

25. May - 19. June 2022  
**ANCA Gallery**

# Stefanie Schulte

## Vivaldi's Seasons

Opening Event:  
Wednesday 25. May  
from 6:00pm  
Free to attend,  
no bookings required

Live music at the opening event:  
Soprano Sarah Mann  
with Rose Holcombe, piano

ANCA Gallery, 1 Rosevear Place, Dickson, ACT 2602  
Wednesday - Sunday 12pm - 5pm

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## Vivaldi's Seasons

The exhibition shows a series of 12 paintings inspired by Antonio Vivaldi's concert "The Four Seasons". Vivaldi himself was inspired to compose the concert when he saw a series of landscape paintings by Marco Ricci.

In this exhibition the music is translated back into 12 contemporary paintings. It is searching for a way to express the connection between baroque music, colour theory and geometric abstraction.

Baroque composers tend to work around very strong patterns of harmonies and clear, regular rhythms. The primary and secondary colours are used here as two sets of triads which can be regrouped into harmonic and dissonant chords, drawing a parallel to the musical notes and exploring what happens when particular shades of colour are placed next to each other or on top of each other, as Josef Albers said "Hearing music depends on the recognition of the in-between of the tones, of their placing and of their spacing." \*

The compositions of the 12 paintings connect to the rhythms of the "The Four Seasons": mathematic partitions of the canvas space and the use of repetitive patterns aim to create the pulse for the colour chords and also to reflect the poetic echoes in Vivaldi's music.

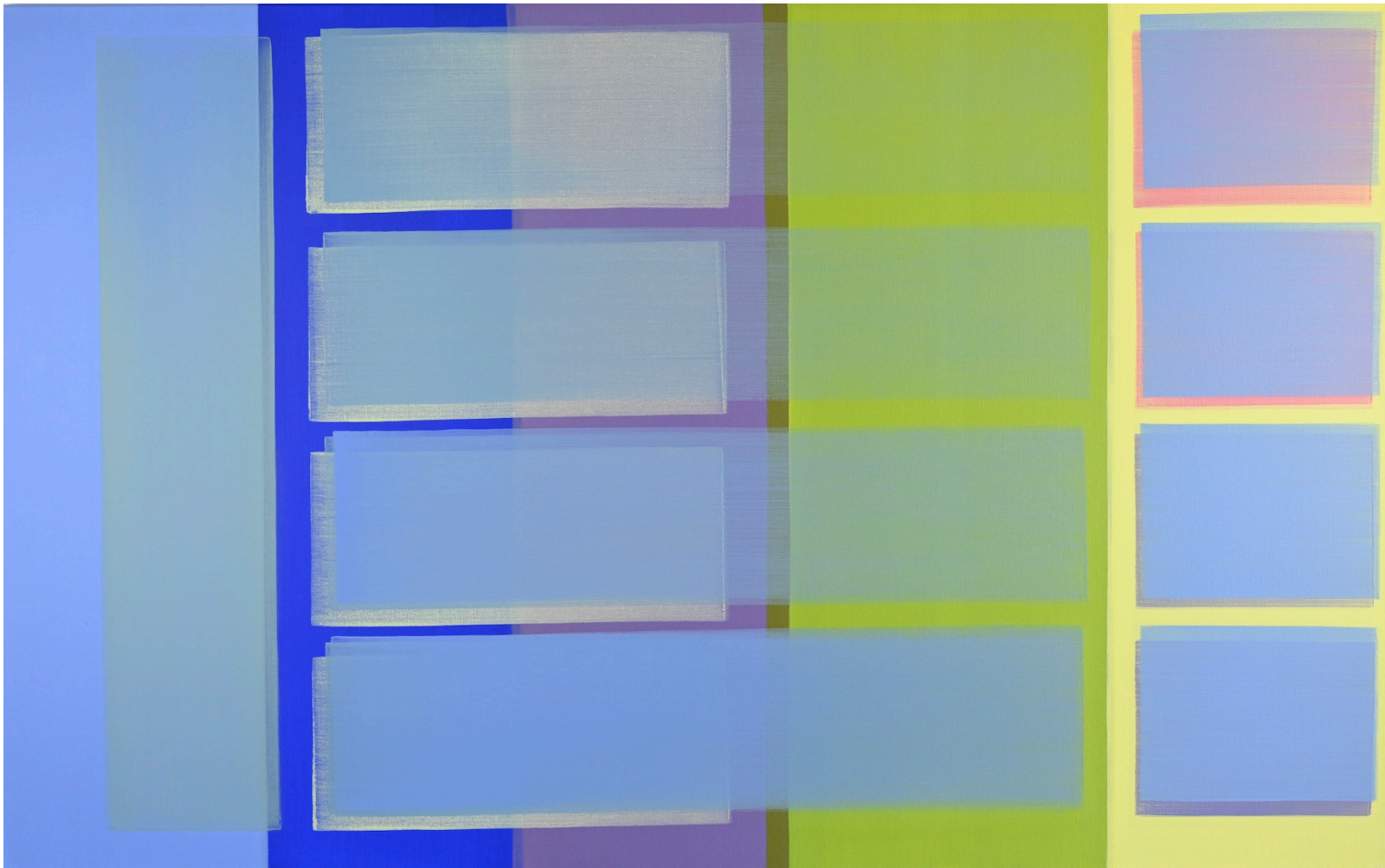
Vivaldi's melodies are surprisingly minimalistic in their theme and at the same time complex and engaging. These paintings seek such a balance, or that thin line between simple enough to pass on a clear visual message and complex enough to keep the viewer intrigued.

The titles of the paintings are fragments taken from the sonnets Vivaldi wrote to accompany his concert.

