

MONICA BONVICINI
And if I See You Sundays

Opening: March 19, 2025, 7pm
Duration: March 20 – May 16, 2025

Galerie Krinzinger is pleased to announce the show *And if I See You Sundays*, the second solo exhibition of Monica Bonvicini to take place in the gallery space. In her new body of work, Bonvicini continues her critical exploration of power, gender and the built environment.

The artist's new series, *And if I See You Sundays* (2025), also the title of the show, consists of massive anchor chains that have been welded into sculptural works where industrial strength clashes with visual impacts. Coated in vibrant, glossy colors, these heavy pieces appear paradoxically light, their true weight obscured by the shimmering surfaces. Bonvicini's choice of color is based on scientific studies on human perception, specifically the ways in which color recognition and definition differ along gender lines. The chains embody these subtle variations, challenging conventional understandings of form and perception while alluding to meaningful emotional and intellectual reactions.

One room of the gallery is dedicated to a new series of colored mirror works where phrases like *"Implementation of perversion"* or *"She is such a Queen"* emerge as if carved into the shimmering material. These pieces continue the artist's engagement with language, poetry, and feminist discourse. Thanks to the complex application of layers of lacquers on the mirrors, the surfaces appear almost liquid and luminous. Text remains a crucial component in Bonvicini's artistic practice, where visual and textual elements are woven together to create space for associations with color and memory.

To Hold You Falling (2024) is a central piece of the exhibition. The large sculpture made of Murano glass, is suspended from the ceiling. Composed of over two hundred individually hand-blown glass pieces in the form of straps, the work cascades from the ceiling to the floor, producing a wave-like mesh that mimics the fluidity of woven fabric. The use of glass – a medium that is both robust and fragile – subverts the associations of harness with dominance, and control, exposing an inherent and unexpected vulnerability.

In the same exhibition space, the visitor encounters the diptych *The Politics of Anxious Masculinity* (2025) a new large-scale work on paper – a painting in which chains and chainsaws are set against an anarchic, ink-splattered background. The combination of silkscreened dark black stains and black tempera paint in the diptychs offers an abstract rendering of the *'vagina dentata'* myth, a widespread male phantasy that Freud conceptualized. Continuing her long-standing use of chainsaws, Bonvicini presents a powerful painting that is as frightening as it is witty; power tools in a state of suspended insolence, challenging the forces of gravity and expectation, against a conservative use of masculine identity.

With *And if I See You Sundays*, Monica Bonvicini once again masterfully transforms familiar objects into conceptual statements. Working with color, materiality, and language, the artist dismantles and reconfigures notions of power, perception, and gender, creating an immersive and thought-provoking experience for visitors to the Galerie Krinzinger.

Monica Bonvicini (born 1965 in Venice, Italy, lives and works in Berlin, Germany) has emerged as a visual artist and started exhibiting internationally in the mid-1990s. Her multifaceted practice investigates the relationship between architecture, power structures, gender roles, control mechanisms and space. Her research is translated into works that question the meaning of making art, the ambiguity of language, and the limits and possibilities connected to the ideal of freedom. Dry-humored, direct, and imbued with historical, political and social references, Bonvicini's art never refrains from questioning the site specificity of her works, the materials, and the role of spectator and creator. Since her first solo exhibition at the California Institute of the Arts in 1991, her approach has formally evolved over the years without betraying its analytical force and inclination to challenge the viewer's perspective while taking hefty sideswipes at patriarchal, socio-cultural conventions.

Monica Bonvicini studied at the University of the Arts in Berlin and the California Institute of Arts in Valencia. Later, she taught at the Art Center College of Design in Pasadena, Los Angeles. From 2003 until 2017 she has been professor of performative art and sculpture at the Academy of Fine Arts in Vienna and since 2017, she has taken on the position as professor of sculpture at the University of the Arts in Berlin.

Awards she has earned include the Golden Lion at the Biennale di Venezia 1999; the Preis der Nationalgalerie für junge Kunst, Germany 2005; the Rolandpreis, Germany 2013, the Hans Platschek Prize for art and writing, Germany 2019 and the Oskar Kokoschka Prize, Austria 2020.

Her work has been featured in many prominent biennials, including Busan 2020, Berlin 1998, 2004, 2014, Istanbul 2003, 2017, Gwangju 2006, New Orleans 2008, and Venice 1999, 2005, 2011, 2015, as well as La Triennale Paris 2012. She has had numerous solo exhibitions at central art institutions worldwide, such as Palais de Tokyo, Paris, France; Modern Art Oxford, Great Britain; Secession, Vienna, Austria; The Art Institute of Chicago, USA; Kunstmuseum Basel, Switzerland; Frac des Pays de la Loire, France; Deichtorhallen Hamburg, Germany; BALTIC Center for Contemporary Art, Newcastle, Great Britain; Belvedere 21, Vienna, Austria and many others. In 2022/23 a major solo show has been held at Neue Nationalgalerie in Berlin, Germany. Her latest solo exhibitions also include *Come Run With Me* at Pinacoteca Agnelli, Turin, Italy and *And Rose* at the church of San Carlo in Cremona, Italy. Monica Bonvicini's permanent sculptures are installed in public spaces: *RUN* in Queen Elizabeth Olympic Park in London, UK; *She Lies* in the harbor in front of the Opera House in Oslo, Norway and since 2021 *Power Joy Humor Resistance* on the façade of Weserburg Museum, Bremen, Germany.