

Press Release

Stanislava Kovalčíková

Rubigo

21 Feb–19 Apr 2026

Kunstverein Freiburg

Press Meeting

Fri, 20 Feb 2026, 11 am

Opening of the Exhibition

Fri, 20 Feb 2026, 7 pm

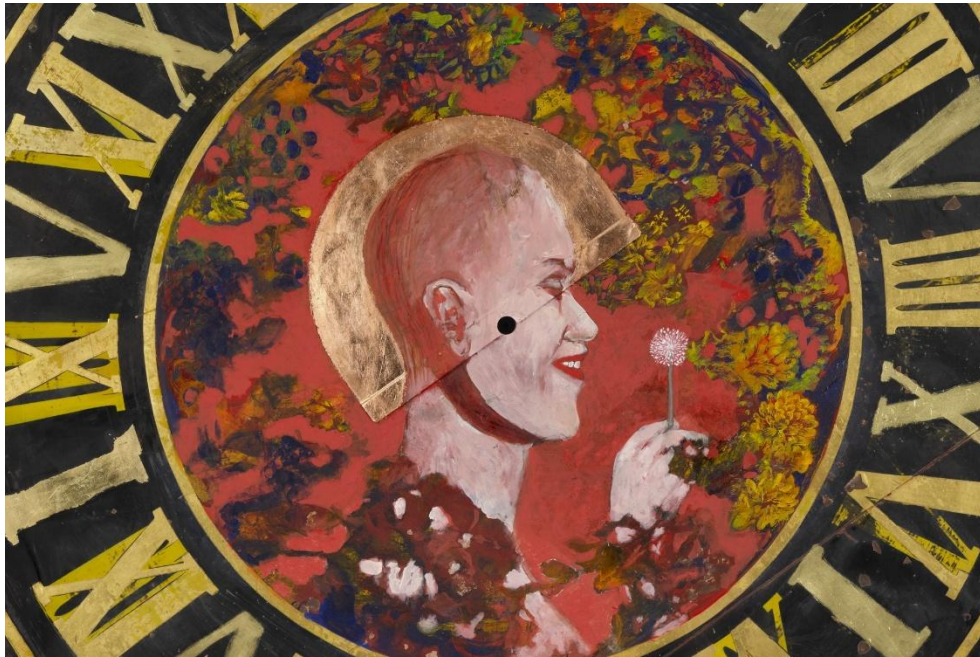


Image: Stanislava Kovalčíková, *Dandelion* (detail), 2024, Courtesy Collection of Alexander V. Petalas

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For her first institutional solo exhibition in Germany, Stanislava Kovalčíková creates an expansive installation made of red plasticine, a synthetic modelling clay, that serves as an environment for a series of paintings on discarded clock dials from Prussian church towers. The installation evokes the sensation of being enclosed within a body – a living mothership. But it is a sick, decaying organism. The yielding yet resistant materiality of the plasticine and its muffled acoustics amplify the impression of being inside an architecture of bodily tissue, or a padded cell.

In *Rubigo*, Kovalčíková interweaves imprints and rusted materials with emptied rituals and decomposing bodies, with relics of a vanishing world and extraterrestrial visions. On the enamelled surfaces of the weathered clock dials, the artist uses painting to probe the human figure – its vulnerability, pain and desire, dependency and estrangement. The figures appear in constellations yet seem detached from any shared space or time. Rather than following the uniform ticking of a clock and its attendant linearity and measurability, the paintings are governed by the logic of dreams.

Curatorial team: Heinrich Dietz (Director) & Johanna Thorell (Assistant Curator)

Stanislava Kovalčíková (*1988, Slovakia) lives and works between Paris and Düsseldorf.

Selected solo exhibitions:

ret rie vers, Emalin, London, UK (2024); *A Lover's Discourse*, Aspen Art Museum, Aspen, CA (2024); *First Rays of the New Sun*, Antenna Space, Shanghai, CH (2023); *Psychroluta*, Caprii, Düsseldorf, DE (2023); *Grotto*, Belvedere 21, Vienna, AT (2022); *am I dead yet*, Peres Projects, Berlin, Germany (2022); *Imaga*, 15 Orient, New York, US (2021).

Selected group exhibitions:

Means of Reproduction, co-curated by Kovalčíková, Emalin, London, UK (2025); *Devotion*, Trautwein Herleth, Berlin, DE (2025); *Stories from the Ground*, 9th Biennial of Painting, Museum Dhondt-Dhaenens, Deurle, BE (2024); *Cadavre Exquis or the Voluptuous Decay of the Shivering Veril*, curated by Kovalčíková, BRAUNSFELDER, Cologne, DE (2023); *Hardcore*, Sadie Coles HQ, London, UK (2023); *Dark Light, Realism in the Age of Post Truth*, Aishti Foundation, Beirut, LB (2022); *Wild Dogs*, Michael Werner, New York, US (2021); *what fruits it bears*, CAPC, Bordeaux, FR (2020); *Paint, also known as blood*, Museum of Modern Art, Warsaw, PL (2019).

Programme

Fri, 20 Feb 2026, 7 pm
Opening Night with an Introduction by Heinrich Dietz

Wed, 25 Feb 2026, 7 pm
Curator's Tour with Heinrich Dietz

Mon, 2 Mar 2026, 7 pm
Table Talk
Plasticity and Transience – Plastic as a Material in Art
with Charlotte Matter

Sun 8 Mar 2026, 4 pm
Guided Tour with Dieu Thanh Hoang

Fri, 20 Mar 2026, 4 pm
Junge Kunstfreund*innen
Guided Tour and Get-together

Sun, 22 Mar 2026, 2–4 pm
Children's Workshop
6–12 years (registration required)

Wed, 25 Mar 2026, 7 pm
Guided Tour with Johanna Thorell

Sun, 29 Mar 2026, 7:30 pm
Film Screening
Cries and Whispers
(Ingmar Bergman, 1972)
Meeting point: Kommunales Kino

Fri, 17 Apr 2026, 7 pm
Artist Talk with Stanislava Kovalčíková

Sun, 19 Apr 2026, 4 pm
Guided Tour with Dieu Thanh Hoang

Contact

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Opening Hours:
Wed–Fri, 3 pm–7 pm
Sat–Sun, 12 pm–6 pm
3 Apr, 6 Apr, 12 pm–6 pm

Entrance: 2 €/1.50 €
Thursdays free
Members free

With special thanks to Emalin, London and Antenna Space, Shanghai.

The exhibition is supported by:

LB BW



Kunstverein Freiburg is supported by:



Baden-Württemberg
Ministerium für Wissenschaft,
Forschung und Kunst



Sparkasse