

STEFANIE DE VOS

6.
6th umjetnička rezidencija
Artists in Residence
Kuberton

ANGELIKA WISCHERMANN

GALERIJA
GALLERIA
RIGO

2022

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U muzejskoj Galeriji Rigo izloženi su radovi Stefanie De Vos i Angelike Wischermann koji su prenijeti sa skupne izložbe „AiR 2020/2021 Vienna/ Hungary/Croatia“, otvorene u bečkoj galeriji Krinzinger Schottenfeld, (bivši Krinzinger Projekte), od 23. ožujka do 30. svibnja 2022. godine. Djela su nastala za vrijeme umjetničinih boravaka u rezidenciji istarskog Kubertona (AiR) u svibnju/lipnju 2021. godine.

JERICA ZIHERL

U svojoj osnovi AiR Kuberton nastavak je antologičkih susreta konceptualnih i video umjetnika održanih 1976., i na rednih deset godina, u istarskom zaseoku Brdo nedaleko od Momjana. Uloga austrijske Galerije Krinzinger te osobni angažman, vizija i entuzijazam Ursule Krinzinger su, pri realizaciji tih susreta, zauzimali formativno mjesto. Interes za recentna zbivanja u umjetnosti, za prostor susreta i rada, u jedinstvenom krajoliku i geopolitičkom položaju Gornje Bujštine, uokvirene prirodnim i izgrađenim okolišem te arhitektonskom baštinom, upisali su se u kasnije umjetničke, medijske, institucionalne i kustoske prakse. Upravo je u tom smjeru, četrdeset godina nakon prvih antologičkih susreta Brdo'76, u 2016. realiziran pilot projekt AiR u Kubertonu, na imanju obitelji Krinzinger nedaleko od Brda. AiR Kuberton nije održan kako bismo komemorirali prošle događaje, na koje zbog njihove povijesne vrijednosti valja podsjetiti, nego kako bismo nastavili s rezidencijama suvremenih umjetnika, produkcijama njihovih djela te predstavljanjima na izložbama u Hrvatskoj i Austriji. Takav vid umjetničke i galerijsko-muzejske suradnje vidimo kao jedan od najboljih načina kontekstualizacije suvremene umjetnosti u regionalnom, nacionalnom i međunarodnom okruženju.

JERICA ZIHERL

The museum's Rigo Gallery exhibits works by Stefanie De Vos and Angelika Wischermann, transferred from the group exhibition "AiR 2020/2021 Vienna/Hungary/Croatia", held from March 23 to May 30, 2022 at the Krinzinger Schottenfeld Gallery in Vienna (former Krinzinger Projekte). That is, the works created during the De Vos and Wischermann stay at the residence in the Istrian village Kuberton in May/June 2021 are exhibited.

Artists in Residence in Kuberton (AiR), basically is a continuation of the anthological meeting of conceptual and video artists held in 1976, and the next ten years, in the small village of Brdo near Momjan in Istria. In this matter, the role of Krinzinger Gallery from Austria, and the personal engagement, vision and enthusiasm of Ursula Krinzinger in realizing this meetings in Brdo, played a formative role. Interest in contemporary artistic practices, a place for meeting, exchange of ideas and collective work, set within a unique landscape and taking advantage of the geopolitical position of Istria, framed with natural and construed surrounding and architectural heritage, have thus inscribed themselves into then rising artistic, media related, institutional and curatorial practices. This was the actual course for Museum Lapidarium and Ursula Krinzinger in 2016 to realizing, after forty years since the first anthological meeting, a pilot project AiR in Kuberton, i.e. on the property of the Krinzinger family nearby Brdo. The AiR Kuberton wasn't organized to merely commemorate the past events, whose historical value renders them worthy of recollection, but to continue with the residences of contemporary artists, productions of their works and presentations at exhibitions in Croatia and Austria. We consider this kind of artistic and gallery-museum co-operation as one of the best ways to contextualize contemporary art in a regional, national and international level.

