

Fridericianum

#speculationsonanonymousmaterials
 #space #viewerscorporeality
 #fridericianum #objects #
 #abstraction #speculative
 #desubjectivized #surface
 #transferirrelevant #rapid
 #reflection #symbolicord
 #generatedimages #circ
 #presence #processbase
 #imagestock #serialrepe

Graphic design: Zak Group.

Speculations on Anonymous Materials

September 29, 2013–January 26, 2014

Opening: September 28, 17–22h

Press preview: September 27, 11h

Fridericianum



GROUP SHOWS
 hows-of-2013/
 IONS INTERV



Printed in an ersatz military typeface on the bright yellow muzzle.

Ed Atkins, Still from "Warm, Warm, Warm Spring Mouths," 2013



Ken Okiishi, gesture/data, 2013 (R) Katja Novitskova, Approximation V, 2013

m Fridericianum

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Materials is a group show at the Fridericianum, Kassel (still running through January 26), featuring artists including Imboym, Simon Denny, Aleksandra Domanović, Josh Kline, Oliver Laric, Daniel Keller, Katja Novitskova, Ken Okiishi, Ryan Trecartin, among many others. The show's central conceit is that digital art and content alike are decentralized, decontextualized and rendered ordinary.

indistinguishable from the output of broader visual culture and brings together approaches in international art that reinterpret the Anonymous Materials created by rapid and incisive technological change.

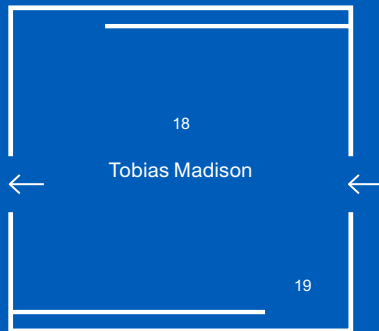
#anonymousmaterials
#intangibility #presence
#speculations #surface
#processbased #rapid
#subjectandobject
#kassel #symbolicorder
#rhythmic #variation
#imagestock #objects
#immaterialquality
#space #serialrepetition
#reinterpretation
#abstraction #reflection
#speculativevariation
#viewerscorporeality
#constantcirculation
#fridericianum #transfer

Michele Abeles, Ed Atkins, Trisha Baga & Jessie Stead,
Alisa Barenboym, Kerstin Brätsch & Debo Eilers, Antoine Catala,
Simon Denny, Aleksandra Domanović, GCC, Yngve Holen,
Sachin Kaeley, Daniel Keller, Josh Kline, Oliver Laric, Tobias Madison,
Katja Novitskova, Ken Okiishi, Jon Rafman, James Richards,
Pamela Rosenkranz, Avery Singer, Timur Si-Qin, Ryan Trecartin

Curated by Susanne Pfeffer



ROOM 5



ROOM 6

- 1 *gesture/data*, 2013, Chroma key video paint on Large Format Display LED, BARCO CRT blue screen videoed by HD camera transferred to .mov transferred to .mp4, each 105,78 × 61,7 × 9,45 cm (please see number 19 in room 8 as well)

In Ken Okiishi's work *gesture/data*, the screen surface itself becomes a tension-laden crystallization point. Its dynamic blue spectrum is generated by means of digital hand-video shots, which show the display of a BARCO monitor. With the so-called "blue screen", *gesture/data* documents the visual testimony of a loss of signal, whose glowing blue varies in tone and intensity depending on camera setting and proximity. Brought close to the convex honeycomb of the analog screen, the handheld camera gives the pixelated blue tone a digitally generated depth. This effect is further reinforced through the transcoding of the material into the exhibited .mp4 format: Pixels begin to emerge from the honeycomb structure to subsequently hover above the blue surface. In Okiishi's works, the manipulated emptiness of the "blue screen" meets the "green screen" of his painting. The chroma key color used is otherwise employed in the film industry. As a background that is easily eliminated in postproduction, Ken Okiishi's painterly gestures bring a form of "digital void" to the surface, which can be substituted by any chosen context or action.

Okiishi's works not only stage a collision of digital and analog technologies, but also, and more significantly, constitute the supposedly emptied product of repeated transcoding. As digital artifacts, they embody the clash of various image and signal disruptions – phenomena in which the materiality of modern media manifests itself. These are removed, however, from their peripheral position as exceptions to the rule. Thrust into the focus of the work, they lend an abstract visual form to the hard-to-grasp ruptures in language, the intervening spaces and ambivalences that move on the threshold between virtuality and reality. Their unique aesthetic is the result, not least, of a dynamic interplay between foreground and background, "in screen" and "on screen."

