

# PORTFOLIO

Ida Divinzenz



o.T., working title: "Colonisation nuclear" 2016, Series of 5 Parts,  
Gallery Sodu4, Vilnius, Lithuania

analog Color and Black and White, prints ca. 23 x 23 cm

## 1. Waiting / Fronts Orientation process.

Collection of material:

- pedestal shape: The forms of the pedestals symbolize the take-over of the objects on display in the Musée du Quai Branly through the architecture of the exhibition and the sovereignty of interpretation of the dominant culture. The collection contains cultural artefacts from the former French colonies which are displayed without making their problematic origin and provenance an issue. The concept of the museum as a void for sensual contemplation that is not to be disturbed, dates back to a manifesto for a „new type of museum“ of 1990 which was supported by countless artists. Following the idea that: "The masterpieces of the entire world are born free and equal.", the museum which was opened in 2006 however remains an example of the current culture of the spectacle created to feed the tourism-industry.



Historical issues like exploitation, racism and slavery perpetrated by France as a colonial power as well as the consecutive destruction of cultures through the establishment of a capitalist-imperialist society are not to be associated with the artefacts on display. Consequently these issues are also marginalized in the Musée de la histoire de l'immigration, the museum in the banlieue which formerly housed the collection of the Quai Branly "The history of immigration is one thing, and the history of slavery and the history of colonisation are other things," so Jacques Toubon, the museum's president. „The permanent exhibition Repères (Reference points) is an emotional journey, which interweaves key monuments of individual immigrants live in France with the historical context of each period.“ Text from exhibition handout, Musée de la histoire de l'immigration, Paris 2016.



#### 4. Interference - Conglomeration

- Comb, Objects of Khiam Detention Camp, 1999, „Two Suns in a sunset“, by Joana Hadjithomas and Khalil Joreige, photographs of Lebanese civil war; Lebanon was a former french colony.
- Poster of the counter exhibition to the 1931 Colonial Exhibition in Paris, organised by the Communist Party and Confédération générale du travail unitaire: The Truth on the Colonies
  - Photo of a tumbledown statue at Parc de Vincennes, Paris; Built for the Colonial Exhibition 1931
  - „Ignore the white culture“ Album cover of The missing foundation, released 1990 on Restless Records
- Anthropomorphic figure, „What are the mechanisms by which inanimate objects that remotely resemble humans can be considered as „people“?“ from: Is anybody there? - Exhibition at Musée du Quai Branly



o.T. 2016

Paper, C-Print, Transcolor melone, grey, green, yellow

Container + fence = wall of shame

If something like a “contemporary shape” exists, it could be a container. A cube following industrial standards, in vibrant colours, with or without company logos.

(One of the biggest producers of containers is based in Austria.)

These shipping containers, loved by architects are mobile and moveable and typify temporary architecture. they can be found at festivals, fairs and at construction sites.

But now, containers have acquired political significance. People smugglers use them as means of transport, governments as temporary camps for migrants, and all over Europe container villages for refugees pop up, showing the European attitude and strategy: refugees are a temporary problem, to be relocated anytime.

This is suggested by the flexible use of the container. On the one hand it sends the message that the refugee problem requires only a short time solution, on the other hand there is an even scarier message: the refugees can be dealt with as if they were merchandise.

I chose to use the container and the fence as the main shapes for my installation at my exhibition in Hamburg, a city with a big commercial port.

Text: Proposal for Deux swis No. 2, Galerie Vorwerkstift 21, Hamburg, 2016





Nr. 3315 from „Nida Series“ 2015,

Fotocollage: C-Print, Hard foil Venezia black, Transcolor grey  
ca. W 50 x H 38 cm



Re-enactement Visvaldas Dragunas, 1982 und Ugné Straigyte, 2013 (Nr. 3305), „Nida Series“ 2015

Fotocollage: C-Print, Hard foil Venezia black, Transcolor grey  
ca. W 50 x H 30 cm



## Re-enactment Simone de Beauvoir, 2015

Fotocollage  
C-Print, Hard foil Venezia black, Transcolor melone  
ca. W 50 x H 35 cm

During my residency I worked on the concept of shadows. No wonder, I was impressed by the abstract landscape of the dunes, the rough sea and the wind on the Curonian spit with its reflected shapes on the walls of my empty white studio. I started to decode three-dimensional objects out of it, built of plain white paper like spatially extended sketches. One was made out of transparent black-out foil, shaped by its own weight.

