

KRINZINGER PROJEKTE

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ÖFFNUNGSZEITEN: MITTWOCH-FREITAG 15-19 UHR, SAMSTAG 11-14 UHR

ARTISTS IN RESIDENCE 2019 Hungary / Croatia / Sri Lanka

February 26 - March 28, 2020
Opening hours: Wed-Fri 3 - 9pm & Sa 11-2 pm

Artists:

Thean Chie Chan (AUT), Melanie Ebenhoch (AUT), Iva Horvat (HR), Claudia Larcher (AUT), Imre Nagy (HU), Petra Pletikos (HR), Werner Reiterer (AUT), Wojciech Ireneusz Sobczyk (PL), Gergő Szinyova (HU), Dominik Vukovic (HR)

On February 25th, 2020 KRINZINGER PROJEKTE opens the exhibition "ARTISTS IN RESIDENCE 2019" – a group exhibition of ten national and international, emerging and already renowned contemporary artists. The exhibiting artists participated in the Krinzinger residency program in Petőmihályfa (HU), Kuberton (HR), and Sri Lanka (LKA) in 2019 on the invitation of Dr. Ursula Krinzinger. The exhibited works were created in the course of the respective stays of the participating artists and reflect the different local conditions – ecological, social, cultural or political – coupled with the personal experiences of the artists and their influence on the individual creative processes. The KRINZINGER PROJEKTE was founded in 2002 as a project space and extension of the Galerie Krinzinger. Since then, the space has been realizing a very successful international program consisting primarily of thematic group exhibitions displaying fresh artistic positions. The artist-in-residence program is intended to offer national and international artists the opportunity to expand their networks and to produce and collect new impressions outside their usual working environment. Previous participants of the program have meanwhile become very successful representatives of important positions in the international art scene.

Iva Horvat

(* 1986 in Dubrovnik, Croatia) she currently lives and works in Pula. Apart from her artistic work she also works as multimedia designer, occasionally writes art reviews, as well as collaborating with various associations and festivals in role of designer or educator. She studied at the Academy of fine arts in Venice, Italy, where she obtained her MA cum laude in multimedia design at the New art technologies department in 2013. She's a member of the Croatian Visual Artists Association of Istria since 2008 and the Croatian multidisciplinary artists association since 2017, where she is currently member of the artistic jury. She works in a wide range of media, usually experimenting and combining traditional and digital media including multimedia installations, animation and projection mapping, drawing and painting. Her main focus are interference and relationships between natural and artificial, analog and digital, personal and public, in both aesthetic and philosophical terms. Until now she participated in various collective exhibitions and art festivals in Croatia, Italy and Germany and had several personal exhibitions in Croatia.

"Metamorphosis are probably my longest ongoing project, dating from 2011, among other series and projects I'm working on. It is quite different from all of my other projects. It doesn't have a social, activist or philosophical component I usually find important in my artistic work, it is more like some kind of a twisted diary, a catalogue of sorts, of nameless feelings and emotions I often deal with; I can't tell with precision if it has some kind of self-therapeutic purpose, I only know I have an occasional, but continuous urge to draw when I'm feeling overwhelmed by melancholy or feelings of inability to adapt. I see change as the only constant, as the continuous struggle to accept and understand it; so many emotions, overwhelmingly strong, but hard to frame, hard to define, hard to explain to yourself, hard to accept as they are, elusive. With no thought, without any plan, the hand guided freely by emotion, those crude feelings are translated into a visual language of rudimental linear drawing, into dark lines on a white surface. Metamorphosis of anthropomorphic shapes as metamorphosis of the inner self." *Iva Horvat*

Gergő Szinyova

(* 1986) as one of the most prominent talents of his generation, he participated in numerous solo and group exhibitions in the past years in Budapest, Graz, New York and Los Angeles. His art is connected to the new abstract tendencies of recent years on several levels. His paintings frequently constitute independent series that attempt to discuss and reinterpret current paradigms of the history of painting. As an artist of the Tumblr-generation, visual impulses of the digital culture of the 21st century keep getting integrated into his works. Reduced motifs of hard edge and colour field painting, all-over structures of abstract expressionism, or the traditions of monochrome painting, aspiring to reach an endpoint of painting, can be found among the inspirations of his previous artistic work. Szinyova frequently combines several painting techniques within his compositions, which makes such different styles interact in his paintings like the strict forms of geometric abstraction and the free air-brush gestures of street art. Szinyova draws our attention to today's flow of images that lack any beginning or end by remixing visual codes. His latest works carry different graphical references and visual crosstalks, from colour misregistrations to sequentially repetitive motives typical of the graphical process of risograph printing.

