



ELISABETH KIHSTRÖM
ALEXANDER MARTINZ
METAL HEADS

FAVOURS AMONG FRIENDS PT. 1 (Martinz)

I

He shows me a film at the house of his uncle.
Hard to reach but exciting to get,
you need to remember the timing.
A scene with candies that melt in her cookie.
Molten cherries, in chunks, black and brown.
I am not ready for that.

I am sure they did it on the field trip,
but I was too late. They carried a grudge
because I was not game.
I thought everything was a trap.
A self-fulfilling prophecy.

II

I remember us three on the couch
going through a catalogue, page by page,
telling us what we want.
I remember us in the park
handing out favours.

He told me about the bathtub, he told me about the brush.
“What are you gonna do if I come?” he asks.
“Then it’s too late.” I answer and mean “I will swallow.”
He is my friend. The other one’s gone.

III

Once, next to each other, on the toilet of the hard rock cafe,
once on the couch watching softcore TV.
Later in the bathroom, on the floor,
head to toe, while he makes me come in his mouth.

He rubs himself, talks about Vaseline, and I worry
that he wants to be top.
I think I was wrong, and
we never talk about it again.

Favours among friends happen in the park.
In a field, in the woods, on the street,
moving, standing still, a one, a two, a three.
A dull pain at the end of the day.

THE PERFUME (Kihlström)

Her bag is soaked
with the perfume that you got
from a time when love was real
but not romantic
{Her} clumsy hands are symbolic
iconic
and in an instant
the smell is sweet and sexy
appalling
She wipes her feet
the bathroom floor
the memory gets exhausted
Out into the street (where)
it evaporates
your old body
in the rays of the blazing sun

FAVOURS AMONG FRIENDS PT. 2 (Martinz)

With the neighbour’s boy,
a girl as a crocodile.
A hole in my jammies,
it needs to give.

Behind the island on a summer day.
After another, but looking the other way.
There are too many, this is just foreplay,
just foreplay.

Days of comic books and rocks,
heat and showers in the dark.
You are not supposed to laugh
at the tender touches of your arm.
It is a game with a price, you lose.

He asks: “What would you do?”
I say: “Look at you.”
He says: “Not that.”

He bends over like a bridge.
His hands grab his ankles.
One single tension,
a helpless rod.

My dad, awkward and tender,
under a pretence,
cuts us some slack,
but carries a grudge.

We cover our heads with a pillow,
so nothing has happened again.

DYNAMITE (Kihlström)

Say dynamite
you crush by your presence
Supreme being
your kind is rare, your movements unbound
In jeans jacket and white leather shoes
you liberate
you dynamite

I looked through your glasses, and I saw the dawn
A sky of pulsating red and blue
vibrating green
a promise in slow-motion
(my refuge)

I expired in your arms that night
erased and reborn the next day in the white of the morning

You saw through me, you washed over me
You rubbed your diamond against mine
Your breath burnt tobacco
and your lips are holy
Say
Divine

“If you bring forth what is within you,
what you bring forth will save you.
If you do not bring forth what is within you,
what you do not bring forth will destroy you.” *

You push your body against
Mine
Mine against the car
our journey set in motion
on the surface of metal
I see myself
reflected in the paint
I look again, and I see pink
Take me there to this
exploding horizon

Our nights and days are one
This time ours, life ours
just once
Where we lay midday
in melted air
I am out, and I smell the city inside
The bedroom
worlds are blending
An open window

Our aching bodies are a tender
victory
white cotton
Let’s rest for a moment dynamite
in this sweet sweat
The loving carved in stone
their spirits
untouchable

Your sex is dynamite darling
Dynamite
Divine

* The Gospel of Thomas

NOSTALGIA IS A KILLING MACHINE (Halford, Kihlström, Martinz)

Along deserted avenues
Steam begins to rise
The figures primed and ready for surprise
Prepared for a quickie
He’s watching for a sign
His life is on the line

You can look to the left
And look to the right
But you’ll live in danger tonight
When the blue comes
They will not be heard
Blinding lights, flashing colours

So keep it up
Don’t give in
Religion’s radioactive
But freedom’s not a dream
Make a stand
We’re gonna win
Just don’t take it for granted
Nostalgia is a killing machine

Tickling like to time bomb
The fuse is running short
On the verge of snapping if he’s caught
As the lights start to dim
The fear is closing in
This is how the nightmare begins

If the man with the power
Keeps pushing for control
Some heads are gonna tumble, some heads are gonna roll
Pressure has been building up
All the years it bore the load
The cracks appear, the frame starts to distort

So keep it up
Don’t give in
Religion’s radioactive
But freedom’s not a dream
Make a stand
We’re gonna win
But don’t take it for granted
Nostalgia is a killing machine

United, united, united we stand
United we never shall fall
United, united, united we stand
United we stand one and all



Elisabeth Kihlström: *Spine*, 2022
Handgewebte Textilien, Baumwolle und Polyester / handwoven textile,
cotton and polyester, 125×70 cm

Elisabeth Kihlström: *Skin and structure (Metal Heads)*
Plexiglas, Metall / plexiglas, metal, 270×240 cm

Elisabeth Kihlström: *Tender two*, 2022
Aluminium, Silbergarn, Handgewebte Textilien, Holz / aluminium, silver
yarn, handwoven textile, wood, jeweils / each 176×35 cm

Robert Mapplethorpe: *Lisa Lyon*, 1981
Silbergelatineabzug / silver gelatin print 40,6×50,8 cm (16×20 in),
Rahmen / Frame 78×68×2,5 cm (30.71×26.77×0.98 in), Ed. 3 von / of 10
Lisa Lyon, 1981 © Robert Mapplethorpe Foundation. Verwendung mit
Genehmigung / Used by permission. Courtesy Thaddaeus Ropac gallery,
London·Paris·Salzburg·Seoul.

