



PORTFOLIO

By Katrin Hinterholzer
@colourkatl

2026



KATRIN HINTERHOLZER

COLOURKATL

Born 1998, Austria

Currently based in Paris

Languages: German, English, French

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EXHIBITIONS

2026

Group exhibition, "Galerie L'Esprit D'Escalier, Paris

Artist residency, "59Rivoli", Paris, France

Art Award: "Schiele Award" (1st Prize)

Solo exhibition, "Trixl", Fieberbrunn, Austria

2025

Solo exhibition, "Galerie Julian Eisen", Bad Aussee, Austria

Solo exhibition, "Kunstraum21", Linz, Austria

Solo exhibition, lawyers office "Dr. Reisinger & Mag. Kornprat", Wien, Austria

Solo exhibition, "Restaurant Decantei", Brixen, Italy

Group exhibition, "Kunstraum21", Linz, Austria

2024

Art Award: "Schiele Award"

Solo exhibition, "Galerie Moro", Innsbruck, Austria

Group exhibition, "Uptownart Galerie", Graz, Austria

Group exhibition, "Jakobskreuz", Pillerseetal, Austria

Group exhibition, "Galleria d'Arte Merighi", Genoa, Italy

Group exhibition, "Galerie Cimaïse", Geneva, Switzerland

Group exhibition, "KreativRaum Galerie", Vienna, Austria

Group exhibition, "CITYgalleryVIENNA", Vienna, Austria

2023

Solo exhibition, "Galerie Moro", Innsbruck, Austria

2022

Solo exhibition, "Jakobskreuz", Pillersetal, Austria

2021

Solo exhibition, "Galerie im Zentrum", Fieberbrunn, Austria



About me

Katrin Hinterholzer is an Austrian painter currently based in Paris. Born and raised in Austria, she grew up surrounded by alpine landscapes and an active outdoor lifestyle. Her childhood and youth were shaped by sport, particularly professional skiing and dancing. While the early mornings on the skiing slopes made her realise the beauty of the Tyrolean landscapes, dancing made her discover her love for aesthetics, movement and visual expression. Painting was always present in the back of her mind, but it was only after stepping away from her athletic career that she found the time and freedom to explore her artistic talent.

During the first Covid lockdown, when everyday life suddenly became quieter, Katrin Hinterholzer became more aware of her surroundings. She realised how routines and the speed of everyday life can take away the appreciation of what's around us. Growing up in Tyrol, she had always been surrounded by breathtaking mountain landscapes, but this constant presence is exactly why they became ordinary. This realisation became an important starting point for her artistic practice: to slow down, observe, and rediscover beauty in things that have become familiar.

In her early work, Hinterholzer focused primarily on alpine landscapes. Her paintings capture special moments in the mountains, with a strong focus on atmosphere and light. She uses colours that one wouldn't expect in nature but that appear in a specific light. Through these paintings, she invites viewers to pause and reconnect with the feeling of being present in a particular moment.

Over time, she began to recognise the same phenomenon in the smallest details surrounding us. Objects, surfaces and textures that have their own aesthetic qualities have become invisible through familiarity. The artist now zooms in closely on these details, removing them from their usual context and translating them into highly realistic paintings. At this scale, recognisable structures can become almost abstract, creating a moment of uncertainty in which viewers are encouraged to look more closely and reflect before identifying what they are seeing. By transforming the familiar into something unexpected, Hinterholzer seeks to interrupt habitual ways of seeing and put attention on everyday experiences. Her paintings ask viewers to slow down, look again and discover the extraordinary within the ordinary.

Katrin Hinterholzer has exhibited in Austria, with solo and group exhibitions in Innsbruck, Linz and Vienna. Her work has also been shown internationally at Galleria d'Arte Merighi in Genoa, Italy, and Galerie Cimaïse in Geneva, Switzerland. She was nominated for the Schiele Art Award in 2024 and 2026 and received First Prize in 2026.

In 2026, she moved to Paris, seeking an artistic environment and the exchange that comes from working alongside other creatives. She is currently based at 59Rivoli, an artist-run space in the centre of Paris known for its open studios and vibrant community. The experience has strengthened her desire to engage with new artistic perspectives and to continue developing her practice through international artist residencies and creative exchange.

About me



Artist Statement

Our entire world is set up in a way that prevents us from paying attention to our surroundings. During the first COVID-19 lockdown, I learned to slow down and observe more consciously what's around me. In this period of reduced stimulation, I became increasingly aware of the beauty hidden in daily life. It's the ability to find contentment in the ordinary, while living in a society of constant achievement, growth, and the exceptional, that can bring us joy.

Through social media we are constantly overstimulated. These intense imagery and short-lived stimuli dominate the quieter experiences of daily life. Through painting, I seek to restore value to these moments and encourage a more conscious way of looking.

I grew up in Tyrol, Austria, surrounded by some of the most striking alpine landscapes in Europe. Yet even these extraordinary mountains can become almost invisible through constant exposure. This phenomenon, the way the exceptional gradually becomes ordinary, lies at the core of my artistic practice.

My artistic practice focuses on objects, structures, and moments of daily life that have become habitual and that we therefore no longer truly appreciate. Especially in nature and food, there are so many structures with high aesthetic value that we simply overlook in the hustle of daily life. I consciously look for these details, and by zooming in on them, I can create something almost abstract that opens up a space for individual reflection and gives them back the attention they deserve. .



