MENEGHETTI

Sculpture Art Exhibition

MADE FOR OUTDOOR

Dialogues of Nature and Art in the heart of Istria

RELAIS & CHATEAUX

MADE FOR OUTDOOR

At Meneghetti, art is never an adornment - it is a living essence, steeped into the very terroir that nurtures our vines and olive groves. Here, in the hush of Istrian air, sculpture converses with sunlight, stone, and centuries-old trees. The exhibition Made for Outdoor extends our philosophy that beauty is not imposed on nature but emerges from it. Just as our wines and oils are shaped by the quiet alchemy of soil, time, and craft, so too is each work in our garden a distillation of form, space, and atmosphere. This meeting of art and nature is no mere juxtaposition; it is a dialogue in which every curve of metal, every polished surface of marble, and every playful silhouette finds its resonance in the living landscape.

Curated once again by Reiner Opoku, this exhibition presents the second edition of Meneghetti's large scale sculpture program, continuing our shared vision of uniting contemporary art with the Istrian landscape. This presentation brings together a distinguished group of contemporary artists whose sculptural practices explore themes of perception, interaction, and the evolving relationship between nature and the constructed world. Claudia Comte and David Zink Yi investigate the tension between natural and artificial forms, illuminating the interplay between organic shapes and human made environments. Arne Quinze infuses the grounds with vibrant, nature-inspired installations, transforming aluminum into organic forms that echo the ever changing cycles of the natural world. Jeppe Hein and Kerim Seiler introduce a playful, participatory dimension, inviting physical engagement and reimagining the connection between audience, artwork, and place. Hans Kupelwieser expands the conversation through technically inventive sculptures that challenge the boundaries between materials and genres, integrating chance and blurring the lines between two and three dimensions. In contrast, Devon DeJardin's work invites quiet contemplation, prompting viewers to consider the influence of invisible forces and the spiritual or metaphysical layers of experience.

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Made for Outdoor

CLAUDIA COMTE

DEVON DEJARDIN

JEPPE HEIN

HANS KUPELWIESER

KERIM SEILER

ARNE QUINZE

DAVID ZINK YI

CLAUDIA
COMTE

CLAUDIA COMTE

Luca (Marble Cactus) (2017) and Albertine (Marble Cactus) (2017) are two sculptural works from Claudia Comte's Cactus series, both meticulously carved from pristine Carrara marble. These pieces reimagine the familiar silhouette of a cactus through the lens of classical sculpture, blending organic motifs with minimalist, polished surfaces. By rendering these playful, often kitschy forms in a material traditionally associated with permanence and monumentality, Comte creates a tension between the ephemeral and the enduring. Together, Luca and Albertine exemplify her exploration of contrast-natural versus artificial, humorous versus austere-and her ability to imbue familiar shapes with new conceptual depth.

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Claudia Comte (b. 1983, Grancy) is a Swiss artist based in Basel. Her practice is guided by a sustained interest in exploring the history and memory of biomorphic forms through traditional hand processes, industrial techniques, and advanced machine technologies. Comte's site specific installations unite monumental wall paintings and sculptures, playfully inspired by organic patterns and morphology, paying testament to the intelligence and transformative capacities of the ecological world.

Her work has been exhibited widely in solo and group exhibitions, including Solo Summer Group Show III, Solo Houses, Matarraña (2023); Cacti, Waves and Sunsets, Globus Public Art Project in collaboration with Fondation Beyeler, Basel (2023); From Where We Rise, Casa Wabi, Puerto Escondido, Mexico (2023); Through Dry Ocean Forests, Albarrán Bourdais, Madrid (2022); An Impending Disaster (HAHAHA), König Galerie im KHK Wien (2022); Tree Line Curve, Rolex Learning Center, EPFL Lausanne (2021); The Dreamers, 58th October Salon, Belgrade Biennale (2021); After Nature, Museo Nacional Thyssen Bornemisza, Madrid (2021); Jungle and Corals, König Galerie, Berlin (2021); The Sea of Darkness, Kunstraum Dornbirn (2020); How to Grow and Still Stay the Same Shape, Castello di Rivoli (2019); I Have Grown Taller from Standing with Trees, Copenhagen Contemporary (2019); and Zigzags and Diagonals, MOCA Cleveland (2018).

