

## **ARTISTS IN RESIDENCE 2024**

Hungary / Croatia / Vienna / Sri Lanka

Opening: February 28, 2025, 7 PM

Exhibition Duration: March 1 – April 18, 2025

Opening Hours: Tue - Fri 12 - 6 PM, Sat 11 AM - 2 PM

### Artists:

Rui Miguel Leitão Ferreira (PRT), Eleni Gkinosati (GR), Hanakam & Schuller (DE, AUT), Maja Marjović (HR), Zoe Miloš (HR), Shuvo Rafiqul (BGD), Christian Rothwangl (AUT), Erik Schmidt (DE), Martin Sommer (AUT), Andreas Werner (AUT)

On February 28, 2025, KRINZINGER SCHOTTENFELD will open the group exhibition "ARTISTS IN RESIDENCE 2024," featuring 11 national and international artists. Their works were created during the Krinzinger Residency Program in Petőmihályfa (Hungary), Kuberton (Croatia), Sri Lanka, and Vienna (Austria). The exhibition reflects the unique ecological, social, cultural, and political contexts of these locations, combined with the personal experiences that influenced the artists' creative processes.

The Artist-in-Residence program offers artists the opportunity to broaden their networks, gain new insights, and create innovative works outside of their usual work environments. Many former participants have since become significant figures in the international art scene.

We would like to extend our gratitude to the Ministry of Culture and Media of the Republic of Croatia, Istarska županija, the One World Foundation, as well as BMKOES for their invaluable support that has made this exhibition possible.

### **Andreas Werner**

\*1984 in Merseburg an der Saale, Germany. Lives and works in Vienna and Unterolberndorf, Austria.

Andreas Werner studied graphic design and fine graphics at the University of Applied Arts Vienna from 2004 to 2007 under Sigbert Schenk and continued his studies in graphic arts and printmaking at the Academy of Fine Arts Vienna under Gunter Damisch from 2007 to 2012, where he graduated with honors.

In 2016, he received the Recognition Award for Fine Arts – Cultural Award of Lower Austria and the MUSA Prize for Young Art from the City of Vienna. In 2017, he was awarded the State Scholarship of Saxony-Anhalt, followed by the STRABAG Artaward International in 2022.

His works are included in numerous collections, such as those of the City of Vienna, the State of Lower Austria, the Republic of Austria (Belvedere 21), the Universal Museum Joanneum / Neue Galerie Graz, the Albertina, and the Print Collection of the Academy of Fine Arts Vienna. His latest solo exhibition, "*Convergence*", is currently on view at Schloss Wolkersdorf.

My work is defined by large-scale drawings that blend elements of classical and fictional architecture, landscapes, outer space, and science fiction into entirely new constellations and worlds. What ties these pieces together is an intentional ambiguity of time and place. Are we gazing into the future or looking back into the past? This

question remains unresolved. The new works, displayed at the Krinzinger Schottenfeld Gallery and created during my residency at the "One World Foundation" in Sri Lanka, present forms that defy easy interpretation—relics of forgotten cultures, totemic structures, future ruins, and prophetic archaeologies, which may not even be of this world. The motifs are varied and often strange: Are they buildings, temples, shrines, archaeological finds, relics, sculptures, animals, or mythological beings from ancient tales? Even the titles provide no definitive answers, leaving space for the viewer to explore and interpret.

### **Christian Rothwangl**

\*1993 in Bruck an der Mur, Austria. Lives and works in Vienna, Austria.

Christian Rothwangl's selected exhibitions include: *Fallen Forms*, group show, Essinger Haus, Mödling (2022); Residency Galerie Krinzinger, Petömyhályfa, HU (2022); *When Painting Kicks In*, group show, Galerie Suppan, Vienna (2022); *Stable Friends*, Vienna Art Week, group show, Vienna (2021); *Donkey Balancing on a Tennis Ball*, solo show, WAF Gallery, Vienna (2021); *Nodepressionroom Loves Vienna*, group show, Munich (2020); *Rausprojekt Vol. 2*, group exhibition, Hamburg (2020); *Satellit II* at Hochhaus Herrengasse, group exhibition with Galerie Martin Janda, Vienna (2020); *ASA Open Studios*, HFBK Hamburg (2019); *Parallel Vienna*, Karin Ferrari & Christian Rothwangl with Galerie Juenger (2019); *Über das Neue / On the New, Junge Szenen in Wien / Young Scenes in Vienna*, Belvedere 21, Vienna (2019). Most recently, he was an artist in residence at soART, Millstättersee. In 2024, he presented his first solo exhibition, *Attributes*, at Galerie Krinzinger Schottenfeld.

