

GALERIE KRINZINGER · SEILERSTÄTTE 16 · 1010 WIEN
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AIR 2023

Tomislav Brajnović
Matija Debeljuh
Karin Ferrari
William Mackrell
Bernd Oppl
Anna Spanlang
Éva Szombat

KRINZINGER SCHOTTENFELD

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Tomislav Brajnović
RESET 2, 2023
BRAJN/F 2
paper collage, framed
25 x 25 cm

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Tomislav Brajnović
The Ten Commandments, 2023
BRAJN/O 3
lead, framed
39 x 48 cm

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Tomislav Brajnović

(*1965 in Zagreb, Croatia). Works in Rovinjsko Selo.

"I grew up in an artistic family where my father - Marčelo Brajnović, mother - Zvezdana Hegedušić-Brajnović, grandfather - Željko Hegedušić and uncle - Krsto Hegedušić were artists.

Given the nature of the work and the temperament of my father, we moved and traveled regularly.

Consequently, I lived in the late 60's and early 70's in several places around Milan, Italy.

There I went to kindergarten and finished the first grade of elementary school. I learned the Italian language, lived in an artistic environment. After a short return to Croatia and several years of moving between Zagreb and Rovinjsko Selo, in 1975 we left for France in Thonon les Bains on Lake Lemman.

Due to various events, each of which has its own special story, we finally moved to Paris in 1977.

Frequent changes of schools, environments and meeting new people became part of the routine.

Adaptation, language learning and inclusion in everyday life were a necessity.

The following years, after returning from France, we spent between Zagreb, Pula and Rovinjsko Selo.

In 1991, my parents, my brother and I went to the Netherlands, where we stayed until 1993, when we returned to Croatia. In the Netherlands, I finished the 1st year of the Royal Academy (KABK) in Den Haag. I learned Dutch, which I speak and write fluently.

In 1996, I continued my studies at the ALU in Zagreb, where I graduated in 1999 in the class of professor Đuro Seder. I got the Rector's award and the award of the Academy of Fine Arts in Zagreb.

In 2002, I went to St. Martins College of Art in London, where I finished my postgraduate studies - master's degree - MA Fine Art. I participated in several residencies and projects in Croatia, USA (Boston), Wales, Ireland, Italy. In 2009, I participated in the international project "The Arctic Circle".

I am the recipient of several awards and donations, of which I highlight the Rector's Award, 1st prize at the 25th Youth Salon in Zagreb, Pollock Krasner Foundation Grant, Frankopan Scholarship, and a number of donations from Croatian ministries - Ministry of Science and Technology, Ministry of Culture, County of Istria, etc. In 2007, I started Studio Golo brdo, a project to hold exhibitions of foreign and domestic artists in my own space on a hill near Rovinj. More than 40 artists exhibited until 2020 when I paused the project due to the covid situation. From 2013 I teach at the Academy of Applied Arts in Rijeka.

Main exhibitions in the recent period: "Crawling Armageddon" in 2016, held in the Museum of Modern and Contemporary art in Rijeka; "Direct Link", 2018, exhibition held in the Museum of Contemporary Art in Zagreb; "The Heavens Restore Order - An Artist is a Living Museum," 2022, exhibition in the Loški Museum, Škofja Loka, Slovenia.

The first three works are the continuation of the idea of „RESET“, a name that I gave to a natural wine that I am making from other people's vineyards, some of them abandoned. RESET is referring to the Great Reset, a term that appeared at the Davos summit few years ago. The intention was to make a small artistic provocation and at the same time point out the necessity of a wine and worldview reset, which would certainly have to come from a position of higher authority. Each wine label for the wine I produced was original, made from photos that I cut out of history and art books and over which I spray painted RESET using a stencil. I used the same stencil for the collages I made during the art residency in Kuberton.

„The Ten Commandments“ is an older work that was originally cylindrical, it could be rotated. I recently flattened and framed it. The Bible's Ten Commandments were written on the lead sheet, the text was made by embossing letters in soft lead using special metal letters for such purposes.“

(Tomislav Brajnović)

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Matija Debeljuh

The Servant / Study for Acting, 2023

DEB/F 1

photo, print on paper

70 x 50 cm

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Matija Debeljuh

(*1980 in Pula, Croatia) lives and works in Vodnjan, Croatia. Matija Debeljuh is founder and director of Apoteka-space for contemporary art from 2013 to the present. In December 2004 he graduated from the Academy of Fine Arts in Split / section Design of Visual Communications - Video Art. Matija represented Croatia at the Biennale of Young Artists from Europe and the Mediterranean in 2003. Matija Debeljuh has exhibited in numerous group and solo exhibitions in Pula, Rijeka, Zagreb, Sarajevo, Skopje, Turin, Trieste, Athens, Vilnius, New York, Brussels. He held several international workshops in the Sarajevo Talent Campus and the Berlinale Talent Campus. Experimental films and video works of Matija Debeljuh were screened at international festivals where they have won significant awards. In 2013, together with Branka Benčić, he opened Apoteka-space for contemporary art in Vodnjan. In 2020, he completed his postgraduate studies in Movies-Moving Images Arts at the University of Architecture in Venice. Short filmography: *K51, La cantina di ferro, Obsession, Contrada, Steel City, Scaffold, The Servant* (post-production).

“It was one night. I dreamed that one of the characters from my new film, more precisely the Servant, came to visit me. I had to try to turn that dream into reality, and I decided to invite the actress and make a new study of the role in the film, which changed the course of dramaturgy forever. I had the feeling that I was becoming one of the characters in my own movie. When I wake up one day I will know what the real truth was.”