STEFANIE DE VOS

(1984., Zottegem, Belgija) studirala je arhitekturu na Fakultetu Sint-Lucas u Gentu te likovnu umjetnost na Umjetničkoj akademiji u Antwerpenu i od 2011. na Umjetničkoj akademiji u Beču, gdje od tada živi i radi. Svoje slikarske rade izlagala je na skupnim i samostalnim izložbama u Belgiji, Austriji, Francuskoj, Njemačkoj i Rusiji. Njezin umjetnički rad izrasta iz interakcije različitih medija i povezivanja umjetničkih oblika poput arhitekture, dizajna interijera, pejzažne arhitekture i plesa.

(1984, Zottegem, Belgium) studied architecture at Sint-Lucas Ghent and fine arts at the Academie voor schone Kunsten in Antwerp and from 2011 at the Akademie der Bildenden Künste in Vienna, where she lives and works since then. Her painterly work has been shown in group en solo-exhibitions in Belgium, Austria, France, Germany and in Russia. In her artistic work, Stefanie De Vos is creating interactions and cooperarions with other media as architecture, interior, landscape architecture and dance.

U svojim slikama i crtežima Stefanie De Vos spaja strast prema slikarstvu, arhitekturi i pejzažu. Mrlje boja i grafičkih elemenata spaja u polikromatske, ekspresivne kompozicije na platnu, papiru, akrilnom staklu i u obliku murala. Intuicija obilježava njezin način rada. Osjećaj slobode ogleda se u vibrijućim, ritmičnim slikarskim djelima. Sažeti skup elemenata prelazi u lančaste aranžmane nepravilnih ritmova i naglasaka. Izranjajući prostori čine krajolike s višestrukim trodimenzionalnim vezama, prekidima i orijentacijskim točkama.

In her paintings and drawings, Stefanie De Vos is combining a passion for painting, architecture and landscape. Communicating patches of colours and graphical elements are combined to colourful, expressive compositions in works on canvas, paper, acrylic glass and as wallpaintings. Her way of working is intuitive. A sense of freedom is reflected in vibrating, rhythmical paintings. Out of a summary of elements lead to chainlike dispositions with irregular rhythms and accents. The spaces who occur are landscapes with multiple three-dimensional connections, interruptions and orientation points.

BEZ NAZIVA

2021.

tuš, kolaž, vodena
boja i olovka na
papiru, 32×24 cm

UNTITLED

2021

ink, collage, water
colour and pencil on
paper, 32×24 cm

Courtesy Galerie Krinzinger
and the artist/Photo 2021
Arnoud Oliveras Segui





BEZ NAZIVA

2021.

tuš, kolaž, vodena
boja i olovka na
papiru, 102×78 cm

UNTITLED

2021

ink, collage, water
colour and pencil on
paper, 102×78 cm

Courtesy Galerie Krinzinger
and the artist / Photo 2021
Arnoud Oliveras Segui

BEZ NAZIVA

2018.

