



COLOURS OF  
EMPTINESS

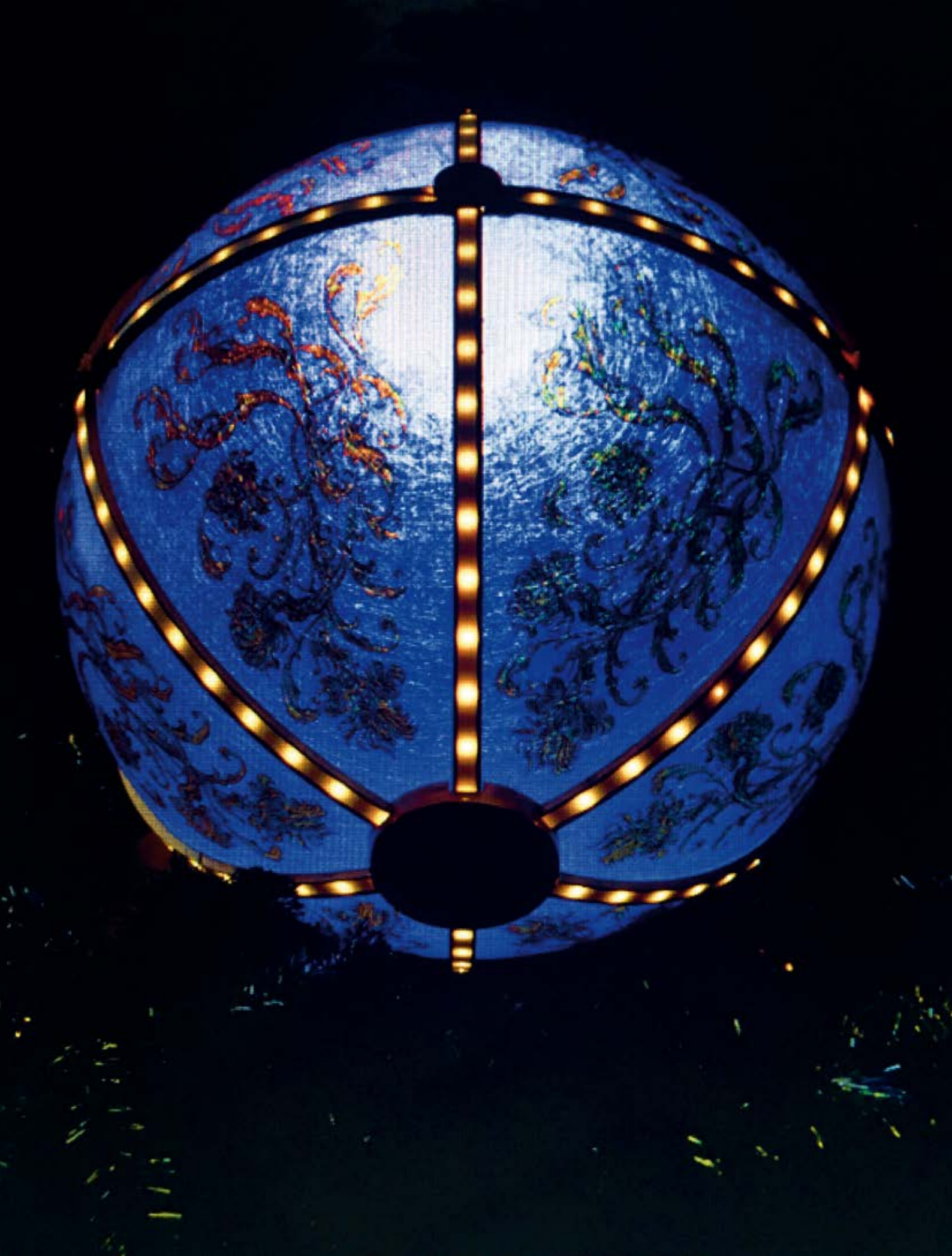
PIA KINTRUP

RICARDA FOX  
GALERIE

COLOURS OF  
EMPTINESS

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**the shallow, 2019**

as part of the series: **the nonexistent areas are of particular interest**

53 cm x 80 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)