(Matija Debeljuh)

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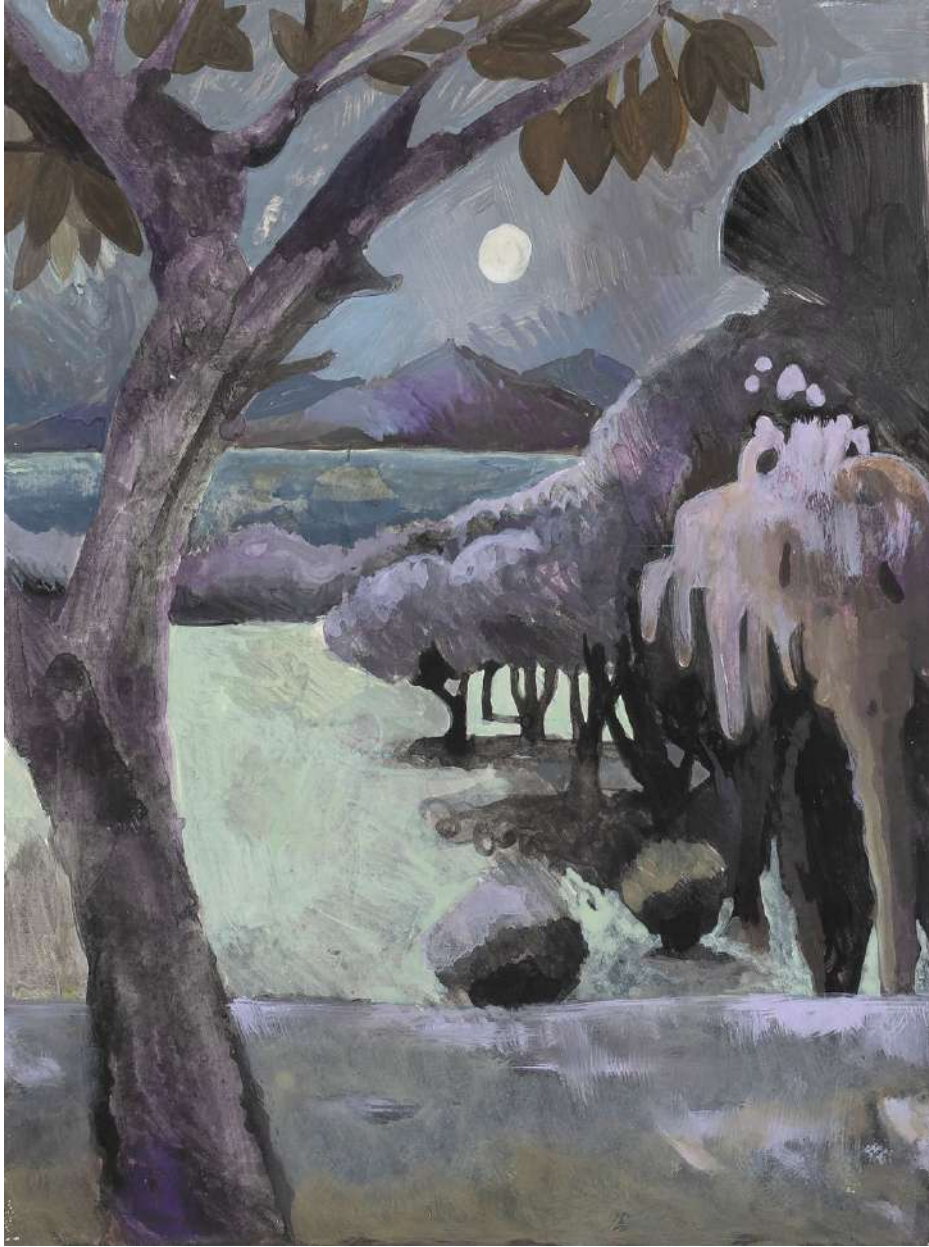
Karin Ferrari
Studio Kuberton, 2023
FERR/D 1
print on Hahnemühle paper
13 x 18 cm
Ed. 3 + 2 AP

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Karin Ferrari
Wateranizm Kuberton, 2023
FERR/D 2
print on Hahnemühle paper
13 x 18 cm
Ed. 3 + 2 AP

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Karin Ferrari
Ohne Titel, 2023
FERR/M 4
acrylic on canvas
40 x 30 cm

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Karin Ferrari
Atu 4x4, 2023
FERR/M 5
acrylic on canvas
40 x 30 cm

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Karin Ferrari
Rooftop Temple (Orange Star), 2023
FERR/M 12
acrylic on canvas
40 x 30 cm

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Karin Ferrari
Archiastromy, 2023
FERR/M 15
acrylic on canvas
40 x 30 cm

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Karin Ferrari

(*1982 in Meran, Italy) lives and works in Vienna. Karin Ferrari studied cultural studies and painting at the Academy of Fine Arts Vienna. She uses images and symbols from everyday and popular culture to examine the present. She's particularly interested in hidden desire, that are actually of spiritual nature that operate within consumer capitalism, technology and our built environment. She works across a wide range of media. Ferrari's work has been exhibited internationally at venues such as Museion for Contemporary Art Bolzano, the 8th Floor/ The Shelley & Donald Rubin Foundation in New York City, Belvedere 21 - Museum for Contemporary Art Vienna, Art Omi Open Studios in Ghent, New York, the Allard Pierson Museum in Amsterdam, WRO 19th Media Biennale Wrocław Poland, Landesmuseum Ferdinandeum Innsbruck, Künstlerhaus Bregenz, the Antarctic Biennale 2017, The Wrong – Digital Art Biennale 2017, the 5th Moscow Biennial for Young Art 2016, the Royal Military Museum Brussels, Videotage in Hong Kong, and on the online platform Arte Creative (Germany – France). Her works have been broadcasted on ARTE and the Austrian national TV channel ORF III. In 2020, Ferrari received the Austrian state grant for media art from the Federal Ministry of the Republic of Austria. She also received the artist prize of the city of Innsbruck in 2020, the Benno Barth Award in 2019, and was the main winner of the RLB Art Award in 2018. In 2021, she won the prize of Land Niederösterreich in the Austrian competition for graphics art for her woodcut 'Chiro Digitalis'. Over the past few years, Karin Ferrari had many artist residencies in the USA, Europe, and Southeast Asia such as 2023 AIR Krinzinger in Kuberton Croatia, 2018 Art Omi International Artists Residency, Ghent, New York and BMKÖS Artist in Residencies in Yogyakarta and Paris.

