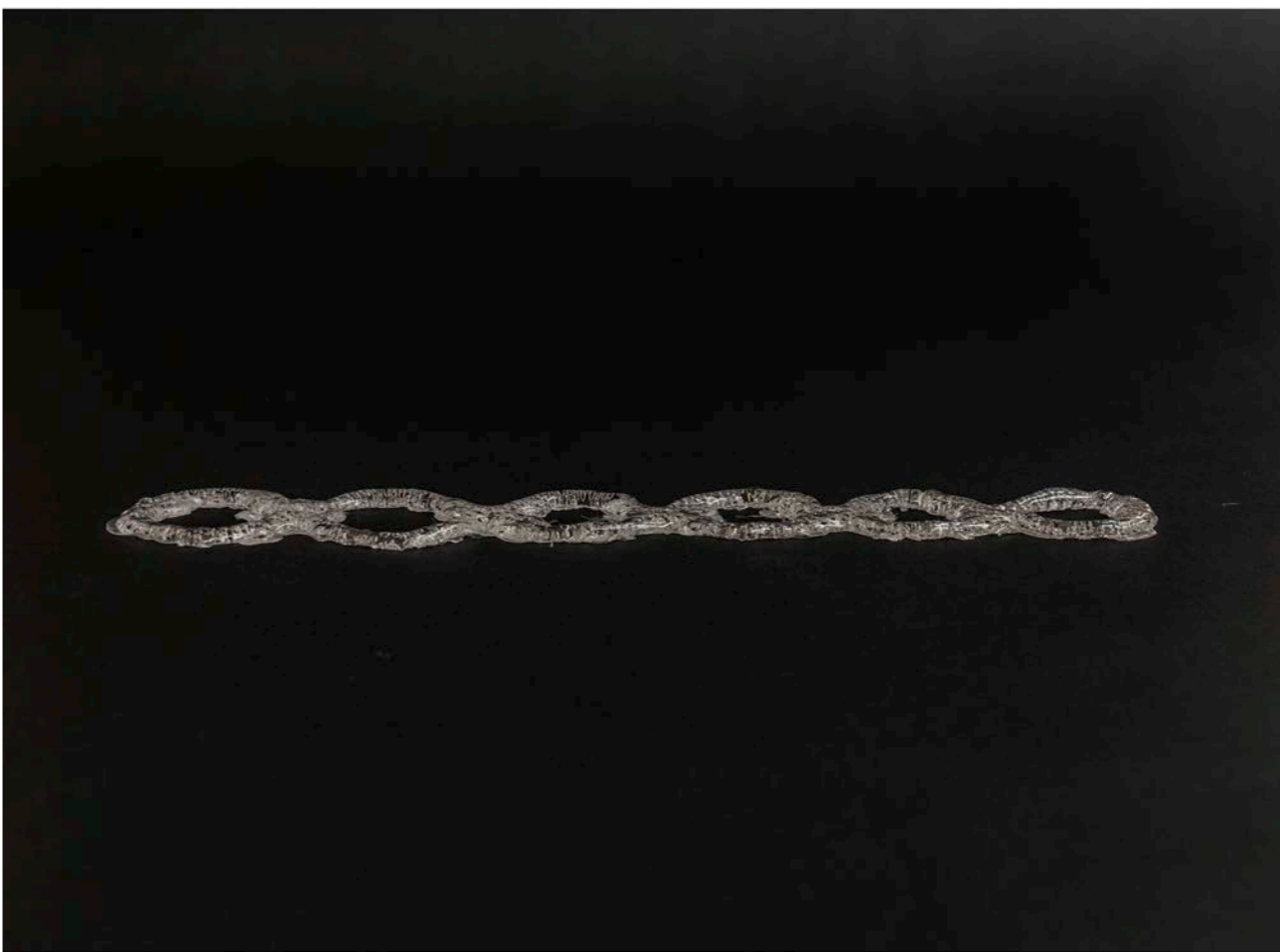
**Glue Nuggets in Universe, 2022**  
 600 × 800 mm  
 UHU glue nuggets on linen cardboard  
 Series: Global Glue Nuggets



**Pink Glue Brick, 2022**  
 60 × 35 × 15 mm  
 UHU and colour pigments  
 Series: Global Glue Nuggets



**Gravity Glue Flowers, 2022**  
 110 × 30 × 25 mm  
 Glue nuggets dried on grape panicle  
 Series: Global Glue Nuggets



**Glue Chain, 2022**  
 235 × 35 × 5 mm  
 UHU glue  
 Series: Global Glue Nuggets



**First Global Glue Nugget / Moon, 2022**

Ø ca. 30 mm, height 7 mm

Two weeks rest in petri dish, one week of rolling into a ball daily, place and expand, 3 months hardening.