**the loop, 2019**

as part of the series: **the nonexistent areas are of particular interest**

60 cm x 45 cm x 15 cm  
Print on Plexiglas, Aluminium Lightbox



**the sun, 2020**

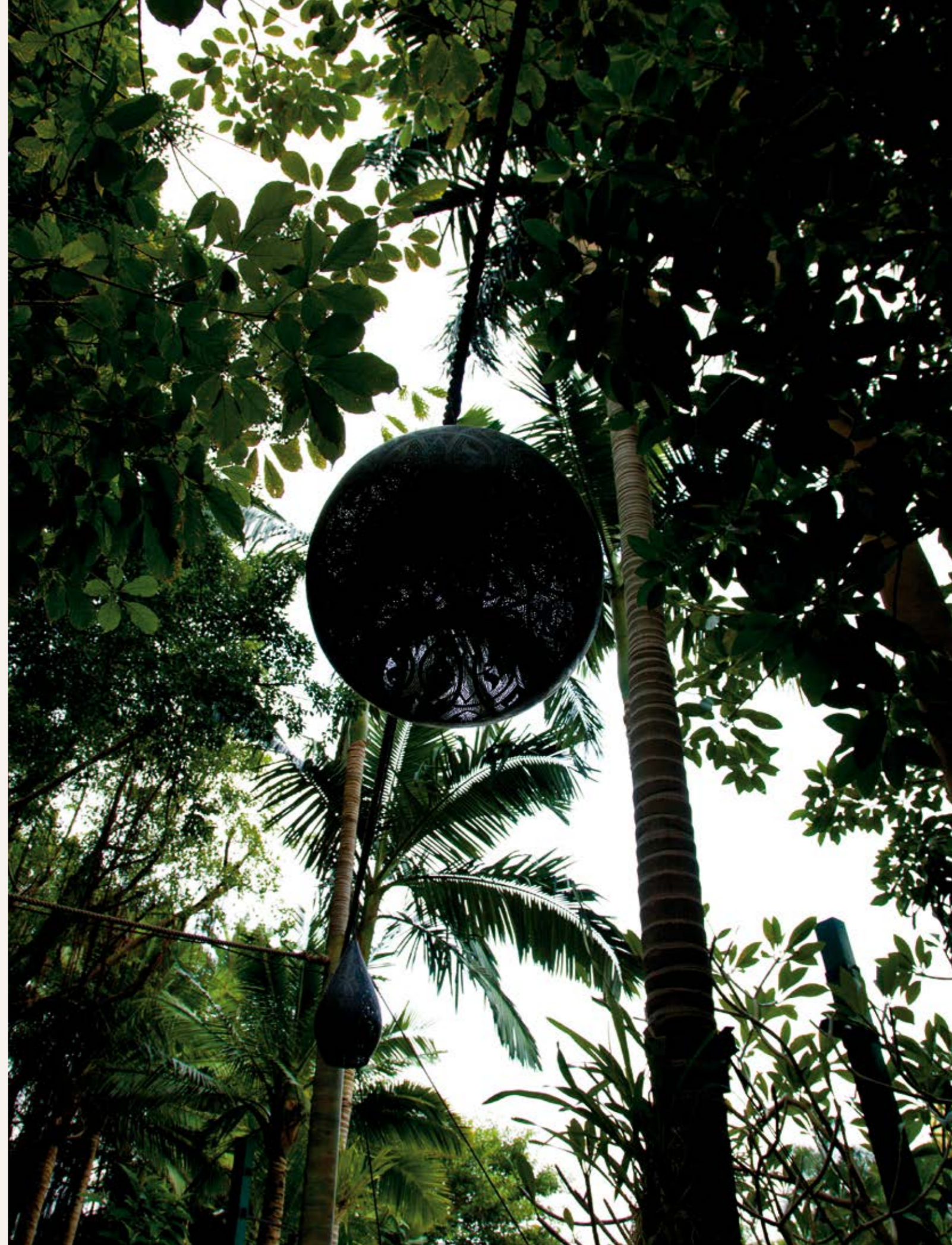
as part of the series: **the nonexistent areas are of particular interest**

80 cm x 60 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)

**the sphere, 2019**

as part of the series: **the nonexistent areas are of particular interest**

100 cm x 66 cm x 15 cm  
Print on Plexiglas, Aluminium Lightbox





**the shelter, 2022**

as part of the series: **the nonexistent areas are of particular interest**

66 cm x 100 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)



**the well, 2020**

as part of the series: **the nonexistent areas are of particular interest**

66 cm x 100 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)

PIA KINTRUP

## Magical transitions

Shadows, silhouettes, reflections - they are all temporary existences, created by light. Ephemeral appearances of the visible world that are as existent as they are not real. What role can photography play in this space of spectres, a medium that is itself created from light?

This question also occupies Pia Kintrup. Starting from photography, she explores the different dimensions and dimensionality of things along with their boundaries. Where does materiality begin and where does it end? What position does photography assume, what does it reproduce, what does it create itself, where does it modify real events?