«At the Artist Residency in Kuberton, I enjoyed drawing on the terrace at night, surrounded by darkness and the sounds of boars roaming through the woods. These sounds were scary and soothing at the same time, a bit like a summer thunderstorm watched from a safe place. My constant companion was Emanuele - the cat, coiled up on a chair somewhere close. These drawings and sketches evolved into the visual essay «Dream Spells/Outer Flux». This visual essay is a collection of drawings, short stories, notes and text fragments that make up a sci fi mystery story about a first contact scenario, exploring deep mystical truths and wacky metaphysical models. The visual essay «Dream Spells/Outer Flux» will be presented at Schottenfeld Krinzinger as a limited edition artist book. Back in Vienna, these drawings and sketches evolved into paintings and collages. At the Artist In Residence exhibition at Krinzinger Schottenfeld I'm going to present an insight into the artistic process and research of this work in progress. The works will be presented as an immersive wall installation. The display integrates original art works within a contextual cloud of photocopies of reference images (sketches, photos, diagrams, etc.). The dimensions of the installation are adaptable to the conditions on site. What drives my artistic work is the desire to understand the present by means of speculative narratives on the threshold of esoteric utopia and academic theory. September 2023 was an interesting month. Alien corpses were presented at the Mexican Congress. NASA held a media briefing on UFOs, and a declassified CIA Paper from 1983 about astral projection made its rounds. Moreover, an exceptionally active solar sun cycle contributed to an unusual late heat wave in Europe. I spent a lot time at the pool. And at the beach. Working of course. As an artist I'm interested in hidden spiritual desires that exist - often unrecognized - within pop culture, technology and our built environment. During the residency I focused on the idea of representing psychological dynamics through spacial metaphors. There have been a few things there that inspired me to think and visually explore the relationships between architecture, astronomy and psychology. Notable these:

The hills around the Krinzinger Residency in Kuberton are marked by towers hovering above the villages. There is a rumor that many of these towers were originally defensive architecture later converted into church towers. An intriguing thought, particularly within the context of my long term research project about pseudo-sacred architecture. The shared imaginative realm of religion, military and consumer capitalism has been in the focus of my artistic research for many years now. In Kuberton I chose to explore this through drawings, and sketches for a visual essay.

The other inspiring thing was of course the house of the residency itself. It used to be an important center for esotericism. And not just any esoteric school of thought but a very radical one: light nourishment. It's an enchanting place surrounded by wilderness with a very special energy. And one night, as I was standing on the terrace looking toward what might be the lights of Trieste and Venice, the most magnificent shooting star streaked across the sky.»

(Karin Ferrari)