Exhibition description by  
Stefanie Schulte,  
Canberra, March 2022

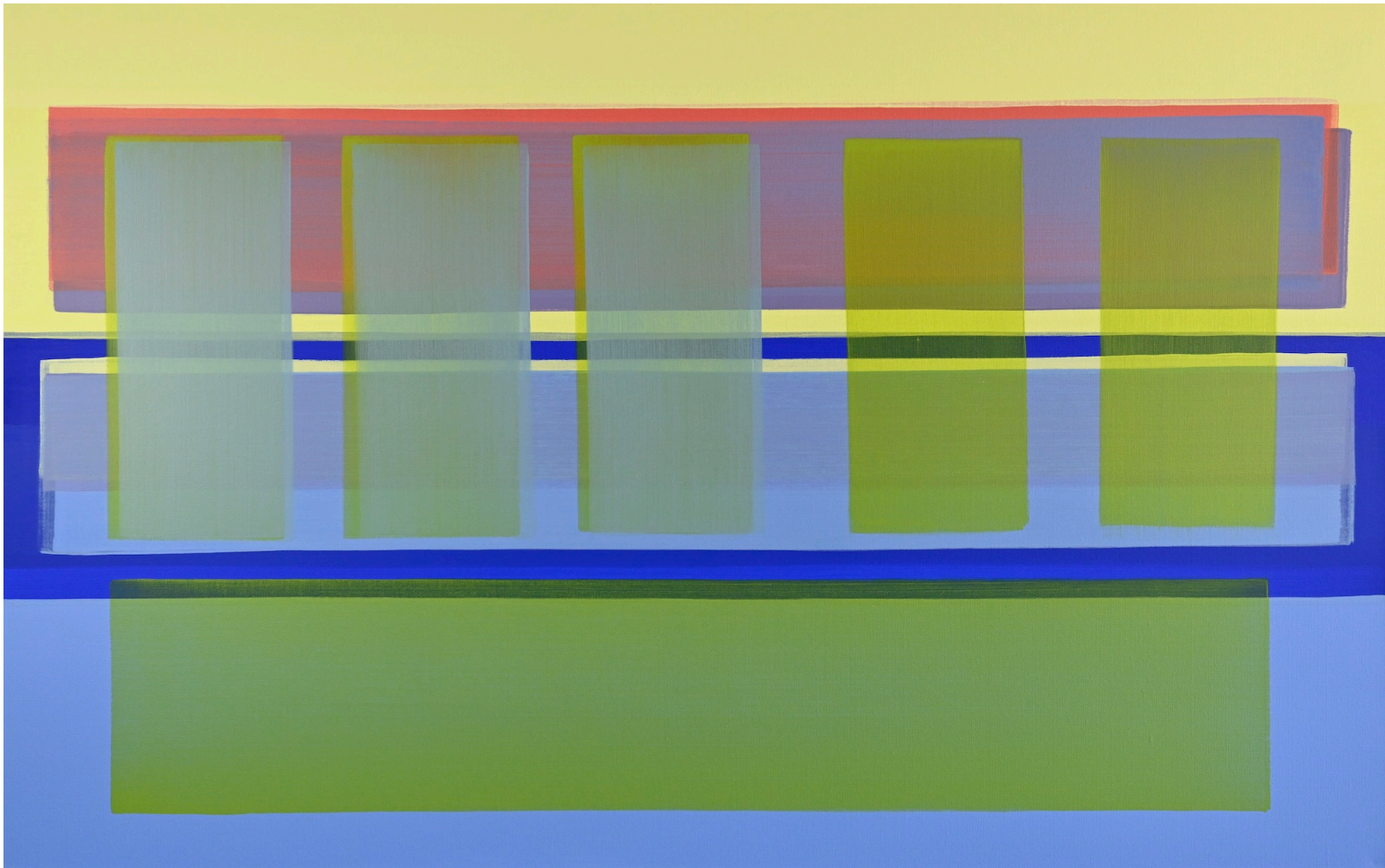
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\* Josef Albers "Interaction of Colour", 50th Anniversary Edition, 2013, Yale University Press, New Haven & London, page 5



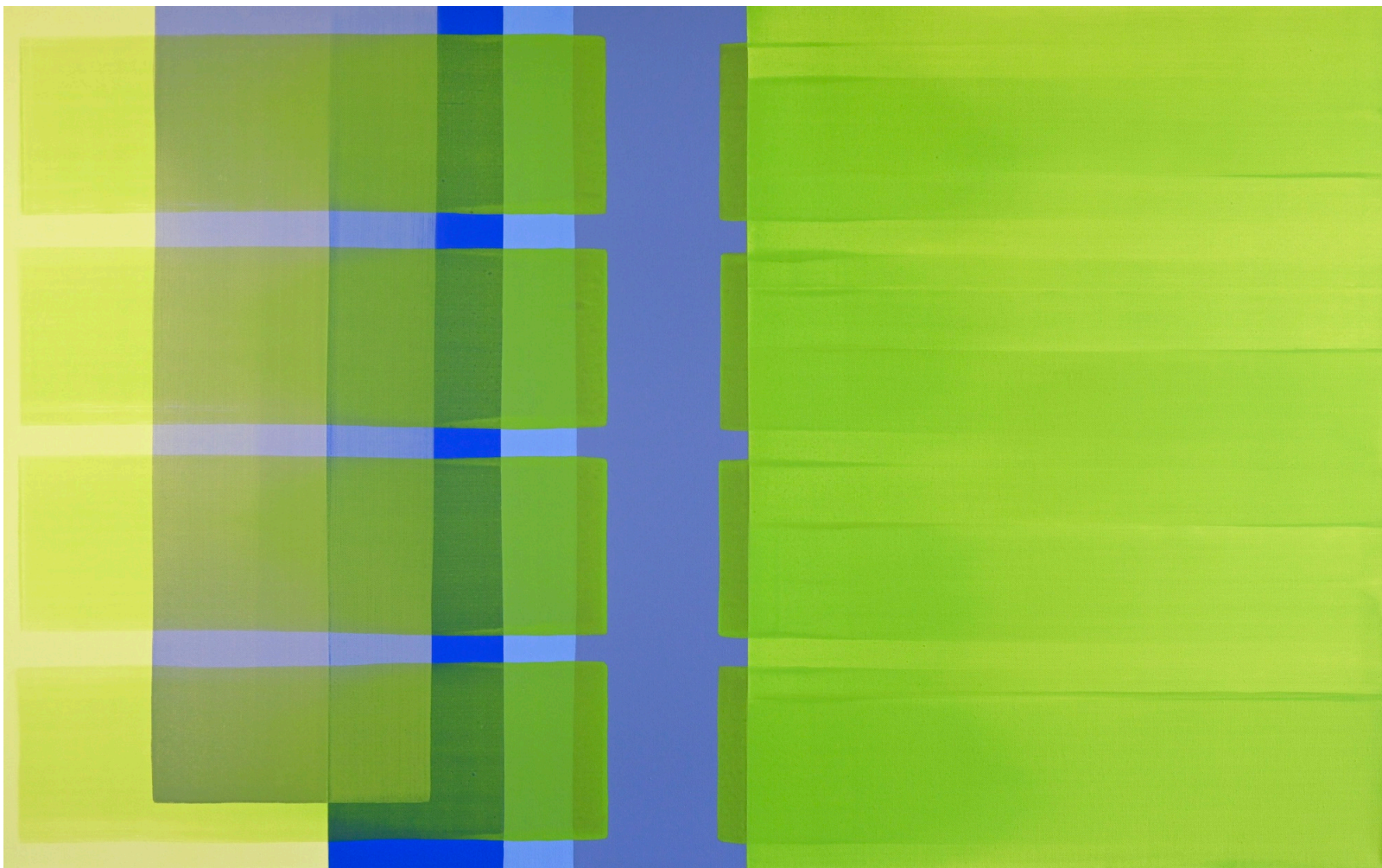
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Vivaldi's Seasons, Spring I — "Murmuring Streams"



