

KRINZINGER SCHOTTENFELD · SCHOTTENFELDGASSE 45 · 1070 WIEN  
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# **Artist in Residence 2024**

Vienna / Hungary / Croatia / Sri Lanka

March 1 – April 18, 2025

with the artists:

Rui Miguel Leitão Ferreira (Portugal, Residency Croatia)

Eleni Gkinosati (Greece, Residency Austria)

Hanakam & Schuller (Austria & Germany, Residency Croatia)

Maja Marković (Croatia, Residency Croatia)

Zoe Miloš (Croatia, Residency Croatia)

Shuvo Rafiqul (Bangladesh, Residency Croatia)

Christian Rothwangl (Austria, Residency Croatia)

Erik Schmidt (Germany, Residency Austria)

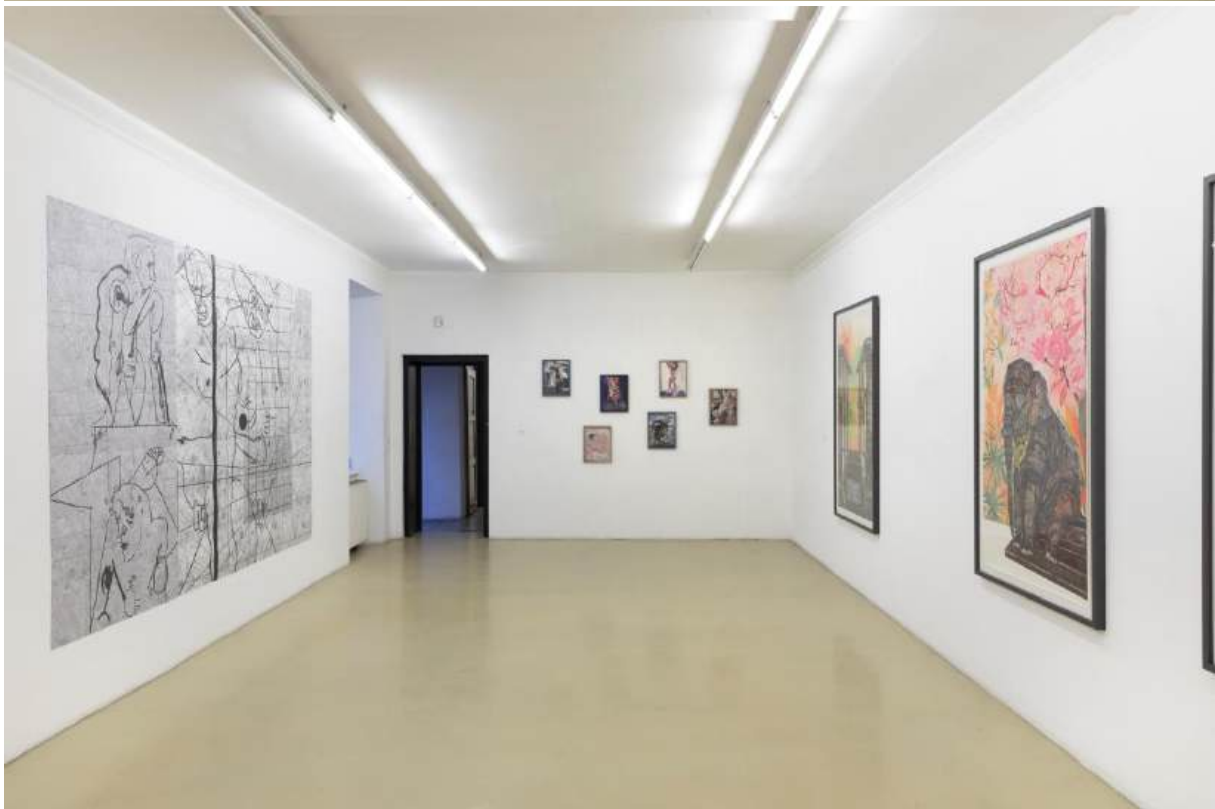
Martin Sommer (Austria, Residency Hungary)

Andreas Werner (Austria, Residency Sri Lanka)