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William Mackrell

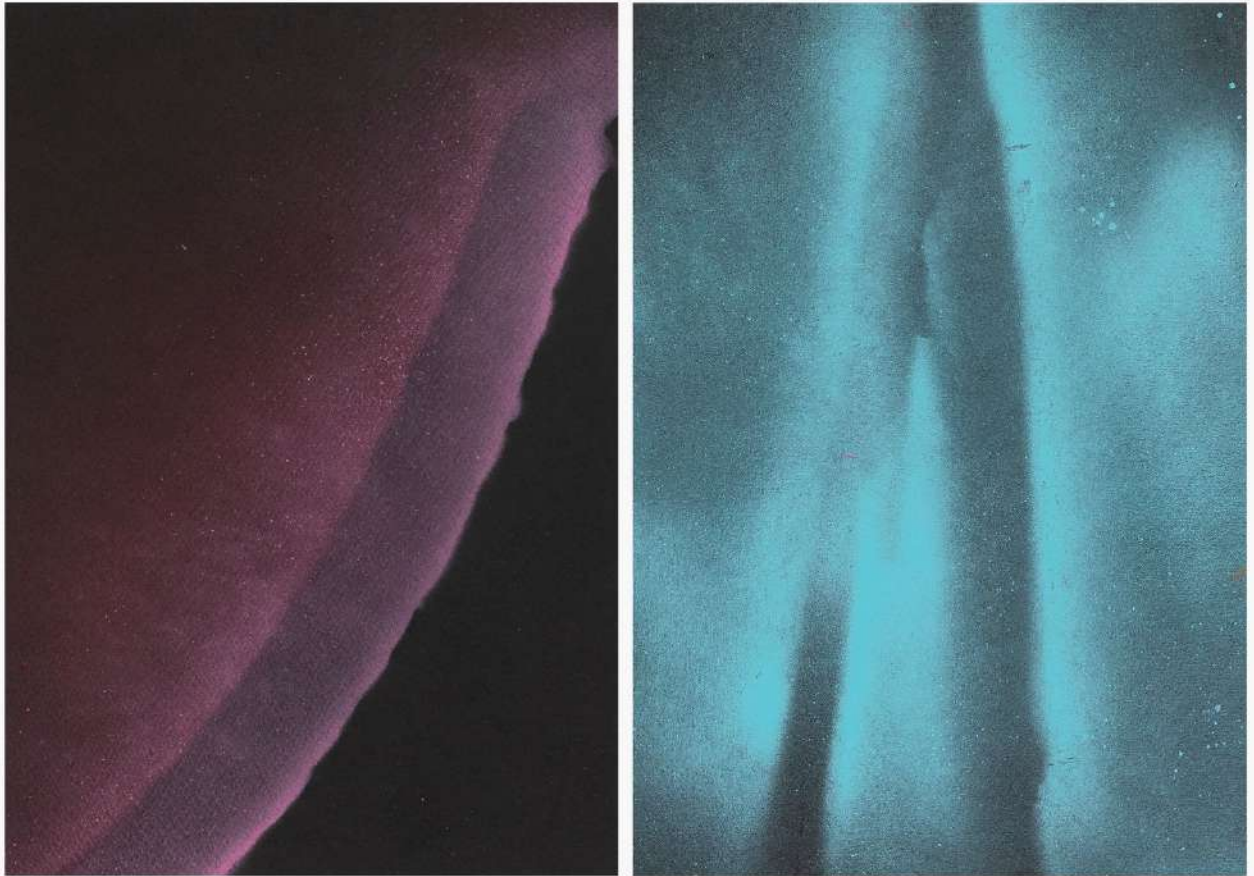
Like dust they scatter 1, 2023

MACKR/P 50

pigment on archival paper, mounted on Dibond

42 x 30 cm

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William Mackrell

Like dust they scatter 11 & 12, 2023

MACKR/P 53

pigment on archival paper, mounted on Dibond

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William Mackrell

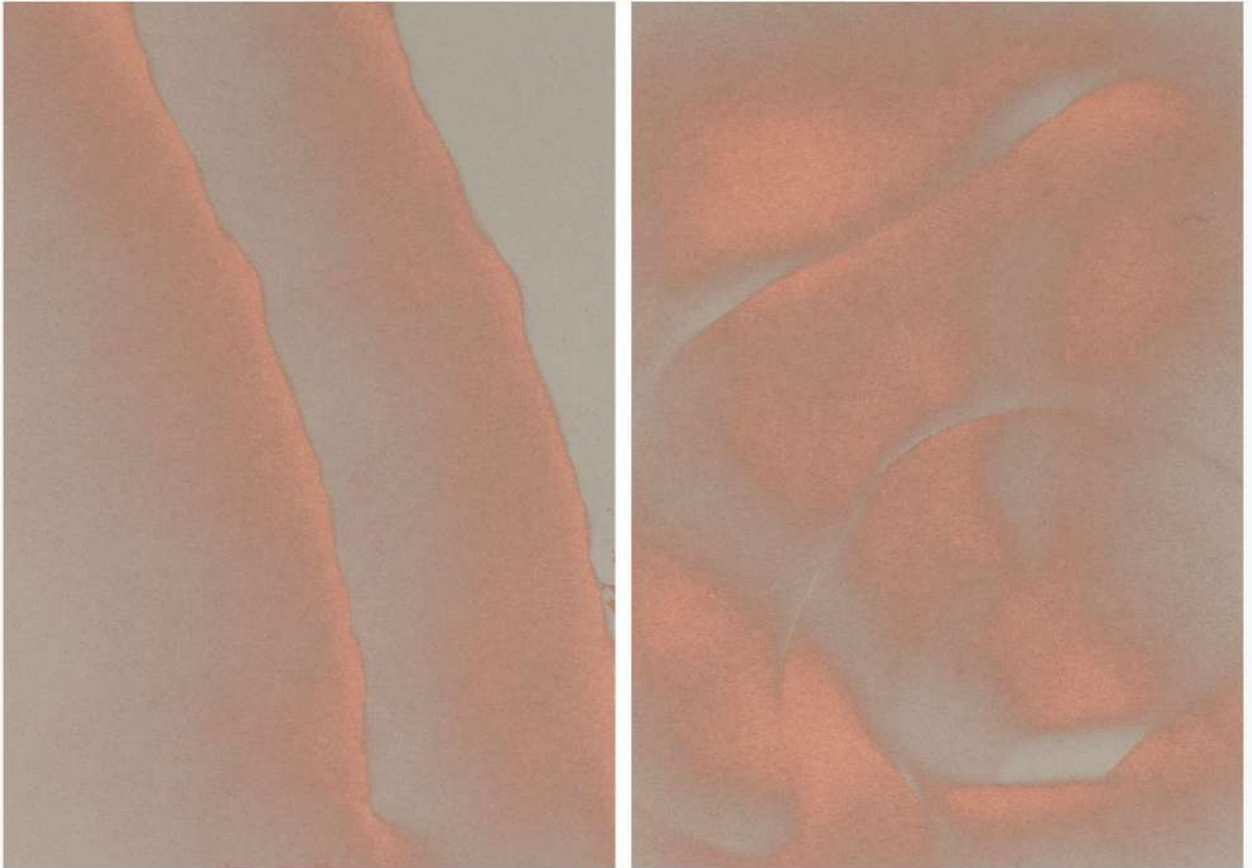
Like dust they scatter 13, 2023

MACKR/P 59

pigment on archival paper, mounted on Dibond

70 x 50 cm

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William Mackrell

Like dust they scatter 14 & 15, 2023

MACKR/P 60

pigment on archival paper, mounted on Dibond

30 x 21 cm

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William Mackrell

(*1983 in London, UK) lives and works in London, UK. Mackrell uses his body as a catalyst through which a complex reality is altered, unraveled through his performances and revealed in his objects. The artist, who always works in relation to the space he is inhabiting, leaves behind traces and fragile assemblages of language that delve into bodily sensations of touch, absence and desire.

