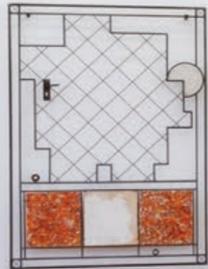
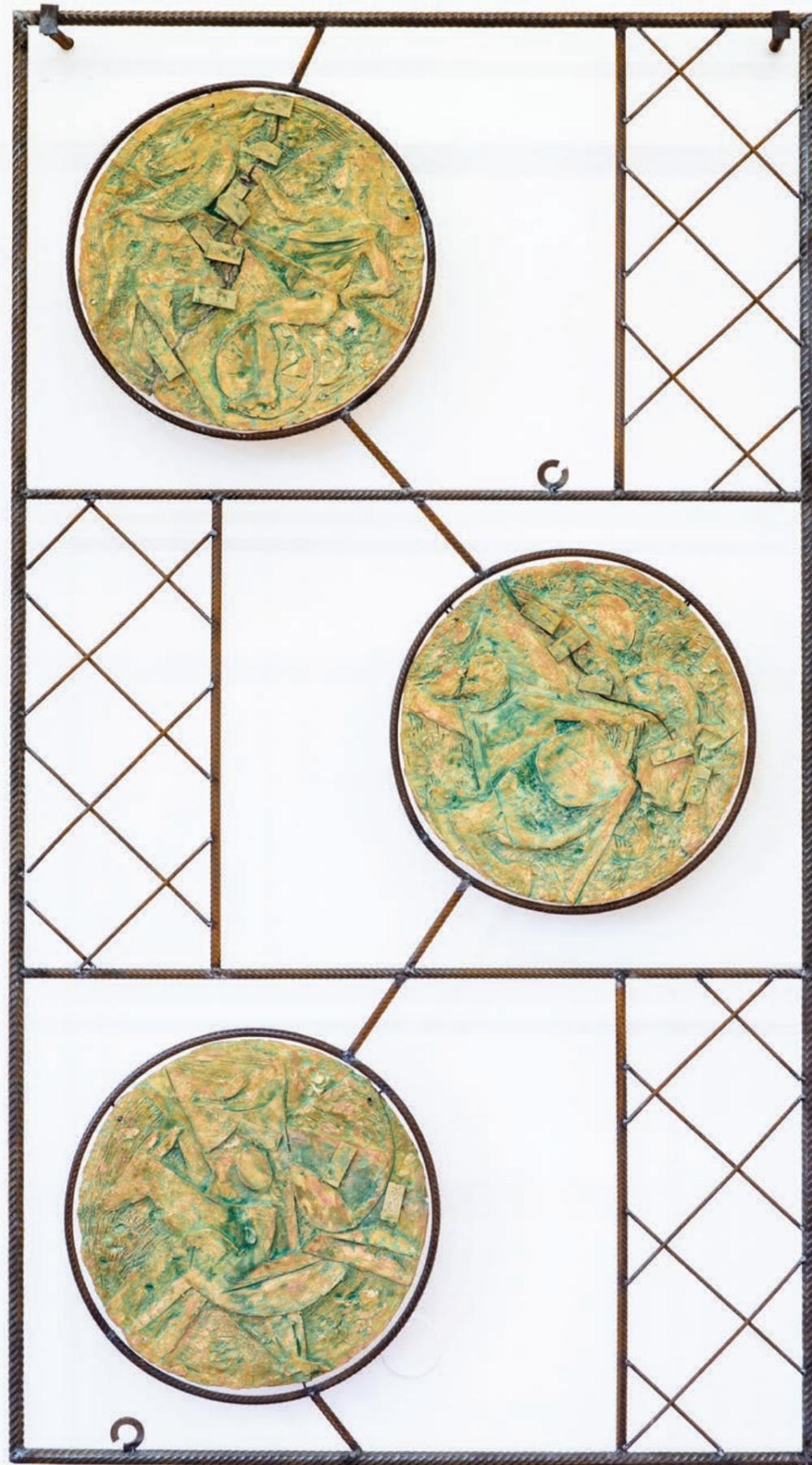


