

IVO RINGE

Muzej-Museo Lapidarium, Novigrad-Cittanova

Südlicht

Thomas Micchelli

Südlicht

Na pitanje o svom slikarskom procesu, Ivo Ringe govori o interakciji boje i proporcija, „a onda“ kaže, „iznenadim sam sebe.“¹

I Came From the North With the Sun in My Eyes [Došao sam sa sjevera sa suncem u očima] naslov je slike koju je Ringe naslikao 2022. - upečatljive kompozicije u komprimiranim, slojevitim ravninama crvene, zelene, plave i smeđe - koja bi mogla poslužiti i kao epigraf za ovo burno, eksplozivno šareno novo djelo.

U jeku svjetske pandemije, Ringe je putovao onim što je nazvao svojim „sretnim stazama“², iz svog doma u Kölnu, Njemačkoj, u tri carstva južne svjetlosti: Coaraze, Francusku, selo u blizini Nice; Novigrad, grad na zapadnoj obali Istre u Hrvatskoj; i Mouthier-Haute-Pierre, Francusku, malo selo blizu švicarske granice. Posve obuzet njihovim kromatskim zračenjem, Ringe je iznenadio sebe, a time i svoje gledatelje, neumoljivo hrabrim, živahnim eksperimentima s bojom i oblikom.

Još jedna slika iz 2022., *Les Hautes Pierre de Mouthier* (poigravanje imenom sela - „Visoko kamenje Mouthiera“), jedini je novi rad koji zadržava binarni koloristički raspored koji je Ringe istraživao posljednjih nekoliko godina - retikulaciju poteza kistom na monokromatskom polju. U ovom slučaju, mreža poteza je bijela na ekru podlozi, a nijanse boje odražavaju litice doline kao i konstrukciju od prirodnog kamena Le Manoir de Mouthier-Haute-Pierrea, umjetničke rezidencije koja ga je ugostila. Naslov je također omaž francuskom realistu iz 19. stoljeća, Gustaveu Courbetu, koji je naslikao mnoge znamenitosti u tom području, kao i *Stijene u Mouthieru* (oko 1855.), koje su sada dio Phillipsove zbirke u Washingtonu, DC.

1 Joris Brantuas, „IVO RINGE Présentation, MyArtGoesBoom, Monako,“ 16. kolovoza 2022., 0:05 do 0:25, <https://www.youtube.com/watch?v=zGUaM6S2T28>

2 E-pošta, 28. svibnja 2023.

No, ostala djela koja su ovdje predstavljena proširuju, spajaju i razbijaju taj model blistavom bojom i sukobljenim oblicima. Ringeova tri primarna elementa - mreža, kristal i četverokut, svi povezani dodirnim točkama unutar zlatnog presjeka (1:1,618) - prekriveni su i prenamijenjeni intuitivnom prepuštenošću, pulsirajući zasljepljujućom pigmentacijom. Živopisni potezi narančaste naspram zelene, zelene naspram crvene, žute naspram plave postižu harmonijski intenzitet dosad neviđen u umjetničkim radovima.