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A word from the curator

"In Claudia Comte's marble cacti, the resilience of desert flora meets the permanence of Carrara stone. Here, playfulness and monumentality intertwine, allowing nature's whimsical forms to take root in the Istrian landscape, where sunlight and time will write their own epilogue upon them."

Luca (Marble cactus), 2017

white Carrara Campanili marble
375 x 84 x 71 cm
147 5/8 x 33 1/8 x 28 in
unique

Courtesy of the artist and KÖNIG GALERIE

Albertine (Marble cactus), 2017

white Carrara Campanili marble
95 x 77 x 77 cm
37 3/8 x 30 1/4 x 30 1/4 in
unique

Courtesy of the artist and KÖNIG GALERIE

DEVON DEJARDIN

DEVON DEJARDIN

Devon DeJardin's 2023 bronze sculpture Guardian Aberash exemplifies his exploration of spiritual guardianship through bstract form. Standing at 160 x 128 x 80 cm with a gray patina, this limited edition piece (1 of 3, plus 2 artist proofs) embodies DeJardin's signature blend of geometric abstraction and symbolic depth . Drawing from his studies in global spiritual traditions, DeJardin creates "guardians"- ambiguous figures that serve as metaphors for protection and resilience. Guardian Aberash continues this narrative, inviting viewers to reflect on the presence of unseen forces that guide and shield us. The sculpture's timeless aesthetic bridges ancient mythologies with contemporary art, positioning it as both a personal totem and a universal symbol of enduring strength.

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Devon DeJardin (b. 1993, Portland, Oregon) lives and works in Los Angeles. A self taught artist, DeJardin studied world religions before turning to art. Working across painting, sculpture, and works on paper, his practice straddles figurative and abstract representation, creating composite figures from stylised geometric forms devoid of any distinguishing marks or explicit references. His compositions, often frontal and direct, carry a presence reminiscent of portraiture. In sculpture, these figures are translated into large scale works, often in muted patinas that reflect the chosen material. DeJardin's artistic universe reimagines the relationship between the terrestrial and the transcendent, constructing multi part forms that suggest worlds beyond the here and now.

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A word from the curator

"In Devon DeJardin's Guardian Aberash, abstraction becomes a vessel for ancient intuition - a silent sentinel shaped by geometry and spirit alike. Amid the olive groves, this bronze presence invites a slower gaze, as if to remind us of the unseen forces that anchor and protect the living landscape."

Guardian Aberash, 2023

bronze, gray patina
160 x 128 x 80 cm
63 x 50 3/8 x 31 1/2 in
1/3 + 2 AP

Courtesy of the artist and KÖNIG GALERIE

JEPPE
HEIN

JEPPE HEIN

Modified Social Bench #28 (2012) by Jeppe Hein is part of the artist's ongoing series that reimagines the conventional park bench as a playful and participatory sculptural form. Crafted from white powder-coated steel, this bench twists, bends, and loops in unexpected ways, disrupting its traditional function and encouraging interaction, curiosity, and social engagement. By altering a familiar public object, Hein invites viewers to question everyday behaviors and assumptions about shared space, transforming passive seating into a dynamic platform for communication, movement, and connection. Alongside two works from Hein's Mirror Balloon series presents a more ephemeral kind of encounter. They feature a reflective, glass-fiber sculpture, „floating" at head height, tethered by a nearly invisible string. The mirrored surface reflects the viewer and surrounding space, creating a shifting, immersive experience that challenges perception and spatial orientation.Together, these works highlight Hein's interest in dissolving the boundary between artwork andaudience, and in creating spaces that encourage awareness, play, and presence.

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Jeppe Hein (b. 1974, Copenhagen) is a Danish artist based in Berlin, internationally recognised for his experiential and interactive artworks that merge art, architecture, and technical innovation. Known for formally minimal yet conceptually rich works, Hein often incorporates humour and surprise to invite active viewer participation. His practice engages with the legacies of Minimalism and Conceptual art, while emphasising perception, presence, and spatial awareness.

Hein has presented solo exhibitions at Moderna Museet, Stockholm (2022); Schirn Kunsthalle, Frankfurt (2020); Brooklyn Bridge Park, New York (2015); and Centre Pompidou, Paris (2005). His work has featured in the 50th and 58th editions of La Biennale di Venezia, and he received the 2022 Carte Blanche from Maison Ruinart. Permanent installations are held in public and private spaces worldwide, including La Guardia Airport, New York (2020); ARKEN Museum, Denmark (2021); and the Rijksmuseum, Amsterdam (2013).