Dominik Vuković

(* 1990 in Zagreb, Croatia) graduated from the School of Applied Arts and Design in 2009. In the same year, he enrolled the Academy of Fine Arts, where he decided to pursue a degree in graphics. In the third year of study he comes to the class of Svijetlan Junaković, where he gets acquainted with the applied graphics and illustration. He graduated from the Academy in Junaković's class of 2015. He participated in many art colonies and workshops. His works have been shown in several group exhibitions and four solo exhibitions, one of which stands out as a solo exhibition was at Lauba titled *Hahari and the Frogs*, where he presented a series of drawings about childhood and growing up. He received the first prize for the visual design of the poster for "Days of Polish Contemporary Film" in 2013. At the 2014 international miniature exhibition in Zapresic, he won the third prize. He also worked on the poetry printmaking map "People are Musical" with the Croatian poet Miljenko Muršić in 2017. The map is presented in Čakovec and Velika Gorica. He collaborated with the 'Pimp my Pump collective' at the Lapo-Lapo street art studio and also he is introduced into making murals. He collaborated with the Croatian publishing houses Fracture, V.B.A., Albatros and Little Bells. Vuković's illustrated novella, "Destination of a Long Journey" by German author Michael Ende and "A Midsummer Night's Dream", a picture book by Croatian writer Zoran Ferić, are among the 25 best designed covers of 2019 in Croatia by the choice of the National and University Library in Zagreb. He lives and works as a freelance illustrator, graphic artist and painter in Zagreb and since 2019 he works as an associate at the Academy of Fine Arts in Zagreb in the department of graphic arts.

"The red drawings are about growing up in the nineties. In one way they represent my experiences because I'm taking my life as a main reference but also they represent childhood in general. They represent all the good and bad aspects of the growing up, all the dreaminess and enthusiasm as well as loneliness and fellowships with other kids. The initiative idea was to make short drawing quotes of moments that I find notable. Red colour at first wasn't planned. It was just a technical decision which I preferred among black or blue for instance because the acrylic ink textures in red were perfectly visible. The medium of paint was visually rich. At first expressiveness of red paint wasn't on my mind. Occasional homages I did in the series are here as a reminder about the ongoing process of learning or in this case growing up. Sort of a symbol of personal maturity and professional one. I took a chance in this case to acknowledge some artistic influences on me. Series of red drawings is in the same time a thankful note for experiences in life and a wishful conversation starter about our mutualities." *Dominik Vuković*

Werner Reiterer

The series shown in the exhibition started in 1996 is constantly being expanded and expanded. Since all drawings are treated "equally" in their production method - the artist uses 19 pencils of different thicknesses for exactly 19 different gray areas, this series is characterized by a constant formalism, which allows the different contents of the individual sheets to be better seen. Many of the drawings have actually been realized in the form of installations and sculptures, while other ideas only work in the medium of drawing. The five drawings shown in the AIR 2019 exhibition come from this series and process impressions of his stay in Sri Lanka.

"Wedged between the historic trading powers of the Orient and Europe on one side, and China on the other, Sri Lanka has been in danger of being crushed for many centuries. Numerous conflicts and wars demonstrate the strategic and economic importance of this country, which was part of the historic Silk Road between China, the Orient and Europe and is currently in the process of becoming part of the new Silk Road designed by China. With all positive and negative values, economic and socio-political consequences for the population. In 1518 the Portuguese landed on the coast of Sri Lanka, to be replaced by the Dutch in 1658. In 1796 the British came, who stayed until 1948, after which the country was released to independence. All three countries brutally subjugated and colonized Sri Lanka for 430 years, enslaved large sections of the population, and squeezed the country economically out. From the point of view of the Europeans, laws and morals had no validity here and the right faith in the form of Catholicism cynically preached on a missionary basis. At the same time, however, a cultural transformation of the indigenous population by the colonial powers began. Because unlike the legendary raids of the Chinese admiral Zheng He, who invaded the Indian Ocean between 1405 and 1433 with sea fleets of up to 100 ships and 30,000 soldiers and intended to loot foreign countries, the strategy of the European colonial powers was different: one was killed to stay! The ships of the Europeans not only found soldiers, but also scientists, clergymen, cartographers, merchants and doctors. Only through the know-how of these people was it possible to incorporate a country in the long term. The central perspective rediscovered by the Italian architect Filippo Brunelleschi in the 15th century was also part of the luggage.