Alexander Martinz: *SV*
Digitaldruck / digital print, 40×40 cm

Alexander Martinz: *JB*
Digitaldruck / digital print, 40×40 cm

Alexander Martinz: *TL*
Digitaldruck / digital print, 40×40 cm

David Wojnarowicz: *Arthur Rimbaud in New York, 1978-79/2004*
44 S/W-Fotografien / b/w photographs, jeweils / each 27,6×35,4 cm,
Edition: 5/6
© David Wojnarowicz / Courtesy P.P.O.W. Gallery, New York und / and
Cabinet Gallery, London / VERBUND COLLECTION, Vienna

ELISABETH KIHLSSTRÖM ALEXANDER MARTINZ METAL HEADS

H13 NIEDEROESTERREICH PREIS FÜR PERFORMANCE 2022

Performance: DO, 01.09.2022, 19:00 Uhr
Ausstellung: FR, 02.09.2022 – SA, 10.09.2022

JURY 2022

Katharina Brandl (Künstlerische Leitung, Kunstraum
Niederösterreich), Nele Kaczmarek (Kuratorin, Tangente
St. Pölten - Festival für Gegenwartskultur), Claudia Lomoschitz
(Choreografin, Performerin und bildende Künstlerin), Franz
Thalmair (Kurator, Herausgeber und Autor)

In diesem Jahr wird der H13 Niederösterreich Preis für Performance zum 16. Mal verliehen. Die Jury, bestehend aus Katharina Brandl, Nele Kaczmarek, Claudia Lomoschitz und Franz Thalmair sprach sich einstimmig und voller Überzeugung für das Projekt Metal Heads von Elisabeth Kihlström & Alexander Martinz aus.

„Die prämierte Performance *Metal Heads* von Elisabeth Kihlström und Alexander Martinz eröffnet auf überraschende und aufschlussreiche Weise einen neuen Blick auf Performances der historischen Avantgarde, insbesondere Oskar Schlemmers Arbeiten der 1920er-Jahre sowie auf die Stilistik von Heavy-Metal-Bands der 1980er. In der Performance knüpfen die Künstler:innen Verbindungen zwischen der geometrisierten Ästhetik Schlemmers und den von queerer Gegenkultur inspirierten Auftritten der Metal-Pioniere Judas Priest.“

Nach der Preisverleihung und der Premiere der Performance am 01.09.2022 vermittelt die Ausstellung von 02.09.2022 – 10.09.2022 die Performance und den Recherchekosmos der Künstler:innen.

BEGLEITPROGRAMM

Artist Talk: SA, 03.09.2022, 13:00 Uhr
Führung: SA, 10.09.2022, 13:00 Uhr

H13 LOWER AUSTRIA PRIZE FOR PERFORMANCE 2022

Performance: TH, 01.09.2022, 7:00 pm
Exhibition: FR, 02.09.2022 – SA, 10.09.2022

JURY 2022

Katharina Brandl (artistic director, Kunstraum Niederösterreich), Nele Kaczmarek (curator, Tangente St. Pölten – Festival für Gegenwartskultur), Claudia Lomoschitz (choreographer, performer and visual artist), Franz Thalmair (curator, publisher and author)

This year Kunstraum Niederösterreich awards the H13 Lower Austria Prize for Performance for the 16th time. The jury, consisting of Katharina Brandl, Nele Kaczmarek, Claudia Lomoschitz, and Franz Thalmair voted unanimously and with full conviction for the project *Metal Heads* by Elisabeth Kihlström & Alexander Martinz.

“The winning performance *Metal Heads* by Elisabeth Kihlström and Alexander Martinz takes a provocative and enlightening new look at the performances of the historical avant-garde, in particular Oskar Schlemmer’s works of the 1920s and the stylistics of 1980s heavy metal bands. In their performance, the artists draw connections between Schlemmer’s geometric aesthetic and the queer counter-culture performances of metal pioneers Judas Priest.“

After the award ceremony and the premiere of the performance on September 1, 2022, the exhibition running from September 2 to 10, 2022 conveys the background of the performance and the research cosmos of the artists.

ACCOMPANYING PROGRAM

Artist talk: SA, 03.09.2022, 1:00 pm
Guided tour: SA, 10.09.2022, 1:00 pm

Performance konzipiert und inszeniert von / Performance written and directed by: Elisabeth Kihlström und / and Alexander Martinz · Performer:innen / Performers: Alexander Martinz, Elisabeth Kihlström, Adriano Tomasetti · Kostüme, Ausstellungskonzept und -design / Costumes, exhibition concept and design: Elisabeth Kihlström · Musik, Sound Design, Klanginstallation / Music, sound design, sound installation: Alexander Martinz · Dank an / Thanks to: Alexa Dobelmann/Staatsgalerie Stuttgart, Julia Frank, Moritz Fröhling, Yuki Higashino, Thomas Hörl, Göran Kihlström, Peter Kozek, Michikazu Matsune, Martina Menegon, Wolfgang Obermair · Leihgeber:innen / Lender: Sammlung Verbund, Galerie Thaddaeus Ropac Salzburg

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