

ARTIST IN RESIDENCE HUNGARY 2011 – 2012 in Petőmihályfa, Hungary

Exhibition opening: 31st of Oct. 2012 at 7 p.m.

Exhibition durance: 1st of Nov. 2012 – 31st of Jan. 2013

Krinzinger Projekte presents the second group show with participants of the **Artist in Residence Programs** in Petőmihályfa, Hungary. The preparation for this program began in the fall of 2009 and in the springtime of 2010 the first of the artists were settling themselves in the quiet and remote studio to concentrate and finish their artwork. In 2010 the focus was solely on Austrian and Hungarian artists, whereas in 2011 the show has been expanded to include international artists from Germany, Bulgaria and France. The exhibition of the artists, who have participated in the AiR-Program from the period of 2011 and 2012, will be shown. There will be an exciting overview of the artistic production ranging from drawings, videos, photographs, objects and installations.

The AiR studio is situated in an idyllic countryside of western Hungary. Far away from the hustle and bustle of city life, the studio offers a perfect place for artists to retreat where they can throw themselves into their artwork. In a natural environment, the rhythm of the Residence lifestyle is minimalistic. The studios of the Galerie Krinzinger in Petőmihályfa, is a place where young European artists can meet. The cultural as well as the artistic cooperation of the Hungarian and Austrian artist are from great value. The sponsorships and stimulation for the exchange of international contemporary artists lays in the focus, however, the networking of the cultural community is also an important aspect. This is why regular visits to the studios are organized, where individual positions are presented.

Participating Artists 2011

Steffi Alte shows a series of pavilion models, which she developed for an art competition in Niederösterreich/Karlstetten (Pavillon) 2011/2012. She works with materials such as foam, plexiglass and wood, playfully building her models with a touch of irony and dilettantism.

Nicola Brunnhuber brings the elements of glass and wood together in which he has constructed a wooden box, which opens to layers of sheets of glass lying on top of each other. The detailed work of the wooden construction contrasts directly with the plates of glass.

Istvan Csakany has depicted the conflict between politics and the arts in the Hungarian post-socialist time period. His work is based on themes such as a time line of history and its legacy, as well as the relevance of its evaluation of the past. In the exhibition he presents his 'sewing room'. His work is in wood and he has perfected his room down to the smallest detail wanting to confront mass production with the traditional wood working handwork of Hungary. His work deals not only with this idea, but also with socialist utopia, workers ethics and economic failure. This installation originated in Hungary displays as a model for the larger version of the sewing room presented at this years dOCUMENTA (13).

Steven Guerneur concentrates in his work on the different ways of presenting art, such as on a white wall, on a podium or framed. At the same time he relates his work to different contexts in the way art is produced and shown, such as in galleries, residencies or exhibitions. Guerneur uses simple methods to produce his work, however, the small nuances in his work gives it an ironic touch. The expectations of the observer are also questioned in regards to the context of art and the impossibility of escaping.

With BLOOM, **Markus Hanakam** and **Roswitha Schuller** reflect about their production of pictures in the media photography and film. They search for the modern view through different camera objectives, partly absurd objectives, developing 'land-art' installation. A text collage, based on John Ruskins 'Poetry of Architecture' which is one of the most important landscape theory of the 19 hundreds, forms a voice over on a completely different level. The scenes show various workrooms, utensils and landscape pictures which give rise to a picturesque atmosphere but at the same time deconstructed.

The projects of **Kamen Stoyanov** question the ability of art from a perspective between ego and environment. The difference between landscape/pictures and landscape/space is analyzed from the perspective of the artist in order to experience change, therefore breaking open cultural dynamics, characterizing one certain locality. For example, he has two pictures in which he is next to an old VW where you find an illustration of a tiger and yoghurt on the hood of the car. Stoyanov wants the observer to question the contents of this photograph – image or concept. In his video Stoyanov documents his stay in Hungary with the goal to show that art can be seen and understood from totally different perspectives.

The earlier works from **Tamas T. Kaszas** discuss modernism of Russian constructivism, Bauhaus or De Stijl. This avant-garde movement transforms the goals of society with help of esthetic change. This idea is incorporated in his project 'Animal Farm' where he transforms the social position to an animalistic level. With the begin of wood trade, a number of bird species have died out due to the loss of forests and proper places where they can build their nests. This is the basis of him implementing bird houses which fulfill a 'social' need but at the same time are artistically built.

Participating Artists 2012

Adi Matei refers in his video work to the velocity and the difficulties of reducing the movement in the modern times of today. In one single setting he shows a flying bird, which doesn't change its position even though it's flying. It appears to be captured in a room whose paneled walls remind one of a historical interior, making the bird to a study object in a cabinet of curiosities. Through the window of the room one can observe clouds drifting by. The decelerate picture-movement in the inside in reference to the drifting clouds on the outside increase the discrepancy between these two realities, which actually stand in the same perspective. Thereby Matei shows a condition of possible movement, which gives his work a calming and rhythmic undertone.

Bernd Oppl discusses in his works the question of perception, using physical and medial rooms and its order of perception, producing new spaces. An architecture model functions as scenery of his video work *Sick Building*, which leads the observer through the interior. Oppl pours a gluey, bio-organic matter over the rotating model and thereby conveys the feeling, that the matter counters the rules of gravity, apparently growing from the floor to the ceiling (due to the rotation of the model). By transferring one medium into another, creating distortion and abstraction, a moment of irritation evolves, which suggests a new associative

coherence. The series of photographs *untitled* is a subjective architecture portrait of the houses and the studio in Hungary. In the process of analog multiple exposure, details of the houses are photographed from different perspectives and are put together to a collage, compressing the perspectives into one single picture.

Wendelin Pressl works take apart the reality and put its single particles individually back together. With this recreated combination, filled with new associations, Pressl is able to generate reinterpretation and new importance. His *nature studies* discuss the themes of dissection, recomposition, transformation and redefinition. Pressl's paper works try to map the night sky of Petömhályfa, the sole point of orientation in the foreign dark. Old soda cans indicate, despite the remoteness of the studios, the presence of civilization. Referring to the cans as *space junk* they become a symbiotic relation with Pressl's mapped universe.

The small-format polaroid works of **Anja Ronacher** deal with the corporeality and surface of conditions. The moved accessory parts, for instance the leafage of the forest surrounding the studio of Petömhályfa, appears in accordance with Aby Warburg as "inner restlessness" in means of expression. This passing moment is one-time-only, but seems as its spectral continuity and repetition in the photography. The anachronistic becomes important, because therein lays the potential of being part of the continuity in the use of forms in history. The picture taken fossilizes within the photography, for instance, the wind in the leafage is captured and thereby incorporates time in the photography.

In the drawings of **Stela Vasileva** people, groups and scenes in Vienna and Hungary are displayed: the scenarios of the urban meet the environment of the rural. Vasileva processes in her drawing her subjective impressions and moods of these two habitats. The displayed groups are detached from their usual environment and are illustrated on a blank background, thereby losing their identity.

The objects of the artist duo **Little Warsaw** refer despite their abstractness to the classic sculpture, while working experimentally with the character of objects of different items. The displayed plaster cast of a motorcycle helmet, becomes a symbol for emptiness, giving the impression as if built around the lack of a certain missing presence. Imprints and boundaries of the individual incorporation are formed, without actually any trace of a person.

AiR 2010: Eva Chytilék (AT), Diána Keller (HU), Rosmarie Lukasser (AT), Henrik Martin (HU), Klára-Petra Szabó (HU), Linus Riepler (AT), Hajnalka Tarr (HU), Zsolt Tibor (HU)

Kindly supported by