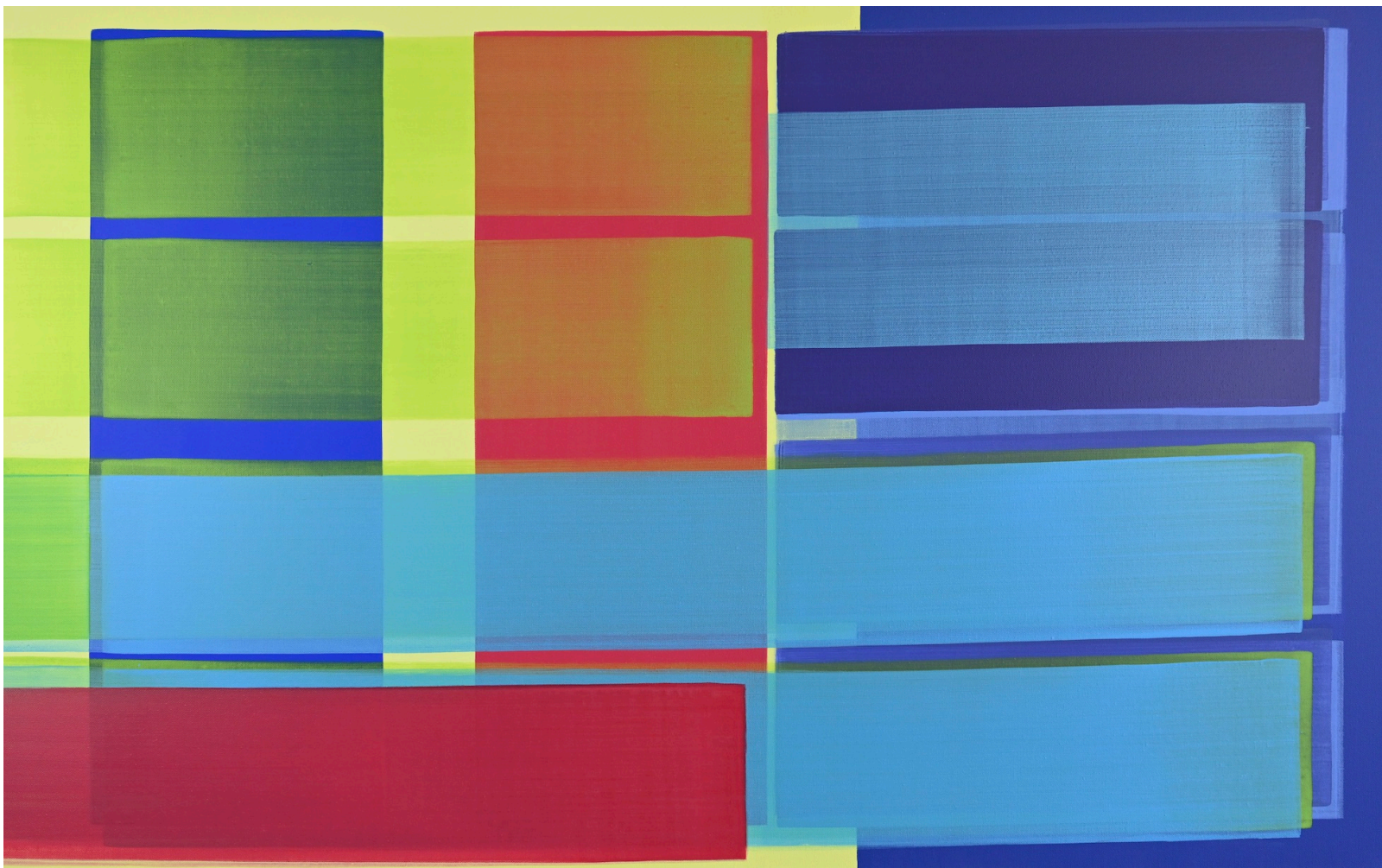
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Vivaldi's Seasons, Spring II — "The Flower Strewn Meadow"



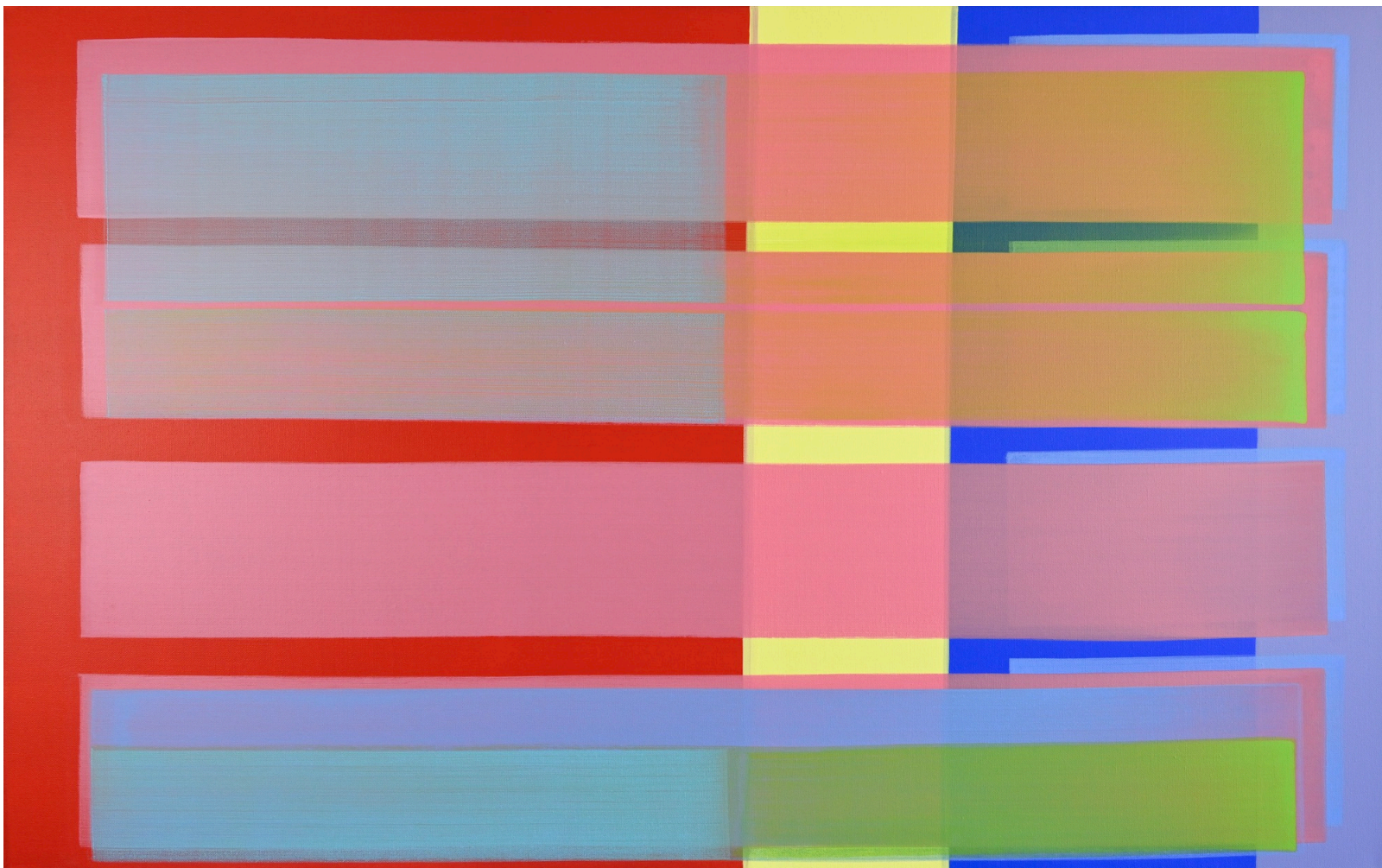
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Vivaldi's Seasons, Spring III — "Leafy Branches Rustling Overhead"