Christian Rothwangl's paintings oscillate between figuration and abstraction, addressing questions of identity, corporeality, and painterly autonomy. His works condense real experiences and personal memories into independent visual worlds, where material presence and symbolic charge intertwine.

The six works presented here were created during a residency in Kuberton, HR, and in the following weeks in Vienna. Positioned between documentary observation and free imagination, they draw from models, photographs, or purely symbolic compositions. One work depicts a wooden figure from a nearby village, its formal and material characteristics translated into the painterly process.

The representations fluctuate between figural concreteness and abstract dissolution. While some motifs remain clearly defined in contour and presence, others dissolve into fragmented structures. The use of colored ink on paper reinforces this state of suspension —allowing for a fluid, immediate process in which chance and control intertwine.

### **Eleni Gkinosati**

\*1990 in Athens, Greece. Lives and works in Athens, Greece.

In 2024, Eleni Gkinosati presented her solo exhibitions at Lullin + Ferrari in Zurich and *Historical Amnesia* at Luis Adelantado in Valencia. In the same year, she participated in group exhibitions such as *Enlaira* at Bombon Projects in La Bisbal d'Empordà, *Artists in Residence 2023* at Krinzinger Projekte in Vienna, and *AIR 2023 Vienna / Hungary / Croatia / Sri Lanka*, also at Krinzinger Projekte in Vienna.

“...The bombs that go off in Eleni Gkinosati’s mind are the building blocks of constructive improvisations gathering steam and force. The volume of power she draws forth using a wet mix of oil and water, are the actions of her endless capacity to formulate, and most importantly, to control a given set of problems, and thereafter, solving them. Gkinosati innately employs this connectivity between her conscious actions and directs the subconscious impulses. One can say that where there is smoke, there is fire in her rapid bursts of movement.

For in abstract expressionism, to make a topological impression is not enough in-of-itself. There must be velocity, and it’s such velocity that gives Gkinosati’s paintings the uncanny sheen of the intangible....”

(Max Henry)

### **Erik Schmidt**

\*1968 in Herford, Germany. Lives and works in Berlin, Germany.

His recent exhibitions include *Urban Posing* at Modus Konzept, Potsdam; *Erik Schmidt* at Secci Gallery, Florence; and *Mutanten* at carlierlgebauer Madrid (2023–2024). Previous shows featured his work at Galerie Krinzingler, Vienna; Galerie Claire Gastaud, Paris; Kunstraum Potsdam; Marta Herford; Haus am Waldsee, Berlin; and international venues in New York, Madrid, Paris, and Tokyo.

His work has been part of numerous group exhibitions, including *Menschenbild* at carlierlgebauer, Madrid (2024), *Vermeer Contemporary* in Berlin (2023), *Follow George Grosz* in Jena (2022), and *Globe as a Palette* in various Japanese museums (2019).

Sketches of people in everyday situations—holding a phone, on the move in the city, or using public transportation—have been part of the repertoire of painter and filmmaker Erik Schmidt for years. Like his paintings, they are based on photographs. Isolated from their surroundings, the depicted figures appear as brightly colored gouaches or acrylic drawings on newspaper pages.

A new addition to his work are large-format ink drawings on white paper, reduced to black apart from a single color accent at most. With dynamically precise brushstrokes, the artist "calligraphs" the figures as larger-than-life blow-ups, indulging not only his own uninhibited voyeurism but also that of the viewers.

Like tattoos, lines of text appear in the ink drawings—personal as well as general notes or messages—that, in turn, create a sense of distance from the figures, transforming the portraits into illustrations of a broader narrative.

### **Hanakam & Schuller**

Markus Hanakam (\*1979 in Essen, Germany) and Roswitha Schuller (\*1984 in Friesach, Austria). Both live and work in Vienna, Austria.

The works of Hanakam & Schuller have been exhibited internationally, including at the Haus der Kulturen der Welt, Berlin; Eyebeam, New York; Palais de Tokyo, Paris; Garage Museum, Moscow; MAK, Vienna; MAK Center, Los Angeles; and the National Art Center, Tokyo. Their video animation *The Borgia Device (Second Day)* is part of the exhibition *Anthropocene on Hold*.

