

K A R I N S C H M U C K

C L O S E

CLOSE

Die jüngsten Fotoserien von Karin Schmuck sind als Weiterführung ihrer Auseinandersetzung mit dem Genre der Portraitmalerei und -fotografie zu verstehen.

Die Bilder, die zunächst in ihrer Komposition und Farbwahl wie klassische Portraits anmuten, zeigen sich in einem zweiten Moment kryptischer. Durch systematisches Verbergen des Gesichts und radikale Ausschnitte bleibt dem Betrachter stets der Blick versagt. So bewirkt die Künstlerin ein Fehlen der wichtigsten Bildinformationen und lenkt unsere Aufmerksamkeit auf periphere Elemente, die sonst unbeachtet blieben; wie Körperhaltung, Gesten und kleine Details.

Sie erhebt diesen Fehler zur Methode und versteht dies als einen Versuch, in der Bilderflut, von der wir in der heutigen Zeit tagtäglich überschwemmt werden, unkonventionelle Fotografien zu schaffen, die verwundern und vielleicht auch verwunden, die erst auf einen zweiten Blick entzifferbar werden und ihre Vielschichtigkeit offenlegen.

Ihre Menschenensembles wirken wie Inseln, die vom Betrachter abgewandt, symbiotisch in ihrer eigenen Welt zu leben scheinen.

In mehrteiligen Arbeiten werden kleine Verschiebungen vorgenommen, die ähnlichen Bildern sehr unterschiedliche Bildaussagen verleihen, und gegensätzliche Schlüsse zulassen. Karin Schmuck spielt mit Symbolen, die unmittelbar Assoziationen hervorrufen, um sie dann wieder umzukehren. Mit der Ambivalenz dieser Anti-Portraits; behaftet von Widersprüchen und mehrdeutigen Bildinformationen, gilt es umzugehen, der Betrachter ist eingeladen und gefordert seine eigene Interpretation zu finden.

Der Titel der Ausstellung *CLOSE* ist selbst polysem und bedeutet unter anderem *(ab)schließen, enden* aber auch *dicht, nahe* und *vertraut*.

CLOSE

Le più recenti serie di fotografie di Karin Schmuck sono da interpretare come prosecuzione del suo misurarsi con il genere del ritratto, sia in pittura che in fotografia.

Le immagini, che rimandano - per composizione e scelta cromatica - ai ritratti classici, ad un secondo sguardo acquistano una certa dose di cripticità. Attraverso il sistematico occultamento del volto e le inquadrature di tipo estremo, all'osservatore viene costantemente negato lo sguardo. In questo modo l'artista sottrae consapevolmente le informazioni visive più importanti, deviando la nostra attenzione sugli elementi periferici, altrimenti destinati a passare inosservati, come la postura corporea, la gestualità e i piccoli dettagli.

Karin Schmuck eleva questa mancanza a metodo e la intende come un tentativo di creare - nell'incessante flusso di immagini che caratterizza la nostra quotidianità - fotografie non convenzionali, che meravigliano e, per certi versi, feriscono. Scatti che, solo ad un secondo sguardo, si fanno decodificare, mostrando la loro natura multidimensionale.

I suoi ensemble di persone rimandano ad isole che, poste in disparte dall'osservatore, paiono vivere in un mondo a sé, in forte rapporto simbiotico.

Nei lavori composti da più parti, piccoli spostamenti all'interno di immagini quasi identiche trasmettono messaggi profondamente differenti, dando vita ad esiti contrapposti. Karin Schmuck gioca con i simboli che richiamano in modo diretto ad associazioni, per poi smentirli immediatamente. Attraverso l'ambivalenza di questi anti-ritratti, circondato da contraddizioni e informazioni visive dai molteplici significati, l'osservatore è invitato e stimolato a trovare la propria interpretazione personale.