Recent solo exhibitions include LISTE Basel LUNGLEY Gallery (2022), "A painter in the house of letters" Musée Nationale Eugène Delacroix Paris (2021), "Do not go gentle into that good night" at RYDER Madrid (2020), "Rage rage against the dying of the light" at LUNGLEY Gallery London (2020), "Here is where we meet" at Galerie Krinzinger, Vienna (2019), "Proyectos" at ARTBO (2019) Bogota curated by Aaron Cezar. Selected Museum and Public Institution exhibitions include "Bodyscapes" at Israel Museum, Jerusalem (2020), "Let there be light" at Justin Art House Museum (2019), "Drawing: the Beginning of Everything" at Albright- Knox Art Gallery, Bu alo (2017), "The Pre-Raphaelite Rooms (Aquarius)" at Manchester Art Gallery, UK, In nite Jest Dundee Contemporary Arts, UK (2012). Mackrell was awarded the Manchester Contemporary Art Fund (2017) and recently supported by Fluxus Art Projects (2021) for his solo exhibition at Musée Delacroix. Residencies include LaunchPad, France (2019) & Krinzinger Projekte, Vienna (2013, 2017, 2023).

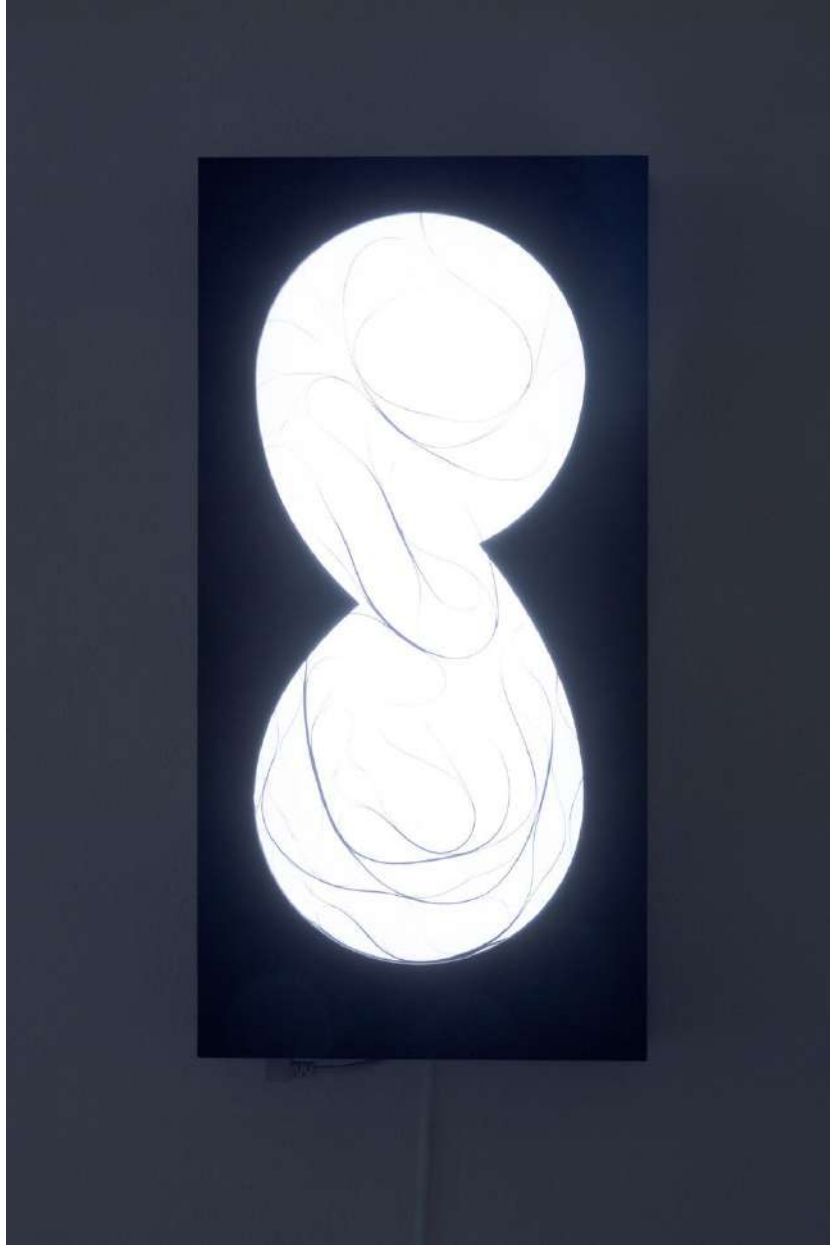
Public collections include Albright-Knox Art Gallery Bu alo, Israel Museum Jerusalem, Contemporary Art Society London, Manchester Art Gallery UK, Goldsmiths Alumni Collection UK, Krinzinger Collection Vienna and Justin Art House Museum Melbourne. William graduated from the MFA Fine Art programme at Goldsmiths (2016) and BA Painting at Chelsea College of Art, London.

„The works made in Kuberton compose a constellation of what i call ‘psychological fragments’ made in pigment on paper. They accumulated instinctively and quickly amassing the entire floorspace of the studio. Slowly they get to know each other and conversations between them emerge like weaving a great puzzle together. They are both influenced by the immediate site - winding garden paths, how colour for instance sits on each other, the bending flashes of bright yellow against the grey stone on the steps of the garden, the overlapping layers of agricultural land in the hills, views from the terrace that appear like layers of strata. Then I began to collect up objects around Kuberton- cuttings of bamboo from the garden waste, ivy and scrap materials in the boiler room. All of these pieces became digested into the shadow like and fragile forms of these images. But these images are also releasing internall feelings of uneasiness, at a time where the wider context in which they are being made present an air that is shrouded in immense human fragility.