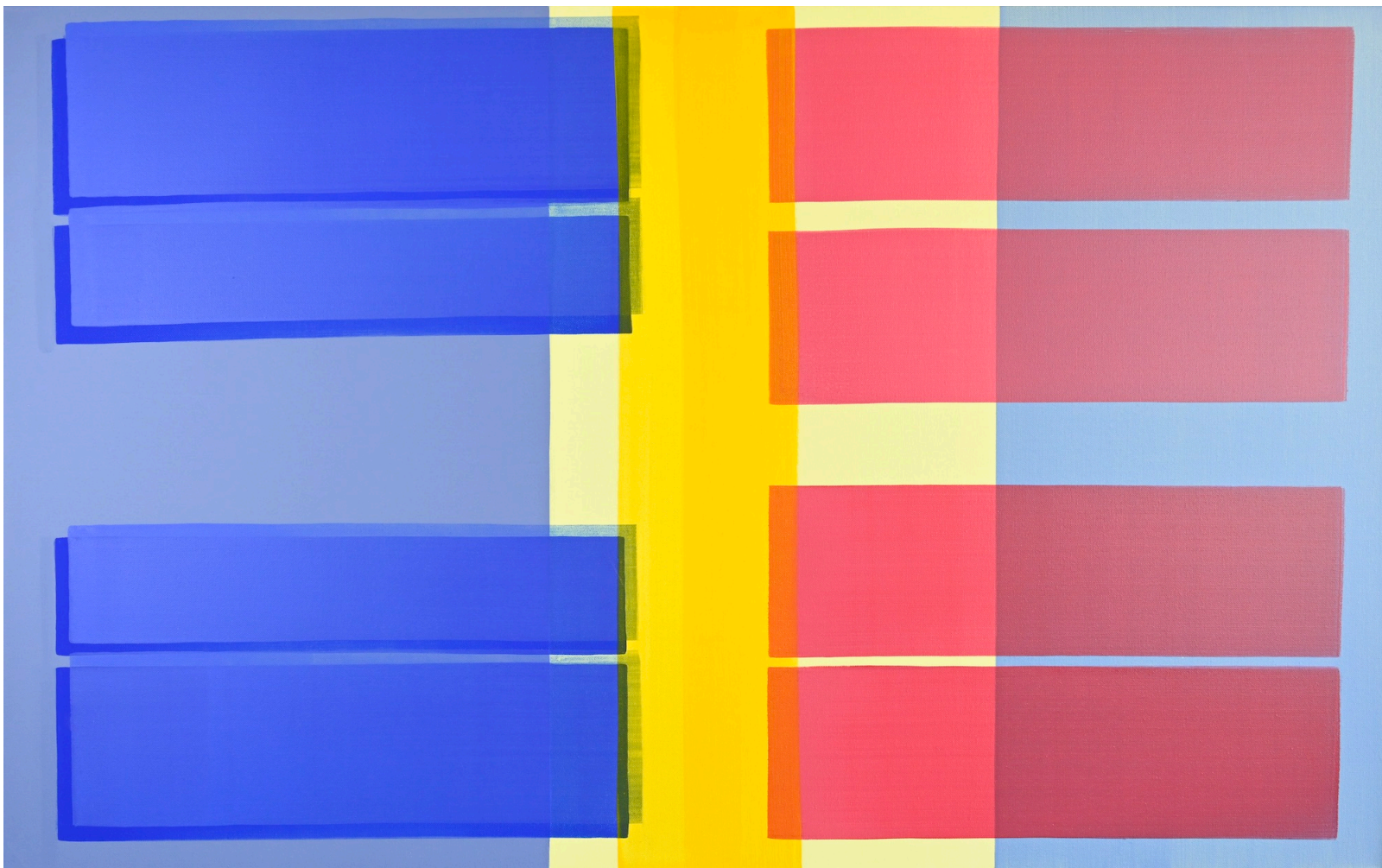
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Vivaldi's Seasons, Summer I — "The Heavens Roar"



