

Rita Siegfried

Das belagerte Zimmer

11.11.–17.12.2022

If these were actual spaces, what would be needed to maintain the separation? Between what exists “outside” and what’s reserved for “inside.” And what would they demand of whom? What would be visible, what would remain hidden? They would require more than mere walls. The spaces in Rita Siegfried’s paintings are unquestionably images. Nevertheless, they exude a certain tension. It’s as if these spaces would not exist without suppressing other realities. The ardent impenetrability of the artist’s paintings makes this suppression conspicuous.

Looking into a room, at the painting, at a painting in the room. I’m looking through a window into a garden; in my mind it’s not a window that opens, but another page of an imaginary book of Western art history. The depth of these spaces is depth in that one image overlaps another. Collages serve as the basis of Rita Siegfried’s paintings. She draws from a wide variety of sources: art catalogues, images she finds online, or museum photographs. Painstakingly combining these sources together in paint, the artist creates hermetic pictorial spaces. In Rita Siegfried’s paintings, prior breaks in the collages function merely as tentative sources of irritation—ones rarely capable of shifting my gaze beyond the painting toward an external reality. There is hardly any movement, if at all, in the paintings themselves; this appears then at the edges, as a stepping-out-of-the-image that emphasizes instead the painting’s pictorial and excerpt-like quality. Animals appear repeatedly, solidified into porcelain objects. The inhabitants of these spaces, it seems, are beholden to the timelessness of the image, to the ideal infinity of art. Light is another protagonist. From the garden it penetrates into the interior and sustains the impression of a coherent

space by convincingly uniting the variety of source materials on which the images are based. Another light source slips in only imperceptibly: the intrinsic luminosity of digital images viewed on the screen. The artist often reworks her paintings after making a photographic reproduction of them. Re-working them further, Rita Siegfried then transfers the intensity of colors on the screen back to the painted picture. Created are entrancing pictorial spaces that operate between rupture and coherence.

Rita Siegfried is a trained gilder. She fabricated picture frames before devoting herself primarily to painting. She adopted and transferred the gilding technique to painting: the artist treats and primes the wooden panels of her paintings as if gold leaf would be applied later. Her paintings do not require frames. The boundary between them and what exists beyond is made tangible as a kind of tension. The dead do not haunt these images; it’s the living who seek entry. In their orchestration of conventional painting dichotomies, Rita Siegfried’s images make their boundaries perceptible as latent pressure. Rita Siegfried’s paintings manifest bourgeois spatial fantasies in the form of captivating illusions and duplicitous, deceptive painterly games.

RITA SIEGFRIED (*1964) lives and works in Bern. Solo exhibitions: *Entre Espace*, suns.works, Zurich (2022); *Camera Magica*, Castiglioni Fine Arts, Milano (2021); *Geisterspiel / Ghost Game*, suns.works, Zurich (2020); *A Room of One’s Own*, Milieu, Bern (2019); *Intérieurs – Extérieurs*, casita, Bern (2017). Group exhibitions: *Swiss Art Awards*, Basel (2021); Fioretti, GOMO Art Space, Vienna (2020); *Cantonale Berne Jura*, Kunsthalle Bern (2018); *Cantonale Berne Jura*, Kunstmuseum Thun (2016); *Weihnachtsausstellung*, Galerie Margrit Haldemann (2009/10); *Gardenview*, Galerie Margrit Haldemann (2006/07); *Weihnachtsausstellung*, Galerie Margrit Haldemann (2004/05); *Schichtarbeit*, Kunsthalle Bern (2004); *Weihnachtsausstellung*, Kunsthalle Bern (1998); *Tisch*, Aeschlimann-Corti Stipendium, Kunsthaus Pasquart, Biel (1996).

Exhibition opening
Thu, November 10, 2022, 6pm

Guided tour with sign-language translation
Thu, December 8, 6pm

Booklaunch and guided tour with Rita Siegfried
Sat, December 10, 4pm

Supported by Werner-Stiftung, Bern

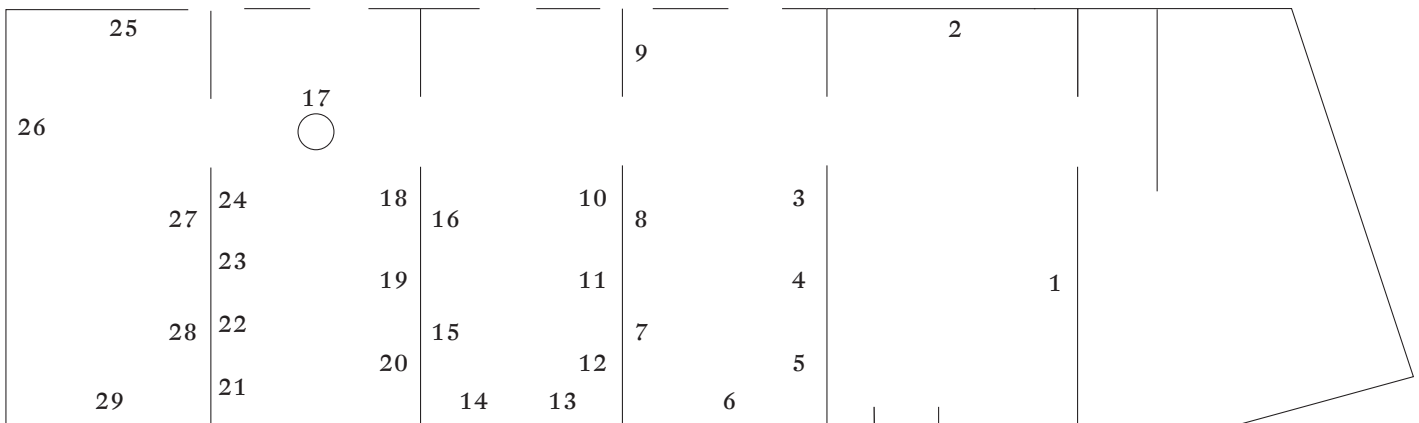


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Opening hours
Wednesday–Friday
2–6pm
Saturday
12–4pm