The surfaces of things play an important role here, how they reflect

the light and what optical quality they create. Here lie endless possibilities, which Pia Kintrup explores extensively. One wonders, is it even a shadow that one sees there? Or is it the silhouette of a tree? Or its reflection? Is it even a tree? The coloured sphere in the foreground - a planet? Are the pebbles and rock structures emerging from outer space?

Once set in motion, the imagination wants to cooperate, inventing shapes and figures. The emptiness of the undefined offers space for a wealth of interpretations and perspectives. Ultimately, in her own words, Pia Kintrup is also concerned with „a staging and imitation of reality“.



„the nonexistent areas are of particular interest“

Pia Kintrup's open series with this title builds on her earlier examination of the theme of borders. In doing so, she explores the concept of the border just as much in terms of its political and social significance as in relation to the artistic means. The imaginary lines between supposedly separate areas are almost always arbitrarily set. Their raison d'être can thus be doubted just as much as their existence: To this end, Pia Kintrup stages elements of artificial worlds with natural structures to create a photographic mixed-media installation. In a broader sense, they are sceneries that create spaces for one's own ideas and thoughts. Such border areas exert a magical attraction on Kintrup, which she translates into magical images. Plant structures, rock formations, building contours - captured with the help of light and finally also presented with the help of light. Sometimes as a projection, sometimes as a lightbox, things demonstrate their transient character and appear in a new quality.

While the photographer transforms the three-dimensional world into a two-dimensional one, she also explores the possibilities of plasticity the other way round. With sculptures that visibly take their share of space, she counters the volatile appearances of light with tangible objects. Objects that illustrate a change in the original state, which she in turn photographs. Photography, sculptures and installations always in-

fluence and reflect each other in the process of creation. The deformation and dissolution of firmly defined objects is also a theme, as in the work „Engel“ („Angel“). Broken porcelain putti lined up on a light box physically convey the



image of an intermediate state. Even though for Kintrup herself the broken objects stand as a metaphor for a certain state of society, she does not want to evoke any specific emotions with them. It is more important to her to leave room for the viewer's own ideas and experiences.

*Dr. Nicola Schröder (Zürich)*



PIA KINTRUP

## Magische Übergänge

Schatten, Silhouetten, Reflexionen – sie alle sind vorübergehende Existenzen, geschaffen vom Licht. Flüchtige Erscheinungen der sichtbaren Welt, die ebenso existent sind wie nicht real. Welche Rolle kann in diesem Raum aus Schemen die Fotografie spielen, ein Medium, das selbst aus Licht entsteht?

Diese Frage beschäftigt auch Pia Kintrup. Ausgehend von der Fotografie erforscht sie die verschiedenen Dimensionen und die Dimensionalität der Dinge mitsamt ihren Grenzen. Wo beginnt die Stofflichkeit und wo hört sie auf? Welche Stellung nimmt die Fotografie dazu ein, was gibt sie wieder, was schafft sie selbst, wo modifiziert sie das reale Geschehen?

Die Oberflächen der Dinge spielen dabei eine wichtige Rolle, wie

sie das Licht wiedergeben und welche optische Qualität sie erzeugen. Hier liegen unendliche Möglichkeiten, die Pia Kintrup ausgiebig ausnutzt. Man fragt sich, ist es überhaupt ein Schatten, den man da sieht? Oder ist es die Silhouette eines Baums? Oder seine Spiegelung? Ist es überhaupt ein Baum? Die farbige Kugel im Vordergrund – ein Planet? Tauchen die Kiesel und Felsstrukturen aus dem Weltraum hervor?

Einmal in Gang gesetzt will die Fantasie mitarbeiten, erfindet Formen und Figuren. Die Leere des undefinierten bietet Raum für eine Fülle von Interpretationen und Sichtweisen. Letztendlich geht es Pia Kintrup in ihren eigenen Worten auch um „eine Inszenierung und Nachahmung der Realität“.