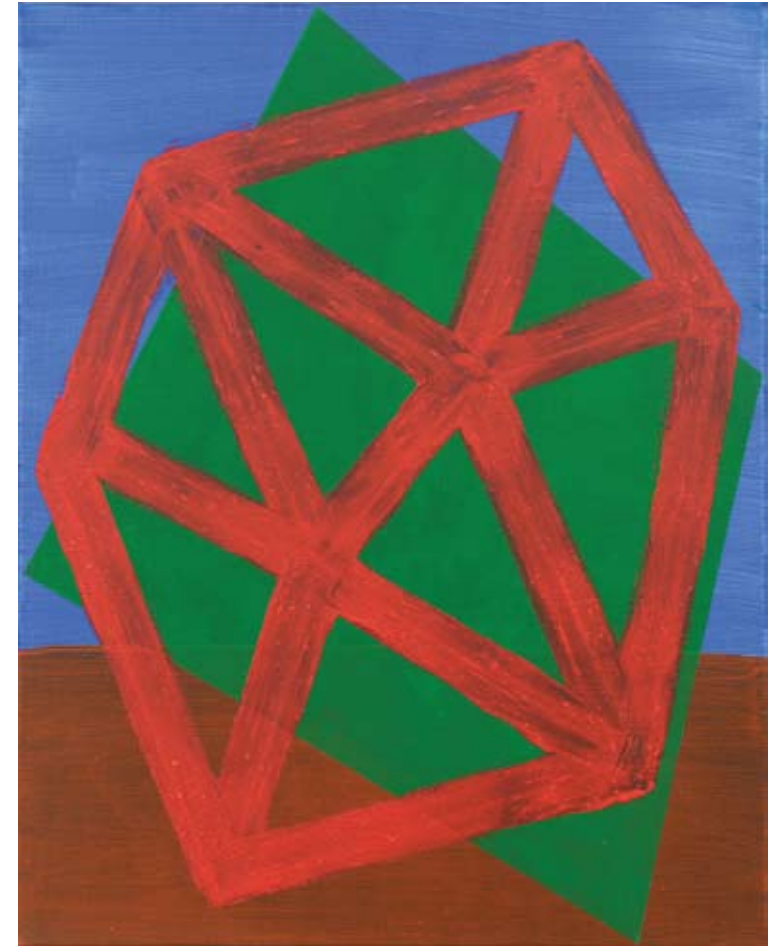
Počevši od *Daydreama II* iz 2019., javlja se omekšanost pristupa, poziv na igru, u kojem se formalne granice koje su prethodno držale Ringeove slike u nesigurnoj ravnoteži s vremenom raspadaju i poništavaju - samo da bi se regrupirale i ponovno oblikovale obnovljenom vitalnošću. U prvoj od tri slike u seriji, *Le Solaire de Coaraze* (sve iz 2021.), jedna od Ringeovih zatvorenih „kristalnih“ formi (temeljenih, poput njegovih mreža, na uzorcima molekularnog rasta) uvlači se poput nepozvanog gosta u ravninu slike.

Sastavljena od jarko žutih poteza kistom, izdiže se iz donjeg lijevog kuta u blijedoplavo polje, narušavajući time središnji položaj kristala kojeg je Ringe uspostavio godinama ranije. U drugom djelu u nizu, čini se kao da kristal lebdi prema desnoj strani platna prije nego što se - u završnoj slici - rasprsnje preko površine kao sveobuhvatna retikulacija.

S obzirom na to koliko je Ringeov opus rada duboko ukorijenjen u geometriji, fizici i filozofiji, šok od ovog poteza više nalikuje međudimenzionalnoj pukotini nego pukom formalnom trzaju, dopuštajući daljnjim, naizgled heretičkim varijacijama da se pojave, kao u *Le Cadrans Solaire de Coaraze* (2021.), sa svoja četiri kristala - plavim, ružičastim, narančastim i crnim - koji svoje plohe izvlače iz četiri kuta platna.

Umjetnik je možda zadržao svoje paradigme, ali prošlost se neizbježno transformira oblikom budućnosti koji evoluirao. S ovim beskrajno inventivnim, delirično obojenim djelima, Ringe je prošao kroz vrata i ostavio ih otvorenima, uranjajući ugrađene kodove svoje sjevernjačke logike u grozničava sanjarenja južnjačkog sunca.

I Came From the North With the Sun in My Eyes, 2022, Pigments, Acrylic on Linen, 50x40 cm



Thomas Micchelli

Südlicht

When asked about his painting process, Ivo Ringe speaks of the interaction of color, the interaction of proportions, “and then” he says, “I surprise myself.”¹

I Came From the North With the Sun in My Eyes is the title of a painting Ringe made in 2022 — a striking composition in compressed, layered planes of red, green, blue, and brown — but it could also serve as the epigraph for this roisterous, explosively colorful new body of work.