* 1978 in Ames, USA, lives in New York, USA and Berlin

Speculations on Anonymous Materials

nature after nature

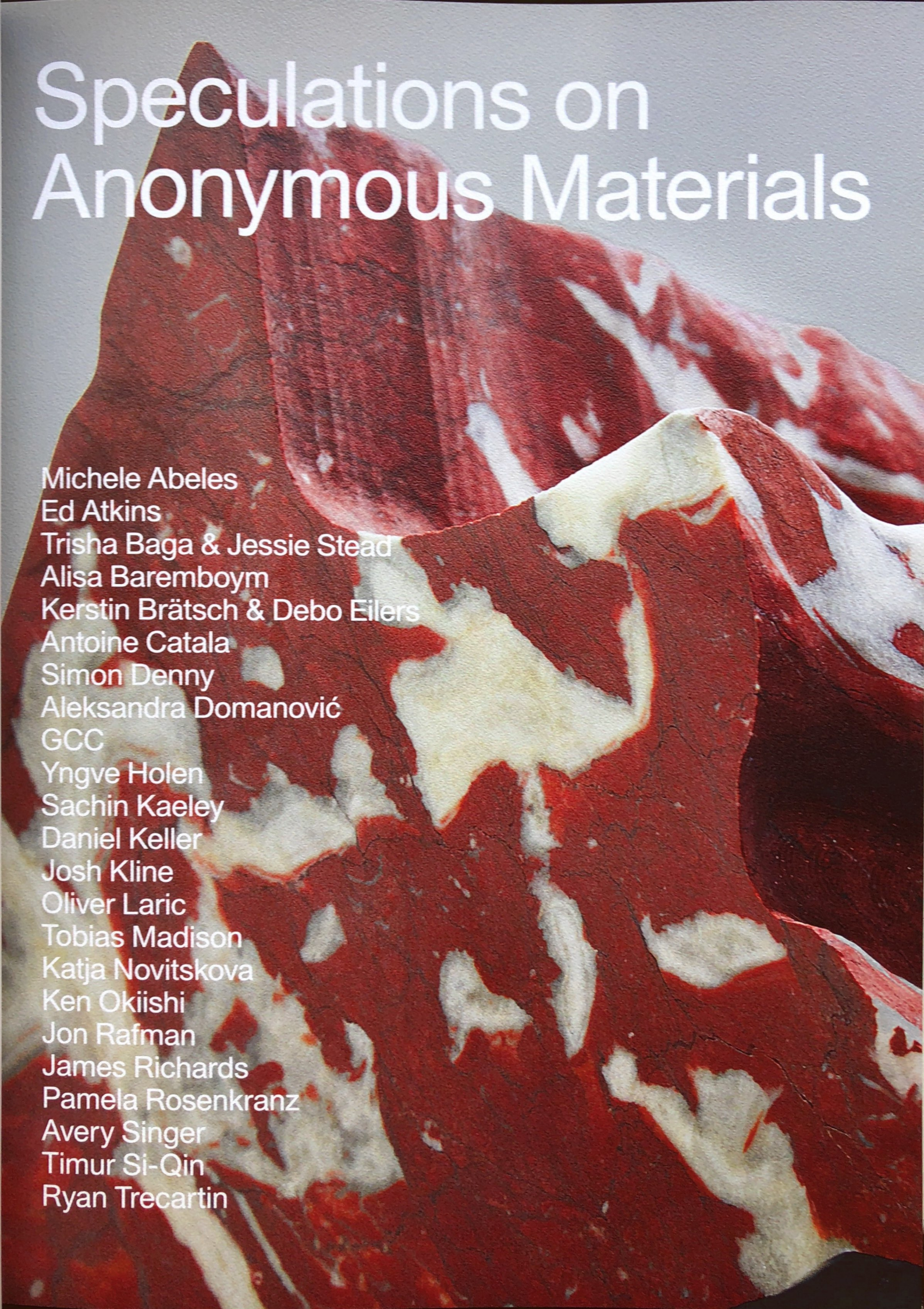
Michele Ab
Ed Atkins
Trisha Baga
Alisa Barem
Kerstin Brät
Antoine Cat
Simon Deni
Aleksandra
GCC
Yngve Hole
Sachin Kae
Daniel Kelle
Josh Kline
Oliver Laric
Tobias Mad
Katja Novits
Ken Okiishi
Jon Rafmar
James Rich
Pamela Ros
Avery Singe
Timur Si-Qi
Ryan Treca