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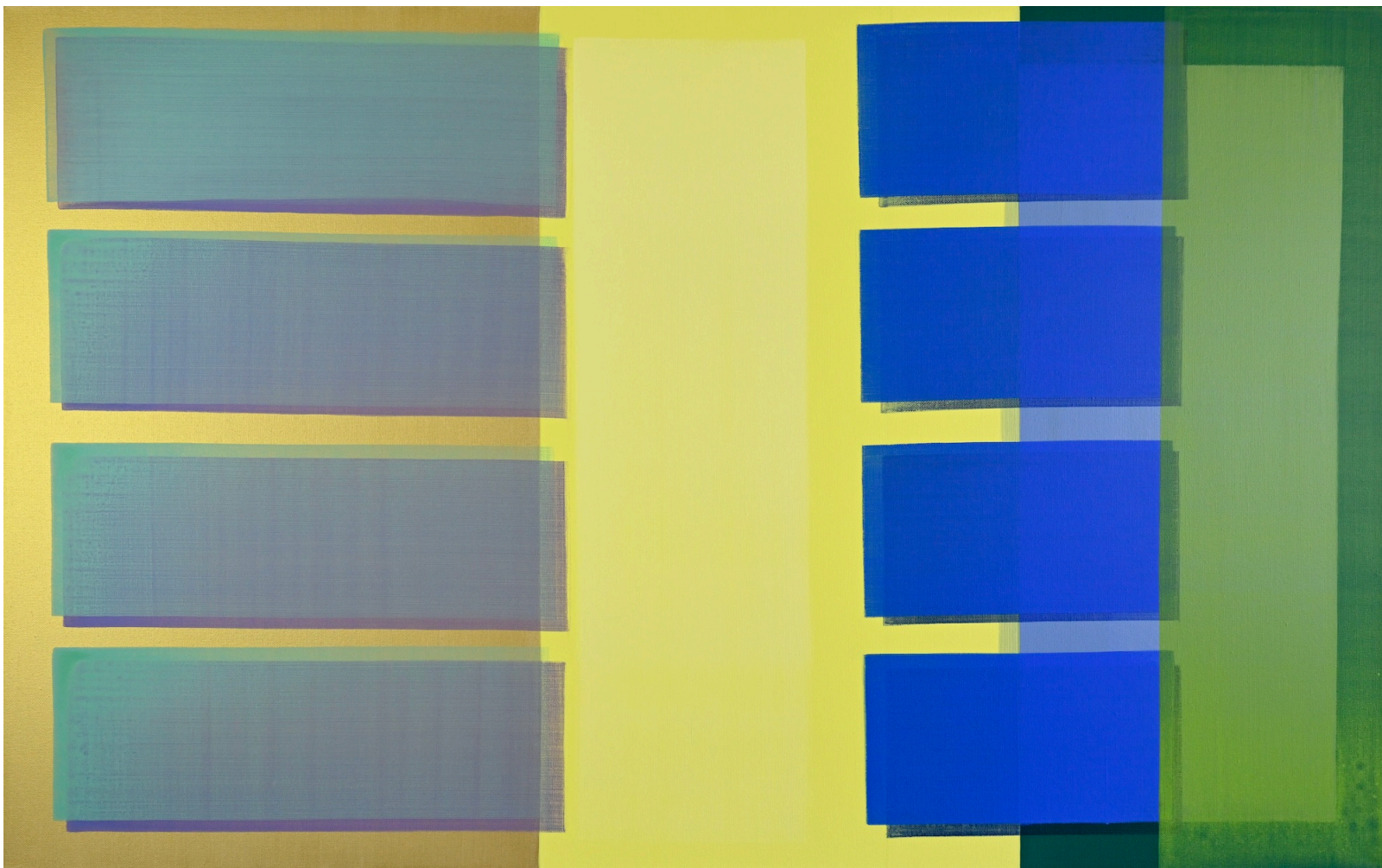
Vivaldi's Seasons, Summer II – "Beneath the Radiant Sun's Relentless Heat"



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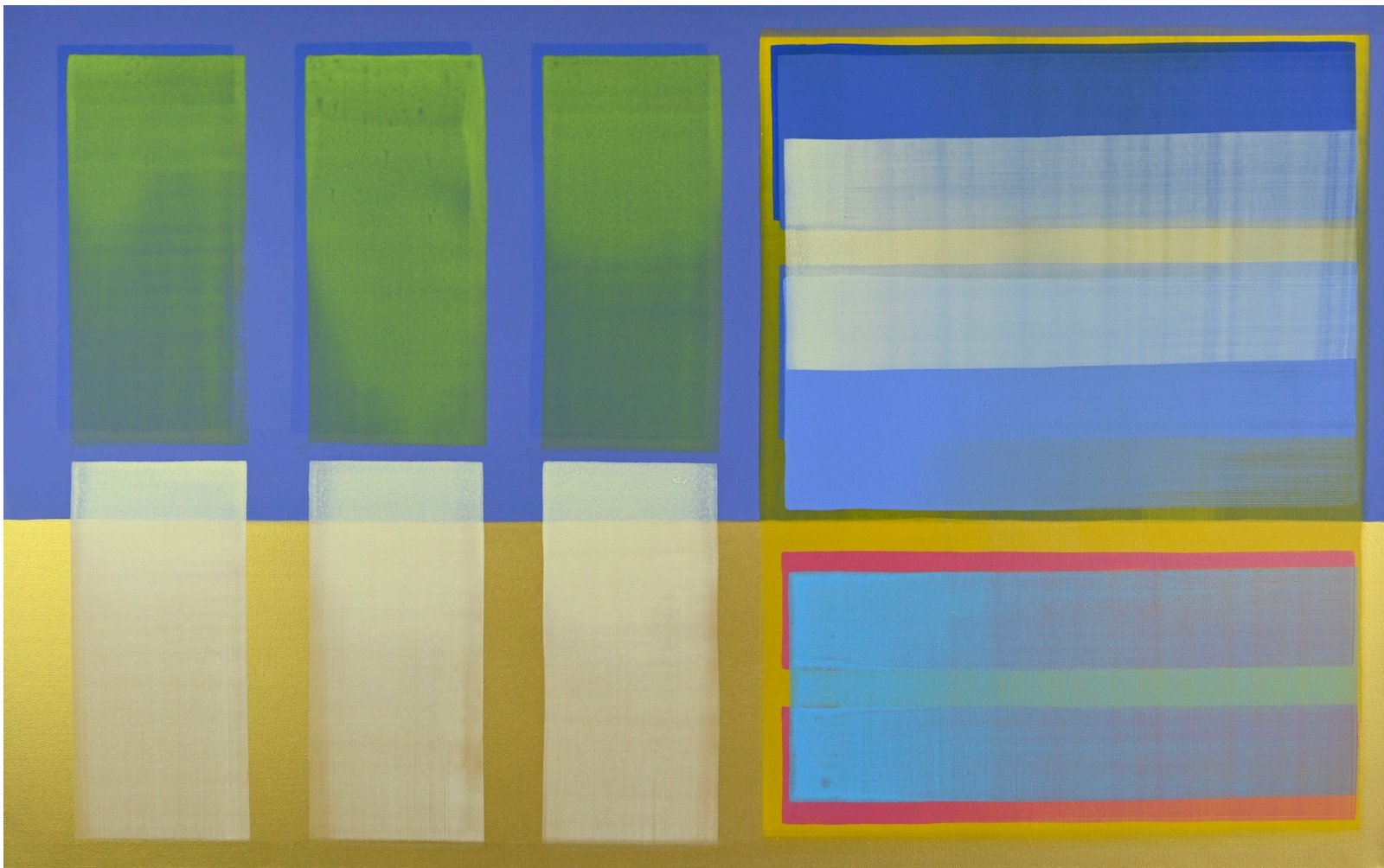
Vivaldi's Seasons, Summer III — "Soft Breezes Stir the Air"