The concept of shadows is also part of my more theoretical research. I concentrated on LSSR (Lithuanian Soviet Socialist Republic from 1940 - 90) photography and found an image of Jean Paul Sartre walking in the dunes at Nida, made by Antanas Sutkus in 1965. Strange thing: Sartre had 2 shadows. Later I found out that the second shadow belongs to Simone de Beauvoir. She was cut out, not wanted by the propaganda of the Soviet regime because of her feminist criticism. This censored photograph was also part of an installation / performance of a Lithuanian artist at the Lithuanian pavilion at the Venice Biennale 2015.

No Mention of Simone de Beauvoir

As a feminist statement, criticising the erasure of female thinkers and philosophers from history I placed Simone de Beauvoir back at the scene, on the window of my studio at Nida Art Colony. I put her in dialogue with Sartre, to underline her importance for the development of Sartre's idea of existentialism, referring to recent scientific research.

I want to emphasize that the habit of erasing and not mentioning women and their historical significance is not yet history itself.

Text published in Nida Art Colony Log. 7, 2016



Nr. 3317 from „Nida Series“ 2015,

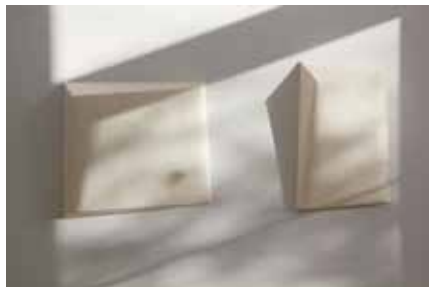
Fotocollage: C-Print, Hard foil Venezia black, Transcolor grey  
ca. W 50 x H 35 cm



Nr. 3 from the Series: „an object is pure provocation“, shadow objects 2015

Hard foil Transcolor grey  
ca. H 60 x W 35 x D 15cm





Nr. 2 + Nr. 3 from the Series: „an object is pure provocation“, shadow objects 2015

Paper, ca. H 60 x W 35 x D 15cm, ca. H 50 x 60 x 15cm

„an object is pure provocation“, shadow objects, 2015

Paper, window film, ca. H 60 x W 100 x D 50 cm



## “Closer”, 2012

curated by Sebastian Severin, Galerie Genscher, Hamburg

2 objects out of copy paper

L 170 x B 145 x T 22 cm

L 184 x B 320 x T 16 cm

Closer (text-extract from Closer by Sebastian Severin)

Music - as anybody who has ever shopped in a supermarket knows - spreads only in space. And it connects people to each other for ten days one is put closer together again. A woman and two men, three artists who are lined by a focus on three-dimensionality. Ian Curtis who wrote the lyrics to “Closer”: Joy Division also came from a common starting point. Poet onto the object. Overcoming distance beyond the A7. For about seven years all three have been involved in an intense debate with objects. Poet onto the material. Dejection when things don't work out - yes please.

In the past Ida Divinienz has concerned herself with paper. Apart from drawings the underlying surface itself is thematised. From the plane into space objects out of folded paper develop. “Closer”: Passbohle in German. A connecting piece in the building trade, close to another translation Riemchen (little strap). Only in their meditative debate with everyday objects I saw the Three create an interest again. How boring was that? Now I can at least look at it again. A commonplace of contemporary artistic debate. But one stays close. Connected. Perceptible change develops - through traces. Last but not least: the last exhibition in the Galerie Genscher. In this shape. Der Schließßer. The Closer.



## Objects, 2011

DVD 6:30 min

"Paco" Stadtgalerie Kiel

The film is a montage of individual photographs which came about in my former workshop. For a long time the workshop was the central space in the family-business and is still used today for storage and work. The objects materialised out of all the surrounding materials, usually out of the leftovers of carpets, felt and linoleum and India rubber, existing objects which determine the shape of the objects. In the film these objects minimally move about the room; like breathing - minimal fractures in perception. Sequences dealing with the temporality and materiality of memory.



Filmstill #1



Filmstill #2



Filmstill #3

“Formale Begegnungen”, 2011

with Ole Aselmann

Lothringer 13\_Laden, Kunstraum of the city of Munich

Objects out of rubber and linoleum

The title ‘Formal Encounters’ on the one hand relates to the confrontation between two very different artistic positions and on the other to the contents of the exhibition. Flooring and pattern are each executed differently. While Ole Aselmann weaves painted sausages into a ‘carpet’ my objects are built from industrial rubber-flooring and linoleum which - differentiated through structure and colouring - pick up the structure of the room and arrange themselves in a free pattern.