Martin Chramosta  
*Dossier*





Caccia  
Iron, Ceramic glazed, 2022

Proben / Samples  
Found Objects, 2022



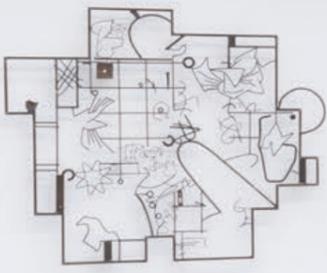
Installation View  
Gartensaal, Künstlerhaus Bregenz



Casa Ispirata IV  
Ceramic, 2022

Casa Ispirata II  
Ceramic, 2022





Miraggio  
Künstlerhaus Bregenz  
Installation View Oberlichtsaal



Hefte  
Ongoing Series  
Iron, 2022



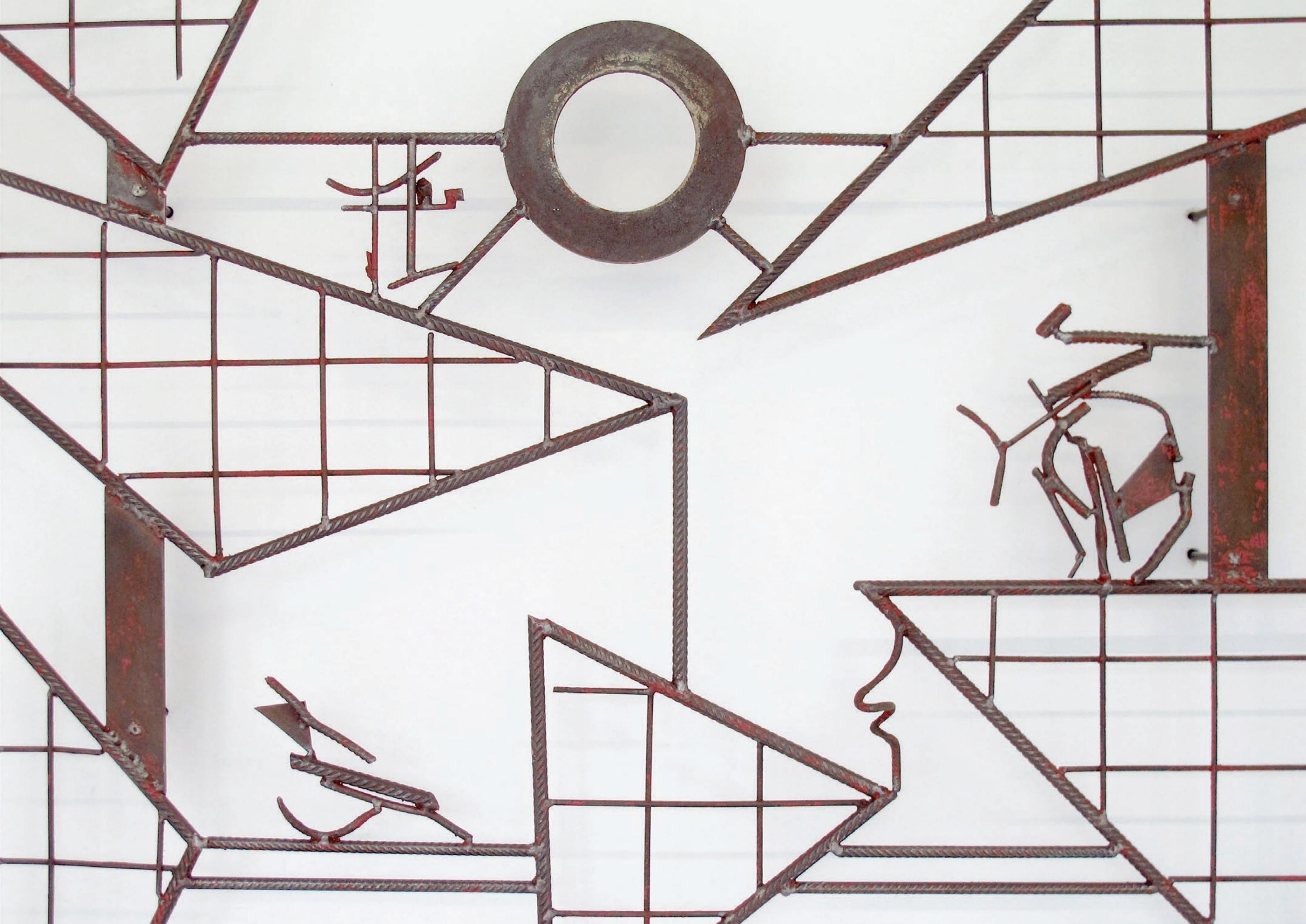


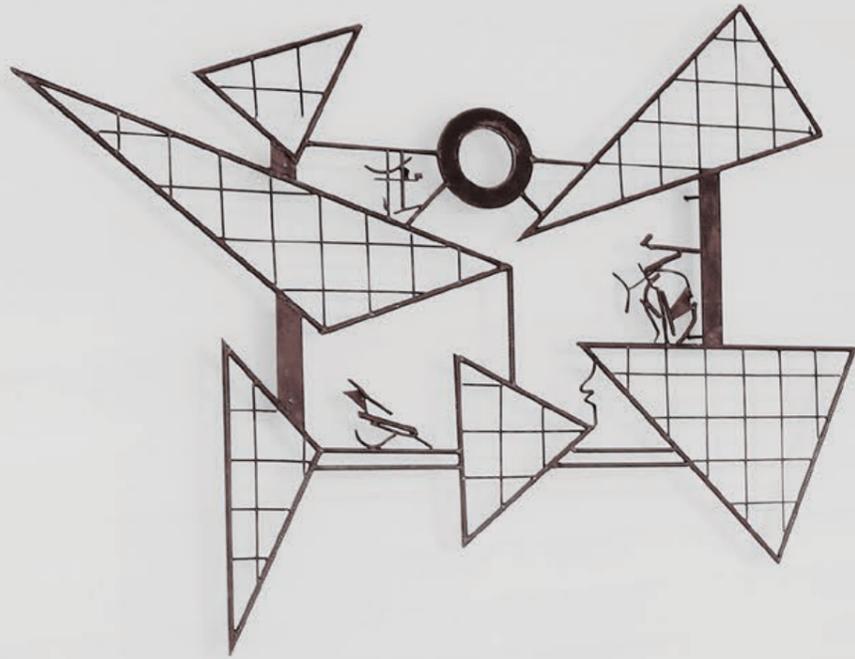
Lava Charm  
Ceramic glazed  
2022

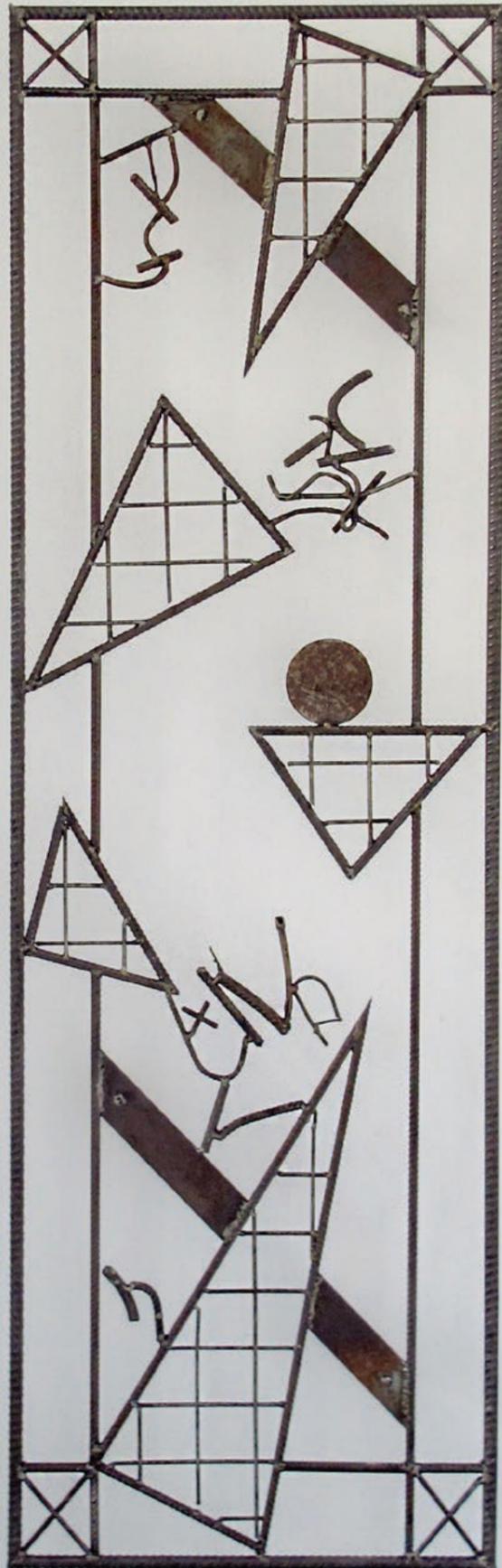


Installation View 'Ich dien'  
Vitrine Gallery Basel

Old Spice Charm  
Ceramic glazed  
2022







Gymnasium  
Iron  
2021



City of Refuge V  
Ceramic glazed  
2021



City of Refuge II and III  
Ceramic glazed  