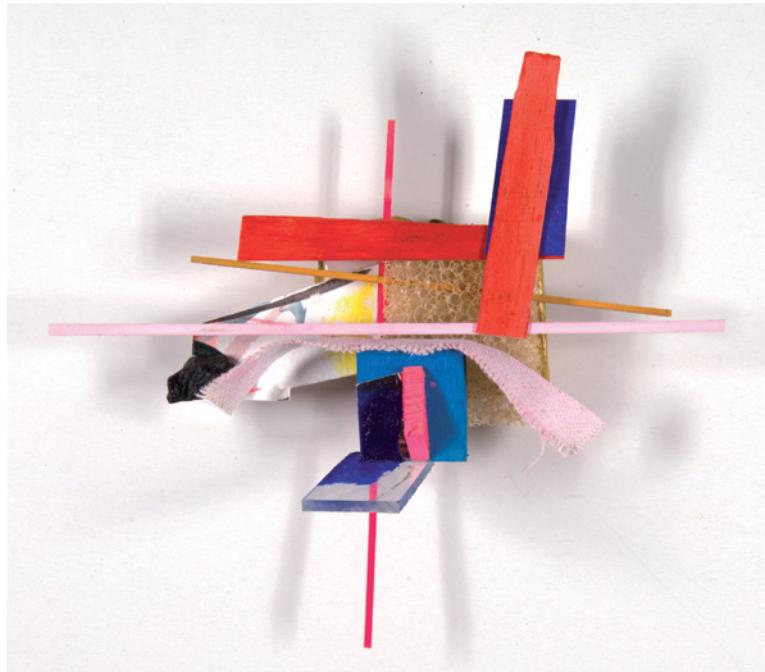
keramika, drvo,
različiti materijali

UNTITLED

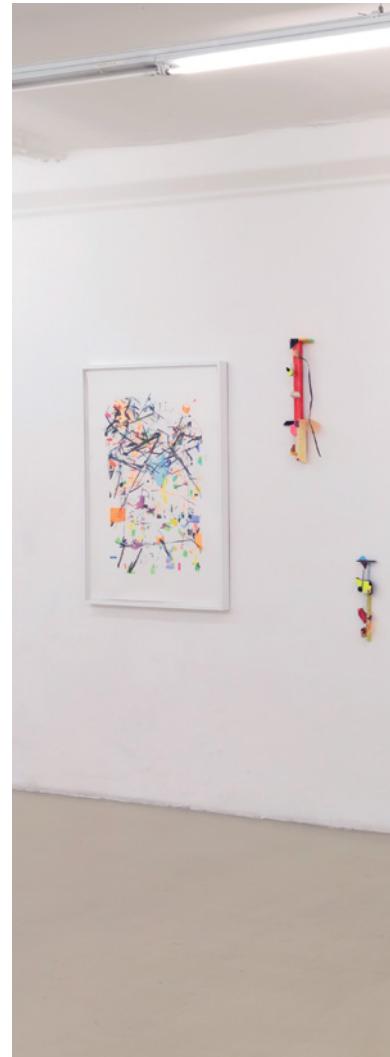
2018

ceramic, wood,
various materials

Courtesy Galerie Krinzinger
and the artist / Photo 2021
Arnoud Oliveras Segui



Exhibition view AiR 2020 / 2021 Vienna / Hungary / Croatia
at Krinzingerschottenfeld. Courtesy Galerie Krinzingers
and the artists / Photo 2022 Tamara Rametsteiner





U umjetničkoj rezidenciji u Kubertonu zamagljene su graniće između interijera i eksterijera. Atelje se proteže u vrt i selo. Priroda je preuzeila veliki dio nekadašnje strukture sela.

STEFANIE DE VOS

Teško je procijeniti dimenzije seoskih gospodarstava; interijer i eksterijer sve više postaju međusobna zrcalna slika. Često nedostaju kutovi kuća. Otvori u zidovima čine okvir za promatranje neba. Sve podsjeća na teoriju arhitekta Bernarda Rudofskyja koji je samostojeće zidove smatrao izvorima arhitekture, a antičke vrtove elementima integriranim u zidove kuća. Arhitektura postaje poput okvira, njezini elementi su i dalje prisutni, ali su slojevi materijala u procesu propadanja doživjeli inverziju. Materijali koji su otpali sa zida leže jedan na drugom poput slomljene slagalice. Vezu sa strukturom prvo gube lakši materijali, poput keramike, i tako završavaju na dnu. Po lakoći slijedi drvo te na kraju kamen. To je delikatan, rasut i krhak krajolik. Suprotan arhitektonskom konstruiranju, proces je koji se u arheologiji naziva obrnuta stratigrafija.

Slike su izgrađene na sličan način; prozirni pigmenti u pozadini, pastozni bijeli nanosi kao naglasci u posljednjem sloju. Prolazni i lagani slojevi povezuju se s temeljnim premazom. Naglasci se zavlače u prozirni „bazen“. Transparentnost je inspirirana brojnim drugim radovima temeljenim na bojama okoliša koje se ovdje odražavaju na plavom bazenu, spremniku za upijanje svih zvukova i boja okoline. Netaknuta priroda ne šuti.

Nekoliko skulptura izrađenih / grupna skulptura izgrađena na licu mjesta. Zatečeni materijali koji su sastavljeni kao razigrana interpretacija principa ‘obrnute stratigrafije’.

STEFANIE DE VOS

At the Kuberton artist in residence, the boundaries between interior and exterior are blurred. The studio extends into the garden and the village. Nature has taken over a large part of the former structure of the village.

