

Maria Temnitschka:

Born 1961 in Lower Austria

- 1980-84 studies - University of Applied Arts, master class for metal design, with Prof. Auböck
- 1981 study visit - FH (technical college) for Art and Design - Cologne, with Prof. Scubic.
- 2002-06 study of painting - University of Applied Arts, with Prof. Frohner and Prof. Müller; Diploma with distinction
- 2008 admission to the Austrian Society of Visual Artists, "Künstlerhaus"
- 2009 lecturer at the University of Applied Arts (assistant professor), until now



Maria Temnitschka: © M. Temnitschka

Already during her school days she felt a great passion for art. Besides music, drawing was her favourite subject. She first enrolled at the University of Applied Arts, where her initial focus was on metal design: but this decision soon proved to be a mistake. She dropped out of the metal design class, took a break and left professional art practice for a few years, but remained true to her passion for drawing.

This eventually led her back to the University of Applied Arts, which she graduated with distinction and of which she has been a lecturer ever since. At that time, living in an old district of Vienna, she began to deal with



Temnitschka: lost in time 22
| 2012 | Öl, Leinwand | 50x50 cm

urban structures, backyards, staircases, and street lines in her work.

The starting point for her urban explorations was her series "Auto-strassen" [roads], which manifested itself in the work series "up and down", "Rost", "Lost in Time" and finally "Altes Eisen" [old iron].

But it would not be Maria Temnitschka if, instead of following the trends in art, she were to constantly reinvent herself. This is what happened, almost 10 years later, induced by a private reorientation, a new series "Space and Book" was created.

Today, she says about this change herself in retrospect: "You often have to bite the bullet to get where you're going."

If we look at her series of works "Lost in Time", we can see that the artist intensively deals with the backdrops of urban life, often times places that are forgotten, abandoned, deserted, in order to show the viewer, in a crystal-clear, realistic style, those buildings whose time has run out. Thus there is a lot of subtle narration in these pictures, sometimes a quiet humour but no sadness. Temnitschka observes the decay with curiosity and tries, as she says herself, to reconcile herself with the meanness of her own finiteness.

"I always find the spillover from different media very exciting" -
- "For me, drawing is the basis of artistic creation".

The questions that she dealt with on the canvas are still mostly philosophical and concern life in all its facets. Rooms that previously seemed real are now increasingly dissolving into metaphysical ones, symbolic pictorial elements enter into strange symbioses with realistic spatial elements. Parallel to this, the colour scheme begins to change.

Maria Temnitschka - born 1961

The grey-green-blue tones that have predominated up to now make way for a broader colour spectrum, the colour is, in contrast to earlier times, applied without underpainting and sometimes in a very pastose manner, or is transposed and rearranged in a loose painting style.

This is particularly evident in the work series "transition", where this transformation is given even greater importance. In these works, objects that the artist finds in orphaned buildings are increasingly positioned in landscapes or covered with cloths, thus becoming symbolic carriers of various interpretations.

From about 2015, Temnitschka will thus return to the origin of her graphic and pictorial work and, triggered by a private reorientation, will begin the series of works „Raum und Buch“ ["Space and Book"].

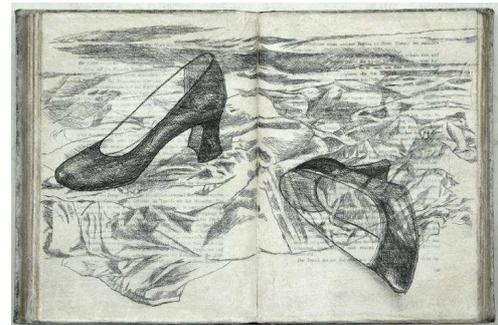
Works of literature are intensively received and productively implemented in such a way that the respective book themes and contents become the carriers of her drawings. She succeeds in linking real situations with philosophical reflections in an almost humorous way and postulates as a confession that the printed word finds its most elementary expression and thus its effect in the pictorial imagination of the listener / reader.

Barely three years later she will begin to take her pictorial inventions symbolically, and the series title "Old Iron" is correspondingly ambiguous. The term "things that are no longer needed" is commonly understood, but it is also used in a derogatory way for people who are no longer needed on the labour market due to their age. The fast-paced nature of time has long since also affected the art world - not everything that is old is useless - its own stories emerge.

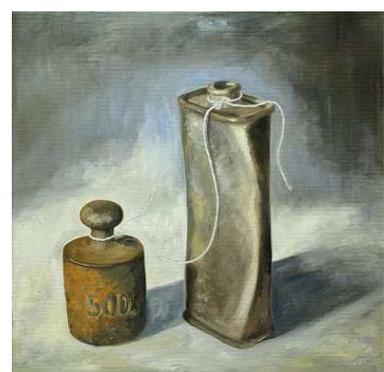
These works are now being exhibited for the first time in the gallery Ulrike HROBSKY and the fairs the gallery is involved in and made accessible to a broad public.



Temnitschka: lost in time 35 | 2012
| Öl, Leinwand | 100x120 cm



Temnitschka: Erotik | 2019 | Zeichnung,
Papier-verleimtes Buch | 24x35 cm



Temnitschka: Altes Eisen-19 | 2019 |
Öl auf Leinwand | 50 x 50 cm