2021



Lyceum  
Iron  
2021





Moraine I  
Brickstone, Iron, Ceramic glazed  
2020



Radio Rotten  
Iron, Wood, Ceramic glazed  
2020



Majak  
Iron  
2020



Moraine V  
Concrete, Iron, Ceramic glazed  
2020



Sol Invictus  
Ceramic glazed  
2020



Der Assistent  
Iron, Ceramic  
2020





Luftschlösser  
Ceramic, Engobe, Asphalt, Steel  
120x30x40cm each, 2017 / 2020

Zentral!  
4. 12. 2020 - 31. 1. 2021  
Kunstmuseum Luzern

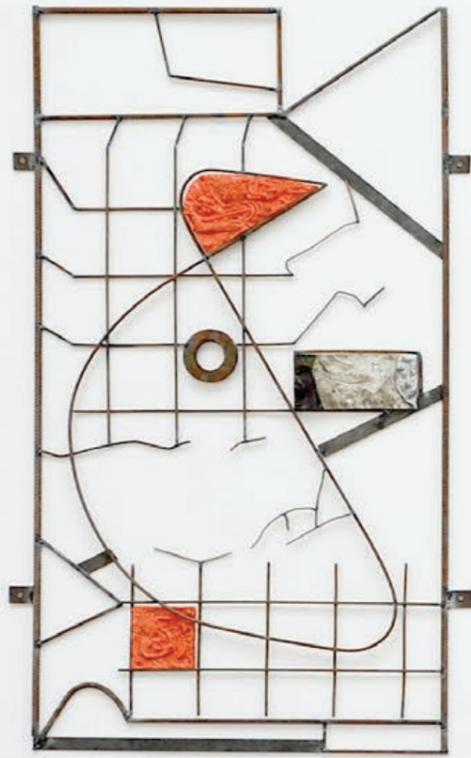
Fotos: Stefan Walter





Simmering Talisman  
Iron, Found Objects  
Haus Wien, Vienna, 2020 / Lovaas Projects Munich 2021  
Fotos: Marie Haefner









Kunstland Chronicles<sup>2</sup>  
Mural painting, Beewax, Silicone, Steel, Acrystal,  
Bronze, Plaster, Wallpaper  
RINOMINA Paris, 2018  
curated by Anaïs Lepage



*Chasse-aux-poules*  
Bronze / 2018 / 29x21cm



Mine<sup>4</sup>  
Iron, Plaster, Black Earth  
"Quart d'heure Américain"  
Mains d'Oeuvres, St-Ouen F  
curated by Heiwata



Mine<sup>4</sup>  
Detail



Cahaton sauvage  
Plaster, Clay / 2017 / 29x21cm



Tableau Famille  
Iron, Plaster / 2017 / 120x70x30cm  
LLLLLl Wien A



new works 2<sup>5</sup>  
LLLLLL, Wien A

right  
2 Models for Kunstland  
Ceramic glazed / 2017  
60x60x40cm





CV Martin Chramosta (\*1982 Zurich)  
2017 Sculpture Class (Prof. Hans Schabus), University of applied Arts, Vienna A  
2014 Free Class, Academy of fine Arts, Vienna A  
2011 Master of fine Arts, Institut Kunst, HGK Basel / HK Bern CH  
2008 Diploma Art and Education, HGK Basel CH