„the nonexistent areas are of particular interest“

Pia Kintrups offene Serie unter diesem Titel knüpft an ihre frühere Auseinandersetzung mit dem Thema Grenze an. Den Begriff der Grenze ergründet sie dabei genauso in seiner politischen und gesellschaftlichen Bedeutung wie auch in Bezug auf die künstlerischen Mittel. Die imaginären Linien zwischen vermeintlich getrennten Bereichen sind fast immer willkürlich gesetzt. Ihre Daseinsberechtigung kann also genauso wie ihre Existenz angezweifelt werden: Zu diesem Zweck inszeniert Pia Kintrup Elemente künstlicher Welten mit natürlichen Strukturen zu einer fotografischen Mixed-Media-Installation. Im weiteren Sinne sind es Kulissen, die Räume für eigene Einfälle und Gedanken schaffen. Solche Grenzbereiche üben auf Kintrup eine magische Anziehungskraft aus, die sie in magische Bilder übersetzt. Pflanzliche Strukturen, Felsformationen, Gebäudekonturen – aufgenommen mit der Hilfe von Licht und schliesslich auch präsentiert mit der Hilfe von Licht. Mal als Projektion mal als Lichtkasten demonstrieren die Dinge ihren flüchtigen Charakter und scheinen in neuer Qualität auf.

Während die Fotografin die dreidimensionale Welt in eine zweidimensionale verwandelt, untersucht sie andersherum auch die Möglichkeiten der Plastizität. Mit Skulpturen, die sich sichtbar ihren Teil vom Raum nehmen, setzt sie den flüchtigen Lichterscheinungen greifbare Objekte entgegen.

Objekte, die eine Veränderung des ursprünglichen Zustands veranschaulichen und die sie wiederum fotografiert. Fotografie, Skulpturen und Installationen beeinflussen und reflektieren sich im Entstehungsprozess immer gegenseitig. Dabei ist auch die Deformation und Auflösung von fest definierten Gegenständen ein Thema, wie in der Arbeit „Engel“. Zerbrochene Porzellanputten, aufgereiht auf einem Leuchtkasten, vermitteln physisch das Bild eines Zwischenzustands. Auch wenn die zerbrochenen Gegenstände für Kintrup selbst als Metapher für einen gewissen Gesellschaftszustand stehen, will sie damit keine spezifischen Emotionen hervorrufen. Wichtiger ist ihr, Raum zu lassen für die eigenen Ideen und Erfahrungen des Betrachters.

*Dr. Nicola Schröder (Zürich)*



*Pia Kintrup*



**the parachute, 2019**

as part of the series: **the nonexistent areas are of particular interest**

60 cm x 45 cm x 15 cm, Print on Plexiglas, Aluminium Lightbox

**the mountain, 2019**

as part of the series: **the nonexistent areas are of particular interest**

100 cm x 66 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)