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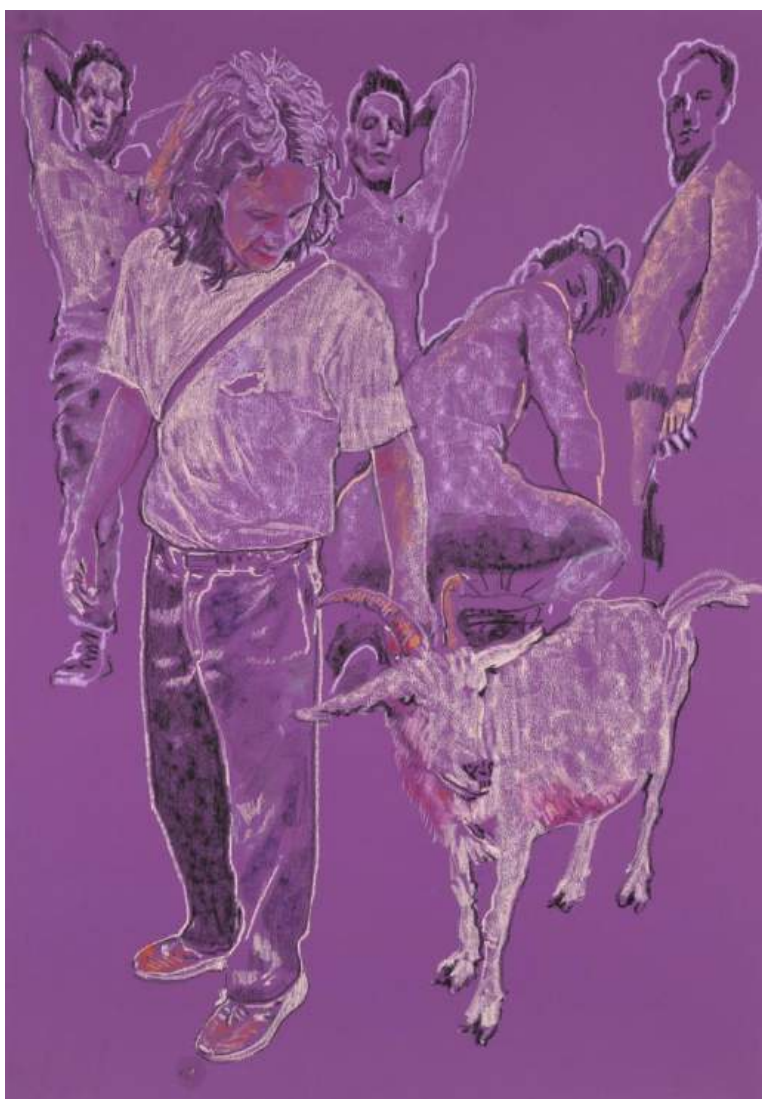
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## Rui Miguel Leitao Ferreira

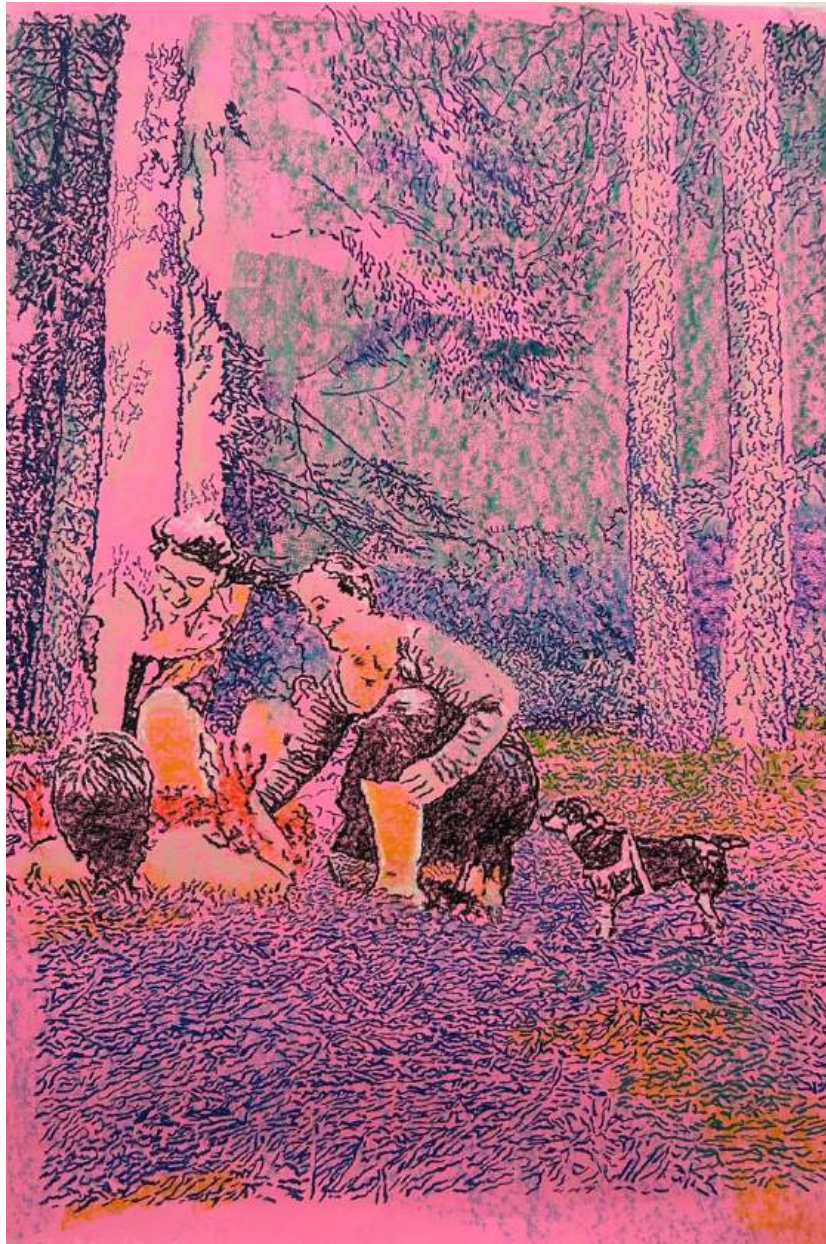
\*1977 in Lisbon, Portugal. Lives and works in Lisbon, Portugal, and Vienna, Austria.