Series: Global Glue Nuggets



**Moving Glue Nugget, 2022**

Starting shape: ca. Ø 25 mm ball, nugget 25 mm base area, 15 mm height

3 weeks of shaping into a ball every day, place and expand, 3 months hardening

Series: Global Glue Nuggets



**First Global Glue Circle, 2022**  
420 × 594 mm  
photography on barite paper  
Series: Global Glue Nuggets



**Glue Nugget / Necklace, 2022**  
Outer diameter ca. 105 mm, inner diameter ca. 90 mm, height 5 mm  
two weeks, 2 glue layers daily, 3 months hardening  
UHU glue  
Series: Global Glue Nuggets



**Kleberest, Glue Residue / Space Shuttle, 2022**  
 Length 45 mm, width 12 mm, height 15 mm  
 UHU glue, glue residue from the bottle cap  
 Series: Global Glue Nuggets



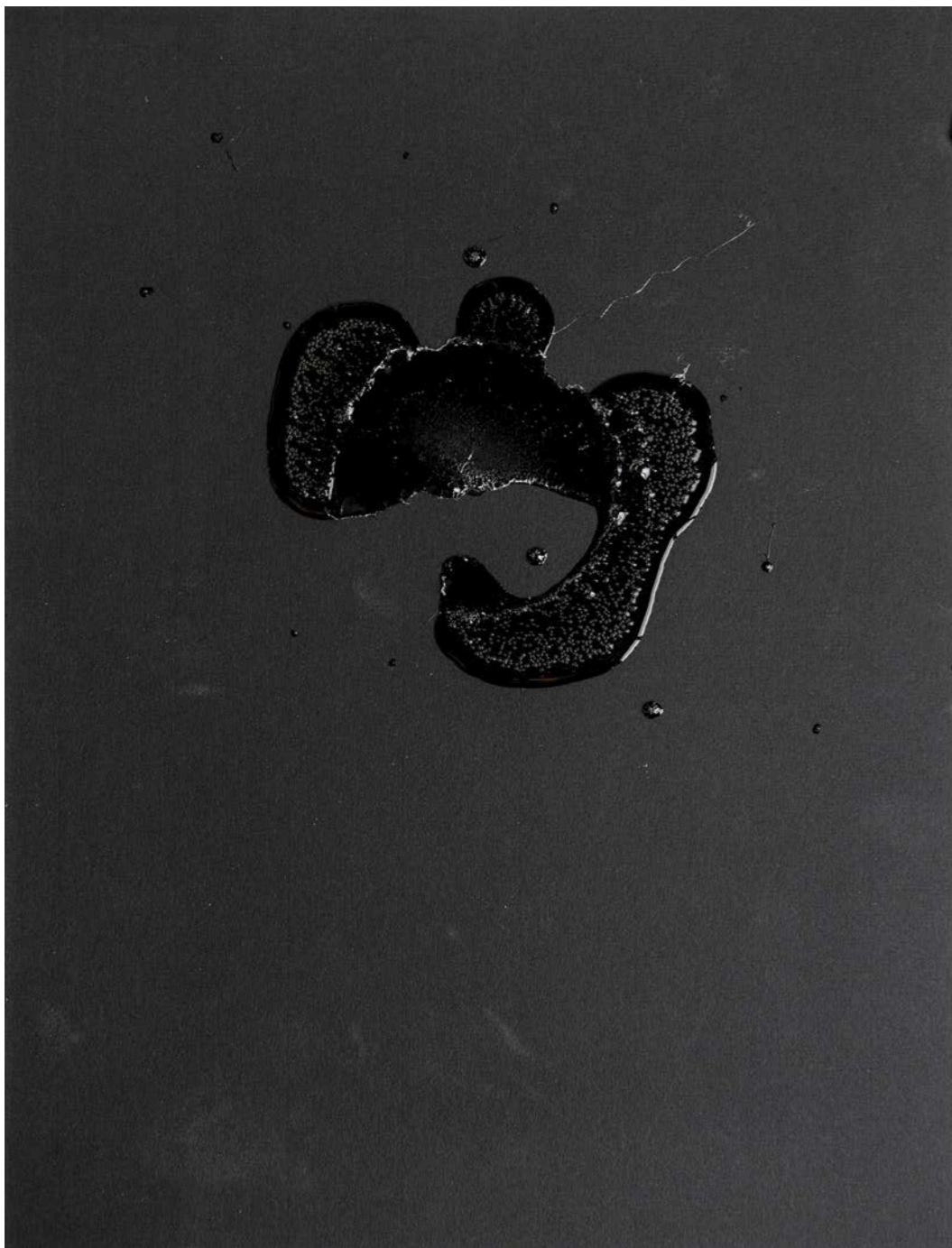
**Tough Long Affair, 2022**  
 115 × 25 mm  
 UHU glue nugget on plastic tube, four weeks hanging, six months hardening  
 Series: Global Glue Nuggets