The dimensions of farms are difficult to assess; interior and exterior are increasingly becoming each other's mirror image. Often, corner pieces of houses are missing. The open walls form a frame for observing the sky. It resembles the theory of architect Bernard Rudofsky who understood the free-standing walls as the origin of architecture and the antique gardens being integrated into the walls of the house. Architecture becomes frame-like, its elements are still present but the layers of material has in its decay undergone an inversion process. The materials that have broken off lies on top of each other like a broken puzzle. The lighter materials, such as ceramics, lose their connection with the structure first and thus end up at the bottom, followed by wood and finally stone. It's a delicate, scattered and fragile landscape. The reverse of an architectural construction, a process that in archaeology is called reverse stratigraphy.

The paintings are constructed in a similar way; transparent pigments in the background, pasty white as highlights in the last layer. The fleeting and light layers make the connection with the primer. The highlights hooks into the transparent 'pool'. The transparency in the works is inspired by a number of works based on colours of the environment reflected on the blue pool, an absorption basin for all the sound and colour of the surrounding. Unspoilt nature is not silent.

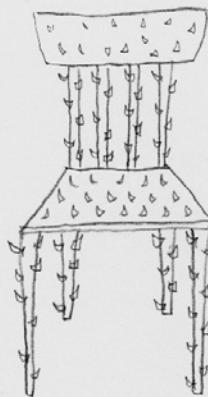
A group of sculptures made on-site. Found materials that are assembled as a playful interpretation of the 'reverse stratigraphy' principle.

ANGELIKA WISCHERMANN

(1983., Herdecke, Njemačka) bavi se site-specific performansima i instalacijama. Živi i radi u Beču. Studirala je kiparstvo i medijsku umjetnost na Sveučilištu za likovnu umjetnost i dizajn Muthesius u Kielu od 2006. do 2009. (diplomirala u klasi Arnolda Dreyblatta) te na Sveučilištu primjenjenih umjetnosti u Beču od 2009. do 2013. (diplomirala u klasi Martina Waldea). Recentna je primateljica 37. Nagrade za grafiku Grada Beča. Izlagala je na festivalu Premierentage (Tirol, AT), u galeriji platforme Grünspan (Koruška, AT) te sudjelovala na umjetničkom festivalu Supergau (Salzburg, AT). Umjetnica svoja djela često izvodi na specifičnim mjestima pri čemu se referira na zateknute okolnosti. Nastanku instalacija, objekata i peformansa prethodi predano istraživanje lokacije. Svoja djela obično temelji na opsivnim fizičkim radnjama ili ih stvara putem intenzivnih, ponavljajućih aktivnosti.

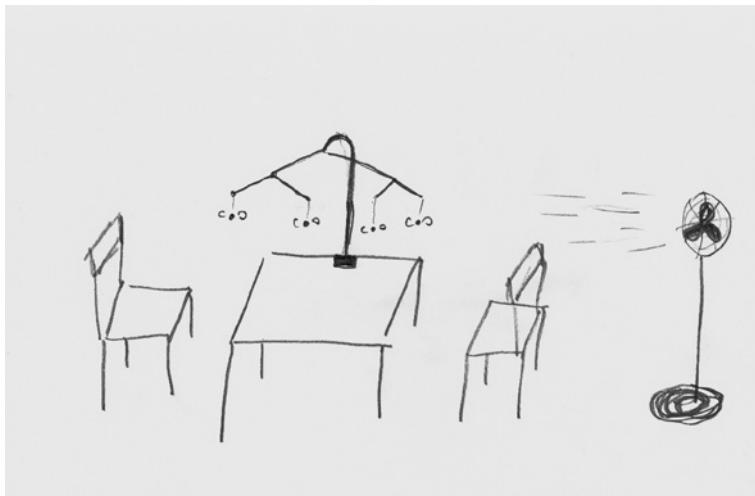
(1983, Herdecke, Germany) works on site-specific performances and installations. She lives and works in Vienna. Wischermann studied sculpture

and media-art, from 2006–2009 at the Muthesius University of Fine Arts and Design in Kiel (bachelor's degree under Arnold Dreyblatt) and from 2009–2013 at the University of Applied Arts Vienna (2013 diploma under Martin Walde). Wischermann recently received the 37th Graphic Prize of the City of Vienna, exhibited at the Premierenage (Tyrol, AT) and in the Kunstraum Grünspan (Carinthia, AT) and took part in the Supergau art-festival (Salzburg, AT). Wischermann often works site-specifically and responds to the given circumstances. Intensive site investigations lead to installations, objects and performances. Wischermanns works are usually based on obsessive physical actions or her works are created through an intensive, repetitive activity.