Olga Balem
Juliette Bon
Björn Braur
Nina Canell
Alice Chanr
Ajay Kurian
Sam Lewitt
Jason Loeb
Marlie Mul
Magali Reu
Nora Schult
Susanne M

Inhuman

Julieta Aranda
Dora Budor
Andrea Crespo
Nicolas Deshayes
Aleksandra Domanović
David Douard
Jana Euler
Cécile B. Evans
Melanie Gilligan
Oliver Laric
Johannes Paul Raether
Pamela Rosenkranz
Stewart Uoo
Lu Yang
Anicka Yi

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Speculations on Anonymous Materials

Susanne Pfeffer

“I think that it is more interesting to talk about art in terms of the material that determines the work, rather than the artist’s identity...”
– Pamela Rosenkranz

Art’s task changes in a world suffused with generated images. It is imperative to reflect on what are often highly psychologically charged worlds of images, the ways they are reproduced, and represented. Over the last two decades, the relationships between image and text, language and body, body and space, subject and object have changed rapidly. Art’s brief is no longer to generate unique, original images, but to seek reflection in a de-subjectivized approach to the existing stocks of objects, images, and spaces. The order of the day is to understand the world from the vantage point of abstraction and not to abstract from the world. The element of individual creation takes a back seat and the transfer of images and objects into the world of art becomes irrelevant as such. Today, visual reflection possesses a rhythmic, process-based and serial form. Serial repetition is less a matter of counterpointing sameness and difference and more a matter of weaving a never-ending web of relations; reflection can only occur within speculative variation.

The *Speculations on Anonymous Materials* exhibition for the first time worldwide brings together approaches in international art that reinterpret the anonymous materials created by rapid and incisive technological change.

„Ich denke, es ist interessanter, über das Material zu sprechen, das die Arbeit determiniert, als über die Identität des Künstlers...“
– Pamela Rosenkranz

In einer Welt voll von generierten Bildern verändert sich der Auftrag der Kunst. Ein Nachdenken über diese oft hoch psychologisierten Bildwelten, die Formen der Bildwiedergabe und Bildrepräsentation ist zwingend. Die Relation von Bild und Sprache, Sprache und Körper, Bild und Raum, Objekt und Subjekt hat sich in den letzten zwei Jahrzehnten rasant verändert. Während die originäre Bildgenese als primäre Aufgabe der Kunst entfällt, wird das Arbeiten mit bereits existierenden Bildern, Objekten und Räumen zum entsubjektivierten Ort der Reflexion. Es gilt, die Welt aus der Abstraktion zu begreifen und nicht die Abstraktion aus der Welt. Das Moment des individuellen Schaffens wird nebensächlich, das Moment der Überführung der Bilder und Gegenstände in den Kunstraum als solches irrelevant. Die visuelle Reflexion erfolgt rhythmisch, prozesshaft und seriell. Die Wiederholung im Seriellen vollzieht sich dabei weniger im Spannungsfeld von Differenz und Gleichem als in einer unabschließbaren Vernetzung; allein in der variierenden Spekulation kann gedacht werden. Die Ausstellung *Speculations on Anonymous Materials* bringt weltweit erstmals internationale künstlerische Positionen zusammen, die die anonymen Materialien des rasanten und eingreifenden technologischen Wandels neu denken lassen.





Ken Okiishi

Ken Okiishi

Which technological change influenced your work the most?

All terms, unhinged in vapors of aspiration, cling to onlooking vampire-clones, breathing in data points like e-cigarettes.

Welche technologische Neuerung hat deine Arbeit am meisten beeinflusst?

Alle Begriffe lösen sich in den Dämpfen der Streberei und docken an die schaulustigen Vampirkclone an, die an Datenpunkten ziehen, als wären sie E-Zigaretten.

Speculations

The group mind, hosts and parasites enmeshed in larger and larger group bodies, make terms fit the comfort of their own mutual goal-oriented positionings at will.

Spekulationen

Die Schwarmintelligenz – Wirt und Parasit zugleich –, verstrickt in immer größer werdenden Gruppenkörpern, passt die Begriffe den Bedürfnissen ihrer gegenseitigen, ergebnisorientierten Positionierung an.

Complicity

In this way, all of these terms are both full of action and empty of meaning.

Komplizenschaft

Auf diese Art und Weise sind all diese Begriffe zugleich betriebsam und bedeutungsleer.

Materiality / Immateriality

There is no "personal" meaning, so sharing "my own" take on meaning becomes meaningless; the dictionary is also void.

Materialität / Immaterialität

Es gibt keinen „persönlichen“ Sinn und darum ist es sinnlos, „meine“ Sicht auf die Sinnfrage mitzuteilen; auch das Wörterbuch ist ungültig.