In the teeth of the worldwide pandemic, Ringe traveled along what he called his “happy trails”² from his home in Cologne, Germany, to three realms of southern light: Coaraze, France, a village near Nice; Novigrad, a town in western Croatia; and Mouthier-Haute-Pierre, France, a small village near the Swiss border. Immersed in their chromatic radiance, Ringe surprised himself and, in turn, his viewers, with unrelentingly bold, effervescent experiments in color and form.

Another painting from 2022, *Les Hautes Pierre de Mouthier*, a play on the village’s name (“The High Stones of Mouthier”), is the single new work that retains the binary coloristic arrangement Ringe has been investigating for the past several years — a reticulation of brushstrokes against a monochromatic field. In this case, the web of strokes is white on an ecru ground, hues reflecting the valley’s cliffs as well as the natural stone construction of Le Manoir de Mouthier-Haute-Pierre, the art residency that hosted him. (The title is also a nod to the French 19th-century Realist, Gustave Courbet, who painted many sights in the area as well as his own Rocks at Mouthier (ca.1855), now at the Phillips Collection in Washington, DC).

1 Joris Brantuas, “IVO RINGE Présentation, MyArtGoesBoom, Monaco,” August 16, 2022, 0:05 to 0:25, <https://www.youtube.com/watch?v=zGUaM6S2T28>

2 Email, May 28, 2023

But the other works presented here expand, compound, and shatter that model with blazing color and clashing forms. Ringe’s three primary elements — the network, the crystal, and the quadrilateral, all anchored by points of contact within the golden section (1:1.618) — are recombined and repurposed with intuitive abandon, pulsing with eye-peeling pigmentation. Vivid strokes of orange against green, green against red, yellow against blue achieve a harmonic intensity previously unseen in the artist’s work.

Beginning with *Daydream II* from 2019, there is a looseness of approach, an invitation to play, in which the formal boundaries that had previously held Ringe’s paintings in precarious balance eventually break apart and come undone — only to regroup and re-form with renewed vitality. In the first of the three paintings in the series, *Le Solaire de Coaraze* (all 2021), one of Ringe’s closed “crystal” forms (based, like his networks, on molecular growth patterns) shoulders itself like an uninvited guest into the picture plane.

Composed of bright yellow brushstrokes, it rises up from the lower left into a field of pale blue, disrupting the centered position Ringe had established for the crystal years earlier. In the second work in the series, the crystal seems to float off to the right side of the canvas before — in the final painting — it bursts across the surface as an all-encompassing reticulation.