Il titolo *CLOSE*, è esso stesso polisemico e significa, oltre che *chiudere*, anche *finire*, *denso*, *vicino* e *familiare*.

CLOSE

Karin Schmuck's most recent sets of photographs should be interpreted as a continuation of her personal take on a genre - the portrait - in painting and in photography itself.

At a second glance, her images, redolent for composition and choice of colours of classical portraiture, acquire a certain dose of crypticality. The systematic concealment of the face and extreme framing constantly prevent the observer from seeing the subject's gaze. In this way, the artist consciously withdraws the most important information, distracting our attention onto peripheral elements such as posture, gesture and minor details that would otherwise go unnoticed.

Karin Schmuck elevates this absence into a method, an attempt, which she interprets as an attempt to create - in the constant flow of images that characterises our everyday life - unconventional photographs that cause surprise, but also, in some respects, hurt. Only at a second glance do her pictures allow themselves to be decoded and reveal their multidimensional nature.

Her groups photographs conjure up islands that seem to live in a world of their own in a strong symbiotic relationship, far removed from the observer.

In the works composed of different parts, small variations in almost identical images transmit profoundly different messages to achieve conflicting results. Karin Schmuck plays with symbols that first evoke associations directly, only to retract them straight after. The ambivalence of these anti-portraits invites and stimulates observers, surrounded by visual contradictions and information, to find their own personal interpretations.

The title, *CLOSE*, is itself polisemic, hence might also signify *finish, dense, near or familiar*.







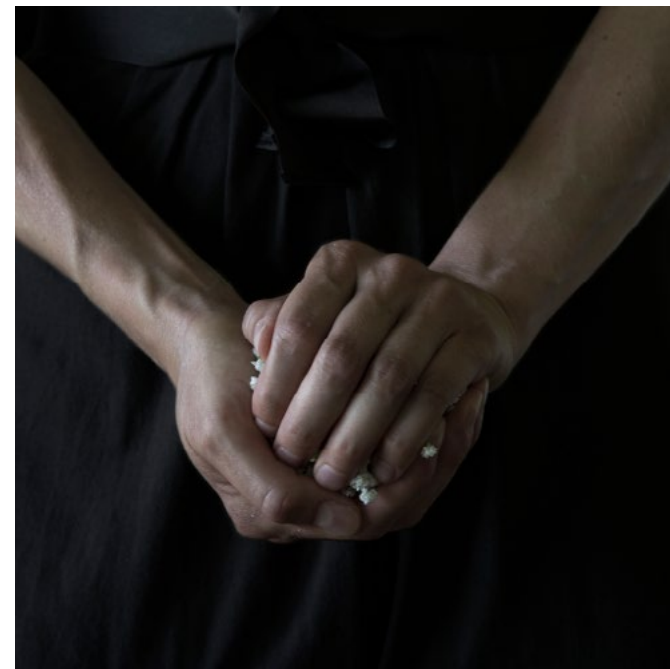
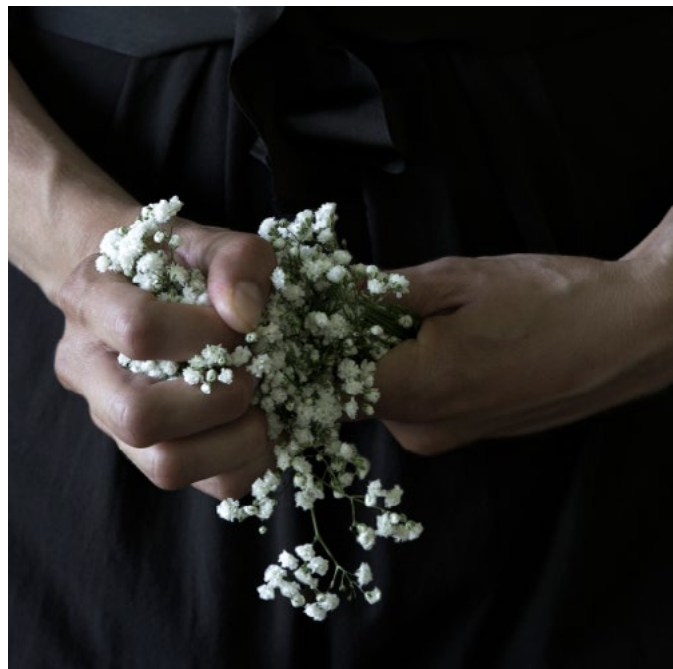