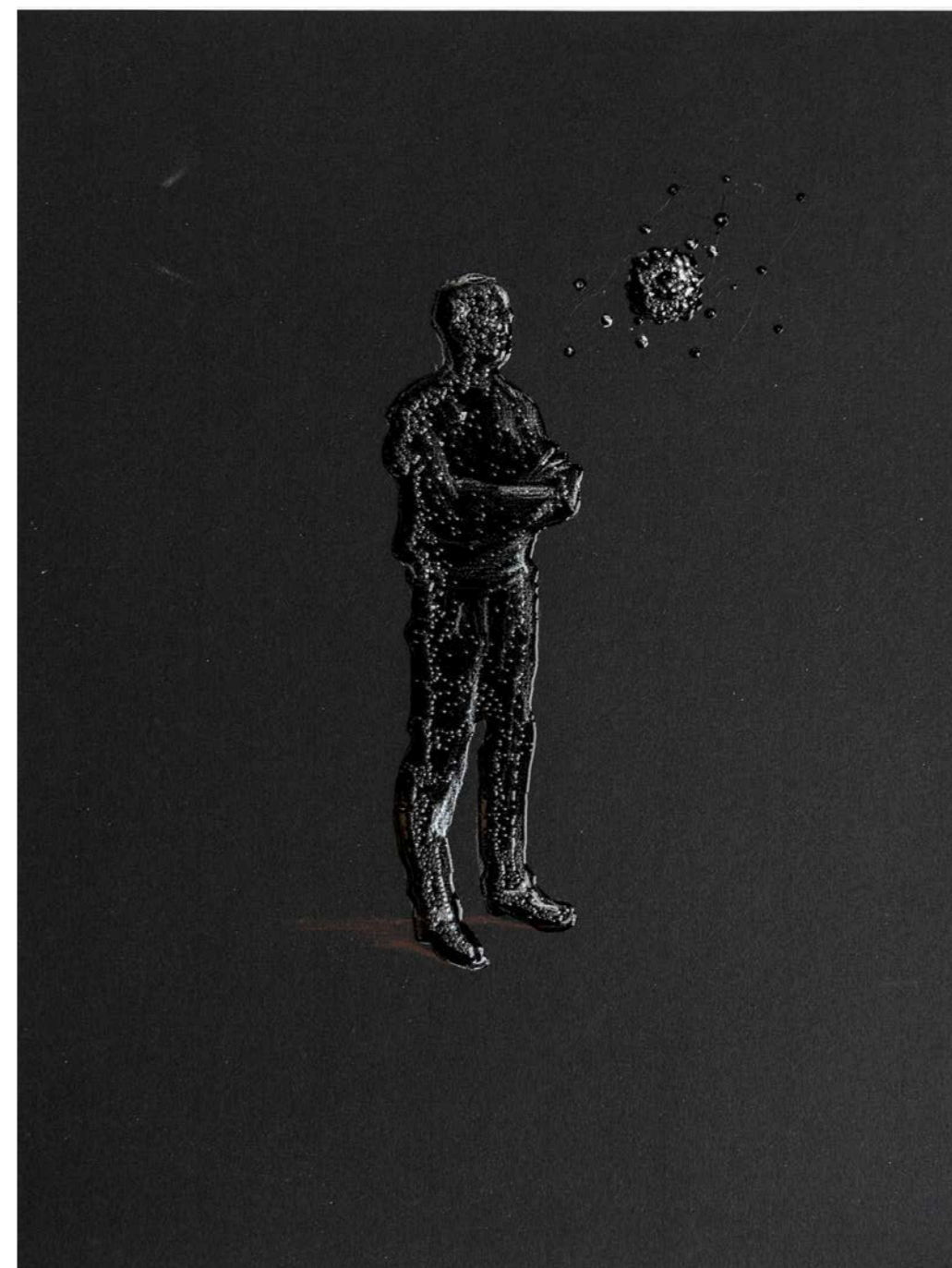
**Flattening Glue Nugget, 2022**  
 420 × 594 mm  
 photography on barite paper  
 Series: Global Glue Nuggets