## **Selection of exhibitions and projects:**

### **2017**

"Exhibition and Retreat" with Lina Albrikiene, Sodu 4, Vilnius, Lithuania

### **2016**

Preview: Gehörgänge, brunnenpassage, Vienna

Galerie 21, im Künstlerhaus Vorwerkstift, Hamburg

Bmukk AIR - Photography Paris

### **2015**

Wienwoche 2015

weisse ab Haus Verkaufs-Kunstschau #4, das weisse Haus, Vienna

Artist in residency at Nida Art Colony, AIR Krems

Groupshow "When black meets white" INOPERABLE GALLERY, Vienna

### **2014**

Gehörgänge "Arbeit, Migration und Österreich, Vienna

"Handwerken" with Johanna Rainer and Johannes Hoffmann, Soho in Ottakring, Sandeleiten auf Draht, Vienna

weisse ab Haus Verkaufs-Kunstschau #3, das weisse Haus, Vienna

### **2013**

Groupshow "Rahmen & Sockel" kuratiert von Lucas Cuturi, das weisse Haus, Vienna

Wienwoche 2013, Projekt Gehörgänge, Vienna

### **2012**

Nomination for the 15. Radiopreis der Erwachsenenbildung, Sparte Kurzsendungen

Groupshow "Closer" Galerie Genscher, Hamburg

Groupshow "Paco" Stadtgalerie Kiel

### **2011**

"Enter the void" Ida Divinzenz und Ole Aselmann, Lothringer Laden, Kunstraum der Stadt München

"Kuckucksei" Atelierrundgang, curated by Johanna Reiner and Lucas Cuturi

### **2010**

Gruppenausstellung "Jabberwocky", Kunstverein Frappant, Hamburg

"farbe jetzt" in Zusammenarbeit mit Johanna Reiner und Johannes Hoffmann, im Rahmen von "space shift", das weisse haus, Vienna

Groupshow "Apuntes para una revolucion que nunca sucedio no.1" in Mexiko, Merida

Groupshow "Transformers", das weisse haus, Vienna

### **2009**

"Kioskfassadengestaltung" mit Rania Moslam: as a part of the "Kiosk Projekts" of Liesl Raff and Eva Seiler at the sculpture studios at the arts academy of Vienna

Soloshow "The show must go on", Vesch from behind, Vienna

Groupshow "Mahn oh Mahn" Emerson Gallery, Berlin



## Ida Divinzenz

www.idadivinzenz.com

office@idadivinzenz.com

- 1977 Born in Amstetten, Austria,  
Law Studies, University of Vienna
- 1996 - 2000 Assistance in Costume Department, Phönix Theatre, Linz
- 2001 - 2002 Fine arts studies at KHB, Berlin-Weißensee,  
2003 - 2008 Prof. Karin Sander, Prof. Eran Schaerf, Prof. Inge Mahn
- 2004 Study stay in South Africa
- 2004 Assitance of Wiebke Siem, Artist Berlin
- 2006 Study stay and Internship at Kathleen Cullen Fine Arts, New York City, USA
- 2007 - 2008 Diploma of fine arts, sculpture, KHB Berlin
- 2008 Theory Diplom Prof. Sabine Sanio: "Das bewegte Bild im Grenzbereich von Fotografie und Film" /  
"The moving image in photography and film"
- 2008 - 2010 Fine arts studies at the Academy of fine arts Vienna, class Prof. Manfred Pernice
- 2008 Study travel with Prof. Pernice to China
- 2009 Studystay in Colombia
- since 2011 Doctorate at the Academy of fine arts Vienna,
- since 2008 Artist in Vienna
- since 2011 free radio editor for Radio Stimme, the political journal of the Initiative Minderheiten, Vienna
- 2014 Acquisition für the art collection of Lower Austria: Artothek
- 2014 AIR Krems - Artist in Residency Stipendium in Nida, Lithuania
- 2015 BMUKK project promotion: Deux swis No. 2 Hamburg, Germany
- 2016 BMUKK - Artist in Residency, Photography Paris, France  
Acquisition BMUKK photo collection
- 2017 BMUKK project promotion: "Exhibition and Retreat", Vilnius, Lithuania