#### SOLO EXHIBITIONS

2022 Ich dien' Vitrine Gallery Basel CH  
Künstlerhaus Bregenz A  
2021 Isengart, Stiege 13, Vienna A  
2020 Aper, Horizont Galeria, Budapest HU  
2018 Kunstland Chronicles, Rinomina Paris F  
Rideau Bavard, Pavillon Corbusier Paris F  
2017 new norks #2, LLLLLL Vienna A  
2016 Espace Libre, Biel / Bienne CH  
2015 Vacanze, Roche Collection, Basel CH  
2014 Logo, Die Diele, Zurich CH  
Opera, Kunsthaus Baselland, Muttentz CH  
Archiv für Gegenwart, Vienna A  
2013 Gallery Laroche/Joncas, Montréal CA  
2012 Lokal Int, Biel/Bienne CH

#### GROUP EXHIBITIONS (Selection)

2022 Istituto Svizzero Roma I  
Mauve Vienna A  
2021 Truth to Materials, Lovaas Projects, München D  
Zentral! Kunstmuseum Luzern CH  
Cantonale Kunsthaus Langenthal CH  
2020 Haus Wien, Wien A  
2019 Extase, Cassandra Cassandra, Toronto CA  
Blind Date / Werkbeiträge, Kunsthalle Basel CH  
Kunsthalle Palazzo, Liestal CH  
Über das Neue, Belvedere21, Wien A  
2018 Art-O-Rama Marseille F (with Rinomina Paris)  
Jeune Création 68, Beaux-Arts de Paris F  
Alpineum Produzentengalerie, Luzern, CH  
2017 Mains d'Oeuvres, Paris St-Ouen F  
Catch of the Year, Dienstgebäude Zürich  
notgalerie, Wien-Donaustadt A  
NCCA Kaliningrad RU  
Chamber, New York USA  
2016 Kasko at LISTE Art Fair Basel CH  
ANDREA, Cité des Arts, Paris F  
Schwarzwaldallee Basel CH  
La Biennale de Dakar, SN  
2015 Kleine Humboldtgalerie, Berlin D  
Quartier International, MQ Wien A  
Emil Filla Gallery, Usti n.L. CZ  
2014 Der Hecht an Grenze, Gottlieben CH

Swiss Art Awards, Basel CH  
Never say sorry, Tom Bola, Zürich CH  
Les Urbaines, Lausanne, CH  
Fait et à faire, Kunsthalle Mulhouse F  
2012 Fantasy, Ausstellungsraum Klingental, Basel CH  
2010 The Village Cry, DAR, Kunsthalle Basel CH

#### PERFORMANCES (Selection)

2021 Dingo im Dingoland, Turbinenhalle Giswil CH  
2019 Der Preis der Freiheit, Akku Emmen CH  
2018 Fondazione Giuliani, Rome I  
(with Martina-Sofie Wildberger)  
Performance Process, Musée Tinguely Basel CH  
(with Martina-Sofie Wildberger)  
2016 Im Dickicht von Ur  
Swiss Performance Award, Lupsingen CH  
Erwacht, Konstmuseum Uppsala, S  
2015 Tyrandon, Quai de Villebroeck, Bruxelles B  
Wiedergeburt, Kunsthaus Baselland CH  
2014 Kunstraum Niederösterreich, Vienna A  
2012 Fonderie Darling, Montréal CN  
2010 DAR, Kunsthalle Basel CH

#### GRANTS / AWARDS

2023 Cahier d'Artiste, Pro Helvetia  
2021 Grant of the Visegrad Fund  
2018 Award of the Kunstcredit Basel CH  
2016 Kunst Preis Riehen  
Patronagefonds Kunstverein Basel  
Pro Helvetia Fund  
2014 Solo Position, Kunsthaus Baselland CH

#### RESIDENCIES

2021 Fellowship at Istituto Svizzero, Roma I  
2021 Landis&Gyr at AQB and IAS / CEU Budapest H  
2019 Residency of Land Steiermark, Graz A  
2016 Cité des Arts, Paris F  
2015 Quartier21, Vienna A  
2012 Fonderie Darling, Montréal CA

#### CONTACT

[martinchramosta.net](http://martinchramosta.net)  
[martin.richard.chramosta@gmail.com](mailto:martin.richard.chramosta@gmail.com)