Artist Statement

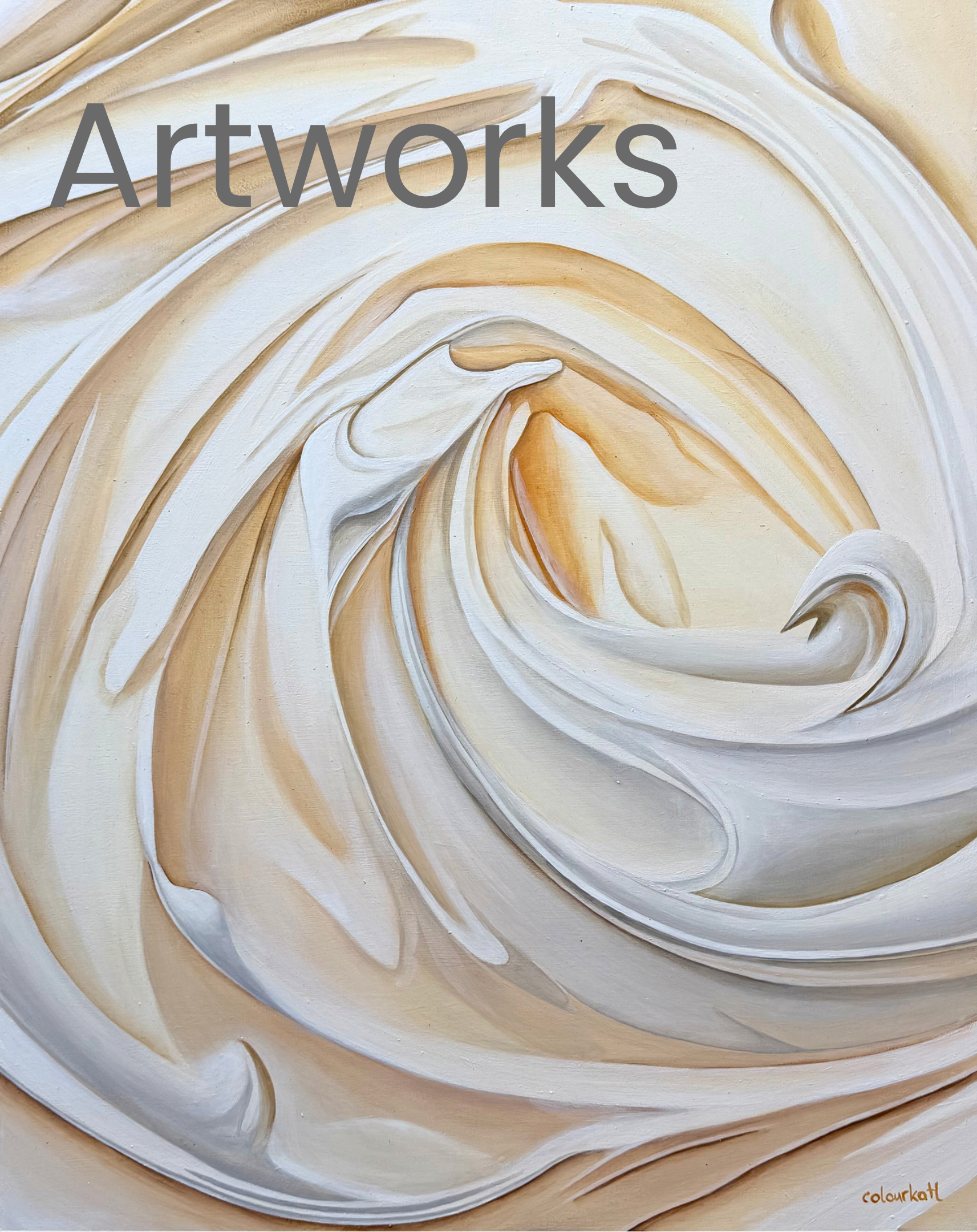
Familiar objects are transformed into something almost unknown, much like a word that is repeated over and over until it begins to sound strange. Through such an intense focus, the familiar loses its obviousness, and ordinary things turn into something valuable.

I completely remove spatial context. What remains are objects or structures that gain an autonomy. The consistent absence of context in the depicted subjects invites viewers to reflect. A clear example of this is the painted meat structure. Many immediately fall into political discussions, while others are fascinated by the aesthetic value of the fibres. Materiality plays an important role in my work.

I primarily paint on wooden panels, mirrors, and reclaimed glass, deliberately incorporating pre-existing materials whose traces of use and imperfections contribute to the character of each piece. These surfaces reinforce my ongoing interest in overlooked value and the rediscovery of what already exists.



Artworks



Cream, 2026, 55 x 44 cm, Acrylic on wooden panel

Magnum ice cream, 2026, 55 x 44 cm, Acrylic on wooden panel





Bread Structure , 2026, 55 x 44 cm, Acrylic on wooden panel

Meat Structure, 2026, 55 x 44 cm, Acrylic on wooden panel





Milk in coffee , 2026, 40 x 30 cm, Acrylic on wooden panel

Bacon, 2026, 62 x 50 cm, Acrylic on wooden panel





Spagetti, 2026, 100 x 80 cm, Acrylic on wooden panel

Artist with Spagetti, 2026, 100 x 80 cm, Acrylic on wooden panel





Red cabbage , 2026, 87 x 52 cm, Acrylic on wooden panel

Focaccia, 2026, 50 x 40 cm, Acrylic on glass





Coissant fourrée , 2026, Acrylic on mirror

Pomelo, 2026, 37 x 11 cm, Acrylic on glass





Aiguille du Chardonnet, 2026, 80 x 60 cm, Acrylic on wooden panel

Heilbronner Hütte, 2026, 80 x 60 cm, Acrylic on wooden panel





Morning glory Galtür, 2026, 80 x 60 cm, Acrylic on wooden panel

Heilbronner Hütte, 2026, 80 x 60 cm, Acrylic on wooden panel





Dolomiten, 2026, 60 x 80 cm, Acrylic on wooden panel

Contact

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