**Glue nugget, gravity video projection, 2022**



**Pol Entfernung, 2022**  
 300 × 400 mm  
 UHU glue on linen cardboard  
 Series: Global Glue Nuggets



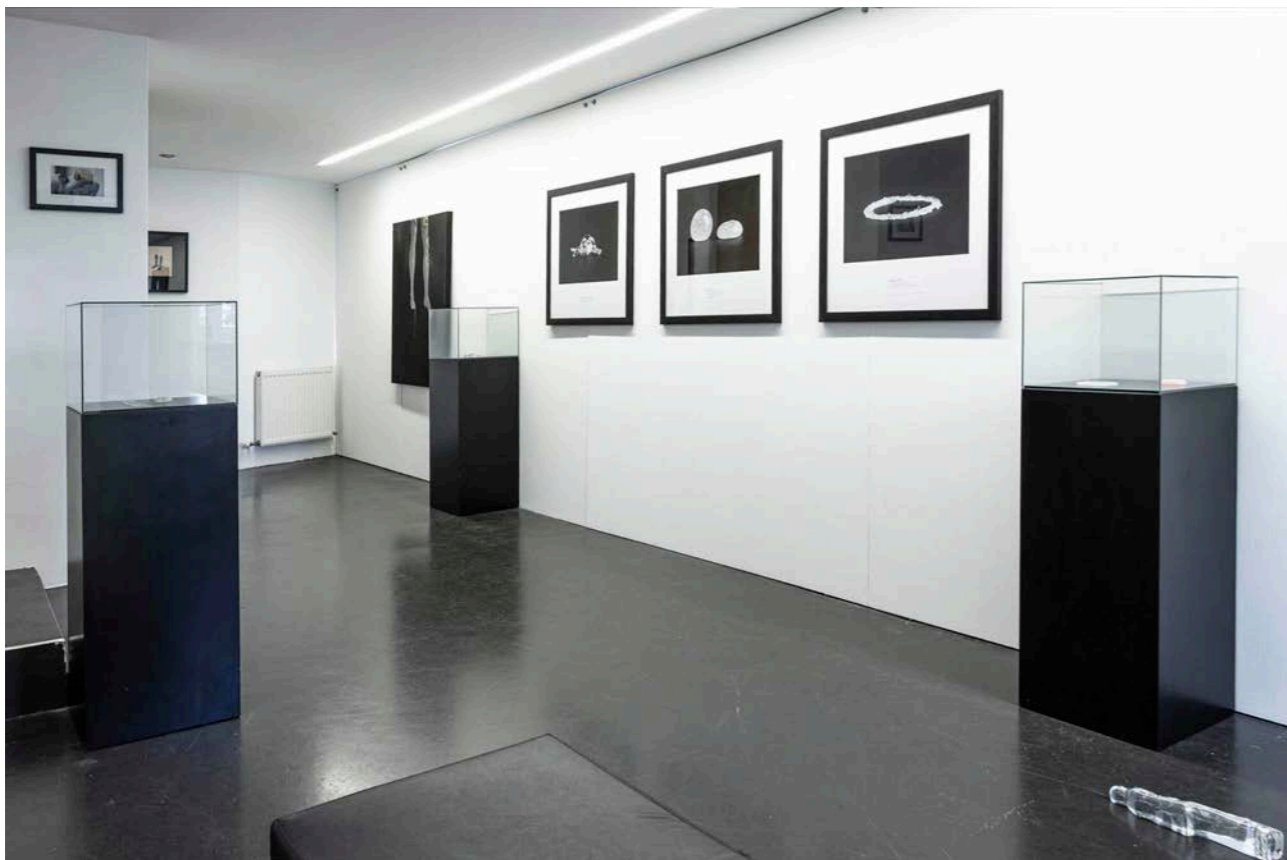
**Metabolism, 2022**  
 300 × 400 mm  
 Coloured pencil and UHU glue on linen cardboard  
 Series: Global Glue Nuggets



**Heaviness, 2022**  
 350 × 90 × 60 mm  
 Glass  
 Series: Global Glue Nuggets



**Glas Flinke Flasche auf Holzpodest, 2022**  
 150 × 150 × 415 mm  
 Glued wooden pedestal  
 Series: UHU bottle objects