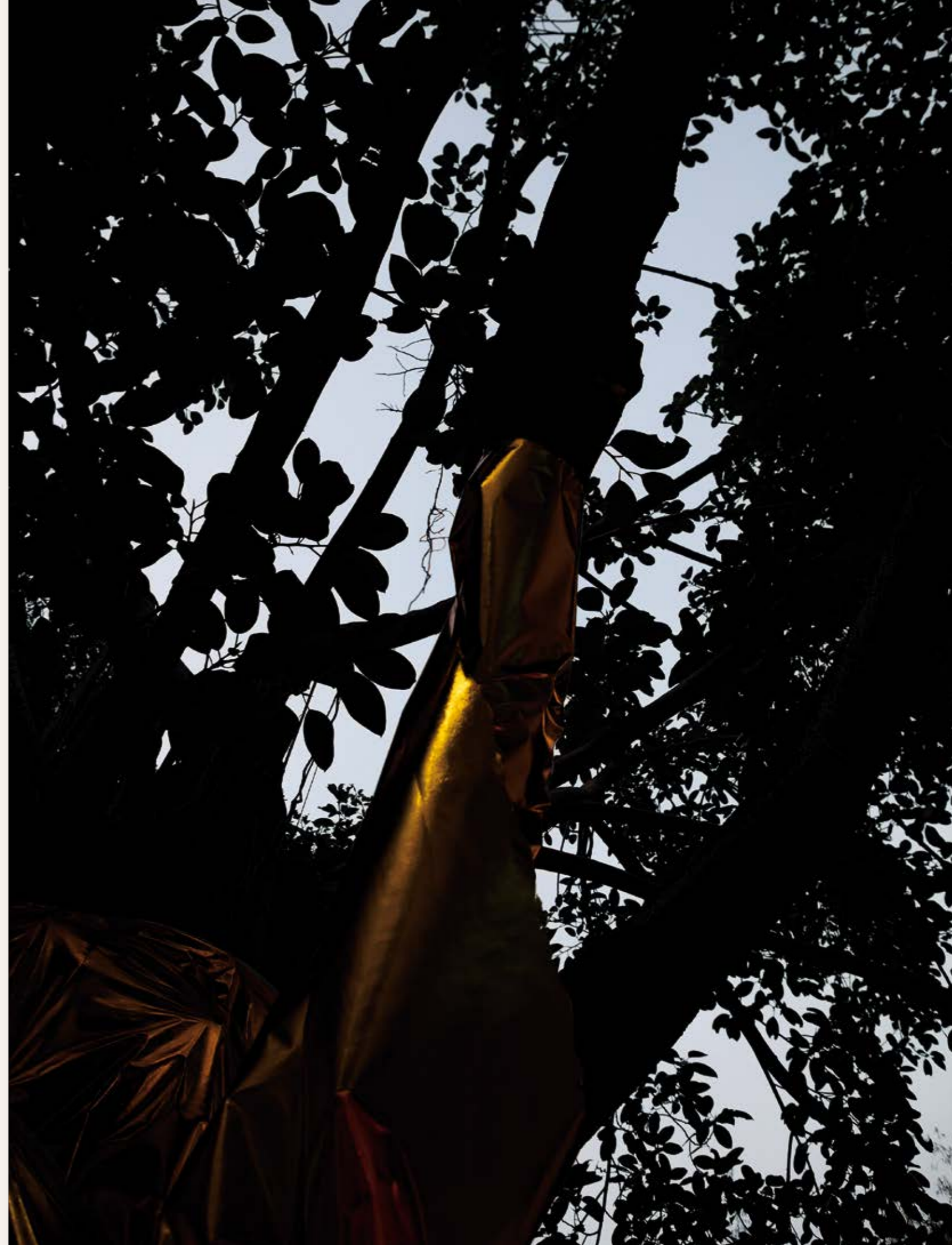




the branch, 2020

as part of the series: **the nonexistent areas are of particular interest**

100 cm x 66 cm x 15 cm  
C-Print mounted on Alu Dibond and framed in a  
black shadow frame (wood, black matt lacquer)





**the growth, 2020**

as part of the series:  
**the nonexistent areas  
are of particular interest**

100 cm x 66 cm  
C-Print mounted on Alu Dibond  
and framed in a black shadow  
frame (wood, black matt lacquer)



**the spiral, 2019**

as part of the series:  
**the nonexistent areas  
are of particular interest**

100 cm x 66 cm  
C-Print mounted on Alu Dibond  
and framed in a black shadow  
frame (wood, black matt lacquer)



**the glacier, 2019**

as part of the series: **the nonexistent areas are of particular interest**

100 cm x 66 cm, C-Print mounted on Alu Dibond and framed in  
a black shadow frame (wood, black matt lacquer)



the gloom, 2021

as part of the series: **the nonexistent areas are of particular interest**

100 cm x 60 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)



**magenta castle, 2021**

as part of the series: **the nonexistent areas are of particular interest**

88 cm x 68 cm x 8 cm, C-Print glossy, mounted on Alu Dibond,  
mounted on black MDF board matt, in acrylic bonnet