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A word from the curator

"With Jeppe Hein, a bench is never just a bench, and a balloon is never simply afloat - they are invitations. In the Meneghetti gardens, his works turn stillness into movement and solitude into conversation, allowing art, nature, and guest to meet in playful, unguarded exchange."

Modified Social Bench #28, 2011

Ed. 2/2 AP + 3
Powder-coated aluminium
154 x 339 x 95 cm

Courtesy of the artist and KÖNIG GALERIE

Wishes for Two (coral blue I and medium orange essence), 2020

Ed. unique
Glass fiber reinforced plastic, chrome lacquer (coral blue I, medium orange essence), magnet, strings (white smoke)
2 balloons, each 40 x 26 x 26 cm

Courtesy of the artist and KÖNIG GALERIE

Dark May Green and Medium Purple Mirror Balloon, 2023

Ed. unique
Glass fiber reinforced plastic, chrome lacquer (dark may green, medium purple), magnet, ribbon (white smoke)
40 x 26 x 26 cmv

Courtesy of the artist and KÖNIG GALERIE

HANS KUPELWIESER

HANS KUPELWIESER

At the center of his artistic work is the exploration and transgression of the boundaries of materials and genres, as well as the incorporation of chance into the creative process. In his sculptures, Kupelwieser experiments with a wide range of materials such as aluminum, stainless steel, plexiglass, and rubber. He is particularly well known for his so-called "Gonflables"-pneumatic sculptures made of metal that achieve their organically inspired shapes through inflation under high pressure.

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Hans Kupelwieser (b. 1948, Lunz am See) attended the Graphische Lehr und Versuchsanstalt (Graphic Education and Research Institute) in Vienna from 1970 to 1973, later studying at the University of Applied Arts under Herbert Tasquil, Bazon Brock, and Peter Weibel (1976–1982). Since 1995, he has served as Professor and Head of the Institute for Contemporary Art at Graz University of Technology.

Kupelwieser is recognised primarily as a sculptor, with significant works realised in public spaces. Operating at the intersection of two and three dimensionality, his photographic work is as integral to his practice as his sculptures. In both media, he challenges genre boundaries and pushes technical possibilities. His notable photograms-created without a camera by directly exposing three dimensional objects onto photographic paper-result in large format works of striking originality.

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A word from the curator

"Hans Kupelwieser's forms seem to hold the memory of both breath and metal - as if the landscape itself had exhaled them into being. In Meneghetti's open air, their curves and surfaces catch light like shifting ripples, reminding us that even the most solid materials can speak the language of air and chance."

Untitled, 2021

Polished stainless steel
160 x 220 x 140 cm
Unique

Courtesy of the artist and Office Reiner Opoku

Untitled, 2020

Cast aluminium
185 x 260 x 170 cm
Unique

Courtesy of the artist and Office Reiner Opoku

KERIM SEILER

KERIM SEILER

Kerim Seiler's sculptures Mindspace (Berlin) (2014) and Frühling (2015) exemplify his exploration of spatial perception and the interplay between art and architecture. Mindspace (Berlin), created in collaboration with NR/Projects and the Contemporary Food Lab, was a public installation resembling a tribune, designed to foster communal engagement and reflection within an urban setting . Frühling, a lacquered wood sculpture measuring 80×260×75 cm, showcases Seiler's interest in vibrant color and form, inviting viewers to contemplate the relationship between structure and environment . Both works highlight Seiler's commitment to transforming everyday spaces into immersive artistic experiences.

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Kerim Seiler (b. 1974, Bern) is a Swiss artist and architect whose interdisciplinary practice spans sculpture, installation, light art, and architecture. He studied at the École Supérieure d'Art Visuel in Geneva, the Hochschule für bildende Künste Hamburg, and earned a Master of Advanced Studies in Architecture from ETH Zurich. Seiler's work often transforms public spaces through vibrant, large scale interventions, such as inflatable molecule sculptures and the permanent neon installation at Zürich's central station. Notable projects include Gulliver (2009) and the Relay series. He has exhibited internationally and currently lives and works between Zürich and Berlin.