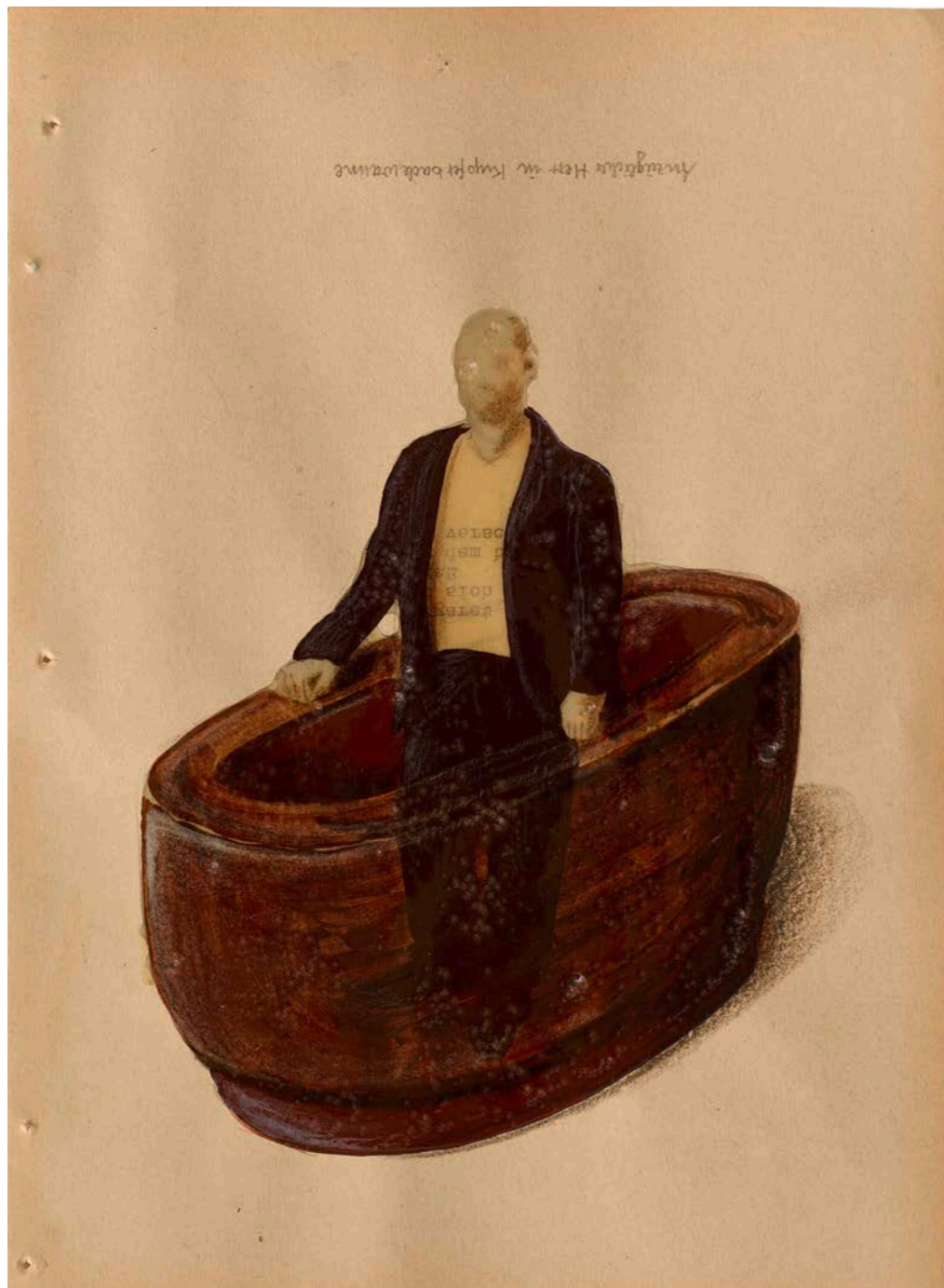
**Exhibition view**  
Galerie.Z, the conditions of time



**Dripping in „Yellow“ Camouflage Suit, 2022**  
 350 × 500 mm  
 Acrylic and coloured pencil with UHU glue on wood pulp board  
 Series: Yellows