In the intervention for the One World Foundation, seven fantastic masks of sinister Sinhalese demons meet their *Master*, which is designed in a central perspective and realistic manner and reflect in their setting the cultural negotiating mass of colonialism. The work makes use of the lighting balls found - irregularly distributed across the entire area. Like anonymous, shining souls, the spheres are given an identity that is reminiscent of Sri Lanka's colonial history by being put on with the black masks." *Andreas Werner* on his work: *The Master, the Slaves and some lost Souls* (one world foundation, Sri Lanka), 144 x 128,5 cm, Pencil on paper, C-Print, 2019/2020

His works have been shown in the following institutions among others: Museum der Moderne, Salzburg / Landesgalerie Niederösterreich, Krems / Broad Art Museum, East Lansing, USA / Kunstmuseum Bonn / Museum der Moderne, Salzburg / Kunstraum, Dornbirn / Marta, Herford / Museum Morsbroich, Leverkusen /

Kunsthalle, Munich / Musée de Picardi, Amiens / Museum Liaunig, Neuhaus / La Biennale de Montréal / Museum, Ulm / Neuen Galerie, Graz / Speed Art Museum, Louisville, USA / Kunsthau, Graz / Overbeck Gesellschaft, Lübeck / Palais de Tokyo, Paris / Kunsthalle, Vienna / Galaxy Museum of Contemporary Art, Chongqing, China / Qingdao Sculpture Museum, Qingdao, China / Staatliches Museum, Schwerin / Freud Museum, London / Kunstverein, Hannover / Kunsthau Basel-Land, Basel / Society for Contemporary Art, Bremen / ZKM, Karlsruhe / Oberes Bebevedere, Vienna / Contemporary Art Museum, Tampa, USA / Grand Palais, Paris / Künstlerhaus Bethanien, Berlin / OK, Linz / Tinguely Museum, Basel / Casino Luxembourg, Forum d'art contemporain, Luxembourg / Kunstmuseum, Bochum / Total Museum of Contemporary Art, Seoul / Nationalgalerie, Prague / Taxispalais, Innsbruck / Cambridge Arts Council Gallery, Cambridge MA, USA

Exhibitions at Galerie Krinzinger: ICON - Ideal.Idee.Inspiration, Galerie Krinzinger, Vienna (GA), 2017, ego-subcutaneous, Galerie Krinzinger, (EA), 2014, Death in a Solution of Life, Galerie Krinzinger, (EA), 2009, Artists of the Gallery - A special selection, Galerie Krinzinger, (GE), 2009, Krinzinger Projekte (GA), 2006, My brain is your hole, Galerie Krinzinger, (EA), 2004

Claudia Larcher

(* 1979, Bregenz) lives and works in Vienna. Claudia Larcher works in her project *The face2face* with eight wooden emoji masks. These masks are known from social media platforms such as Instagram, Facebook and WhatsApp. They serve to substantiate statements, but also replace word messages with pictures and are therefore globally understandable. Most of the time, the emotions in the pictures seem exaggerated, as does the world's most frequently used emoji "face with tears of joy" Unicode U + 1F602. The masks were created in November 2019 as part of the Artist in Residence program in cooperation with the one world foundation in Sri Lanka. The town of Ambalangoda on the western south coast of Sri Lanka is famous for its Sinhala mask carvers. The masks were originally used by the population for dance rituals to drive away evil demons. The eight emoji wooden masks were made on site by the artist Claudia Larcher. The film portrait shows employees, residents and guests of the one world foundation. The protagonists wear the three-dimensional emoji masks, which on the one hand hide their identity but describe an emotional state, such as sad, happy, neutral, crying, winking etc. In addition, hierarchies dissolve in the reception of the portraits if the gardener is equated with the hotel guests. Sri Lanka's colonial past also plays a role in the reception of the images. The transfer of the digital tool "Emoji" into real space creates an irritation, perhaps a smile, at first glance, but at second glance it should question topics such as identity and representation in the digital space as well as our everyday role models.