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A word from the curator

"Kerim Seiler builds spaces that are as much for the mind as for the body - open frames where colour, form, and light convene. In the Istrian landscape, his works become meeting points, inviting guests to pause, connect, and see the landscape itself as part of the architecture."

Frühling (Spring), 2015/2018

Acrylic laquer, screws, wood
80 x 260 x 175 cm
Unique

Courtesy of the artist and Office Reiner Opoku

Mindspace (Berlin), 2014

Acrylic laquer, screws, rebar, wood
240 x 410 x 320 cm
Unique

Courtesy of the artist and Office Reiner Opoku

ARNE
QUINZE

ARNE QUINZE

Known for his lively interpretation of nature and all of its mesmerizing cycles, Quinze brings a buoyant air of a transforming garden to Istria. With his use of material, color and organic shapes, the sculptures create a new sense of nature and inspire contemplation at the historic villa. The immersive two to five-meter-tall installations take visitors on a journey of beauty and tranquility in the abundance of lush greenery and spacious countryside adjacent to the hotel. Chroma Lupine Chameleon's everchanging metallic blue echoes nature's diversity and beauty of transience, perfectly integrating as the olive garden's centerpiece alongside Meneghetti's lush greenery. The park showcases Quinze's ability to transform masses of aluminum into a series of unique sculptures balancing ideas of beauty and equilibrium.

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Arne Quinze (b. 1971) is a Belgian contemporary artist, painter, and sculptor. His work ranges from drawings and paintings to monumental installations in public spaces worldwide, all intended to provoke interaction, dialogue, and reflection on the balance between culture and nature. Quinze began with street art before moving into public art, with recurring themes of social interaction, urbanisation, and diversity. His vision seeks to transform cities into open air museums, restoring a sense of connection between people and their environments.

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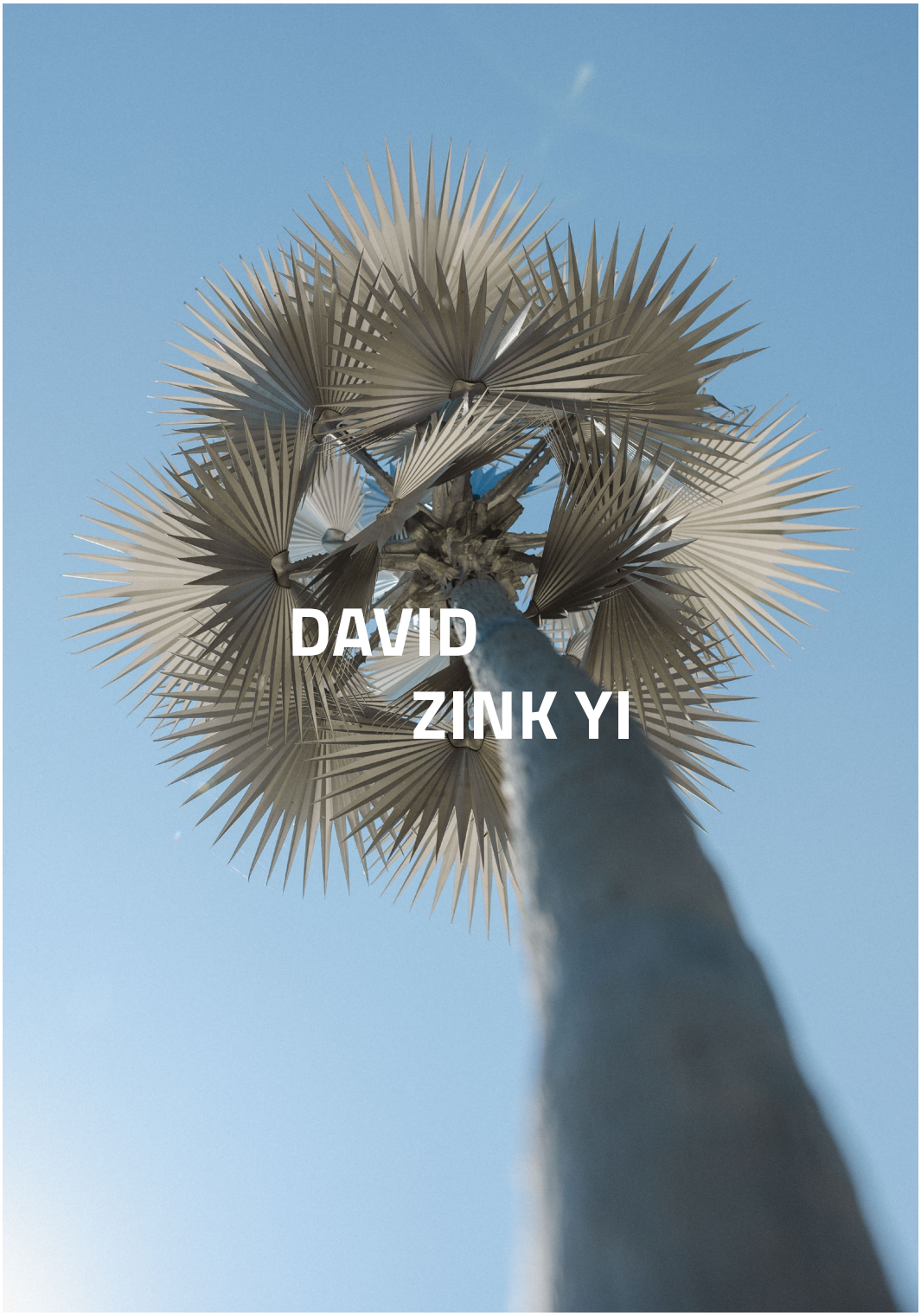
A word from the curator