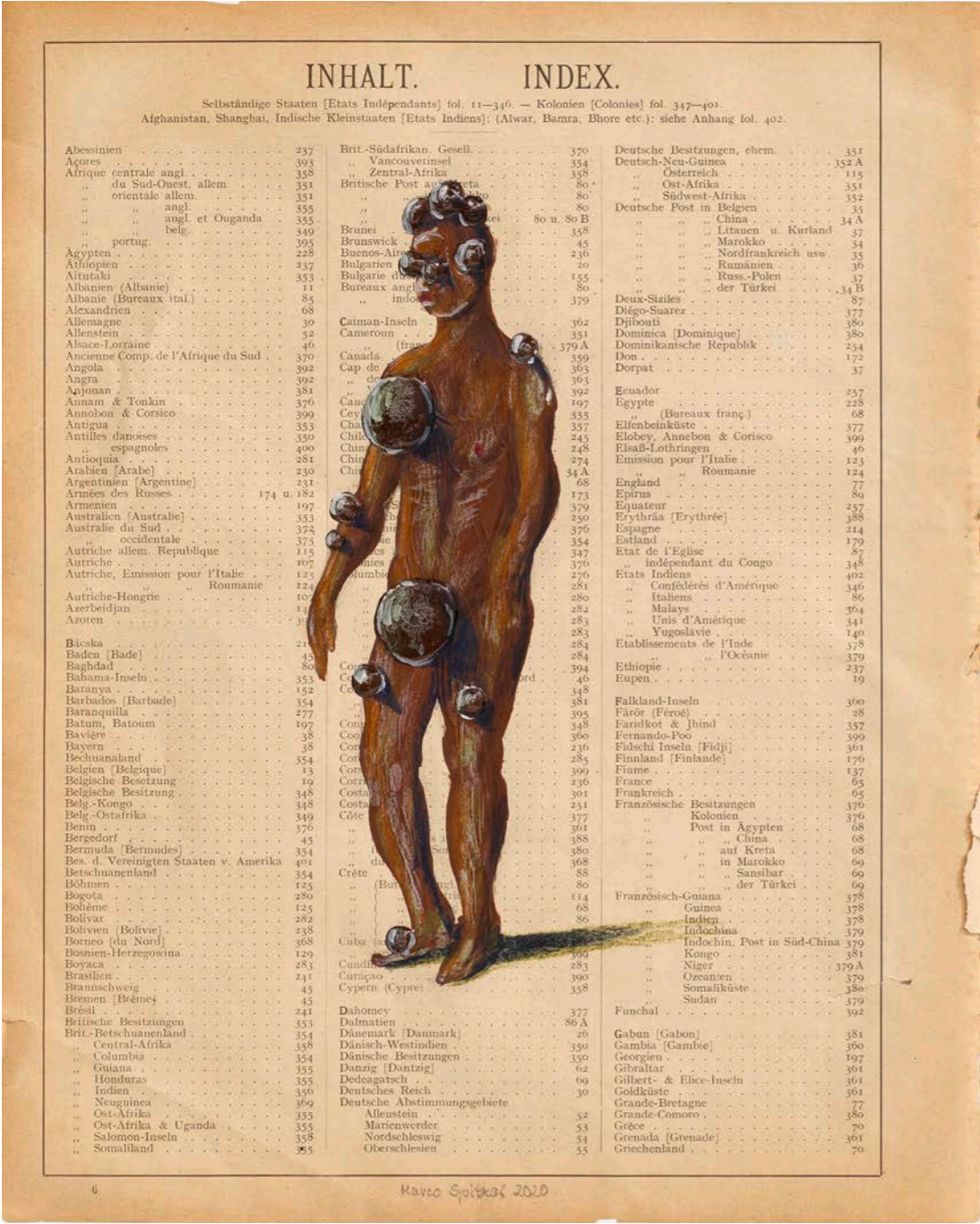
**Night Dripping, im Nachthemd, 2015**  
 150 × 300 mm  
 Acrylic and coloured pencil with UHU glue on shoe box lid  
 Series: Glass dresses