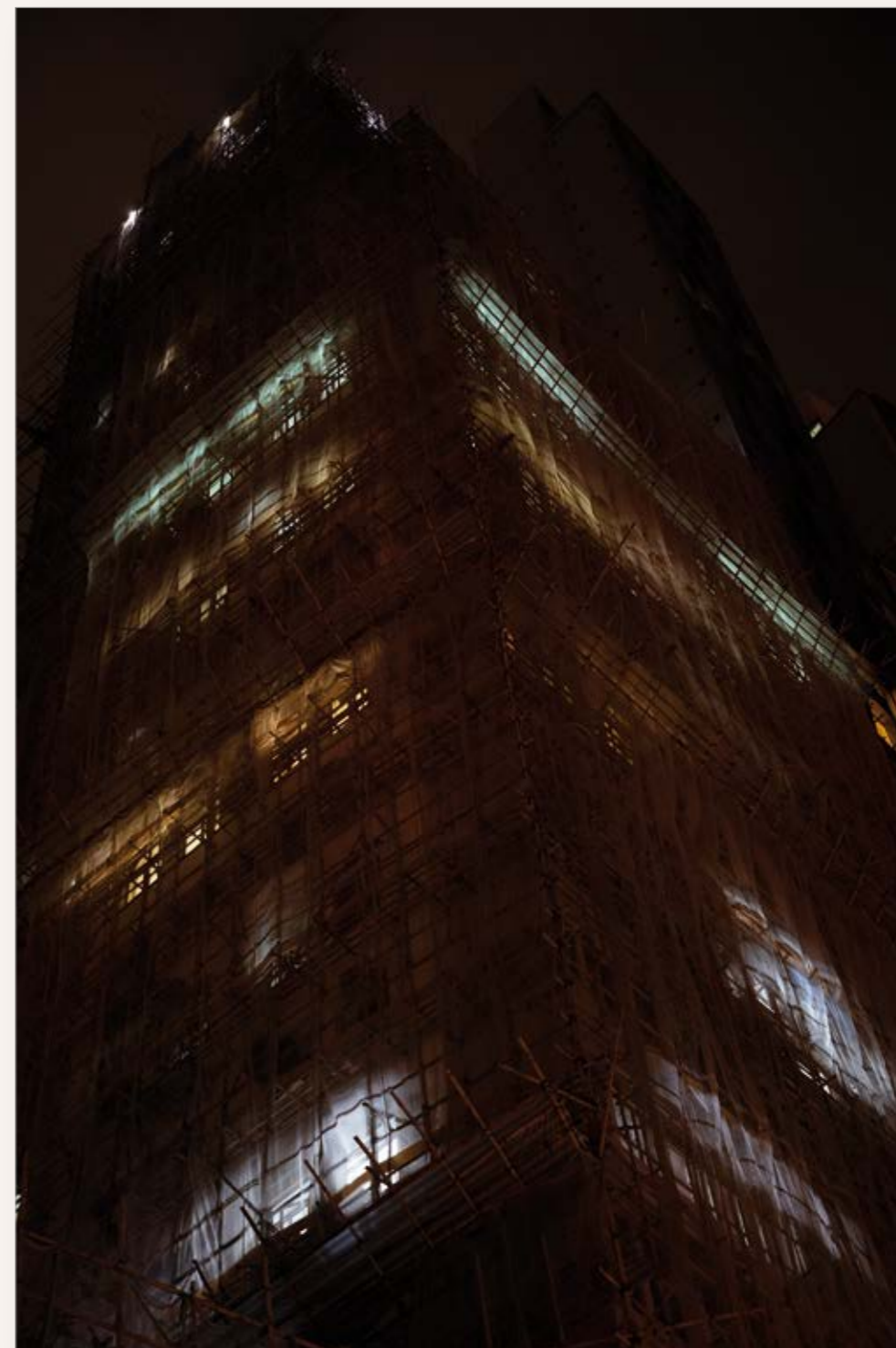




the peak, 2020

as part of the series: **the nonexistent areas are of particular interest**

100 cm x 60 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)



the solid, 2020

as part of the series: **the nonexistent areas are of particular interest**

100 cm x 60 cm, C-Print mounted on Alu Dibond and framed in a black shadow frame (wood, black matt lacquer)