#### WORKS IN COLLECTIONS

Kantonale Kunstsammlung Baselland CH  
Helvetia Collection CH  
Collection Crédit Suisse, Zürich CH  
Sammlung der Christoph Merian Stiftung, Basel CH  
Sammlung Roche, Basel CH  
Von Bartha, Basel CH  
Stadt Zug CH  
Ville de Rouffach F

#### PRESS

Parnass  
Kunstbulletin  
Artline  
Le Phare  
NZZ  
esse.ca  
Tagesanzeiger  
Artviewer.org  
journal.fyj  
Kubaparis.com  
Tzvetnik.online  
PW-Magazine  
Basler Zeitung  
Art à Genève  
etc...

#### CURATORIAL PROJECTS

Fasan, Contemporary Art Space, Basel  
Contrology, Kunst Raum Riehen  
Motor, Kunst Raum Riehen  
Bahnhofstrasse Münchenstein, OrNothing.org  
Kurs, Raum 103, Basel  
Limbus, Raum 103, Basel

#### MONOGRAPHIC CATALOGUES

Melsass, Mark Pezinger Verlag, 2018  
Die Wiedergeburt der heroischen Oper, Amselverlag,  
Zurich, 2015

TEXT On Martin Chramosta's exhibition "Miraggio" in the Künstlerhaus / Palais Thurn und Taxis Bregenz.

The medallion is commonly understood as a piece of jewelry set in a round or oval shape, as a talisman and amulet. It carries emblems, inscriptions, initials and coats of arms as well as images of beloved persons and mythical representations. Hung around the neck or pinned to clothing, its owner wears it on and with him/her/them. As a stylistic element, the medallion also appears in architecture, interior design and decorative arts. As a decorative field or applique on facades, the medallion has a representative function. It functions as a mediator and communicator between the inside and the outside and allows an attribution emancipated from the flatness of the facade, which refers to the content, the use or the ownership of the building as well as the status of its inhabitants. The medal, belonging to numismatics, is inscribed with its representative meaning. The metal piece with the character of a coin, freed from its function as a means of payment, is generally awarded as a distinction of honor and merit to the respective dignitaries. Medal and medallion are connected by a close etymological and morphological relationship as well as similarity in dimension and materiality, and yet the relationship between the public and the private, the representative and the personal can be determined on the basis of their distinction.

Martin Chramosta's groups of works provide an occasion to take a new look at this very proportionality. The motifs of a large number of small sculptures, which are either mounted directly on the wall or set in superstructures with suggestive modularity, refer, for example, to visual impulses of ancient monumental buildings and mythological settings, but also to found objects of everyday life and remnants of artistic practice. These impulses come together in the supposed triviality of their representation, becoming compositions that in their directness sometimes recall the decorative flamboyance of the 1950s. In Chramosta's form of representation lies a leverage that raises the question of the mutual interaction between abstraction as a (stylistic) phenomenon and aesthetics of decorative arts and crafts. The resulting undogmatic immediacy of the works enables viewers to approach the narrative strands and personal references inherent in them. Thus, the works gathered in this exhibition can also be read in their interplay as a diary or personal travelogue of a stay in Rome. The synergy of the "public" and the "private" is also inherent in the artistic work itself and the position of artists in society.

The materials, mostly left raw, such as clay and steel, are processed in production methods that are in part reminiscent of the techniques used to make jewelry, such as setting precious stones in gold or silver. Fabrication is also used to negotiate the status of the works in the exhibition space and their environment. Thus, many of Chramosta's works bear equal parts the attributes of set pieces of everyday life and urban space (e.g. fences and gates) as well as traits of decidedly classical art forms. It seems as if the mostly artisanal production methods balance the poles between item and object, turning quotations into imitations and, conversely, imitations into quotations. Decor as a design element also takes on a mediating role here.