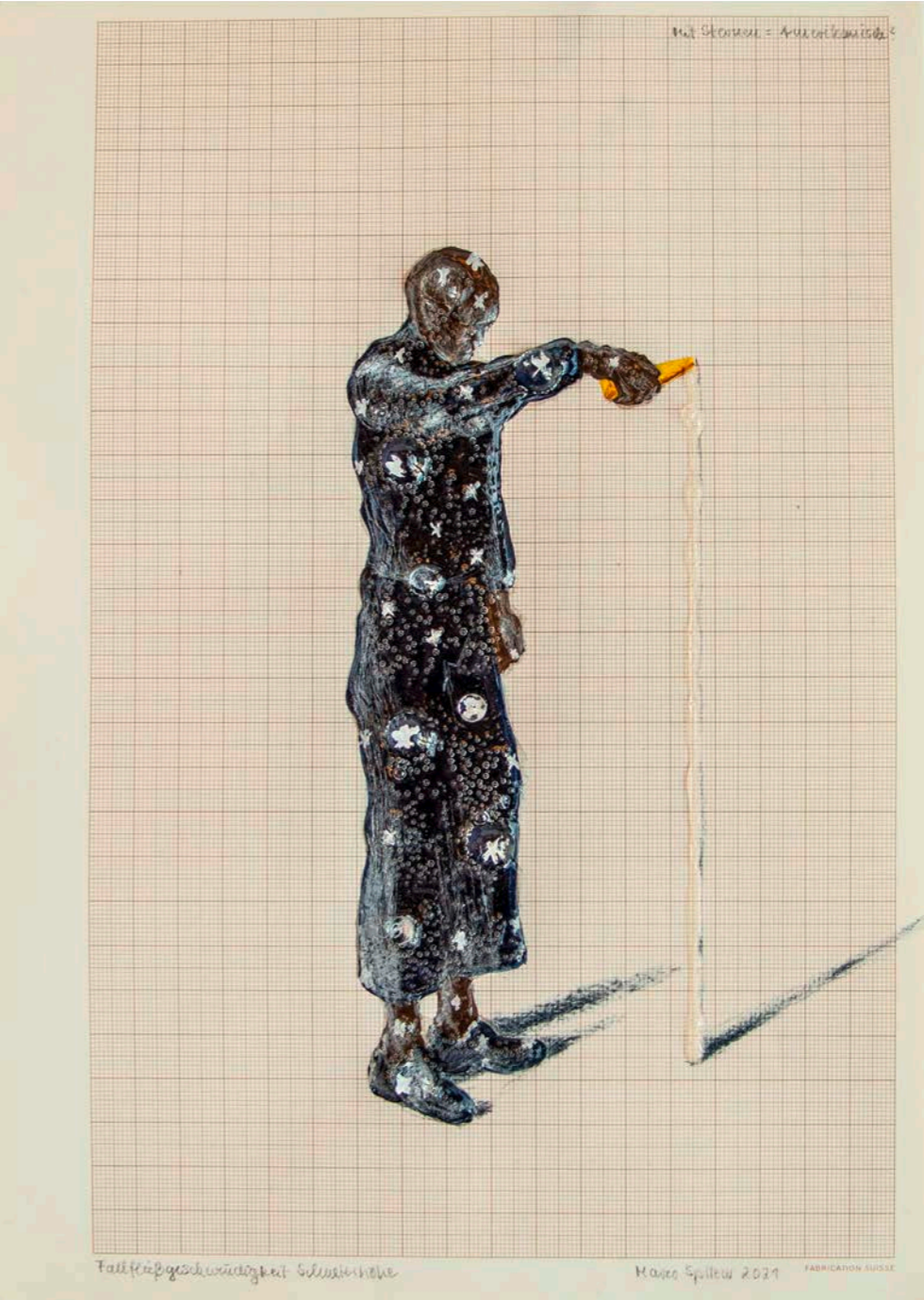
**Anzüglicher Herr in Kupferbadewanne, 2018**  
 200 × 300 mm  
 Acrylic and coloured pencil with UHU glue on historic paper  
 Series: Gentlemen in Bathtub



**Selbstverklebung mit Sneaker, 2021**  
 1000 × 1200 mm  
 Acrylic and coloured pencil with UHU glue on canvas  
 Series: Yellows



Savannentanz, 2020  
260 × 320 mm  
Acrylic and coloured pencil with UHU glue on historic paper  
Series: Bubbles



Fallfließgeschwindigkeit, Schulterhöhe, 2022  
210 × 297 mm  
Acrylic and coloured pencil with UHU glue on old millimeter paper  
Series: Falling velocity



## Biography

Marco Spitzar was born in 1964 in northern Germany and moved with his parents to Bludenz in Vorarlberg in the 1970s. The textile industry, in particular Getzner Textil, was the reason why his father moved the center of his life to Vorarlberg. Marco Spitzar attended the School of Applied Arts in Graz and then the Academy of Fine Arts in Vienna in the master class for sculpture under Bruno Gironcoli.

- 1964 born in Georgsmarienhütte, Osnabrück, Germany
- 1977 move to Bludenz, Vorarlberg
- 1980 – 1986 HTBL Ortweinplatz, School of Applied Arts in Graz
- 1987 – 1992 Studies of sculpture under Bruno Gironcoli, Fine Arts in Vienna
- 1992 – 1994 Art and Creative Director for Konzett Werbung, Bregenz and Wien
- 1995 Founding of Spitzar Complete Classical Design
- 1996 – 1998 research trips in West Africa, Senegal
- 1999 – 2014 Agentur Spitzar
- 2015 to date studio spitzar

### Awards

- 1987 Youth Art Award Steiermärkische Landesbank
- 1990 1. Platz Poster competition of the art colleges of Austria
- 2018 Joseph Binder Award in Gold

## Exhibitions

### Exhibitions after the Youth Art Award

Orpheum, Graz | Rathaus, Graz | Galerie am Lendplatz, Graz - touring exhibition in the Austrian provincial capitals