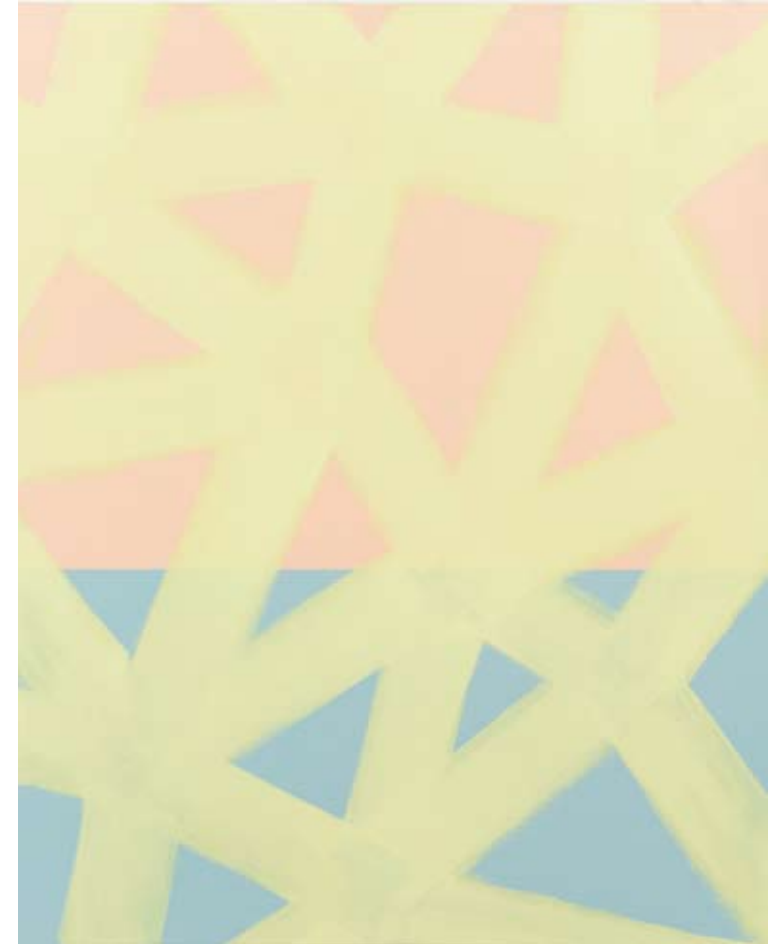
The shock of this move, given how deeply Ringe’s body of work is rooted in geometry, physics, and philosophy, feels more like an inter-dimensional fissure than a mere formal jolt, allowing further, seemingly heretical variations to issue forth, as in *Le Cadrans Solaire de Coaraze* (2021), with its four crystals — blue, pink, orange, and black — wedging their facets inward from the four corners of the canvas.

The artist may have maintained his paradigms, but the past is ineluctably transformed by the unfolding shape of the future. With these endlessly inventive, deliriously colored works, Ringe has walked through a door and left it open, immersing the embedded codes of his northern logic in the febrile reveries of the southern sun.

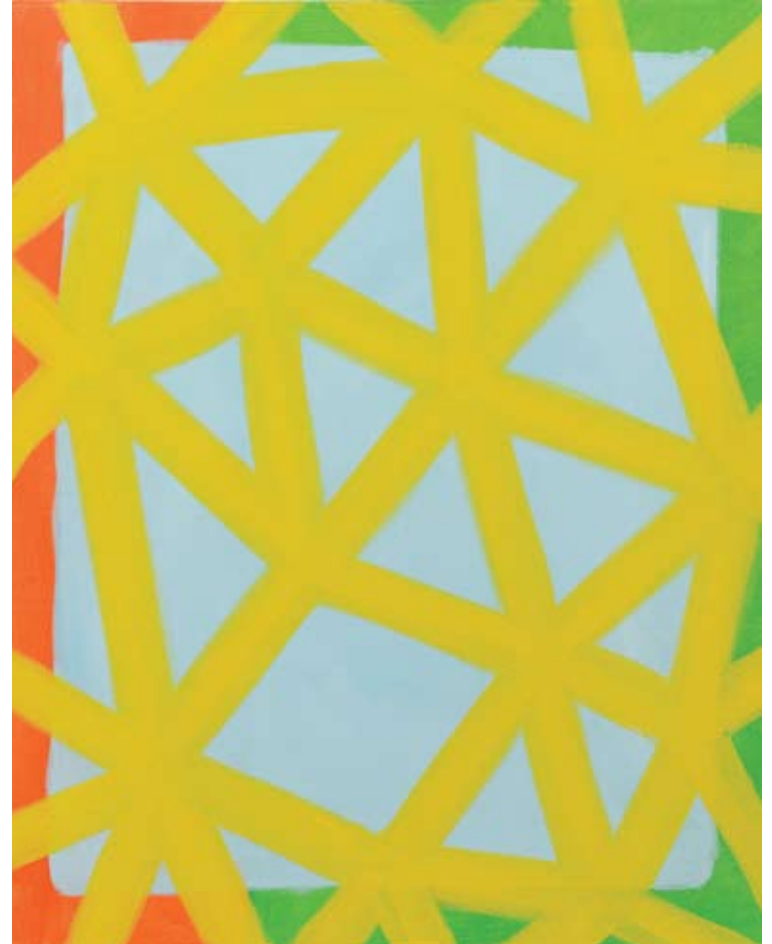
Les Hautes Pierre de Mouthier, 2022, Pigments, Acrylic on Linen, 50x40 cm