In the case of the cylindrical test holes that spread out on the floors of the two mirrored rooms on the upper floor, fabrication has been outsourced and is, as it were, preceded. As found objects of public space, they link in a way to the title of the exhibition. "Miraggio" in Italian denotes a mirage. The artist thus refers to illusory landscapes and architectures, such as those created in pleasure gardens of the 18th century, but also found in the abandoned parts of the zoo of Rome, as shown in the titular video "Miraggio." In this context, then, the test drillings can be understood as an interrogation of the materialities of public space, but even more as an interrogation of realities. - Lukas Maria Kaufmann

ICH DIEN' is the motto on the coat of arms of the Prince of Wales and translates from German meaning "I serve", creating two opposing notions; chivalry and dedication with a collectivist political agenda. Chramosta often works with references to popular visual aesthetics and the harsh, poignant public art from Southern and Eastern Europe, blended with references to history and myth. Under socialism, the artist was supposed to be a worker in service to the people, enhancing the visibility of public space and contributing to the education and conditioning of them through governmentally approved aesthetics. The title returns us to the artist's question of who the artist serves within society, and more specifically, who do they serve in capitalism and what kind of ornaments are being used to decorate its narratives?

His series of 'Charms' (2021-Present) are circular, wall-based glazed ceramic works, assembled from smaller linear and meandering shapes. In both materiality and shape, they underline an ornamental and formal approach to art production. Yet in title and appearance, they have a strong metaphysical and spiritual undertone. Being exhibited together for the first time, the artist sees these works operating in conservative locations such as an entrance to a government building, a lobby of a hotel, an underpass, or a metro station, as their seriality amplifies their decorative qualities. Shown alongside these are the artist's welded iron works, which have a similar graphical composition involving circles, lines and grids. The works' material has been sourced from streets, ports, scrap yards, abandoned construction sites and demolished houses in Rome, Budapest, Basel and Vienna. In their creation, Chramosta advocates for the importance of compositions to refuse the banality of being called formalist; inside the works' rigid appearance, stories are told about the places where the material came from, leaving a visual imprint. Favouring narrative over form constructs the artworks' stories as singular scenes which can be traced through its materiality.

Isengart brings together a Budapest series of new iron works, ceramics and objects by Martin Chramosta. Sober iron compositions teach us about public functions, in anticipation or memory of an existence as a facade decoration or ornamental fence. Meanwhile, small, almost theatrical scenes take place inside the formalistic structures. Something is being rehearsed, negotiated, overthrown. Under remnants of paint, the iron murmurs the names of the places where it has already lain. Isengart is the residence of a devious sorcerer. A high tower visible from afar - a place of refuge from High Fantasy. Weatherproof, pockmarked sun-fire glaze yellow lashes the faces of small houses. A proposal for an outdoor furniture stands in the midst of the room.

Der Simmering Talisman entstand im Rahmen von „Haus Wien“, dessen erste Ausgabe im September 2020 in einem alten Gehöft in Wien Simmering veranstaltet wurde. Ein Talisman ist ein mit Wünschen und Krä en aufgeladener Gegenstand, welcher dem Träger Glück bringen soll. Der Träger des Talismans war im Kontext der Ausstellung das Haus selbst. Der Talisman wurde in ein leeres Fenster eingepasst, in dessen Rahmen er während der Ausstellung freischwingend hing.

Die Komposition besteht aus alten Eisengegenständen, welche Martin Chramosta vor Ort im Wiener Stadtteil Simmering suchte und fand. Nebst Alteisen von Abrissorten und Baustellen nden sich in dem Werk auch Gebrauchsgegenstände, Werkzeuge und Bau- bestandteile des alten Hauses und der dazugehörigen ehemaligen Schlosserwerkstatt, in welchen die Ausstellung stattfand. Schlösser und Schlüssel, Sägen und Sensen, Haken, Bewehrungs-eisen, Drähte und Ketten: Martin Chramosta betreibt subjektive Archäologie und scha in seiner Auslegeordnung und Komposition eine individuelle, assoziative Kartographie Simmerings, in der die landwirtscha liche, handwerkliche und bauliche Vergangenheit des Ortes sowie seine gegenwärtigen Veränderungen mitschwingen.

<sup>0</sup> Hermits are mountain people. They want communion with nature. While wandering around they look for „the other“ - they collect „the substance“. The organic melts into the inorganic. A temporary shelter, a recycled lay-by is built. There is no decoration in this place, only scarcity on the walls – a reflection of the landscape. The Aper-state is an act of carrying, piling and clearing. The Aper-space is a tough one. The catalogue of substances first appears under the white veil after the frost and the thawing. Fence residues, wired promontories, prey, plunder, frozen cement pillows, a lumberman's buck – mementos for the lack of otherness.