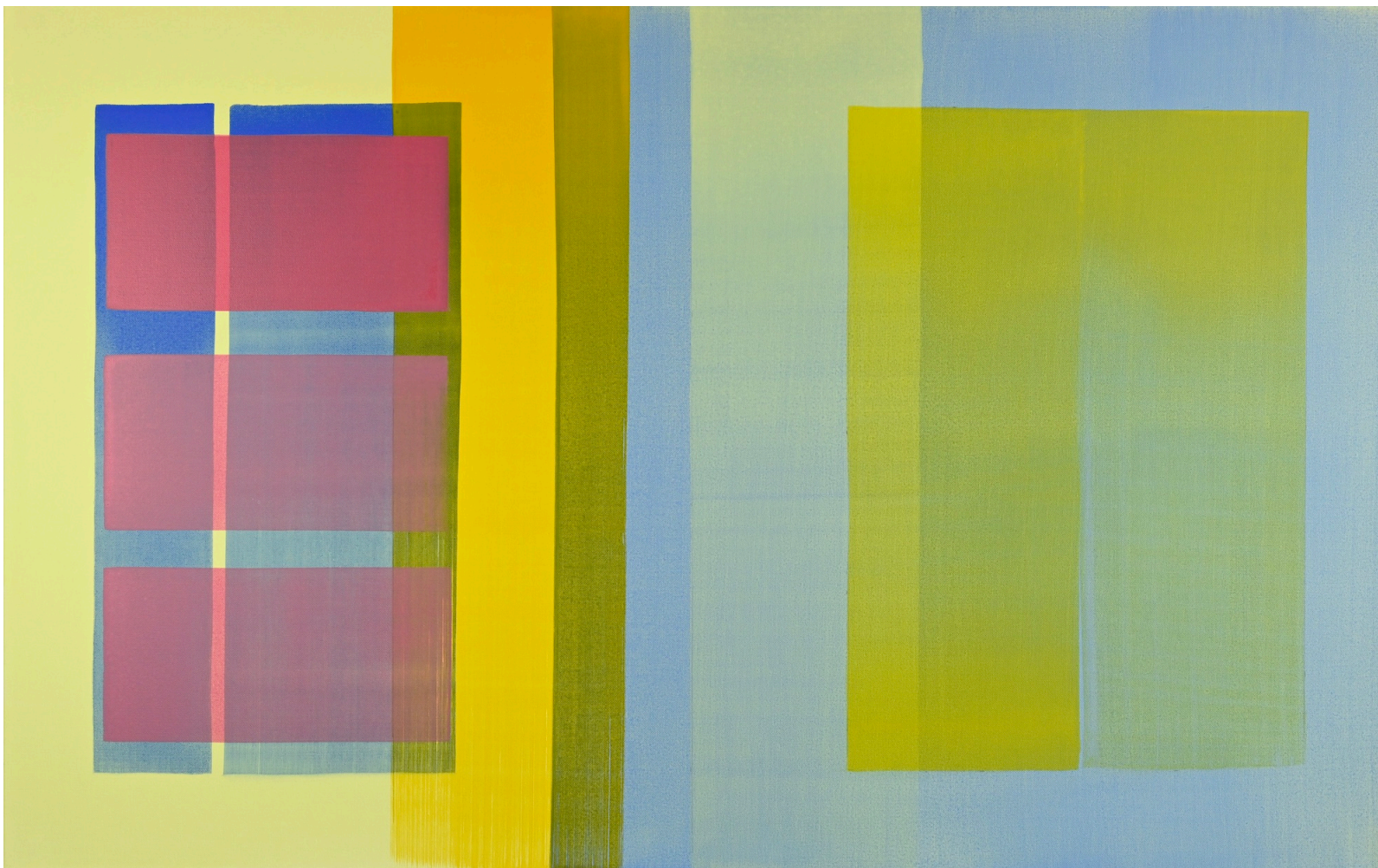
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Vivaldi's Seasons, Autumn I — "Cooling Breezes Fan the Pleasant Air"



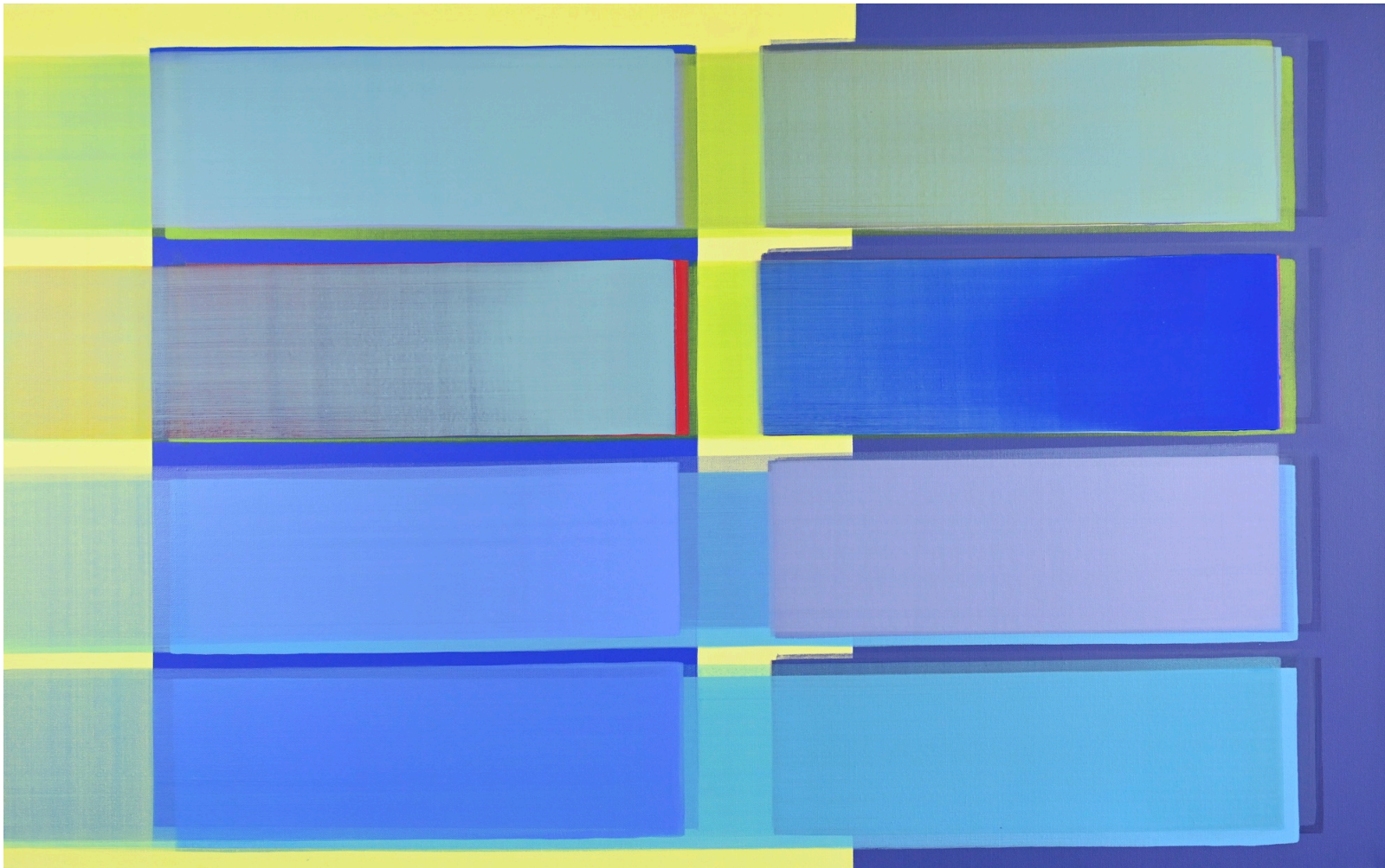
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Vivaldi's Seasons, Autumn II — "The Cup of Bacchus Flows"