Daydream II, 2019/20, Pigments, Acrylic on Linen, 120x100 cm



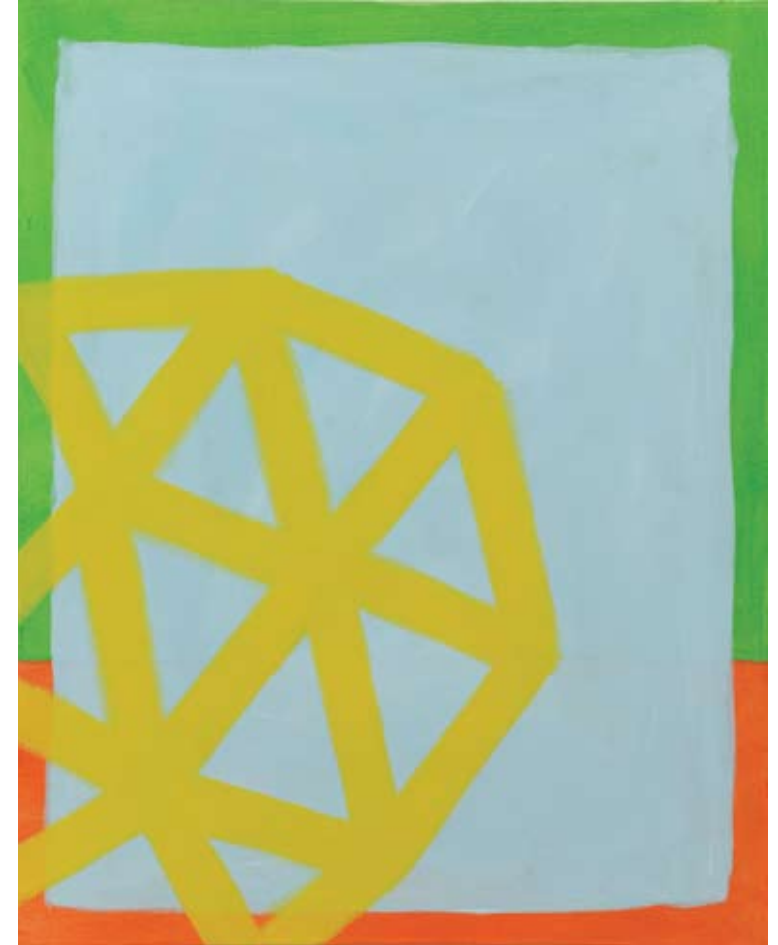
Le Solaire de Coaraze III, 2021, Pigments, Acrylic on Linen, 80x65cm