Subconsciously the nearby clay desert area called Piski seemed to be present in the work all along but which I didnt visit until near the end of the residency. The curves and ruptures of this landscape made me think a lot about how I move the papers around on the studio floor, cropping shifting and re assembling, nothing here is fixed or static. Whilst in Kuberton I felt this immense power on my eyes of the total darkness of night - my retina adjusting to this new situation in the expanse of wilderness from panoramic skies to pitch dark. The images also remind me of how dust settles on a surface, it is there and it is not, in between the colour schimmers - from one angle as you pass you see before the image disappears. This is evident in the deep blood red work on black paper. It is also important as with all painting, a certain sense of flow is at work here. As i apply the pigment I try to move constantly so the pigment does not oversaturate the paper but glides across the surface as if it almost missed or just touched the surface. Some days this was impossible, I was too clumsy or found myself overthinking the movement, some days it just worked. I want to thank Ursula Krinzinger and Galerie Krinzinger for this experience which has helped open up an entirely new way for me of working from performance and objects onto paper. The curves and ruptures of this landscape make me think a lot about how I move the papers around on the studio floor. Cropping, shifting and re-assembling, they quickly amass the entire room. Whilst adjusting to Kuberton, I feel this immense power on my eyes, the total darkness of night - my retina feeling out this new situation in the expanse of wilderness. I began to collect up objects - cuttings of bamboo from the garden waste, scrap materials in the boiler room. Blunt turned sensory, the objects gently brush and disappear off the surface.“

(William Mackrell, Installation, „Out of my head, out of my mind“)

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Bernd Oppl
Memory Loops, 2023/2024
OPPL/O 47
MDF, metal, loudspeaker, LED
60 x 30 x 10 cm

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Bernd Oppl
something is coming, 2024
OPPL/O 48
metal, HD video, LCD display
20 x 32 x 17 cm

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Bernd Oppl

(*1980 in Innsbruck, Austria) lives and works in Vienna, Austria. Bernd Oppl studied painting and graphic arts at the Art University Linz and video and video installation at the Academy of Fine Arts Vienna. He lives and works in Vienna. He has presented his works in solo exhibitions at the Georgia Museum of Art (USA), the Tyrolean State Museum Ferdinandeum, Innsbruck (AUT), Wiels Contemporary Center of Art, Brussels (BLG), Kuiper Projects, Brisbane (AUS), Kunstraum Dornbirn (AUT), Lentos Art Museum, Linz (AUT), Galerie Krinzinger, Vienna (AUT), among others, as well as at international group exhibitions and film festivals at Kassler Art Foundation, Fridericianum, Kassel (GER), Merano Arte, Merano (ITA), Greater Taipei Biennial, Taipei (TW), Mediamatic, Amsterdam (NL), Depo, Istanbul (TR) Vermilion Sands, Copenhagen (DK), Künstlerhaus - Halle für Kunst & Medien, Graz (AUT), Kanderline Art Gallery, Saskatoon (CA), Stadt Galerie Bern (CH), Kulturstiftung Schloss Agathenburg (DE), National Gallery, Sofia (BG), Musée Ziem, Martiques (FRA), De Markten, Brussels (BEL), Landesgalerie Linz (AUT), University Museum and Art Gallery Hong Kong (CN), Art Museum Liechtenstein (LI), NEST, Den Haag (NL), Tokyo Wonder Site (JP).

Bernd Oppl received the Award for Contemporary Art of the Province of Tyrol 2008, the RLB Art Price 2012, the Art Award of the City of Innsbruck 2015, the Residency Scholarship 2018 in WIELS (Brussels), the Austrian State Scholarship for Fine Arts 2019, The Residency Scholarship 2021 in BANFF (Canada) and The Best Austrian Animation Award for the Film <Warten> in the Category Best Experimental Work 2022.

«In <Memory Loops>, the film material of a Super 8 film meanders through a form reminiscent of an endless loop. The film strip is illuminated from behind. As a whole, the winding forms of the film material create a labyrinthine drawing. On approach and from certain angles, fragments of architecture can be recognized on the frames. These are images of the planetarium in Colombo, which I visited during my residency in Sri Lanka. I used a Super 8 camera to film this futuristic architecture, which serves to visualize something that is far away. The building seems to be from a future that has never materialized. The object <Memory Loops> allows the recorded film itself to become a body.»

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Anna Spanlang
Starboy, 2023
SPA/D 1
Cyanotype on linen
95 x 69 cm

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Anna Spanlang

(*1988 in Grieskirchen, Austria) lives and works in Vienna. Spanlang studied video & video installation as well as art & digital media with Dorit Margreiter and Constanze Ruhm at the academy of fine arts Vienna and also at CENART in Mexico City. Diploma 2021 with Dorit Margreiter.

