

DIMENSIONS

Digital Art ● since 1859

Artists

Work descriptions

Work views

DURATION
April 19 – July 09, 2023

LOCATION
Leipzig – Pittlerwerke

PARTICIPATING ARTISTS AND ART COLLECTIVES (i.a.)

Peggy AHWESH (USA), Refik ANADOL (TURKEY/USA), LaTurbo AVEDON, Golnaz BEHROUZNIA & DOMINIQUE PEYSSON (IRAN/FRANCE), Danielle BRATHWAITE-SHIRLEY (UK), Jean Michel BRUYÈRE with Matthew MCGINITY (AUSTRALIA), Delphine VARAS (FRANCE) & Thierry ARREDONDO (FRANCE), Emmanuel CARLIER (FRANCE), CHOE U-Ram (SOUTH KOREA), Henri-Georges CLOUZOT with Martina MRONGOVIUS (FRANCE/AUSTRALIA), Matt DESLAURIERS (CANADA), DUMB TYPE (JAPAN), Ivana FRANKE (CROATIA/GERMANY), Joan GINER (FRANCE), GRANULAR SYNTHESIS (AUSTRIA), Claudia HART (USA), Kurt HENTSCHLÄGER (AUSTRIA/USA), HOSOO + Shoya DOZONO & Ken FURUDATE (JAPAN), HU Jieming (CHINA), Ryōji IKEDA (JAPAN), Sarah KENDERDINE & Jeffrey SHAW (NEW ZEALAND/AUSTRALIA), Ryoichi KUROKAWA (JAPAN), LFKs (FRANCE), Ulf LANGHEINRICH (GERMANY/AUSTRIA/GHANA), Alberto MANGUEL / Robert LEPAGE / EX MACHINA (CANADA/ARGENTINA), LU Yang (CHINA), Julien MAIRE (FRANCE), MIAO Ying (CHINA/USA), Kat MUSTATEA (USA), Nam June PAIK (SOUTH KOREA/USA), Christian PARTOS (SWEDEN), Projet EVA (CANADA), C.E.B. REAS (USA), Mika TAJIMA (USA), Shiro TAKATANI (JAPAN), René VIÉNET (FRANCE), Susanne WAGNER (GERMANY), François WILLÈME (FRANCE), WU Ziyang (CHINA/USA)

ARTISTS IN THE VIRTUAL EXHIBITIONS OF THE EPOCH GALLERY

Studio ABOVE & BELOW, Nancy BAKER CAHILL, Carolina CAYCEDO, Carrie CHEN, Vitória CRIBB, Patricia ECHEVERRIA LIRAS, Jakob KUDSK STEENSEN, LI Jiabao, Elana MANN, Martina MENEGON, OPERATOR, Alfredo SALAZAR-CARO, Nathan SHAFER, Sasha STILES, Hana YOO

CURATORIAL TEAM

Richard Castelli (chief curator, France)
Dr. Dan Xu (co-curator, Germany/China)
Dr. Clara Blume (co-curator, Austria/USA)

INTRO

The increasingly close relationship between man and technology is one of, if not the defining parameter of our time. As in all areas of society, the digital is also making its way into art - or has it not already done so? The exhibition DIMENSIONS. Digital Art since 1859 establishes a new horizon for digital art by taking a resolute look back at the past alongside the latest examples of contemporary artists working digitally. This perspective allows us to discover early pioneering prototypes and visionary artists who were far ahead of the technical realities of their time and whom we probably would not have initially located in the context of digital arts.

The discourse on digitality within the art world often takes a critical line of thought, and usually justifiably so. However, in addition to all the scepticism, the potential of the digital to amaze us, to challenge the familiar and to make innovation possible, must not be sidelined too much. Above all, DIMENSIONS wants to show the power of creation, the power of images, the overcoming of what was previously considered impossible or difficult to achieve through the digital. The potential of the arts to widen our view of the world through technical innovations and to seize the possibilities that open up and use them positively for our society can be considered the guiding principle of the exhibition concept.

The international group exhibition also does not shy away from defining its actual dimension - with over 60 participating artists and art collectives - as one of its strengths. It offers visitors the opportunity of a comprehensive overview of the state of the art of digital art, as well as its historical precursors and roots. The venue for this ambitious project is the Pittlerwerke in Leipzig - an imposing industrial monument in the north-west of the city with an exciting history. The former machine factory still exudes the rough charm of industrialisation and offers the spectacular artworks the necessary space to unfold on 10,000 square metres.

In the following, we present highlights of the exhibition.

IVANA FRANKE

ENTANGLEMENT IS A FRAGILE STATE

2012
Visual Art

Ivana Franke's works play with the moment of uncertainty and irritation, challenging the familiar, the unambiguous. Her multi-disciplinary approach draws on science, mathematics, optics and architecture and points to a comprehensive understanding of artistic practices.