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.



Title:	<i>Zoe and the Goat</i>
Year:	2024
Technique:	Oil pastel on paper
Size:	100 x 70 cm
Price:	On request

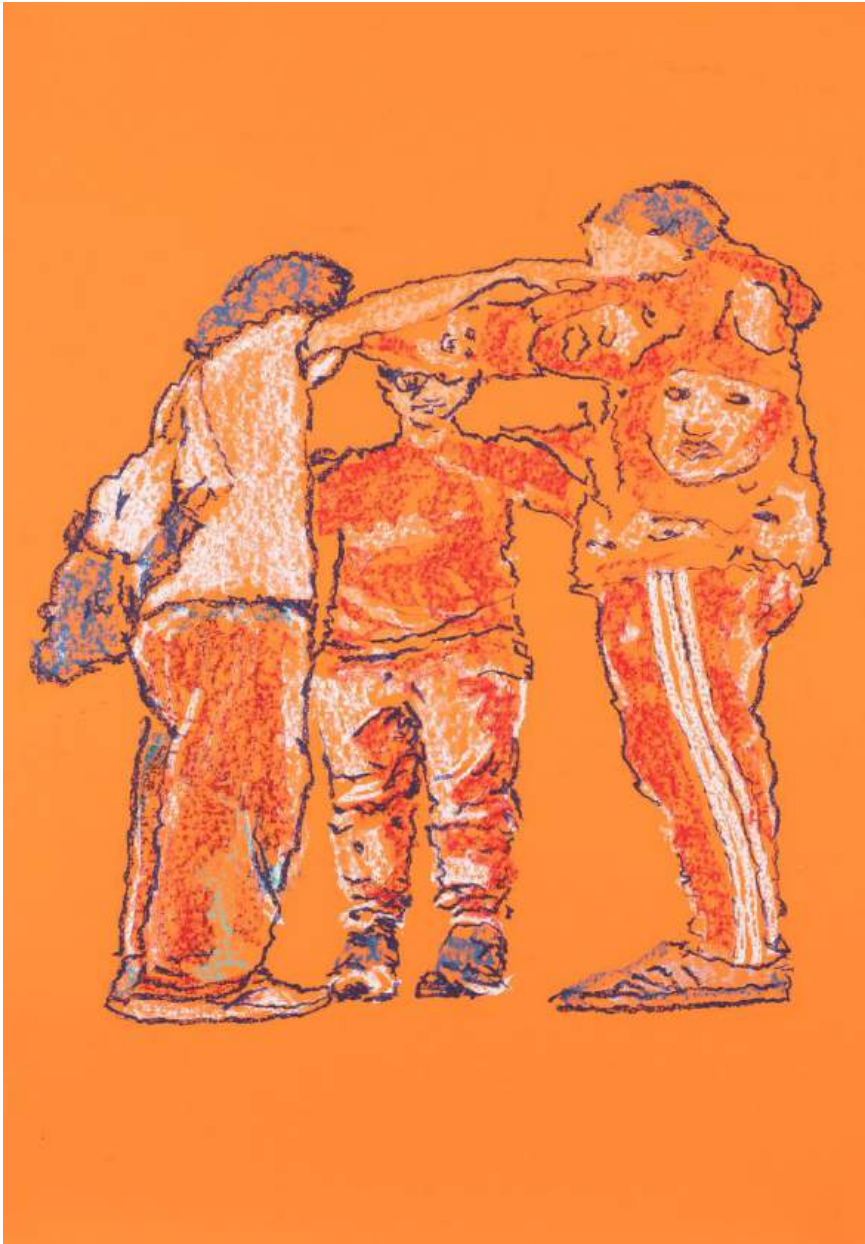
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Title: *Untitled*  
Year: 2024  
Technique: Oil pastel on paper  
Size: 100 x 70 cm  
Price: On request



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Title: *Untitled*  
Year: 2024  
Technique: Oil pastel on paper  
Size: 100 x 70 cm  
Price: On request

**Eleni Gkinosati**

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

“...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” (Max Henry).



Title:	<i>Untitled</i>
Year:	2025
Technique:	Oil and acryl on linen
Size:	130 x 130 cm
Price:	On request

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Title: *Untitled*  
Year: 2025  
Technique: Oil and acryl on linen  
Size: 180 x 150 cm  
Price: On request

**Markus Hanakam & Roswitha Schuller**

\*1979 in Essen, Deutschland und \*1984 in Friesach, Österreich.

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.