Le Solaire de Coaraze II, 2021, Pigments, Acrylic on Linen, 80 x 65 cm



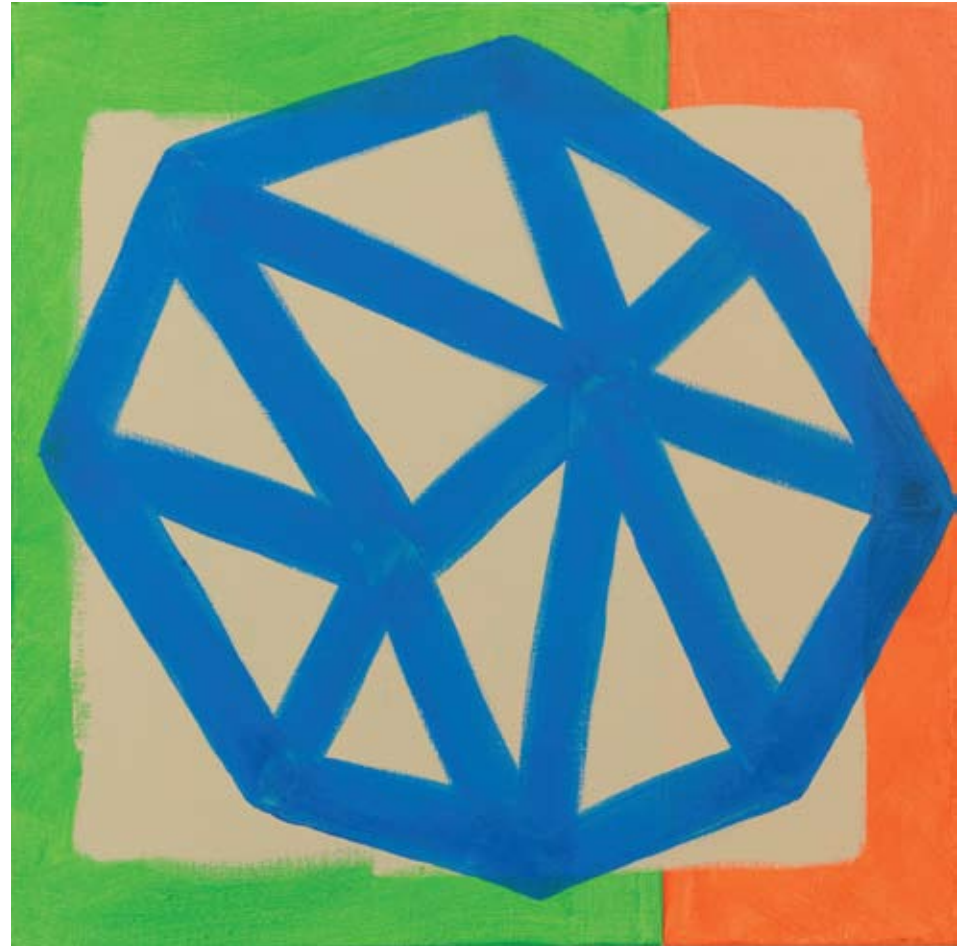
Le Solaire de Coaraze I, 2021, Pigments, Acrylic on Linen, 80 x 65 cm



Le Cadran Solaire de Coaraze, 2021, Pigments, Acrylic on Linen, 60x60 cm



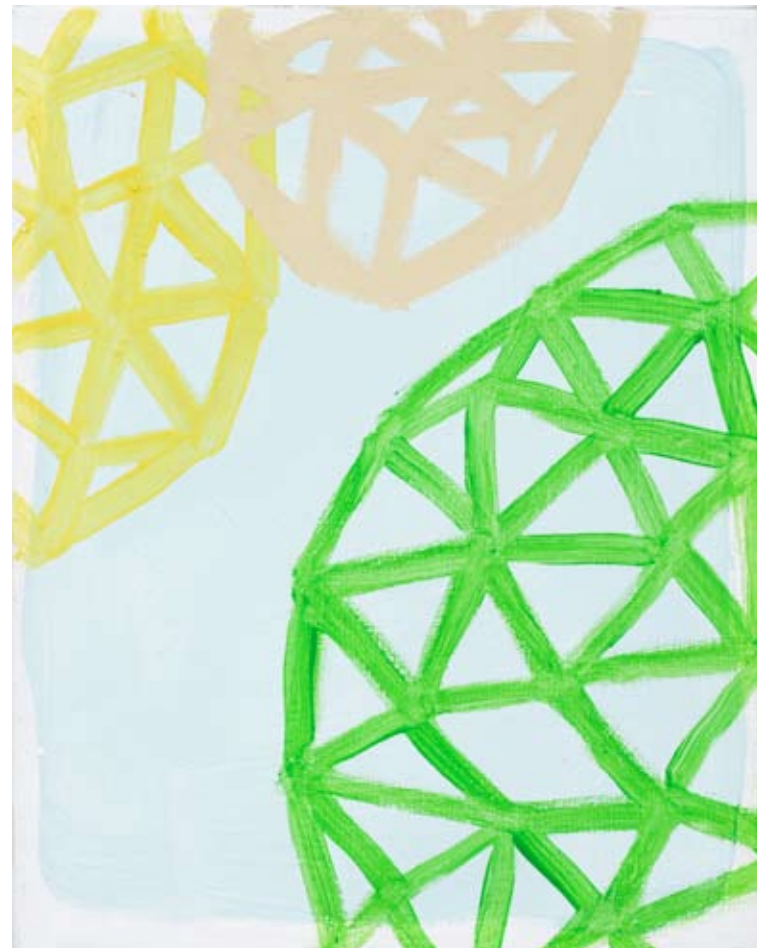
La Gardiola II, 2021, Pigments, Acrylic on Linen, 60x60 cm