Franke's **Entanglement is a Fragile State** marks the spectacular start of the exhibition tour: a extensive and space-specific installation consisting of transparent plastic fibres that resembles a gigantic spider's web leaves the viewers in awe. As they walk through the space and depending on the incidence of light, the „web“ in the viewer's eye constantly changes, so that the relationship between the artwork, the space and the visitors can be rethought again and again.

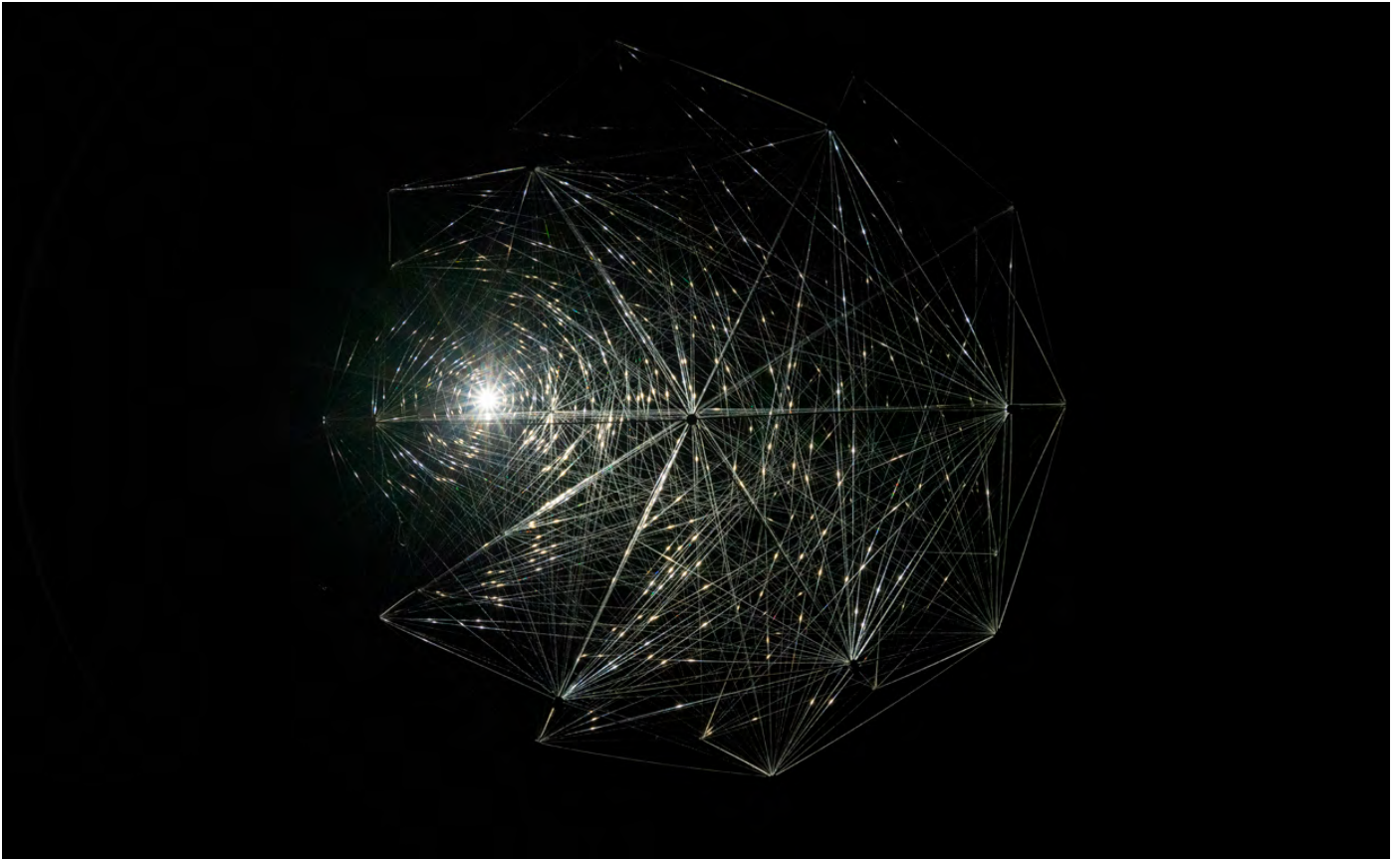


Ivana FRANKE, *Entanglement is a Fragile State*, 2012, installation view: Église Saint-Nicolas de Caen, Caen, France, PFA Monofilament, 1500 x 750 cm
© Ivana Franke and VG Bildkunst, Bonn Photos: Ivana Franke Studio

IVANA FRANKE KNOWLEDGE OF FIREFLIES

2017 – 2022
Visual Art

In her work **Knowledge of Fireflies**, the visitors enter a dark room in which a faint source of light gradually becomes visible, seemingly changing with the movement of the individual, so that a clear positioning of the light source is not possible and the visitors have to orientate themselves again and again.