"Arne Quinze's sculptures rise like vivid blooms, their shifting colours echoing the garden's own cycles of change. Here they stand as living beacons - reminders that nature's beauty lies as much in transformation as in stillness."

Lupine Flower, 2020

Aluminium, Acrylic, Concrete base
590 x 295 x 325 cm
Unique

Courtesy of the artist and Office Reiner Opoku



DAVID ZINK YI

DAVID ZINK YI

David Zink Yi's 2017 sculpture Washingtonia is a striking installation composed of stainless steel palm trees, each standing approximately 5.2 meters tall. Modeled after the Washingtonia robusta species-iconic in the urban landscapes of Southern California-these meticulously crafted forms were featured in the 2023 Aranya Plein Air Art Project in China, where they engaged in a dialogue with the natural environment. By recreating these towering palms in metal, Zink Yi explores themes of cultural identity, urbanization, and the interplay between natural forms and constructed environments. The sculpture invites viewers to reflect on the transplantation of symbols across geographies and the evolving narratives they embody.

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David Zink Yi (b. 1973, Lima, Peru) studied at the Akademie der Bildenden Künste, Munich, and the Universität der Künste, Berlin. His solo exhibitions include König London (2021); Hauser & Wirth, Zurich (2020); The Belvedere, Vienna (2019); Museo de Arte de Lima (2012); NBK Berlin (2012); Midway Contemporary Art, Minneapolis (2011); MAK, Vienna (2010); and Kunst Halle, St. Gallen (2009). Group exhibitions include the Tate Modern, London (2012); Museo Sala de Arte, Mexico (2012); Ludwig Forum, Aachen (2012); and Hamburger Bahnhof, Berlin (2020). He participated in the 55th Venice Biennale (2013). His works are represented in numerous collections, including the Museum of Contemporary Art, Los Angeles; MUDAM, Luxembourg; and Museum Ludwig, Cologne.

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A word from the curator

"In David Zink Yi's stainless steel palms, the tropics meet the temperate, and memory takes root in new soil. Standing tall in the Istrian light, they speak of journeys across oceans - of how symbols, like people, adapt, endure, and gather new stories in unfamiliar landscapes."

Washingtonia, 2017

stainless steel
520 x 100 x 100 cm
204 3/4 x 39 3/8 x 39 3/8 in
unique

Courtesy of the artist and KÖNIG GALERIE

About the Curator

ABOUT THE CURATOR

Reiner Opoku is a Berlin based art consultant and international art mediator. Since the early 1980s, he has curated numerous international exhibitions and represents a broad range of renowned contemporary artists. Opoku acts as consultant and initiator, bringing artists and the creative world together with institutions, galleries, and brands, creating platforms for collaborations, publications, and commissions. His office serves as an incubator for the creative industries and their various disciplines. He was the founding director of the St. Moritz Art Masters in Switzerland, and is co founder of the New York–based environmental organisation Parley for the Oceans. He is also partner and executive producer at the virtual reality production company Mirror+Sparks in Munich and New York.

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