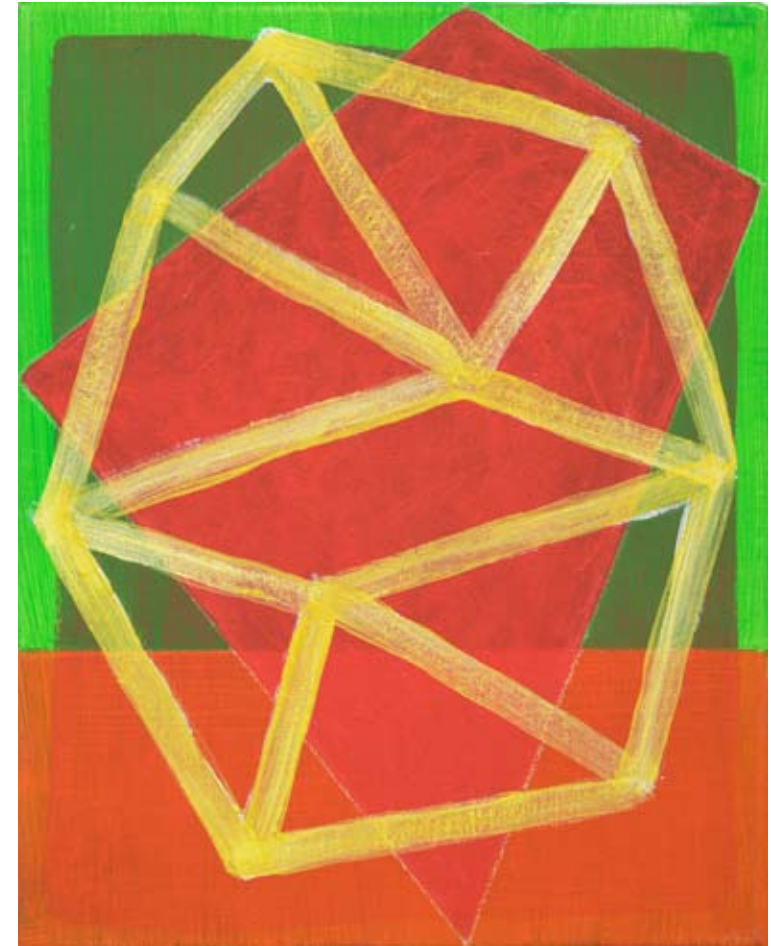
Happy Trails II, 2021, Pigments, Acrylic on Linen, 30x24 cm