Body

But I have the feeling that even this sentence is manufacturing new allegiances and enemies; new forms of agreement through hopeful network-sucking or disagreement by making myself visibly un-useful.

Körper

Jedoch habe ich das Gefühl, dass selbst dieser Satz neue Allianzen und Feinde produziert: Neue Formen des Einvernehmens durch erwartungsvolle Netzwerk-Saugerei oder Nicht-einvernehmen, da ich mich für alle sichtlich unbrauchbar mache.

Desubjectivization

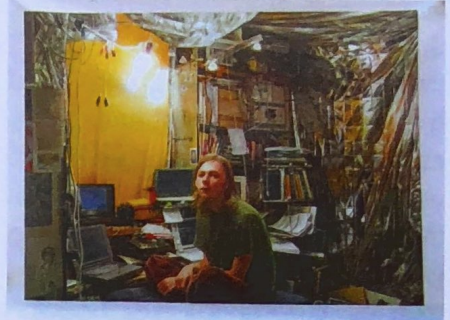
Only useful, shared misuse survives inside this speculative ectoplasm.

Entsubjektivierung

Nur der brauchbare gemeinsame Missbrauch überlebt in diesem spekulativen Ektoplasma.

Jon Rafman

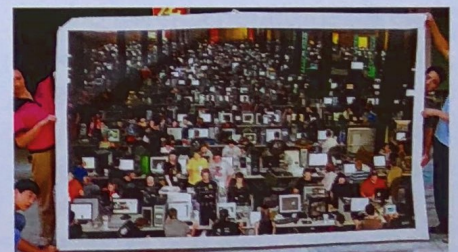
Labor / Arbeit



Materiality / Immateriality Materialität / Immaterialität



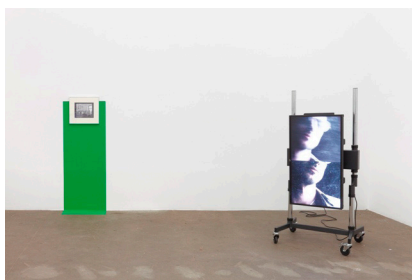
Collaboration / Zusammenarbeit



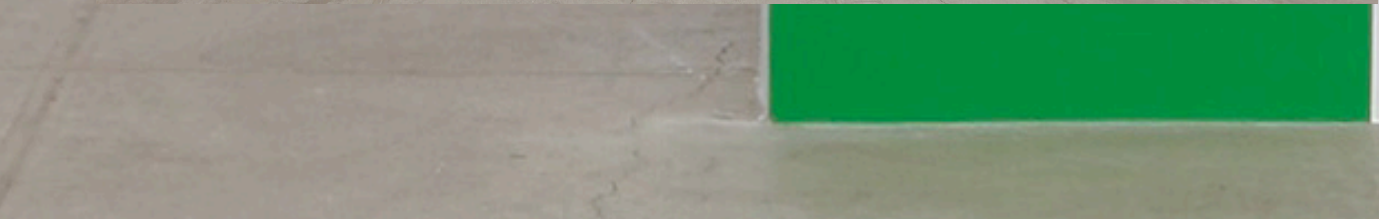


Katja Novitskova

Marchel Duchamp's studio on Streeteasy.com (dust breeding), permutation 5 (at Bortolami, New York), 2011-2012. And Marcel Duchamp's studio on Streeteasy.com (the Picabias are in the catskills), permutation 5 (at Bortolami, New York). 2011-2012. Inkjet on pictorico pro hi-gloss white film, chroma green paint. Dimensions variable. Installed at Bortolami, New York.



Marchel Duchamp's studio on Streeteasy.com (dust breeding), permutation 5 (at Bortolami, New York), 2011-2012. And Marcel Duchamp's studio on Streeteasy.com (the Picabias are in the catskills), permutation 5 (at Bortolami, New York). 2011-2012. Inkjet on pictorico pro hi-gloss white film, chroma green paint. Dimensions variable. Installed at Bortolami, New York.



Marcel Duchamp's studio on Streeteasy.com (the Picabias are in the catskills), permutation 5 (at Bortolami, New York). 2011-2012. Inkjet on pictorico pro hi-gloss white ilm, chroma green paint. Dimensions variable. Installed at Bortolami, New York. (Photo shows the work after hurricane Sandy destroyed the gallery.)



Marchel Duchamp's studio on Streeteasy.com, permutation 4 (at Peep-hole, Milan), 2011-2012. Installed at Peep-hole, Milan.



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