In 2022/23, they presented a solo exhibition at the Kärntner Landesmuseum Rudolfinum, Klagenfurt, as well as at CCA Andratx, Mallorca. In 2024, they participated in the group exhibition *My Last Will* at Casino Luxembourg and showcased their latest solo exhibition, *The Water Cabinet*, at the Bank Austria Kunstforum, Vienna.

Their awards include the Recognition Prize of the State of Tyrol (2007) and nominations for the LOOP Barcelona Discovery Award (2015) and the MUMOK Kapsch Art Award (2017).

"And now it is as if, all at once, a gate has flung wide open: in bright, colorful crowds, the entire world of daily life, previously foreign to plastic representation, rushes in... and the people from the streets, 'le bas peuple': the criers and vendors, farmers and gardeners, soldiers, beggars, and peddlers – the entire colorful present, seen as if through a magnifying glass or an inverted telescope." – Max Sauerlandt, over 100 years ago (*Deutsche Porzellanfiguren des XVIII. Jahrhunderts*, XIII, 1923)

Since 2014, the Vienna-based artist duo Hanakam & Schuller has been working on the *Metiers* series. They use reproductions from various auction catalogs as the starting point for a series of visual works. Their motifs depict stereotypical professions, as seen in nearly every European porcelain manufactory since the 18th century: sausage vendors, street traders, gardeners, barbers, fishmongers, pastry sellers, and many more. These figures are both works of art and everyday objects, as well as prototypical design pieces.

Hanakam & Schuller conduct extensive archival research on these objects and use it to generate AI-created visual representations of contemporary professions in an analog style. Their prompts are based on historical artifact descriptions from various manufactory catalogs, combined with contemporary precarious job depictions.

The duo works across platforms, deliberately countering established platform realism and utilizing the technique of *negative prompting*—a stylistic exclusion method. Their work explores the stereotyping of marginalized groups, representation conventions, and the visual narratives of diversity, as well as the perceived "threat" of AI to various professions.

The formal and aesthetic dimension of their project serves as a historical hinge between traditional plastic production—such as stencil-like manufactory work with plaster models—and the modeling of virtual bodies through language and descriptive techniques (*prompting*: requesting, inputting, whispering).

With a playful approach, Hanakam & Schuller raise questions about classism, salon culture, craftsmanship, and everyday technology, bridging artifact and material culture with digital image production and its inherent post-media nature.

## **Maja Marković**

\*1979 in Zagreb, Croatia.

After completing her studies at the School of Applied Arts and Design in Zagreb, Maja Marković earned her MA in Painting from the Academy of Fine Arts in Zagreb in 2011. Since then, she has continuously redefined and developed her own visual and conceptual vocabulary, which emerges from a focus on the intersections of architecture, drawing, and spatial analysis. In 2017, the artist participated in the AIR Vienna/AIR Hungary Residency of the Krinzinger Projekte (Hungary/Austria). This was followed in

2019 by the NONA Residency with the Zitnjak Ateliers and the Manifesto Gallery (Sarajevo). In 2022, she took part in the Critical Tourism residency (Siva Zona, Korčula). In 2023, she presented *How we used to inhabit* (Gallery Apoteka, Vodnjan). In 2024, she held the solo exhibitions *Temporary Technical Requirements* (Gallery Otok, Dubrovnik) and *Condition of Paper* (Gallery Zoja Dumengjić, Split).

The works created during the Kuberton residency developed through an observation of the specific conditions within the layers of forming atmospheric masses and the organic movement of the ground and underground. The tensions between the elasticity and fragility of the material provide a shared foundation for the emergence of new and diverse textures, formed by microscopic fractures—gradual collapses that appear as natural transformations within the material due to cyclical loading and unloading. The material fatigue presented here is not merely a mechanical failure but a testament to endurance and persistence, as well as the history of the material that shapes our landscapes and senses. Embedded in paper as an abstract moment or sequence of proportional developments of forms, movements, and transformations in the smallest of spaces, the work captures invisible, yet slow structural failures caused by unseen forces that shape matter over time. The focus lies on the slow process of drawing and the stable body position in either sitting or standing, counteracting the repeated breakdown of certain materials as a natural embodiment of fatigue. This is not about a sudden failure but rather a slow dissolution of how surfaces withstand stress—until they no longer do. The shifting directions playing out in the background represent both the material's structure and a visual code of textures or layers. These emerge from architectural remnants, voids, and ruins that frame larger landscapes or spaces. Solid structures dissolve into mist. Unheard sounds of shifting earth, the rumbling of presence and absence, and the fatigue of material make an invisible pressure palpable—a pressure that eventually manifests as visible deformations in the very foundations of matter.