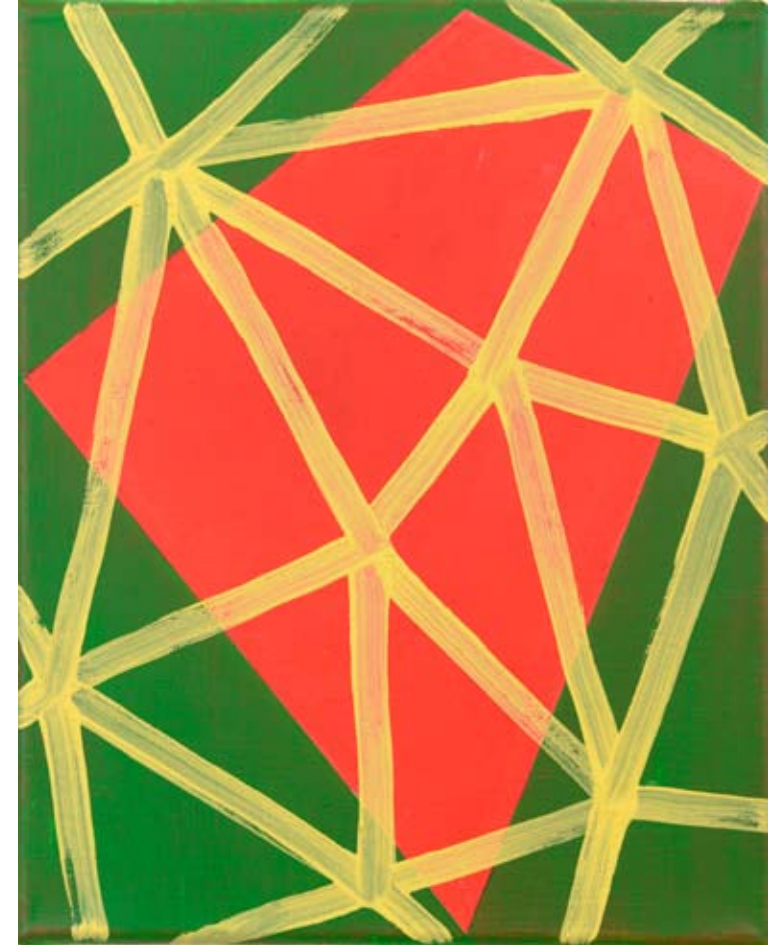
Pale Morning, 2021, Pigments, Acrylic on Linen, 30x24 cm



Happy Trails I, 2021, Pigments, Acrylic on Linen, 30x24 cm



Coaraze Sun, 2021, Pigments, Acrylic on Linen, 30x24 cm



Scout II, 2022, Pigments, Acrylic on Linen, 120x100 cm



Another Sunny Day, 2022, Pigments, Acrylic on Linen, 120x100 cm



Umjetničko istraživanje **Ive Ringea** unaprjeđuje suvremenu konkretno-minimalističku umjetnost. Njegov rad nadilazi opažanje i neobjektivnu reprezentaciju sadašnjosti. Sažeta i čista, dirljiva kvaliteta njegova rada čini življom tradiciju racionalnosti i strogosti.

Ringe je rođen 1951. godine u Bonnu, školovao se na Umjetničkoj akademiji u Düsseldorfu, a uglavnom živi i radi u Njemačkoj u Kölnu.

Umjetnik zahvaljuje: Jerici Zihel, Kirsten Floss, Michaelu Schultz, Philippeu Perrinu Piqueu, Winfriedu Wünsch, Brunu Charvinu i Thomasu Micchelliju.

Ivo Ringe's artist research advances contemporary concrete-minimalist art. His work transcends the perception and non-objective representation of the present. Reduced and pure, the emotive qualities of his work enliven the tradition of rationality and rigour.

Born 1951 in Bonn, trained at the Kunstakademie Düsseldorf, Ringe lives and works mainly in Cologne, Germany.

The artist likes to thank: Jerica Zihel, Kirsten Floss, Michael Schultz, Philippe Perrin Pique, Winfried Wünsch, Bruno Charvin and Thomas Micchelli.



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