Title:	<i>Der Amazon – Bote (The Amazon delivery man)</i>
Year:	2024
Technique:	KI, digitale Farbfotografie, Acryltusche auf Fuji Crystal Archive
Size:	96 x 64 cm
Edition:	1/3 (Ed. 3 + 2AP) series of unique pieces
Price:	On request



Title: *Die Salzmassage*  
Year: 2025  
Technique: KI, digitale Farbfotografie, Acryltusche auf Fuji  
Crystal Archive  
Size: 44 x 58 cm  
Edition: 1/3 (Ed. 3 + 2AP) series of unique pieces  
Price: On request



Title: *A rare figure of a F&B manager ("Tartuffe")*  
Year: 2025  
Technique: KI, digitale Farbfotografie, Acryltusche auf Fuji Crystal Archive  
Size: 44 x 31 cm  
Edition: 1/3 (Ed. 3 + 2AP) series of unique pieces  
Price: EUR 3.000,-

**Maja Marković**

\*1979 in Zagreb, Croatia.

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.



Title: *Material fatigue*  
Year: 2024  
Technique: Ink and Hahnemühle-paper  
Size: 145 x 112 cm  
Price: On request

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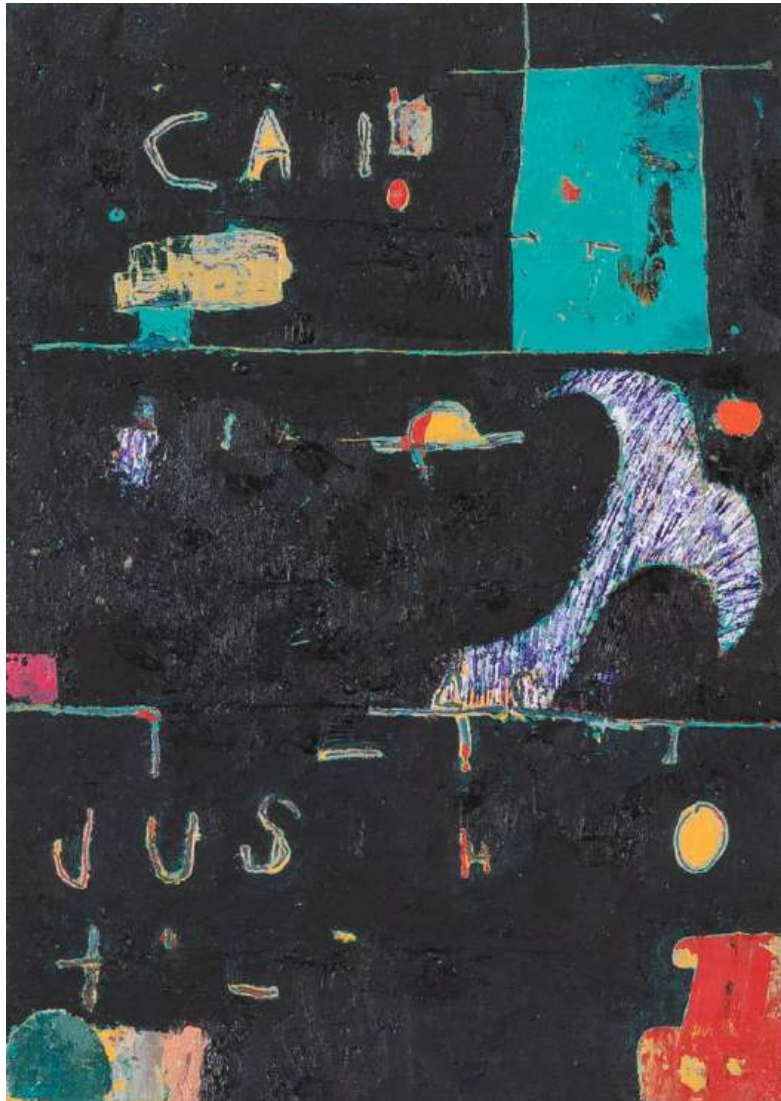
Title: *Material fatigue*  
Year: 2024  
Technique: Ink and Hahnemühle-paper  
Size: 65 x 49,8 cm  
Price: EUR 1.800,-