### **Martin Sommer**

\*1998 in Graz, Austria. Currently lives and works in Vienna, Austria.

In 2019, Martin Sommer exhibited at *U55* at Berlin Central Station. In 2020, he participated in *Parallel Vienna* at Gewerbehaus Sallinger Platz as well as in *Abuja Art Week* in Nigeria. In 2021, he showcased works in *Gestohlenes Paradies* (AAcollection, Vienna) and was part of *Conversation with Places*, curated by Fanny Hauser at Oststation, Vienna. He also took part in *Parallel Vienna* (Simmelweißklinik, Vienna), *Vienna Art Week*, and the exhibition *Kolibri* at Bunker5, Bolzano, Italy. In 2022, his works were once again presented at *Parallel Vienna* (Simmelweißklinik, Vienna). Additionally, he was featured in *10 Jahre Kunsthalle*, curated by Valerio Dehó at Kunsthalle West, Bolzano. Other exhibitions included *Wir kennen uns vom Wegschauen* (Elektrohalle Rhomberg Galerie, Salzburg) and *Sonnenbrillen bei Nacht* (Nightimestory, Los Angeles, USA). In 2023, he participated in the group exhibitions *Horror Show* (Büro Weltausstellung, Vienna) and *Walking means missing the place* (Galerie Eboran, Salzburg). In 2024, he presents his solo exhibition *Solo – Martin Sommer*, curated by Jan Tappe at Bildrecht 01, Vienna. He is also participating in *Parallel Vienna* in Gmunden.

Martin Sommer examines institutional structures and their mechanisms of perception regulation. His practice critically engages with the invisible processes through which

institutions generate evidence and establish their own structure as natural. On the surface, his work appears to conform to existing frameworks, but at its core, it introduces a shift—a trace of the Other, something not accounted for within these structures. By operating within institutional logics and retracing their mechanisms, his work reveals their constructed nature while simultaneously subverting them.

This disruption does not occur through direct opposition but through a transformation of the conditions under which something is perceived or considered meaningful. Sommer's work demonstrates that institutions function not only through visibility but also through what they obscure or subtly repeat. What initially appears coherent ultimately reveals itself as a system of shifts, where the obvious always points to something that has been withdrawn elsewhere. In this sense, his work is not merely a reflection on institutional structures but an intervention—one that does not simply disrupt mechanisms but sets them in motion, reconfiguring the framework of what is considered evident.

### **Rui Miguel Leitao Ferreira**

\*1977 in Lisbon, Portugal. Lives and works in Lisbon, Portugal, and Vienna, Austria.

Rui Miguel Leitão Ferreira obtained a BA in Painting from the Faculty of Fine Arts at the University of Lisbon and an MA in Fine Art from Goldsmiths, University of London. His recent exhibitions include MU.SA (Sintra Museum of Arts) in 2021, Galeria 111 in 2020 (solo exhibition), Low Gallery, Kondres, UK (2019), and AIR-Krinzinger Projekte, Vienna, Austria (2019). In 2023, his works were exhibited at Mind Set Art Center, Taipei City, Taiwan, and The Sunday Painter Gallery, London. *New Paintings from the Lake* was his first solo exhibition at Galerie Krinzingler in 2023.

His works are part of numerous public collections, including the Yuan Art Collection, Switzerland; PLMJ, Portugal; AIP - Associação Industrial Portuguesa, Portugal; Fidelidade Seguros, Portugal; Re - Mútua del Carne - Granollers, Spain; CAMB - Oeiras, Portugal; and Colección Navacerrada, Spain.

As part of the residency project, curator Sabina Oroshi, performance artist Selin Davasse, and a dog took a walk through Novigrad—starting at the Lapidarium Museum, passing by Marina Nautica, and ending near Karpinjan Beach. I filmed their journey using two mobile phones placed on the ground, capturing a low-angle perspective—imagining the world from a dog's point of view. The town became a stage for a playful exploration of power dynamics in the art world.