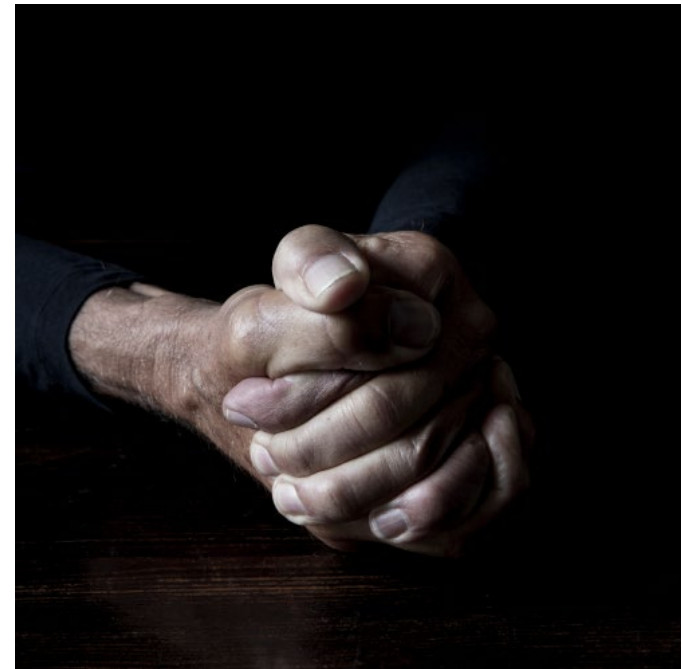














CV

KARIN SCHMUCK

*1981, Bolzano Italy

studies of painting at the Accademia di Belle Arti, Urbino, Italy
and photography at the Accademia di Belle Arti, Bologna, Italy
she lives and works in Bolzano, Italy