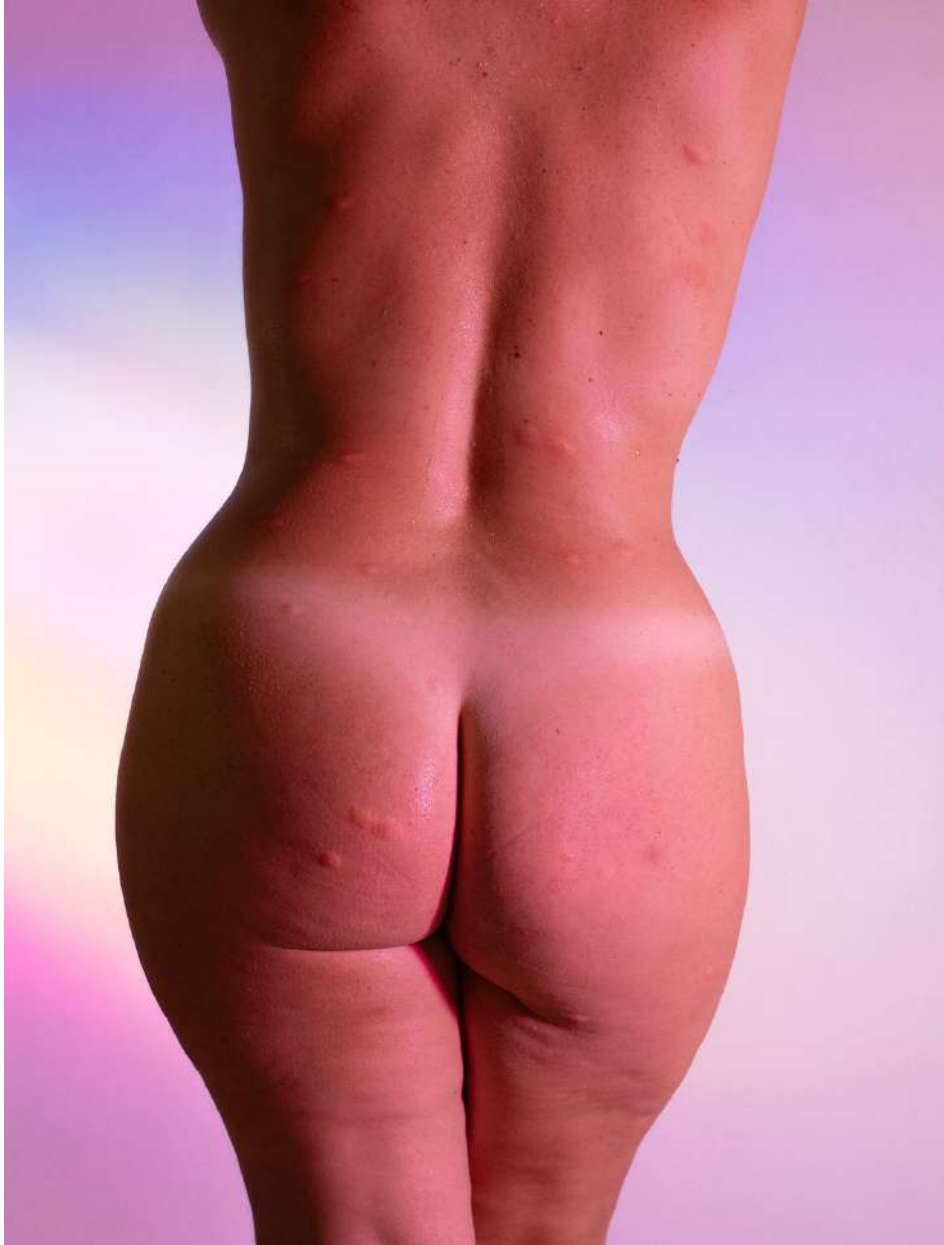
«Anna Spanlang's works seek to limn a poetics of the ordinary while underscoring the political dimension of an everyday life in which community, friendship, and feminism are actually lived and not just discussed. To make her films, she uses deft editing to reinterpret originally biographical video material; her sharp wit and embracing empathy are unmistakable in the footage, which she recorded on her mobile phone». (Anne Faucheret, Kunsthalle Wien)

Solo exhibitions: 2023 – *«Baby better have my menstruation. I ain't no museum»* at Kunsthaus Graz (AT), 2022, *«Cinema Next: Anna Spanlang & Friends»* at Topkino Wien (AT).

Group exhibitions: 2023 GIBCA Gothenburg internat. Biennial / Galleri 54 Gothenburg (SE), 2023 On the new. Viennese Scenes and Beyond – Part 1 / Belvedere 21 / Wien (AT), 2023 A home is a home outside your own / Galerie IDEAL Leipzig (DE), 2022 Handspells - Preis der Kunsthalle Wien/ Kunsthalle Wien MQ (AT), 2022 Loving Others – Collaboration models/ Künstlerhaus Wien (AT), 2022 Hold Me TV / Galerie Scherben Berlin (DE), 2022 Back to Athens 8 / Isaiah Mansion Athen (GR).