**Zoe Miloš**

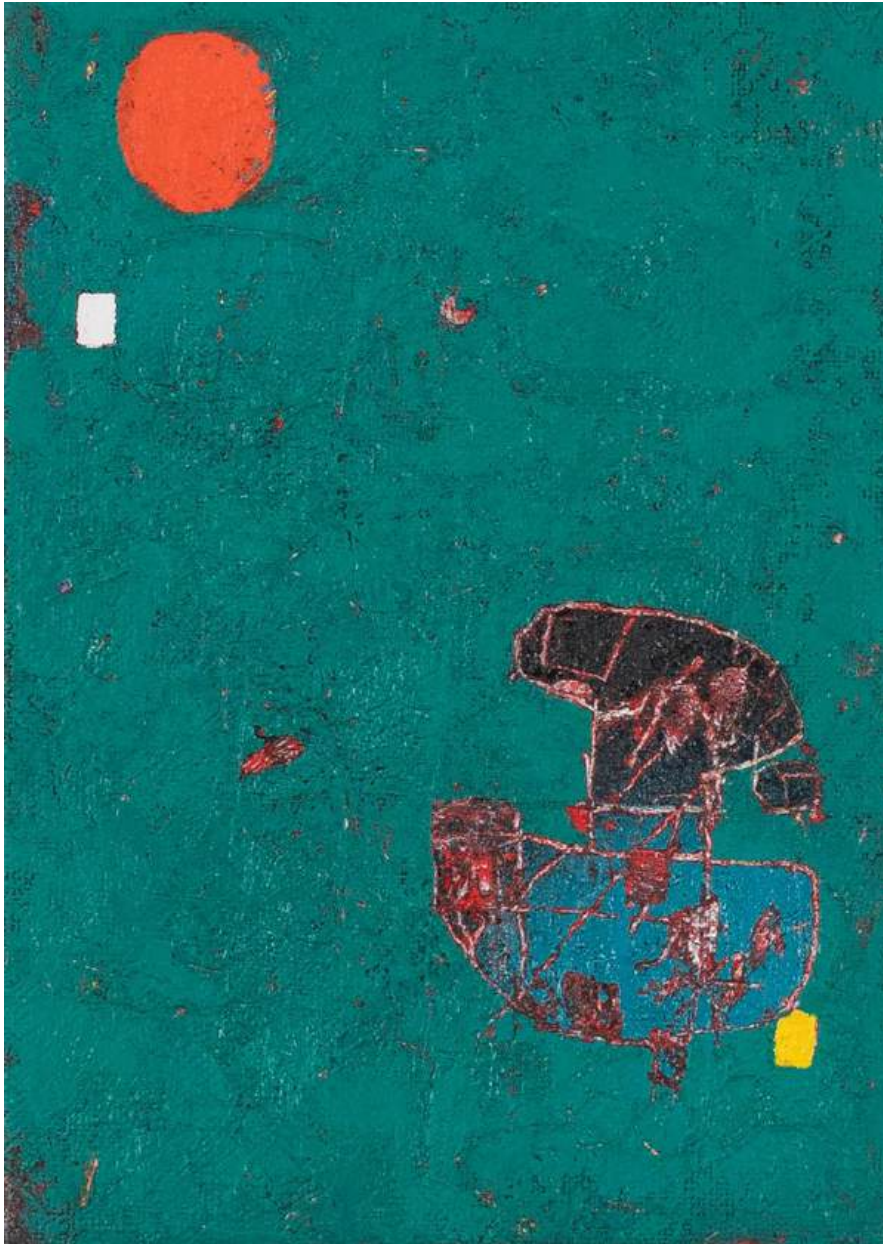
\*1994 in Rijeka, Croatia. He lives and works between Hreljin and Belgrade.

“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”.



Title:	<i>Untitled</i>
Year:	2024
Technique:	Mix media on canvas
Size:	24 x 17 cm
Price:	EUR 600,-

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Title: *Untitled*  
Year: 2024  
Technique: Mix media on canvas  
Size: 24 x 17 cm  
Price: EUR 600,-

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Title: *Untitled*  
Year: 2024  
Technique: Mix media  
Size: 35 x 35 x 50 cm  
Price: EUR 900,-

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Title: *Untitled*  
Year: 2024  
Technique: Mix media on paper  
Size: 74,4 x 56 cm  
Price: EUR 1.200,-