Angelika Wischermann
crtež / drawing

Mobil visi iznad blagovaonskog stola kvadratne ploče s dvije drvene stolice na koje posjetitelji izložbe mogu sjesti. Konjske muhe zlatnih očiju objesene su na mobilnu konstrukciju i polagano kruže oko stola iznad glava posjetitelja. Muhe pokreće obližnji ventilator. Muhe su iz Hrvatske, bile su mi cimerice u ateljeu za vrijeme umjetničke rezidencije.



PROLIJETANJE

2021./22.

stolica, stol, konjske muhe, mobil, ventilator, promjenjive dimenzije

FLYING BY

2021/22

chair, table, horse-flies, mobilé, ventilator, variable dimensions

A mobilé hangs over a square dining table with two wooden chairs. Exhibition visitors can sit there. Gold-eyed horseflies are hanging from the mobile, slowly circling the table above the heads of the visitors. The flies are set in motion by a ventilator standing nearby. The flies are from Croatia, they were my studio roommates during the residency.



Exhibition view, AiR 2020
/ 2021 Vienna / Hungary
/ Croatia at Krinzingers
Schottenfeld. Courtesy
Galerie Krinzingers and
the artists / Photo 2022
Tamara Rametsteiner



STRŠENJE

2021./22.

stolica, trnje ruža

86 × 44 × 40 cm

Drvenu stolicu prekrivaju šiljci. Šiljci su prikupljeni s grmova hrvatske divlje ruže te aplicirani na površinu stolice.

STICKING OUT

2021/22

chair, thorns

86 × 44 × 40 cm

A wooden chair is covered with spikes. The spikes were collected from Croatian wild rose bushes and then attached to the surface of the chair.

Exhibition view, AiR 2020 / 2021 Vienna / Hungary / Croatia at Krinzinger Schottenfeld. Courtesy Galerie Krinzinger and the artists / Photo 2022 Tamara Rametsteiner

Courtesy Galerie Krinzinger
and the artist / Photo 2022
Tamara Rametsteiner



Dolazak u Kuberton. Što uočavam, gdje me to vodi? Glava i dalje prazna, oči širom otvorene. Dugotrajna hodanja, potraga za Specijalitetima.

Kamene kuće, zarasle i srušene. Nigdje nikoga – samo vitice i šiljci. Drže se, zaklanjaju kuće i putove: grmovi kupine i ruže. Grane zapetljane, u šipražje. Neprobojno se drže zajedno. Ne povlači, ne trgaj – izvuci pojedinačne vitice, iznimno pažljivo. Ružini šiljci – tvrdi i drvenasti – iščupani i rasklimani s grane. Grančicu po grančicu, grm po grm, ostavljam ih bez trnja. Bogata žetva.

Stolica opremljena, sa svim šiljcima. Izdižu se, kolektivno – nitko ovdje više ne može ostati.

ANGELIKA
WISCHERMANN

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Arrival at Kuberton. What do I notice, where does it take me? The head still empty, the eyes wide open. Extensive walks, search for Specialities.

Stone houses, overgrown and collapsed. No one there – only tendrils and spikes. They hold on, blocking houses and paths: blackberrys and rose-bushes. Tangled the branches, to a thicket. They hold together impenetrably. Don't pull, don't tug – pull out individual tendrils, with extreme caution. Rose spikes – hard and woody – plucked and loosened from the branch. Twig by twig, bush by bush, I leave them thornless. A rich harvest.

A chair stocked, with all the spikes. They rise, collected – nobody can stay here anymore.



VON FALL ZU FALL

2021

video performance

Courtesy Galerie Krinzinger
and the artist / Photo 2022
Tamara Rametsteiner

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