

Press release on the Fellows Exhibition, 6th November – 11th December 2011

Opening: 6th November 2011, 5 pm.

Location: Schloss Ringenberg

On view: 6th November – 11th December 2011

Welcoming: Christof Schmidt-Rotthauwe

Followed by: Music performance by Ullrich Ingenbold with musicians of Ringenberg, accompanying the work of Christian Odzuck „Albano und Romina- exercise in heroism”

Press conference: Thursday, 3rd November 2011, 11 am.

Schloss Ringenberg, a center for artists and curators in residence that puts on regular exhibitions of their work, is currently home to six artists and three curators from Germany and the Netherlands. Although the fellows intersect while living at the Schloss to form a temporary community, their working methods and approaches may be utterly diverse – so that the result might be described as a heterogeneous mix of contemporary cultural practices.

In the 2011 Fellows Exhibition, the focus is on the aspect of the specific location as experimental field for artist production, as a realm for discussion between artists and curators. In keeping with this theme, the Fellows Exhibition will for the first time occupy the entire Schloss, expanding beyond the actual exhibition galleries to overflow into corridors, stairwells, the attic and also the palace courtyard. The non-museum areas of the building in particular supply their very own conditions in the discourse with artworks, and demand correspondingly different perspectives.

**Christian Odzuck** for example is occupying the two square-shaped viewing landings that flank the entrance to the Schloss. “Albano and Romina – exercise in heroism” sees the outdoor space as a stage for possible dramatizations. Through the positioning and configuration of the “odd couple,” they enter into a dialogue with the merely superficial symmetry of the baroque palace architecture.

**Thomas Musehold** has created a new work in which the existing conditions in the exhibition space form both the point of departure and the object of his endeavors. Taking his cue from the form and color scheme of the ceiling structure in the Knights’ Hall (Rittersaal), he has developed a display framework that reflects the air of prestige the baroque palace was meant to exude while also revisiting in this context the concept of the historical “chamber of marvels.”

The artist **Rozemarijn Westerink** is showing three disparate works that share the common springboard of drawing as a process-oriented medium that allows for great immediacy. In a stairwell, a corridor and an exhibition gallery, the spatial situations are used in different ways for wall pieces, a film projection, and small-format works.

**Nikola Ukic** plumbs various aspects of sculpture using a material that already in and of itself illustrates in a multilayered fashion the issues addressed by classical sculpture. Polyurethane is a performative substance that results from the autonomous reaction of two chemical components: a product of functionally defined work processes that is used more for hidden, internal applications than externally.

The works of **Susanne Sørensen-Neven** swing back and forth between nature studies and fictional explorations. Drawings that meander across the walls of an exhibition gallery unfurl a narrative cosmos whose satellites are waiting to be discovered in the attic.

**Vera Lossau’s** graphic and monumental wall piece “Window Pain” opens up the spatial boundary to the outside not only through the optical reference to broken window panes, but also through its positioning on the front wall of the rear exhibition gallery.

The exhibition is accompanied by a folder containing transcripts of interviews conducted by the curators of the Fellows Exhibition, Carla Donauer, Alexandra Landré and Jasmin Makk, with the artists in their studios in advance of the show, which help to elucidate their discursive approaches.