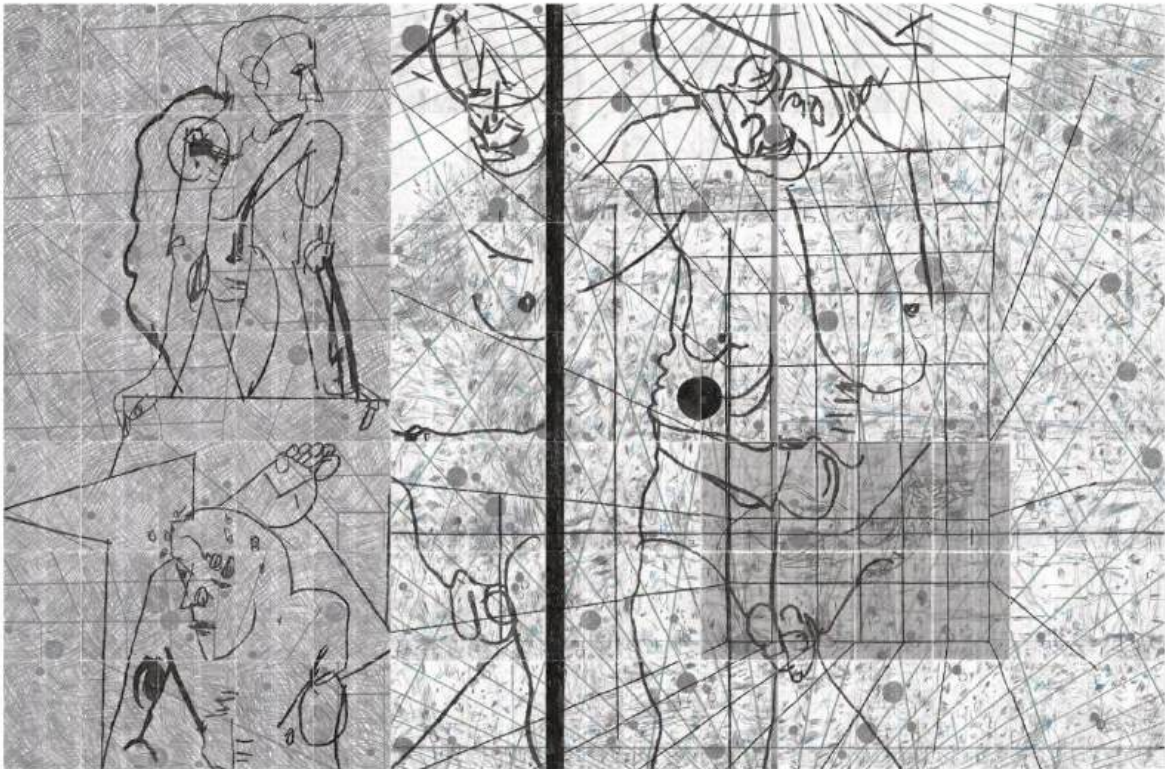
**Shuvo Rafiqul**

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

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.



Title:	<i>Antipsychotics</i>
Year:	2024
Technique:	Collage, Mix media, box
Size:	33 x 24,7 cm
Price:	EUR 2.000,-



The painting shows three people - one is looking at herself in the mirror, the others are looking around. It is an attempt to become aware of one's surroundings through introspection. A camel can be seen in the distance. The perspective and stars in the sky attempt to depict proximity and distance at the same time.

Title:	<i>I have seen camels in Dhaka</i>
Year:	2024
Technique:	Mix media on paper
Size:	208 x 315 cm
Price:	On request



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.

Title:	<i>Thinking is happening in between</i>
Year:	2010, 2024
Technique:	video
Edition:	1/5 (Ed.5 + 2 AP)
Price:	On request

## Christian Rothwangl

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

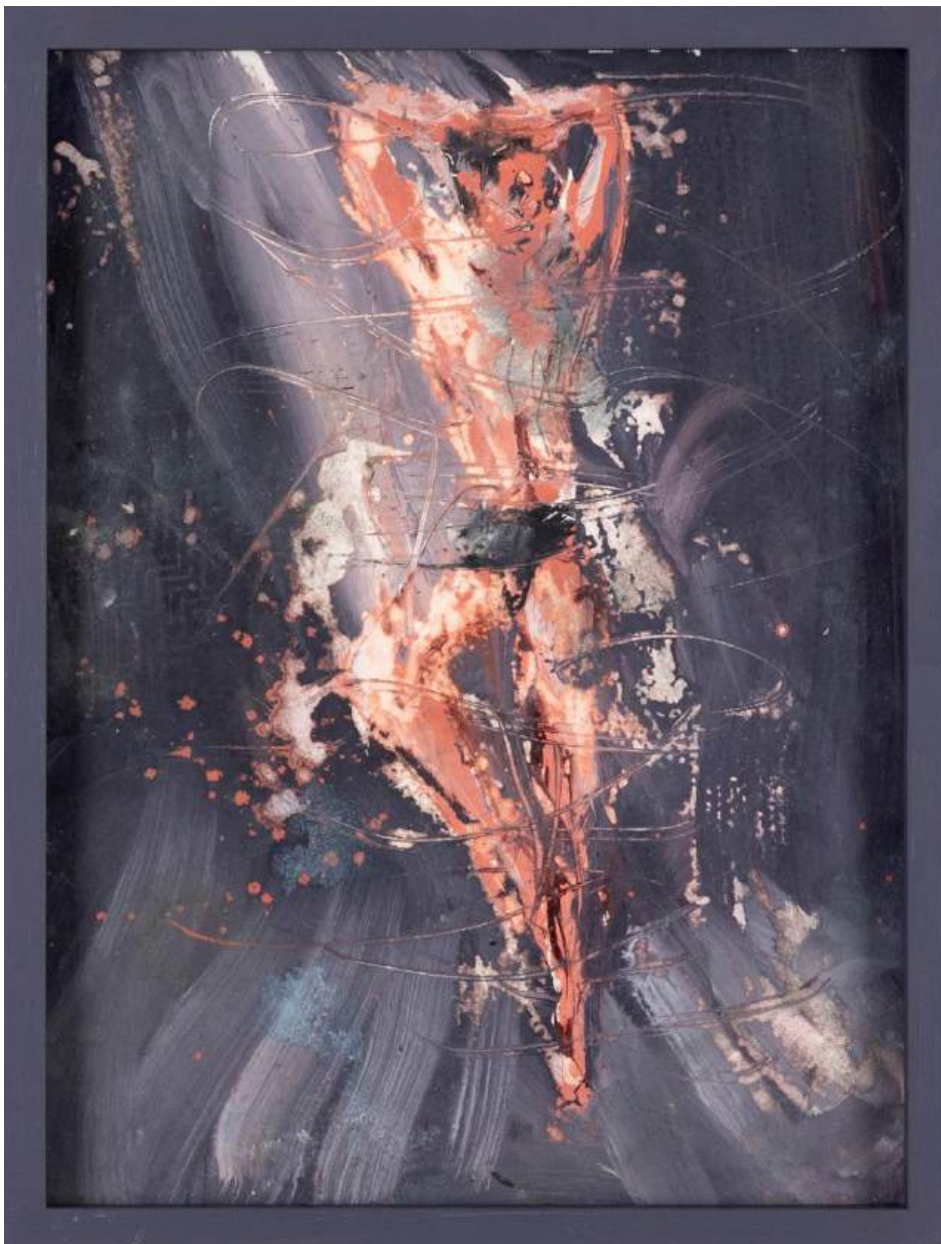
Christian Rothwangl's paintings oscillate between figuration and abstraction, addressing questions of identity, corporeality, and painterly autonomy. His works condense real experiences and personal memories into independent visual worlds, where material presence and symbolic charge intertwine. The six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



