

What else?

Magdalena Heller - Eunjeong Kim - Orsolya Lia Vetö

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Do bis Sa, 16 bis 20 Uhr und nach Vereinbarung

In "What else" begegnen sich drei Künstler_innen, die die Einflüsse der digitalen Welt als Inspiration für ihre eigenen Bildwelten verwenden: In Magdalena Hellers Werken (Salzburg) werden virtuelle Welten als digitale Rückzugsorte insbesondere für junge Frauen thematisiert. Orsolya Lia Vetö (Budapest) verwandelt digitale Impulse in eine vielschichtige Malerei, ebenso prächtig fügen sich die Werke von Eunjeong Kim (Braunschweig) hinzu, in denen die Grenzen zwischen Malerei und digitalem Bild verschwinden.

„What else?“ presents three artists whose work is visually stimulated by different aspects of the current digital boom: the morphability and enchantment of virtual environments, the intersections of the digital and the analog. In the artworks of Magdalena Heller (Salzburg, AT), virtual worlds are used as an escape from reality. This realm provides an inclusive zone, a hideout with a cybernetic twist. The artistic practice of Orsolya Lia Vetö (Budapest, HU) deals with the hybrid notion of painting by combining the animistic interpretation of digital impulses and organic associations. In the art pieces of Eunjeong Kim (Braunschweig, DE), the border between painting and digital imagery disappears. Her works navigate through the in-between zone of various mediums.

Magdalena Hellers Arbeit "Aesthetics Wall" greift das Internet-Phänomen homogener Bildkonvolute auf, deren Ästhetik sich der Masse gleichartiger Eindrücke verdankt. Sozialen Medien wie Tumblr und Pinterest ist stärker als anderen der Fokus auf codierte Ästhetiken eingeschrieben: "Tokio Aesthetic", "Pastel Aesthetic", etc. Die Künstlerin greift in ihrer Installation diese Bilderfluten und ihren Effekt des visuellen Overloads auf. Sie thematisiert Onlinewelten und soziale Medien als Realitätsflucht oder Rückzugsort, die Stimmung bzw. „Mood“ zu einem Konsumprodukt machen, das Menschen hypnotisch bannt.

Eunjeong Kim works with the painterly space and the painterly conversion: "When I paint, I don't just imagine a flat image, but how the multiple layers of lines, planes, and the masses of colors overlap three-dimensionally and blend together. I wanted to make this three-

dimensionality of painting visible, and when converting painting to 3D, I show this process. My work starts with digital painterly collage. First, I collect photos and screenshots over a period of time on the internet and in everyday life. I put them together on the computer and mix them with an oil paint brush tool. Then I take the shapes that came about randomly through digital collage. With this finished collage I paint with real color again. The scenes I encounter by chance have different stories, themes and feelings. I like to watch YouTube, and that is where videos like this appear. The videos quickly switch to other videos. When I watch all, they get mixed up, collide in me, but also harmonize with each other. With these moments I make a collage. The digital collage shows how I perceive different scenes. Conversion of the media expands the level of painting. From analogue effects to digital, from digital effects to analogue, from painterly flat elements to three-dimensional sculptures, from motion picture to virtual reality where one can interact through touch and sound. For me, everything is picturesque. Different media and dimensions evoke different senses, which then additionally influence painting."

In her artistic practice, Orsolya Lia VETÖ (Budapest, 1991) deals with an extended interpretation of painting. The layers of her images embody complex sensations, leading to associations of distant realities. The brushstrokes might remind the viewer of ancient geological or microbiological phenomena: tectonic shifts, amethyst-slices, speculative biological fantasies, trilobites and glow-worms. Other elements might recall the smooth traces, sharp silhouettes, streamlined forms and perfect gradients of the virtual age. Vetö combines a nature-oriented perspective with the artificial luminosity of digital screens. She transforms her pictorial components into entity-like living beings that move around the canvas like drag-and-drop symbols, free-roaming stamped motifs. During this process, Vetö explores methods to reanimate, romanticise and enchant the non-hierarchical, rhyzomatically organised pictorial surfaces. The works exhibited at periscope are from Vetö's series titled Biophilia and Noodle. While Biophilia lists the digital brushstroke as one of the various manifestations of the painterly gesture, the sculptural Noodle-prints isolate them as found objects. These brushstrokes are first formed in the miniature arena of the touchpad, only later becoming installative elements. In both series, digitality appears by including the digital brushstroke in the taxonomy of art-historically canonised gestures. The organic and the digital symbols dissolving into each other emerge as hybrid constellations, and the painterly transformations draw the viewer into an alternative, fluid state of consciousness.