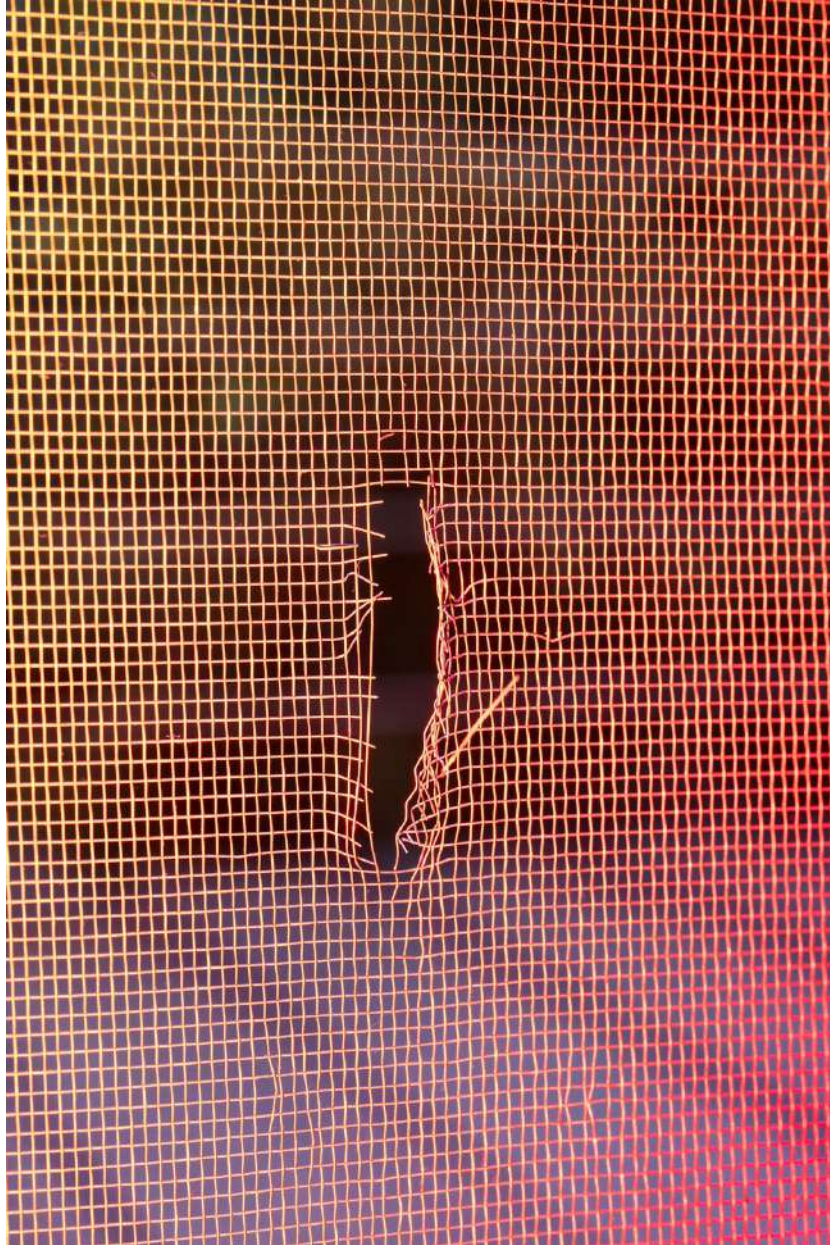
Prizes: 2022 Diagonale Prize of the City of Graz: Best Innovative Film, 2022 Talent Promotion Prize Province of Upper Austria, 2022 BMKÖS Filmkunst (Bari, Italy), 2022 Norman Prize: International Short Film Competition, Stuttg. Filmwinter, 2021 Prize of the Kunsthalle Wien, 2020 Crossing Europe: Creative Region Award, 2020 Tricky Women Festival Vienna: Austrian Panorama Award.

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Eva Szombat
Sucks, 2023
SZO/F 1
giclee print
110 x 150 cm
Ed. 2 + 1 AP

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Eva Szombat
Rip Off, 2023
SZO/F 2
giclee print
60 x 90 cm
Ed. 2 + 1 AP

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Éva Szombat

(*1987 in Kaposvar, Hungary) lives and works in Budapest, Hungary. She got her MA in photography from Moholy-Nagy University of Art and Design (MOME), and studied visual communication at ESAG Penninghen in Paris. Her works examine the phenomenon of happiness and mental well-being, and how they can manifest in people. She previously released two books on the subject: Happiness, and Practitioners. Her works were displayed in numerous festivals and exhibitions such as Unseen Amsterdam, 212 Photography Istanbul, Belfast Photo Festival, White Box New York, Jerusalem Biennale, Imago Lisboa, Foto Wien, Krinzinger Schottenfeld, Galleri Image Aarhus, Fotografica Bogota, National Museum Warsaw, Münchner Künstlerhaus, Robert Capa Center. She was selected for the FUTURES Photography talent programme in 2018. The series I Want Orgasms, Not Roses won the Robert Capa Grand Prize in 2021, later published by Kehrer Verlag in collaboration with Everybody Needs Art in 2022. In 2023 the book was a joint winner at Belfast Photo Festival Photo-Book Award. She is currently attending doctoral school and teaching photography at MOME.

«When I arrived in Petőmihályfa, the first thing I noticed was the ungodly amount of mosquitoes. I was swarmed the moment I stepped out of the car, and they didn't leave me until I arrived back in Budapest. The last mosquitoes, dazed and lacking oxygen, flew out of the trunk of my car in the ninth district. In 2023 there were fewer regular mosquito spraying planes used in Hungary. It was a rainy summer, and the mosquitoes were able to breed more freely. As I was walking in the grass at Petőmihályfa, they rose at my feet as clouds of dust, they waited at the doors as a buzzing mass, they bit through my clothes when I stepped outside. They made work almost impossible. I was surrounded by wonderful nature that remained unreachable. Every moment of being outside was a conflict, I only felt safe inside, under nets, in the fumes of repellents, the smell of sprays.

Until I learned how to fight against them. I learned how to defend myself, how to shut them out of my private space, how to avoid their sly bloodsucking and how to stop their unpleasantness that lasted for days. As if these mosquitoes were the embodiment of the external forces of my life, as if they were the reason to erect transparent nets around myself, not quite walls. Transparency was needed, because I needed to see outside, I wasn't supposed to shut the world out. But I needed every weapon I could gather against what was waiting for me there: grief, conflicts, violence, creative nuisances, constant buzzing, unstoppable swarming. I couldn't let them keep sucking my blood.

The moral norms and societal conventions paint an image about how women should act. They should be humble, nice, proper, patient, and pretty. I have also tried to match these requirements. But they also carry side effects: it is hard to say no, and make it difficult to recognise limits. Without a healthy net of self-defense, we open ourselves up to be gored. There are people who are able to notice these weaknesses, and keep sucking their resources, until they run dry or until fits of rage burn every bridge. My time at the residency provided me with a wonderful metaphor for these instances.

The series was created in Petőmihályfa. The studio windows provided me with a rainbow-colored light every day between 11 and 15. I have also recreated this light artificially, with coloured foil and flash.»

(Eva Szombat, «Drain Me And I'll Burn The Bridges Between Us»)