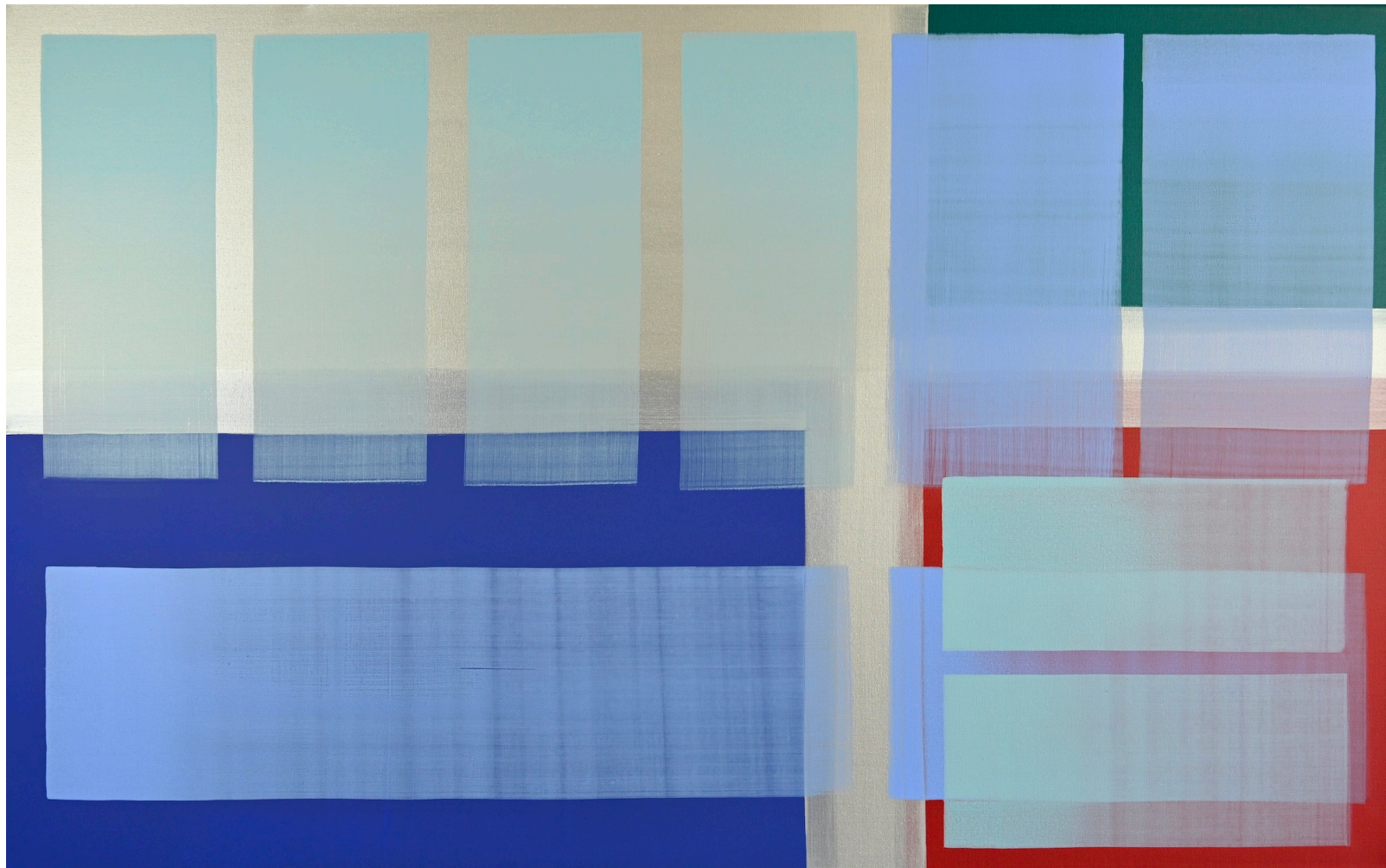
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Vivaldi's Seasons, Autumn III — "The Singing and the Dancing Die Away"



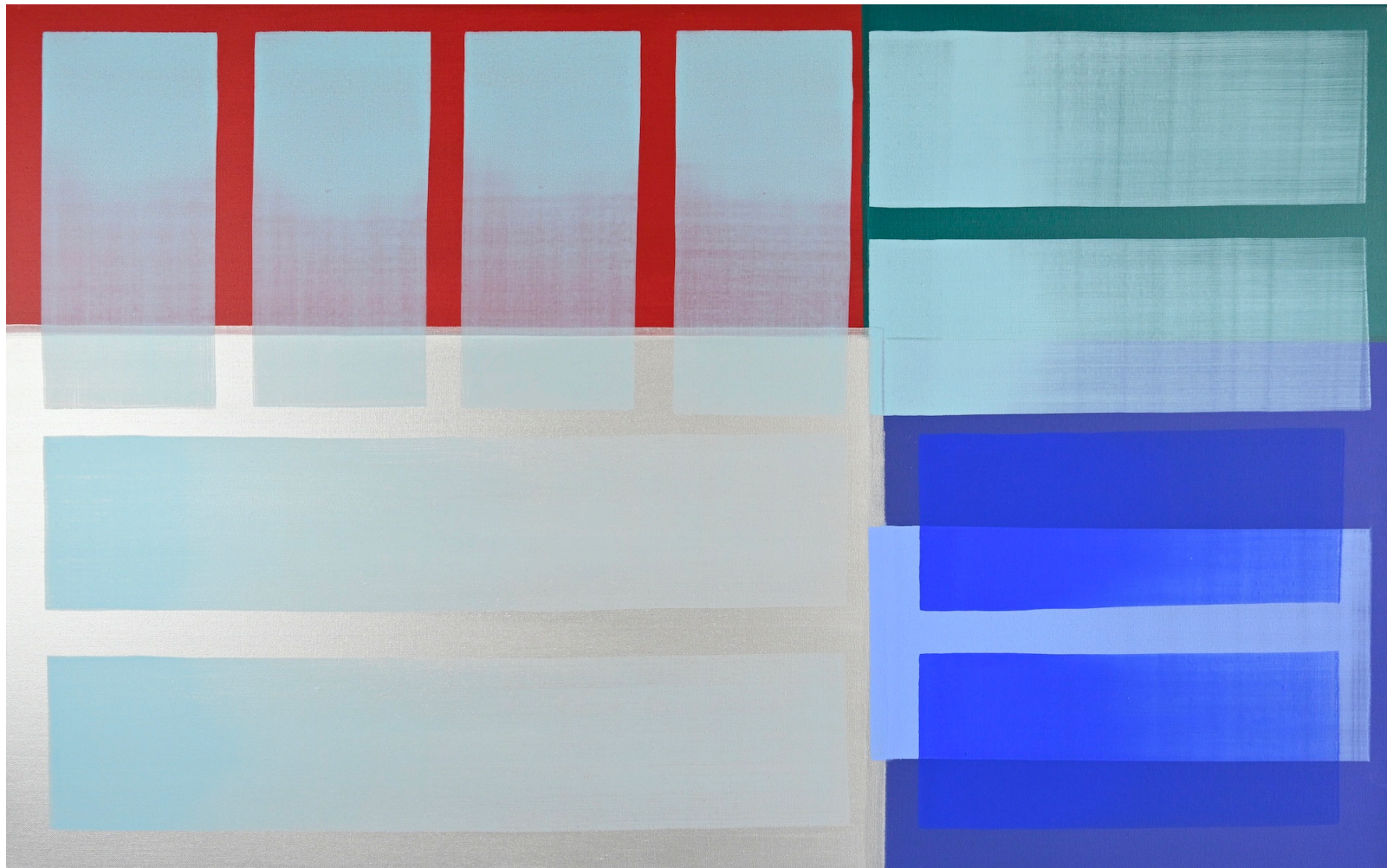
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Vivaldi's Seasons, Winter I — "We Tread the Icy Path"