Title:	<i>Untitled</i>
Year:	2025
Technique:	Acryl und Tusche auf Leinwand
Size:	140 x 100 cm
Price:	On request

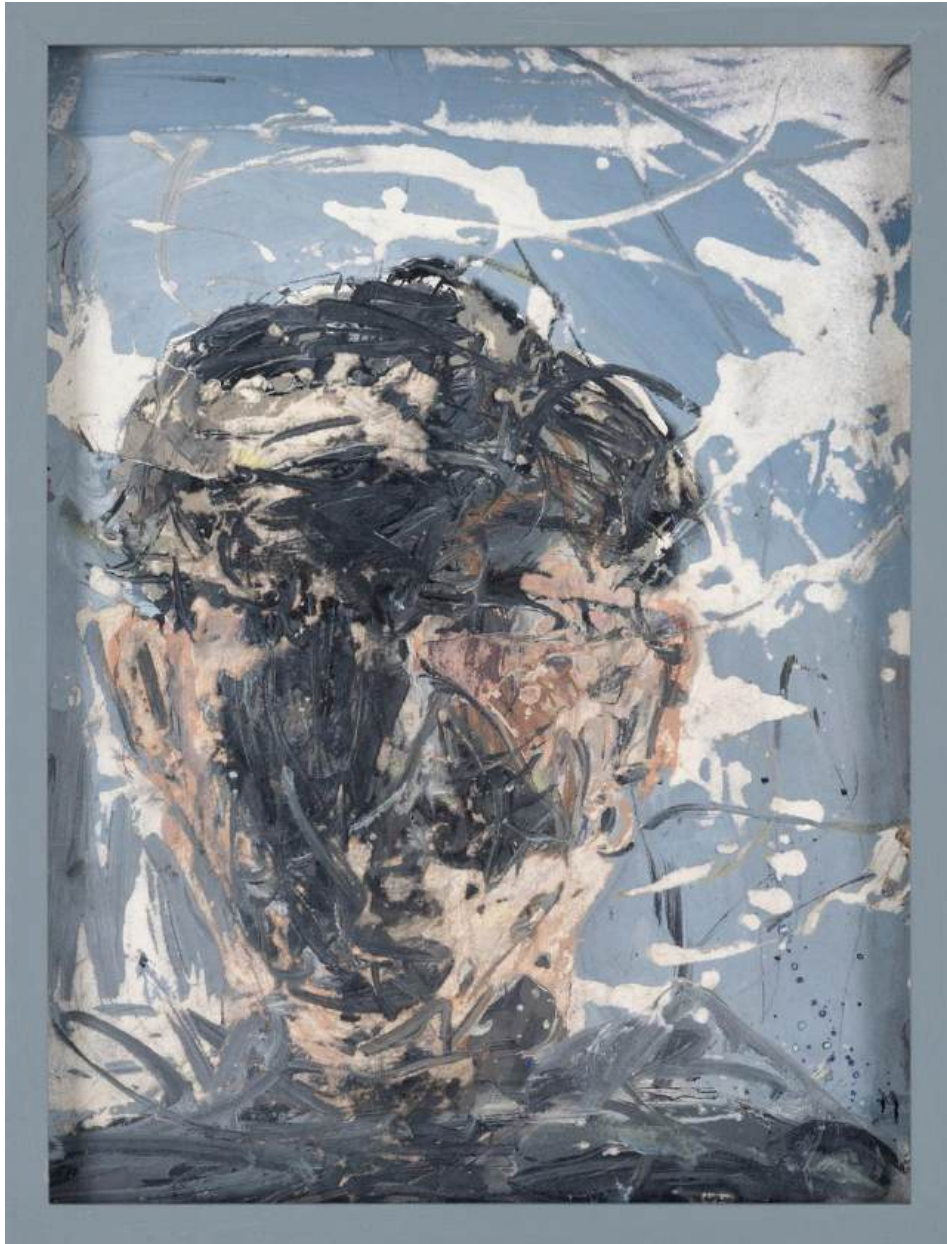


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Title: *Untitled*  
Year: 2024  
Technique: Acryl und Tinte auf Papier  
Size: 40 x 30 cm  
Price: EUR 950,-

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Title: *Untitled*  
Year: 2024  
Technique: Acryl und Tinte auf Papier  
Size: 40 x 30 cm  
Price: EUR 950,-

**Erik Schmidt**

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

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.