On the Wanderung in the outside Aper-space the glaciers get tired and bow, they become frail and turn into palms on the fences by the new-freezing-time. From the fences new gates arise. The hermit starts to redraw the shelter. In the outline of the wire, the mountains merge with the plains, they create new images: axes with the bird's wings, palms with the tulips, name plates of the handcraft-tools with the wire-gingerbread-hearts. The hermit's ceramic palms unite burned baroque reflections and weird folklore traditions. They are the gauntlet to overproduction. Reworking, re-welding the residues into neo-symbolisms. Aper is the Hungarian „clean room“, the decorated space of absence, where the hermits give it up to be without snow, where with the dry lines and from their savings and with their gauntness they might build a home in the end. - Kinga Tóth

*Note from the Artist: Aper is a rarely used german word from the alpine regions. It means snow free. The exhibition Aper examines a hypothetical outdoors in the rooms of Horizont Gallery. In the presentation, found objects from public space engage with handcrafted applications. Ceramics and works made from scrap metal add symbolist layers to the environmental statements and generate a visual narrative with ingredients from art history, alpine and central european regionalisms, artisanal expressionism and superstition.*

<sup>2</sup> Martin Chramosta, 'Kunstland Chronicles' at Rinomina. The suisse artist creates a ritualistic environnement after a communal experience of land art, close to Vienna, crossing social sculpture, performance and alternative pedagogical methods. The co-curator Anaïs Lepage also relates it to 'Erlebnispädagogik', or learning by experience, an holistique way of understanding the school outdoors, or other inovative projets like Black Mountain College. You'll find some symbolic sculptures: an inverted Switzerland map, a Kunstland related to excavation and artificial landscape, and a geometrical sun - Pedro Morais

<sup>2</sup> Naviguant entre Bâle et Vienne, l'artiste explore la part sociale de la sculpture et de la performance. Fruit de diverses collaborations, les sculptures de Martin Chramosta rappellent par le vocabulaire stylistique l'esthétique moderniste. Pour sa première exposition monographique en France, il prépare une réplique d'une intervention dans le paysage, une sculpture de land art, ici transposée en caoutchouc. Dans cette matière souple, la pièce rappelle une possible assise. C'est l'occasion de découvrir également les bas-reliefs réalisés en plâtre qui évoquent le travail manuel et des formes issues des années 1950 : une poule stylisée, un chat, comme pour rappeler une proximité entre quotidien et art. - Denis Pernet, Le Phare

<sup>4</sup> Martin Chramosta présente un ensemble de sculptures en plâtre, terre noire et fer, évoquant des algorithmes sous forme d'une allégorie en même temps qu'elles rappellent la matière première - le coltan, un minerai noir - des composants électroniques. -Vanessa Morisset, esse.ca

<sup>5</sup> The reliefs of Martin Chramosta are made of plaster or wax. They wear french titles. They are closed, limited, autonomous works. They are gestural compositions of small and medium format. Drawing and sculpture cross in the rigidity of their moving features, in the volume of their hatching, in the digging of their strokes. Styles of recent art history resonate in them. They look a bit like fossils and their motifs are abstract, cubist, mythical, athletic, dystopic, provincial, profane. Et cetera.

<sup>0</sup> Kunstland ist eine künstliche Grundlandschaft: Ein Loch, ein Berg, eine Umfriedung. Kunstland ist vielfältig einsetzbar (Naturpark, Skulpturpark, etc) und in beliebiger Grösse fast überall realisierbar. Kunstland empfiehlt sich zur Beschäftigung beliebig grosser Gruppen mit beliebigem sozialem Hintergrund. Kunstland schafft Arbeit. Im Rahmen von Kunstland schafft Martin Chramosta gemeinsam mit einer Gruppe Künstler und Studierender den ersten öffentlichen Prototypen von Kunstland, einer künstlichen, vielfältig einsetzbaren Grundlandschaft, die in der Zukunft zur Arbeitsbeschaffung für marginalisierte Gesellschaftsgruppen dienen könnte.