**the stone, 2019**

as part of the series: **the nonexistent areas are of particular interest**

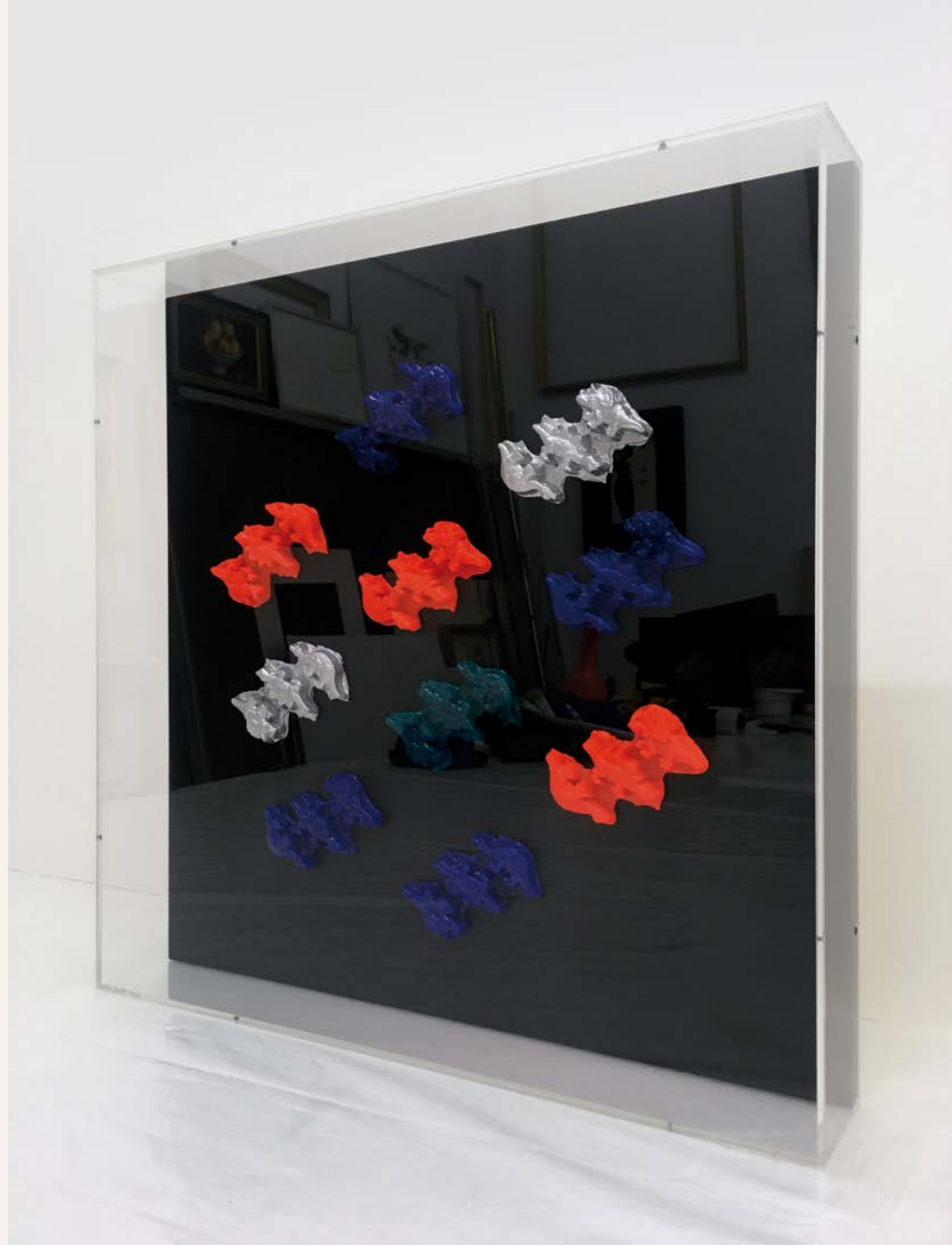
45 cm x 60 cm x 15 cm, Print on Plexiglas, Aluminium Lightbox



**Fox, 2012**

53 cm x 153 cm x 24 cm

Sculpture on base, plastic, candy wrapper, wood, wire,  
unique



**Dinosaurs JAPAN Edition No.4, 2022**

10 Objekte je 10 cm x 6 cm

52 cm x 52 cm x 8 cm

Epoxid, Pigment,

mounted on black MDF board matt, in acrylic bonnet,  
unique





**Engel, 2012**

120 cm x 135 cm x 25 cm  
6 cherubs, wood, plexiglass, fluorescent tube,  
unique



## PIA KINTRUP

Pia Kintrup completed her studies at the Folkwang University of the Arts with a Bachelor of Arts in photography. She then studied for a Master of Photography Studies and Practice at the same university, graduating with an MA of Photography Studies and Practice in 2017.

Pia Kintrup's research explores new media and materials ranging from photography to sculpture. She has been awarded the 13th International Arte Laguna Prize 2019, the Special Prize of the „Photolux Festival“ in Venice, Italy, and the Excellence Award 2019, International Artist Award at the Art Next Expo in Hong Kong. Pia Kintrup has held numerous exhibitions throughout Europe and also some in Asia, Canada and the USA.

1988	born in Hattingen, Germany
2008 - 2013	Studies B.A. Photography, Folkwang University of Arts, Germany
2013	Bachelor of Arts
2013 - 2017	Studies M.A. Photography studies and practice, Folkwang University of Arts, Germany
2017	Master of Arts

## AWARDS

2021	Premio Combat Prize 2021, Finalist in the Photography Section, Livorno, Italy
2021	Finalist in the Professional Art Section, LICC, London International Creative Competition, London, UK
2020	Winner of Artist of the Future Award, Contemporary Art Curator Magazine
2020	Premio Combat Prize 2020, Finalist in the Photography Section, Livorno, Italy
2020	Woman's Essence Award 2020, Winner of the Woman Art Award 2020, Musa International Art Space, Rome, Italy
2019	Winner of the Excellence Award, International Artist Award, 2019 Art Next Expo, Hong Kong
2019	ARTBEST ARTIST, Winner of Special Award, ARTBEST, London, UK
2019	13th International Arte Laguna Prize, Winner of Special Prize „Photolux Festival“, Venice, Italy
2013	Marianne-Ingenwerth Foundation, Winner of Exzellenz Stipendium, Excellence Scholarship, Germany