Claudia Larcher is a visual artist with a focus on (site-specific) video animation, photography, collage and installation. Studied at the University of Applied Arts in Vienna in the field of plastic and multimedia with Prof. Erwin Wurm and cross-media art with Prof. Bernhard Leitner. Participation in various cross-media workshops, including at the Tanzquartier Wien, the Tokyo Wonder Site in Japan and the Tanzmedienakademie in Weimar.

Since 2005 she has participated in various group exhibitions and festivals in Germany and abroad and presented her work in solo exhibitions. e.g. steirischer Herbst Graz, Tokyo Wonder Site Japan, Slought Foundation Philadelphia, Center Pompidou Paris, Calouste Gulbenkian Foundation Lisbon. In the summer semester 2014 she taught as a visiting professor at the Institute for Architecture and Design at the Vienna University of Technology with a focus on experimental trends in architectural film. Claudia Larcher's artistic interest is in spaces that are associated with a sense of home, familiarity and memory. The spaces with which the artist deals are, on the one hand, topographical conditions and, on the other, spaces of remembrance and imagination. This creates (location-specific) video animations, photo montages, objects and collages. She also experiments with live visuals at performances and concerts.

Petra Pletikos

(* 1989 in Pula, Croatia) lives and works in Pula. She completed her undergraduate and graduate studies in Rijeka at the Academy of Applied Arts. In addition to working in the field of fine arts, she has been the leader of creative workshops for people with intellectual disabilities for several years and a mentor in robotics workshops for children (Croatian Makers). She occasionally works at the School of Applied Arts and Design in Pula as a lecturer in professional subjects. For the last few years, she has worked with various organizations such as Seasplash, Visualia and WWF. She is a member of the board of directors of HUIU (Croatian Association of Interdisciplinary Artists). As an interdisciplinary artist, she expresses herself in her work using a variety of media, designs interactive installations, objects, graphics and illustrations. Her focus is on exploring geometry, the relationship between space and light, and the connection between the natural and the artificial. So far, she has had several solo and multiple group exhibitions, eco-art workshops / residences, 3D mapping workshops and stage lighting.

The series *Plotter Graphics* is an ongoing series that is based on the idea of glitch-art and landscape motifs as the main elements in the creation of the work itself, with an emphasis on the interrelationship between them. The landscape motive was stylized to a linear drawing, more precisely an outline, where the motif itself is recognizable only in the indications. It is completely lost in the further process of work where it transforms into the form of surfaces filled with a linear raster. By interpolating "modern" symbols from the language of digital graphics, and by interfering with the elements of layers, the author wishes to attach importance to the influence of the ubiquitous form in visual design. The result is a deformed, abstracted account of nature and, as such, provides a critique of the relationship and impact of technology and its development, on the

naturalness of the place in which we exist and operate. The relationship between the two sides is equally natural to us, completely opposite and even somewhat contradictory.

Wojciech Ireneusz Sobczyk

(* 1985) lives and works in Kraków, Poland. He studied graphic art at the Academy of Fine Arts in Kraków, where he received his doctorate under the mentorship of Professor Dariusz Vasiny. He holds an adjunct position at the Pedagogical University in Krakow. In his artworks, he creates sculptures, installation, animation, music and graphic illustration. Wojciech Ireneusz Sobczyk is an artist who's decidedly un-contemporary. His interests are focused on a broadly understood concept of humanism, while his artistic practice draws from traditional, oftentimes even archaic, techniques, topics and iconographies. Sobczyk reaches back to the fundamental questions on the nature of Mankind, the existence of Good and Evil, the essence of Beauty and Art. His isn't, however, a strictly elementary return to the ideas and craft of a Renaissance artist. Sobczyk's affinities amid the values of the humanities take on a characteristically material dimension. Through an obsessive manual dexterity and a passion for uncanny details, he builds his own moral corpus. Sobczyk's fetish with regard to ideas and matter come together in an immutable and sophisticated tangle, which translates into a nostalgic search for one's own spiritual formula.