From this footage, I selected stills and created drawings, integrating figures and self-portraits from past residencies. The second phase of the project continued in Kuberton, where I filmed the participants and painted projected stills. Inspired by classical compositions, I arranged them in circular formations, evoking the Three Marys motif.

For materials, I used bright oil pastels from Ericeira and colorful paper sourced locally, exploring contrasts in saturation and temperature. Special thanks to Zöe Miloš, my inspiring residency companion, and Matija Debeljuh, who guided us to an animal farm in Vodnjan—where I filmed new compositions featuring an artist, a goat, and figures from past projects. I'm also grateful to Shuvo Rafiqul for insightful conversations and help in selecting drawings for the installation. Displayed as fragments of a larger mosaic, the works capture both the process and joy of this journey.

## **Shuvo Rafiqui**

\*1982 in Dhaka, Bangladesh. Lives and works in Vienna, Austria.

I have seen camels in Dhaka. 2024. Mixed media on paper, 208 cm x 315 cm

The painting depicts three people – one looking into a mirror, the others looking around. It is an attempt to perceive the surroundings through self-examination. A camel is seen in the distance. The perspective and the stars in the sky attempt to present both nearness and distance at once.

The camel, usually associated with desert landscapes, appears in an unexpected setting, raising questions. It can symbolize a journey. "Shaky lens" means experiencing a scene emotionally and subjectively, questioning boundaries, and reflecting between reality and abstraction.

Thinking is happening in between (Loop) 2025

The endless loop video installation consists of four interconnected videos symbolizing cycles of repetition and transformation. The phrase "Thinking is happening in between" suggests that meaning lies not in the videos themselves but in the gaps of interpretation. One video shows two airplanes briefly touching before returning to their original positions—symbolizing historical repetition or the illusion of progress. Another video features burning Palo Santo in a porcelain bowl—representing the cycle of destruction and renewal. Other videos depict a stone, and a burnt piece of wood placed on Croatian kuna, possibly referencing economic or historical change.

The loop structure suggests that change is often illusory. History and social structures move in cycles. The installation invites reflection on the absurdity of these patterns and questions whether systemic change is true progress or merely a repetition of existing structures.

The work "Antipsychotics" incorporates elements from various materials. These materials sometimes establish connections with one another, while at other times, they clash with opposing forces. This interplay reflects the complexity of today's world, where information is constantly being generated and disappearing just as quickly. In this ever-changing landscape, understanding becomes a challenge. The deluge of information—whether real or fabricated—creates a tension between clarity and confusion. Whether encountered through the internet or real-life experiences, information evolves unpredictably, often blurring the lines between reality and illusion. "Antipsychotics" encounters evolving and conflicting narratives, inviting viewers to question what is real.

## Zoe Miloš

\*1994 in Rijeka, Croatia. He lives and works between Hreljin and Belgrade.

In his artistic work, he explores the possibilities of interweaving the media of printmaking, photography, painting and sculpture for technical and interdisciplinary development. In 2019 he completed his sculpture studies at the Academy of Applied Arts with the title bacc.art. He presented his works in solo exhibitions in Rijeka, Zagreb, Ljubljana, Belgrade, Fažana and Pula and participated in group exhibitions in Zagreb, Pula, Ljubljana, Novi Sad, Belgrade, Rijeka and Novigrad. In 2023 he was awarded the “Crno drvo Laube” prize for the best solo exhibitor. Since 2024 he has been a member of the Croatian Artists' Association (HDLU) Istria.

I can only explain my artistic practice through efforts to see and experience something that is not part of the tangible or visible aspects of everyday life, primarily through continuous and frequent work. My creativity gravitates towards abstract experimental painting, though this does not exclude the manifestation of ideas in other media. However, painting somehow remains present from the very moment I became interested in art. I tend to believe that this is due to the stimuli, but also due to the incredible resistance that the medium of painting offers me, which only increases my personal respect for the medium, as well as for creation in general. During my stay in Kuberton, the emphasis was on smaller format paintings, at least I was preparing for that, until the moment when sculpture subtly took over the focus, actually unexpectedly. I attribute this phenomenon to the magic of Kuberton, a place that exudes an energy that took over my “prepared or predetermined tendencies” and brought sculpture (which I studied) back into my understanding of possibilities within creation.



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