## SELECTED EXHIBITIONS

2021	13th Biennale di Firenze, Fortezza Da Basso, Firenze, Italy
	Tokyo International Art Fair 2021, Belle Salle Roppongi, Tokyo, Japan
	Premio Combat Prize 2021, Finalists Exhibition, Finalist in the Photography Section, Granai di Villa Mimbelli, Livorno, Italy
	ART MATTERS, group exhibition, Artifact Gallery, New York City, USA
	Wir sind hier, Art Off Hamburg, xpon-art Gallery HONG KONG Installation, solo exhibition, Hamburg, Germany
	Finding Water, group exhibition, Van Der Plas Gallery, New York City, USA
	Dialogo tra le Antitesi, Arte Borgo Gallery, Museo Crocetti, Roma, Italy
	Central Station Exhibition Hong Kong, Contemporary Art Station, Hong Kong
	Ultra Local, group exhibition, Van Der Plas Gallery, New York City, USA
	FLUXUS NOW, Oratorio della Passione, Basilica Sant' Ambrogio, Jelmoni Studio Gallery, Milano, Italy

2021 VR Fair Brooklyn Edition, The Other Art Fair, New York City, USA  
A Visual Culture, group exhibition, Van Der Plas Gallery, New York City, USA

2020 DER GREIF, Guest Room, curated by Marie Gomis-Trezise, online  
Premio Combat Prize 2020, Finalists Exhibition, Museo Civico Giovanni Fattori, Livorno, Italy  
You want the truth?, group show, noaddress Gallery, Reggio Emilia, Italy  
Woman´s Essence Award 2020, group exhibition, Musa International Art Space, Palazzo Velli, Roma, Italy  
New Horizons, online group exhibition, Contemporary Art Curator Magazine  
Sprung 4, screening, Ideal Glass Studios, Arthouse Nyc, New York City, USA  
Sprung 4, digital outdoor group show, Big Screen Plaza, Arthouse Nyc, New York City, USA  
the color of the sky, online group exhibition, noaddress Gallery, Italy  
Scandagli, group exhibition, Castel Nuovo, Nartworks a.p.s., Napoli, Italy

2019 MONDI / NEW WORLDS / Photolux Festival 2019 / Lucca / Italy  
Shibuya Station Exhibition, Tokyo, Japan  
Art Next Expo 2019, Art Fair, Hong Kong  
Mindfulness, group exhibition, Hoxton 253, London, UK  
Prosforá, group exhibition, SILK Gallery, Athens, Greece  
Art in Mind, group exhibition, The Brick Lane Gallery, London, UK  
FUTURA, group exhibition, Arte Aurora Galería, Barcelona, Spain  
Breeze, group show, Gallery 104, New York City, USA  
Stranger than Fiction, group exhibition, Millepiani, Roma, Italy  
Llum BCN: Rising Seas, double show, Manifest Destiny Art, Barcelona, Spain  
Exposure Photography Festival, group exhibition, Calgary, Alberta, Canada

2018 NOism but light, group exhibition, KUNST-Werk Arnsberg, Arnsberg, Germany  
The Narrative Panorama, group exhibition, rosso cinabro Gallery, Roma, Italy  
The Masks We Wear, group exhibition, Manifest Destiny Art, Barcelona, Spain



Artrrooms fair Seoul 2018, art fair, The Riviera Hotel Cheongdam, Seoul, South Korea

Resonanzbereiche, group exhibition, Museum Folkwang, Essen, Germany

time is... , group exhibition, Biennale Austria, Il Salone dell´Arte, Trieste, Italy

ABSENCE, group exhibition, WAVE Collective, Carmel by the Green, London, UK

2017 FINALE graduate show, group exhibition, Sanaa Building, Folkwang University of Arts, Germany

transit, group exhibition, reinraum e.v. Düsseldorf, Duesseldorf, Germany

2016 au contraire, group exhibition, Internationale Photoszene Köln, Cologne, Germany

MASTERS Photography Studies and Practice, group exhibition, Museum Folkwang, Essen, Germany

2015 Das Bild als Gegenüber, group exhibition, OFF//FOTO 2015, C-Hub, Mannheim, Germany

dis order, group exhibition, Museum Folkwang, Essen, Germany

2012 Kunstsommer 2012 - FINALE, group exhibition, Kunstverein Oberhausen, Germany

Kein Wort zu viel, group exhibition, photography class of Prof. Christopher Muller, Kunstverein Wilhelmshöhe Ettlingen, Germany

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Arbeiten der Ausstellung

## COLOURS OF EMPTINESS

PIA KINTRUP

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**RICARDA FOX**  
GALERIE