EXIBITIONS | AWARDS

- 2 0 1 9 Close, Galleria Doris Ghetta, Ortisei (solo)
The place is the space, Museum Ladin, San Martino in Badia, Italy
Wohin geht die Reise? Alles ist Wechselwirkung, Künstlerforum
Bonn, Germany
36. österreichischer Grafikwettbewerb, Taxispalais, Innsbruck, Austria
Reisebuch_Buchreise, Waltherhaus, Bolzano, Italy
Overflow, Kunstraum Mitterhofer, San Candido, Italy (solo)
Family Portraits, Fondazione Carlo Gajani, Bologna, Italy (solo)
Blend, Der Mixer Galerie, Frankfurt, Germany
- 2 0 1 8 winner of Premio Carlo Gajani 2018
7. premio Francesco Fabbri per le arti contemporanee, finalists
exhibition, Villa Brandolini, Pieve di Soligo, Italy
Portfolio, Raika Collection, Galleria Civica Bolzano, Italy
No_Face, Kunsthalle West, Lana, Italy
Close, Kunstforum Unterland, Egna, Italy (solo)
00A Photography Project, Merano, Italy
Fotosintesi, Art City White Night, Bologna, Italy
- 2 0 1 7 6. premio Francesco Fabbri per le arti contemporanee, finalists
exhibition, Villa Brandolini, Pieve di Soligo, Italy
Scraps, Accà, 9mq, Bologna, Italy (solo)
Sammlerglück, Galleria Doris Ghetta, Ortisei, Italy
Take me, I'm yours, a project of Christian Boltanski, Bologna, Italy
National Art Prize, finalists exhibition, Galleria Nazionale delle Marche,
Palazzo Ducale di Urbino, Italy
Plus Ultra, with Anna Messere, Galerie Gefängnis - LeCarceri,
Bolzano, Italy (duo)
- 2 0 1 7 winner of Combat Prize, finalists exhibition, Museo Civico Giovanni
Fattori, Livorno, Italy
Après Coup, Galleria Astuni, Bologna, Italy
Fotografia Europea, best Portfolio, Reggio Emilia, Italy
Academy Now, among the 10 shortlisted artists, London, United
Kingdom
Le Ingegnose, Palazzo Trentini, Trento, Italy
Poverarte Festival, finalists exhibition, 9mq, Bologna, Italy
(honorable mention)
- 2 0 1 6 Kontakt Bestätigt, Galleria Civica di Bressanone, Italy
Lens Culture Portrait Award (jurors pick)
- 2 0 1 5 Mountain Sceneries, Hotel Sonne, Parcines, Italy
Un Certo Sguardo, Accademia di Belle Arti, Bologna, Italy
Dalla rappresentazione all'azione, Bologna, Italy
- 2 0 1 4 Cuore di pietra, Bologna, Italy
Here We Art, museo Orfeo, Bologna, Italy
Scholarship for Academic Excellence - Province of Bolzano, Italy
6-month working scholarship, Düsseldorf, Germany
- 2 0 1 3 Uguali Diversi, 4. Biennale dei Giovani Fotografi Italiani, Centro
Italiano della Fotografia d'Autore, ex carcere di Bibbiena, Italy
Zwieseler Glastage, Ehemalige Mädchenschule, Zwiesel, Germany
- 2 0 1 2 Bologna on the road, Spazio Indue, Bologna, Italy
- 2 0 1 1 Start III, Galerie Prisma, Bolzano, Italy
De Industria | Al Vaglio, Museo dell'Architettura, Fermignano, Italy
(honorable mention)
- 2 0 1 0 EX.IT., Dimora del Prete, Venafro, Italy
T.A.M., 3-month working scholarship, Antico Palazzo Gentilizio,
Pietrarubbia, Italy
Co_incidenze, with Lara Rasom, Piccola Galleria, Bolzano, Italy (duo)
- 2 0 0 9 Emerging glass artists, Zwiesel, Germany (finalist)
selected project for Vetroricerca, Bolzano, Italy

LIST OF WORKS

- 11 -

Karin Schmuck
untitled (corsett), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, oak wood
72 x 48 cm

- 12 - 13 -

Karin Schmuck
untitled (family portraits), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, oak wood
52 x 52 cm each

- 14 - 15 -

Karin Schmuck
untitled, 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, oak wood
52 x 52 cm each

- 16 - 17 -

Karin Schmuck
untitled (red I), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, nut wood
59 x 103 cm

- 18 - 19 -

Karin Schmuck
untitled (red II), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, nut wood
59 x 103 cm

- 20 - 21 -

Karin Schmuck
untitled (red III), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, nut wood
59 x 103 cm

- 23 - 27 -

Karin Schmuck
untitled (flowers), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, oak wood
37 x 200 cm

- 29 -

Karin Schmuck
untitled, 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, oak wood
52 x 52 cm

- 30 - 31 -

Karin Schmuck
untitled (rock I), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, nut wood
59 x 103 cm

- 32 - 33 -

Karin Schmuck
untitled (rock II), 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, nut wood
59 x 103 cm

- 34 - 35 -

Karin Schmuck
untitled, 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, oak wood
37 x 37 cm each

- 37 -

Karin Schmuck
untitled, 2018
archival pigment print on Hahnemühle
mounted on dibond, framed, oak wood
52 x 52 cm

Karin Schmuck

CLOSE

TEXT
Karin Schmuck

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TRANSLATION
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PHOTO
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