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Vivaldi's Seasons, Winter II — "Winter Brings It's Own Delights"



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Vivaldi's Seasons, Winter III— "Contentedly Beside the Hearth"

(...) Unusually for the time, Vivaldi published the concerti with accompanying poems (possibly written by Vivaldi himself) that elucidated what it was about those seasons that his music was intended to evoke. It provides one of the earliest and most-detailed examples of what was later called program music — music with a narrative element. Vivaldi took great pains to relate his music to the texts of the poems, translating the poetic lines themselves directly into the music on the page. In the middle section of the Spring concerto, where the goatherd sleeps, his barking dog can be marked in the viola section. Other natural occurrences are similarly evoked. (...)

Text excerpt from “The Four Seasons, Work by Vivaldi”,  
Betsy Schwarm, Britannica.com

Antonio Vivaldi  
**"Le Quattro Stagioni"**  
"The Four Seasons"  
written around 1720  
published in 1725

Concerto No.1 in E Major, RV 269,  
**"SPRING"**  
Allegro / Largo / Allegro (Pastorale dance)

*Allegro*

Springtime is upon us.  
The birds celebrate her return with festive song,  
and murmuring streams are softly caressed by the breezes.  
Thunderstorms, those heralds of Spring, roar,  
casting their dark mantle over heaven,  
Then they die away to silence,  
and the birds take up their charming songs once more.

*Largo*

On the flower-strewn meadow,  
with leafy branches rustling overhead,  
the goat-herd sleeps, his faithful dog beside him.

*Allegro*

Led by the festive sound of rustic bagpipes,  
nymphs and shepherds lightly dance  
beneath the brilliant canopy of spring.



Antonio Vivaldi  
**"Le Quattro Stagioni"**  
"The Four Seasons"  
written around 1720  
published in 1725

Concerto No.2 in G minor, RV 315,  
**"SUMMER"**  
Allegro non molto - Allegro / Adagio – Presto – Adagio /  
Presto (Summer Storm)

*Allegro non molto*

Beneath the blazing sun's relentless heat  
men and flocks are sweltering,  
pines are scorched.  
We hear the cuckoo's voice;  
then sweet songs of the turtle dove and finch are heard.  
Soft breezes stir the air....  
but threatening north wind sweeps them suddenly aside.  
The shepherd trembles,  
fearful of violent storm and what may lie ahead.

*Adagio e piano - Presto e forte*

His limbs are now awakened from their repose  
by fear of lightning's flash and thunder's roar,  
as gnats and flies buzz furiously around.

*Presto*

Alas, his worst fears were justified,  
as the heavens roar  
and great hailstones beat down upon the proudly standing  
corn.

Antonio Vivaldi  
**"Le Quattro Stagioni"**  
"The Four Seasons"  
written around 1720  
published in 1725

Concerto No.3 in F Major, RV 293,  
**"AUTUMN"**  
Allegro (Peasant Dance and Song) /  
Adagio molto (Sleeping Drunkards) / Allegro (The Hunt)

*Allegro*

The peasant celebrates with song and dance  
the harvest safely gathered in.  
The cup of Bacchus flows freely,  
and many find their relief in deep slumber.

*Adagio molto*

The singing and the dancing die away  
as cooling breezes fan the pleasant air,  
inviting all to sleep  
without a care.

*Allegro*

The hunters emerge at dawn,  
ready for the chase,  
with horns and dogs and cries.  
Their quarry flees while they give chase.  
Terrified and wounded, the prey struggles on,  
but, harried, dies.

Antonio Vivaldi  
**"Le Quattro Stagioni"**  
"The Four Seasons"  
written around 1720  
published in 1725

Concerto No.4 in F minor, RV 297,  
**"WINTER"**  
Allegro non molto / Largo / Allegro

*Allegro non molto*

Shivering, frozen mid the frosty snow in biting,  
stinging winds;  
running to and fro to stamp one's icy feet,  
teeth chattering in the bitter chill.

*Largo*

To rest contentedly beside the hearth,  
while those outside are drenched by pouring rain.

*Allegro*

We tread the icy path slowly and cautiously,  
for fear of tripping and falling.  
Then turn abruptly, slip, crash on the ground and, rising,  
hasten on across the ice lest it cracks up.  
We feel the chill north winds coarse through the home  
despite the locked and bolted doors...  
this is winter, which nonetheless brings its own delights.

Stefanie Schulte (1972) is a German artist who studied Visual Arts in Barcelona and Madrid, Spain and is now based in Canberra, Australia.

Initially her work was centred in the medium of sculpture and has been exhibited in group and solo shows in Spain, Germany and the Netherlands.

After completing a PhD in Visual Arts in 2005, which was unanimously awarded the distinction “summa cum laude”, she stopped her creative work to focus on her young family, then living in central London.

The family’s move to the fifth continent in 2015 turned into a new starting point. With abundance of space and the inspiration of the Australian light, she reconnected with her previous self, but this time her work is centred in colour. The hunger for colour had already started building up in her years as a sculptor and continued to grow during the time in London.

Her paintings have been exhibited in solo shows in the German Embassy (2017, "Architektur der Fläche") and The Grainger Gallery (2021, "Orange Wasn't Invited to the Party"), Canberra. She received an Art Residency in Stockholm, Sweden, (2020, Art Circle Residence— Europe Connect), which she could not attend in person due to Covid travel restrictions. But her paintings travelled to the group show at the German Residence in Stockholm and were also included in a retrospective of all the past recipients of the Kunstförderpreis award in her home town Neuss (2021), an award she had received in 2000 after graduating from art school.

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