Selected exhibitions: 2018 - Wielcy Sarmaci Tego Kraju / Wielkie Sarmatki Tego Kraju, Biuro Wystaw Artystycznych, Tarnów, PL - Affinities II, Henryk Gallery, Kraków, PL (solo) - Affinities I, LETO, Warsaw, PL (solo); 2017 - Jarden Brun, Willa Kadenówka, Rabka Zdrój, PL; 2016 - Trial, Museum of Contemporary Art, Kraków, PL; 2015 - Eight Fairy Tales, Krużganki oo. Dominikanów, Kraków, PL (solo); 2012 - Theater of Memory, Galeria Szara Kamienica, Kraków, PL (solo) - I Biennale Saint Vincent European Art SVEART, Valle d'Aosta, IT; 2011 - III International Biennial of Graphic Art, Shenzhen, CN - Raw Meat, FASS Art Gallery, Stambuł, TR

Scholarships, Prizes & Residencies: 2012 - 3rd Prize at I Biennale Saint Vincent European Art SVEART, Valle D'Aosta, IT - Creative Stipend from the City of Krakow, PL

Thean Chie Chan

(* 1972 in Penang, Malaysia) lives and works in Vienna. He studied under the painter Christian Ludwig Attersee at the Vienna University of Applied Arts. His work was shown several times at Galerie Krinzinger and Krinzinger Projekte. He participated in various solo and group exhibition in Austria and abroad and in Institutions such as the Museum Krems, Stift Altenburg, NN Gallery in Kuala Lumpur, Theater Odeon, Galerie Kunst & Handel, Landesmuseum Ferdinandeum.

"To make the invisible visible." Thean Chie Chan

"The human face is the central theme of all his works. The artist operates with different formal and medial strategies. If you want to find something that all of the painter's works - among which drawings play a central role - have in common in terms of iconography, it is the face. The face is the actual center of the body - we eat, drink, breathe and speak with it. Four of the five classic senses are represented within the face. In contemporary art, thinking of Francis Bacon, Rainer and Warhol, the face plays an important, symbolic role.

Thean Chie Chan has very subtly hinted at the faces - linearly drawn and fragmented. His point of departure was a position of self-awareness. The situation of being different has led him to the theme of the face, to dealing with his own image and the image of what is foreign, what is different. He is subsequently looked into different conventions of representation against the backdrop of his own cultural world and the West. By including symbols and metaphorical signs he makes a statement that is existentially and socially relevant."

Peter Weiermair

Imre Nagy

(* 1975 in Hungary) lives and works in Vienna and St.Andrä-Wördern. He studied at the Academy of Fine Arts (Heimo Zobernig) with MA degree in Textual Sculpture in 2012. He just recently won the Esterházy Art Award in 2017. He participated in various solo and group exhibitions like Galerie Leslie in Berlin, Studio des Grazer Kunstvereins, Ludwig Museum in Budapest, Korea Kulturhaus Wien, Murano Glass Museum, Venedig and he was shortlisted for Kardinal-König-Kunstpreis 2013, St.Virgil Salzburg.

"Opuskulum The movement is also sound, dance and poetry, works through the elasticity of the moment. The deaf sounds of things and materials are configured for a system of looks. Fragmentary impressions are caught or bracketed. Attention and hidden possibilities are discovered in this cavity. In the optics of the questions, different levels of content synchronize between linguistic, material and spatial impressions. In the interaction they freeze in the pose of reflection as a sculpture. This ghostly possibility of perception glows from a language world, to be "timeless". It brings her fundamentally dark depth from "known unknowns" to expand with diverse experience." *Imre Nagy*

"His works can be regarded as abstract drawings. Their idiosyncrasy consists in maintaining the conceptual character of the anticipating medium towards common expectations even in the material translation. Although his technical and therefore abstract constructions refer in their individual parts as well as in their context to utility objects, they are only of incomplete practical use and do not follow the material's requirements on craftsmanship. Imre cites everyday objects, thus turning construction into composition. His message is not conveyed through purpose; rather like in a theatre we are enticed instead to watch this pantomime of the ordinary." *Reiner Zettl*