### Exhibitions during the studies

Museum of the 21st Century, Vienna | Böhlerhaus, Vienna | You enter the Academy, Vienna | Personal Theseustempel, Vienna | Video installations at the Academy of Fine Arts and Technical University, Vienna | Documentary film about the Academy of Fine Arts (ORF 2)

- 1995 Villa allerArt Bludenz, Vitrienen, Personale
- 1997 Villa allerArt Bludenz, Kunst die halbe Miete

### New start of the exhibition activity

- 2013 Galerie.Z Hard, Braunes Buch: Eine Frage der Größe, Personale
- 2013 Art Bodensee Dornbirn, Galerie.Z Hard, Graues Buch
- 2013 ArtDesign Feldkirch, Deckmantelmänner
- 2013 Thurnher's Alpenhof, Zürs, Glaszelte
- 2014 Kunst Vorarlberg, Villa Claudia Feldkirch, Personale
- 2015 Künstlerhaus Palais Thurn & Taxis Bregenz, Künstlervereinigung
- 2017 Art Bodensee Dornbirn, Galerie ArtDepot Innsbruck, Gelehrtenbeine
- 2017/18 Rohnerhaus Lauterach, Face to Face – Spitzar meets Kalb
- 2017 Landestheater Bregenz, Klebrige Macht Spiele
- 2018 Galerie.Z Hard, Haushaltware Braun
- 2019 Galerie ArtDepot Innsbruck, Uhuismus, Personale
- 2019 Bludenz Kultur, Lorünser Villa Bludenz, Unablässiges Fragen zur Dichte
- 2019 Sparkasse Bregenz, Kunstsparbuch - Moneymaker
- 2019 Sagmeister DER MANN, Bregenz, Wir kommen verklebt auf die Welt
- 2020 Kunstforum Kramsach, Troadkastn, Aller Raum und alle Zeit der Welt
- 2020 Schloss Amberg, Feldkirch, Sparkling Yellow, Personale
- 2021 galerie 9und20, Bregenz, UHU rigid, Personale
- 2021 Ein\_m2\_Kunst, Hohenems, Fußluftdruck mit gelbem Sneaker, Personale
- 2021 Kunstvitrine an der Magistrale, Dornbirn, Workout with two quick bottles, Personale
- 2021 Künstlerhaus Palais Thurn & Taxis Bregenz, An Vogel, Gemeinschaftsausstellung
- 2021 Hotel das TSCHOFEN, Bludenz, Spitzenbegegnungen, Gemeinschaftsausstellung
- 2021 DESIGN GALLERY FORUM, Horn, Schweiz, Glue Angel, Personale
- 2022 Galerie Hrobsky, Wien, (K)leben, Ausstellung
- 2022 Galerie.Z, The conditions of time, Personale

## Purchases

- 1995 Vorarlberger Landesmuseum
- 1995 City Bludenz
- 2017 Paneum, Asten
- 2018 City Dornbirn

## Publications

- Gabriele Koller: 60 Tage österreichisches Museum des 21. Jahrhunderts, Universität für angewandte Kunst, Wien 1989, ISBN 978-3-85211-001-1, S. 62–63.
- Marc Michael Spitzar. In: Bildende Kunst in Vorarlberg 1945–2005. Biografisches Lexikon. Herausgegeben vom vorarlberg museum und dem Künstlerhaus Bregenz, Hohenems 2006, ISBN 978-3-902-52536-9, S. 290–291.
- Klaus Feldkircher: Eine Frage der Größe. Bucher Verlag, 2013, ISBN 978-3-99018-200-0.
- Klaus Feldkircher: Die Logik des Bildes. Bucher Verlag, 2013, ISBN 978-3-99018-256-7.
- Klaus Feldkircher, Herta Pümpel: Face to Face - Spitzar meets Kalb. edition V, 2017, ISBN 978-3-95042-806-3.
- Marc Michael Spitzar: Dokumentarfilm über die Akademie der bildenden Künste zur Ausstellung: Sie betreten die Akademie, Wien (ORF 2)
- Max Lang: Kunstkatalog – Wir kommen verklebt auf die Welt, 2022

- Website: [www.marcospitzar.com](http://www.marcospitzar.com)
- Wikipedia: [de.wikipedia.org/wiki/marco\\_spitzar](https://de.wikipedia.org/wiki/marco_spitzar)
- Facebook: [www.facebook.com/marco.spitzar](https://www.facebook.com/marco.spitzar)
- Instagram: [www.instagram.com/marcospitzar](https://www.instagram.com/marcospitzar)
- LinkedIn: [www.linkedin.com/in/marco-spitzar-73842670](https://www.linkedin.com/in/marco-spitzar-73842670)