SAALPLAN



<p>1 <i>Kirschen</i>, 2004 Egg tempera on chalk-primed MDF panel 26 x 16 cm Private collection, Bern</p>	<p>8 <i>Meer</i>, 2017 Acrylic on chalk-primed MDF panel 36 x 29 cm Private collection, Bern</p>	<p>15 <i>Reiher</i>, 2019 Acrylic on chalk-primed MDF panel 26 x 26 cm Private collection, Engelberg</p>	<p>23 <i>Gartenbild</i>, 2006 Egg tempera on chalk-primed MDF panel 22 x 23 cm Private collection, Baselland</p>
<p>2 <i>Landschaft warm</i>, 2008/09 Egg tempera on chalk-primed MDF panel 30 x 23 cm Private collection, Rüfenacht</p>	<p>9 <i>Drache</i>, 2017 Acrylic on chalk-primed MDF panel 35 x 24.5 cm Private collection, Bern</p>	<p>16 <i>Sommer</i>, 2021 Acrylic on chalk-primed MDF panel 40 x 38 cm Private collection, Baselland</p>	<p>24 <i>Garten (Nachtbild)</i>, o. J. Egg tempera on chalk-primed MDF panel 18.5 x 16.5 cm Private collection</p>
<p>3 <i>Grüner Vorhang</i>, 2001 Egg tempera on chalk-primed MDF panel 22 x 30 cm Private collection</p>	<p>10 <i>Spatz</i>, 2022 Acrylic on chalk-primed MDF panel 21 x 29 cm Private collection</p>	<p>17 <i>Ohne Titel</i>, 2022 Acryl auf Kartonröhre 210 x 15r cm</p>	<p>25 <i>Schneeball</i>, 2020 Acrylic on chalk-primed MDF panel 30 x 28 cm Private collection, Zürich</p>
<p>4 <i>Ohne Titel (Haare 2)</i>, 2004 Egg tempera on chalk-primed MDF panel 21 x 31 cm Private collection, Rüfenacht</p>	<p>11 <i>Der Maler</i>, 2019 Acrylic on chalk-primed MDF panel 34 x 25 cm Private collection, Zürich</p>	<p>18 <i>Vollmond</i>, 2021 Acrylic on chalk-primed MDF panel 44 x 32 cm Private collection, Baselland</p>	<p>26 <i>Rauch 2</i>, 2015 Acrylic on chalk-primed MDF panel 50 x 35.5 cm Private collection</p>
<p>5 <i>Perlen</i>, 2001 Egg tempera on chalk-primed MDF panel 17 x 16 cm</p>	<p>12 <i>Der Läufer</i>, 2021 Acrylic on chalk-primed MDF panel 40 x 38 cm Private collection, Basselland</p>	<p>19 <i>Schnüre</i>, 2001 Egg tempera on chalk-primed MDF panel 26 x 24 cm Private collection, Bern</p>	<p>27 <i>Balkonzimmer 1</i>, 2016 Acrylic on chalk-primed MDF panel 32 x 33.5 cm Private collection</p>
<p>6 <i>Goldene Säule</i>, 2006 Egg tempera on chalk-primed MDF panel 30 x 28 cm Private collection, Zürich</p>	<p>13 <i>Blaues Zimmer</i>, 2020 Acrylic on chalk-primed MDF panel 30 x 30 cm Private collection, Basselland</p>	<p>20 <i>Mond</i>, 2008 Egg tempera on chalk-primed MDF panel 18 x 18 cm Private collection, Rüfenacht</p>	<p>28 <i>Schnee</i>, 2015/20 Acrylic on chalk-primed MDF panel 24.5 x 25 cm Kunstsammlung der Schweizerischen Post</p>
<p>7 <i>Kerze</i>, 2017 Acrylic on chalk-primed MDF panel 36 x 29 cm Private collection, Bern</p>	<p>14 <i>Gartenbild (Nische)</i>, 2003/04 Egg tempera on chalk-primed MDF panel 32 x 29 cm Private collection</p>	<p>21 <i>Garten (rote Säule)</i>, 2006 Egg tempera on chalk-primed MDF panel 18 x 22 cm Private collection, Bern</p>	<p>29 <i>Kreuzung (Hommage à Markus Raetz)</i>, 2020 Acrylic on chalk-primed MDF panel 40 x 43 cm Private collection, Basselland</p>
	<p>22 <i>Garten (blaue Säule)</i>, 2005/06 Egg tempera on chalk-primed MDF panel 17 x 25 cm Private collection, Basselland</p>		