

# create!

MAGAZINE



# FEATURED ARTISTS

CURATED BY EMILY MCELWREATH



We are honored to present this curated section by Emily McElwreath, an independent curator, art advisor, educator, and cultural strategist with over 18 years of experience in the contemporary art world. As the founder of McElwreath Art Advisory and host of The Art Career Podcast, Emily has become a leading voice in fostering dialogue across the creative industry. Her curatorial practice, rooted in championing living artists and building meaningful connections between artists, collectors, and institutions, reflects her deep commitment to shaping the future of contemporary culture.



PHOTO: ROLAND VON DER AIST

# KURT STIMMEDER

*Kurt Stimmer*, born in 1972 in Bad Leonfelden, Austria, is a contemporary visual artist specializing in oil painting and lithography. Since 2008, he has lived and worked in Linz, where he has continuously developed his artistic vision.

His work is distinguished by a compelling blend of figurative representation, psychological tension, and allegory. In his paintings and lithographs, body language serves as a central means of expression, creating visual spaces that powerfully merge past and present. Technically precise yet sensually open, his pieces reveal a multi-layered narrative depth. Stimmer's creative process is marked by an intense reflection on the human condition, combining traditional techniques with contemporary visual languages. His artistic approach invites viewers to explore hidden tensions and inner worlds within his figures. Since 2010, Stimmer has regularly exhibited his works in solo and group shows across Europe, Asia, and the USA. Notable venues include the London Biennale, Clio Art Fair in New York, CONTEXT Art Basel Miami Week, as well as exhibitions in Paris, Tokyo, and Munich. His work has received multiple international recognitions, including a shortlist placement at the prestigious tARTget Painting Prize.

Kurt Stimmer is renowned for his profound insight into human emotions and his ability to narrate stories with every line and shade, leaving a lasting impression on his audience.

[WWW.KURTSTIMMEDER.COM](http://WWW.KURTSTIMMEDER.COM)



**ARTIST STATEMENT:** I grew up in a world where drawing was part of daily life. My father, a carpenter, and my mother, a seamstress, constantly worked with lines, forms, and patterns. Yet their sketches always seemed abstract or unfinished to me. Perhaps that is where my desire for form began, not just as surface but as something that holds a deeper presence.

I work figuratively, in a contemporary realism that blends memory and immediacy. What interests me lies between the visible: psychological tension, gestures that speak without words. Hands often become extensions of inner speech, carriers of visual puns, layered meaning, irony. They point beyond the body, toward something unsaid yet deeply felt. Oil painting gives me the depth and physicality I need. Four years ago, I began working with lithography, a medium that shifts my perspective and sharpens my understanding of painting. I draw from mythology, philosophy, and systemic psychology, not academically but as sources of resonance.

My figures seem both present and distant, as if suspended in time. Their stories remain open. I trust the image as a space that suggests rather than explains. Some paintings arrive fully formed in my mind and stay there until I finally paint them.

I believe in the power of suggestion. In the quiet between lines. And in the idea that a painting may know more than I do.



*“FOR ME, ART IS NOT SOMETHING RIGID, BUT SOMETHING UNDERSTOOD DIFFERENTLY IN EVERY PART OF THE WORLD AND CONSTANTLY RENEGOTIATED.”*

**WHAT IS THE CENTRAL THEME OR CONCEPT BEHIND YOUR CURRENT BODY OF WORK?**

At the heart of my current work lies body language, especially the hands. For me, they are like a second mouth, often telling more than words ever could. I am drawn to what happens in between: those moments when gestures hint, stretch, conceal, without ever fully revealing themselves. Painting becomes, in this sense, a place of slowing down, a space where psychological depth, ambiguity, and a certain autonomy can emerge.

**HOW DO YOU HOPE YOUR WORK IMPACTS OR RESONATES WITH VIEWERS?**

I do not want my works to provide immediate, clear answers. Rather, I hope they invite a pause. My aim is to create spaces in which ambiguity can exist, and where personal questions, memories, or emotions may surface. Perhaps something enigmatic lingers, an understated tension that sparks curiosity and invites reflection. If, along the way, a sense of beauty is discovered, even beyond one's own ideals, then for me the work has fulfilled its purpose.

**CAN YOU SHARE A PIVOTAL MOMENT OR EXPERIENCE THAT HAS SHAPED YOUR ARTISTIC JOURNEY?**

For me, there is no strict separation between the private and the professional. Often it is the seemingly inconspicuous moments that turn out to be decisive and unfold far-reaching experiences. That is why it is difficult for me to single out one defining moment. Instead, it is certain places whose atmosphere shapes and nourishes me artistically. New York is one such place. But so are many locations in Italy or Asia, each of which touches and inspires me in its own distinctive way.

**WHAT ADVICE WOULD YOU OFFER TO EMERGING ARTISTS NAVIGATING TODAY'S ART WORLD?**

For me, art is not something rigid, but something understood differently in every part of the world and constantly renegotiated. Changing location can often work wonders. It not only broadens one's understanding but also sharpens an intuition that works like an inner compass.

My advice, therefore, would be: stay open, to themes as much as to places. Encounters with the unknown can be crucial in deepening one's artistic path. At the same time, freedom of movement is not self-evident everywhere; acknowledging and respecting these limits is part of keeping an open gaze.

**ARE THERE ANY UPCOMING PROJECTS, EXHIBITIONS, OR COLLABORATIONS YOU'D LIKE TO SHARE WITH OUR READERS?**

From November 6 to 20, I will present a solo exhibition at Galerie Makowski in New York, alongside two group shows also scheduled there. In December, Galerie Makowski will feature my works at Art Miami, held during Art Basel Week in Miami.

For the coming year, fair planning is already underway, including Frieze as well as activities in Asia. Of course, there will also be exhibitions in Europe, though my goal is to spend as much time abroad as possible. And who knows, perhaps a collaboration in Los Angeles will emerge, which, according to my astrologer, would be a particularly auspicious place for me. I admit, I am a little superstitious.