Title:	<i>Ahorngasse</i>
Year:	2024
Technique:	Tusche auf Papier
Size:	245 x 150 cm
Price:	On request



Title: *Ohne Titel*  
Year: 2024  
Technique: Ink on paper  
Size: 45 x 30 cm  
Price: EUR 2.300,-

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Title: *Ohne Titel*  
Year: 2024  
Technique: Ink on paper  
Size: 41 x 30 cm  
Price: EUR 2.300,-

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Title: *Ohne Titel*  
Year: 2024  
Technique: Ink on paper  
Size: 41 x 30 cm  
Price: EUR 2.300,-

**Martin Sommer**

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

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.



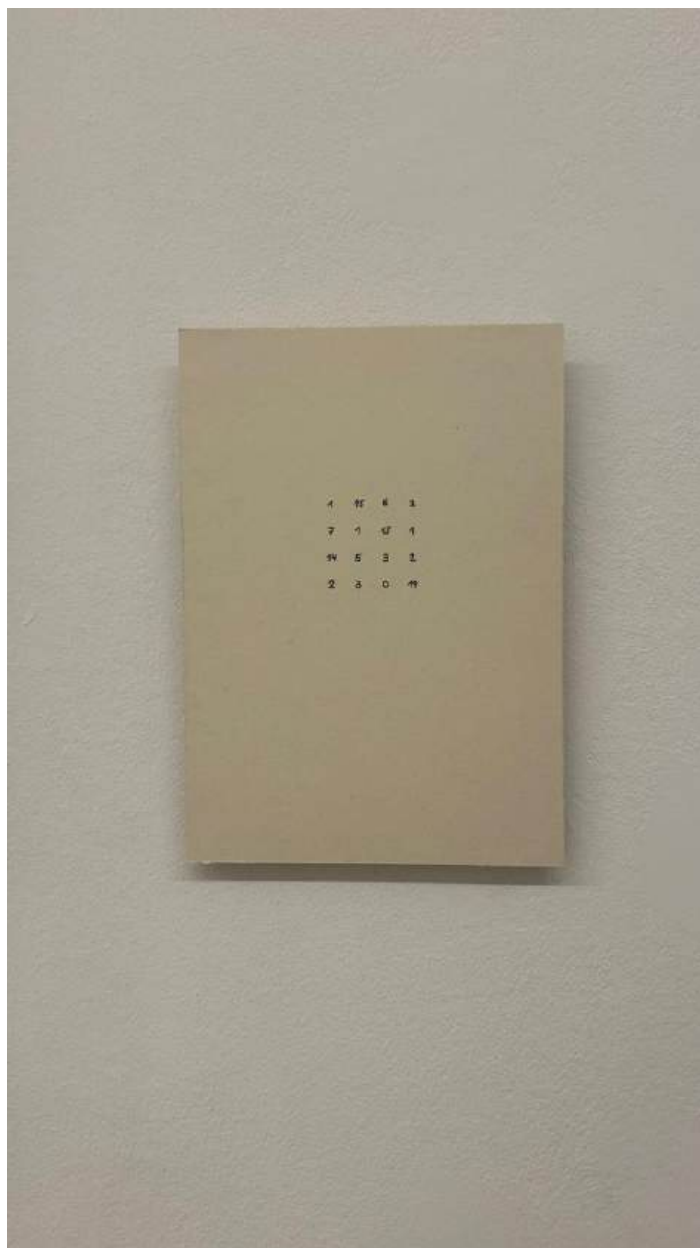
Title:	<i>B.C.R.B.P.B. -02</i>
Year:	2024
Technique:	Plastic from car roof boxes, aluminium, pigment from price holders
Size:	167 x 153 x 15 cm
Price:	On request



Title: *A.B. - 04*  
Year: 2024  
Technique: Plastic bottle, Lithium carbonate  
Size: 23,3 x 8,7 x 6,4 cm  
Price: EUR 2.500,-



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Title: 24 - 20, 2024  
Year: 2024  
Technique: Pen on paper  
Size: 21 x 29,7 x 2 cm  
Price: EUR 450,-

**Andreas Werner**

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

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 Krinzingler 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.



Title:	<i>"come a little bit closer, hear what I have to say II"</i>
Year:	2024
Technique:	graphite, pencil, pigment, pastel and gold dust on paper
Size:	165,5 x 98 cm
Price:	On request



Title: *"come a little bit closer, hear what I have to say III"*  
Year: 2025  
Technique: graphite, pencil, pastel, pigment and gold dust on paper  
Size: 155,5 x 97 cm  
Price: On request

For any questions or price inquiries please contact:

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