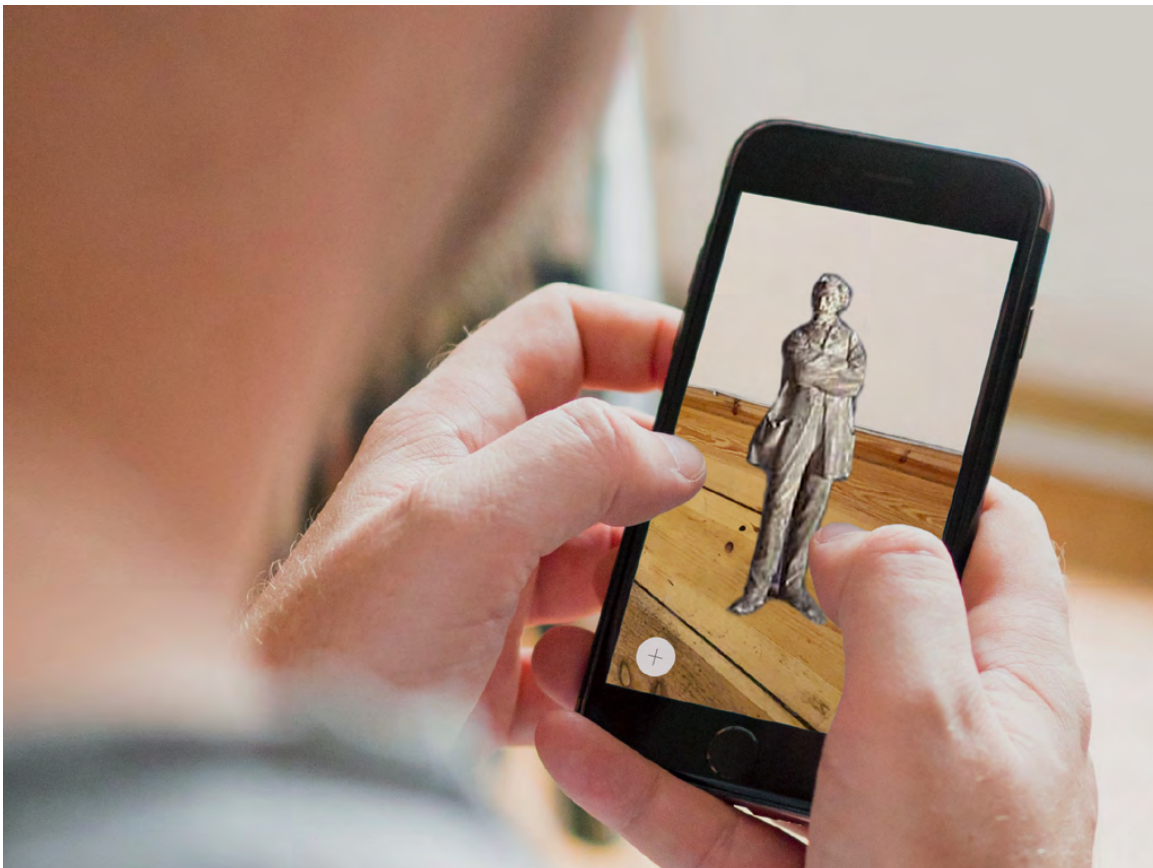
Ivana FRANKE, *Knowledge of Fireflies*. 蝶舞蛹怀, 2017 – 2022, Spherical metal construction, monofilament, lights, control units, motor. Diameter: 120 cm. Installation in a dark space. Overexposed installation view © Hangzhou Triennial of Fiber Art © Ivana Franke and VG Bildkunst, Bonn

FRANÇOIS WILLÈME PHOTOSCULPTURE

1859

Visual Art

The French sculptor and photographer François Willème was a major contributor to today's 3D printing technology and in this respect is probably the most surprising exhibit in the digital art exhibition. As early as 1859, he developed a method for the mechanical production of three-dimensional portraits. He positioned 24 cameras around a model to take pictures of it from all angles simultaneously. The individual profile photos were then projected onto a surface, traced and, with the help of a pantograph to which a knife was attached, the silhouette was modelled into a clay figure - a fascinating example of the early fusion of the spirit of technological innovation and artistic production.



François WILLÈME, *Photosculpture*, ca. 1860, Mockup: Augmented Reality 3D-Modell

SARAH KENDERDINE & JEFFREY SHAW DAVINCI'S VIRGIN ON THE ROCKS

2019

Augmented Reality

Kenderdine & Shaw's augmented reality work brings Da Vinci's masterpiece of the Madonna on the Rocks to life in a unique way. The painting is projected onto a wall and by means of an iPad the audience can obtain a wealth of additional information about the work, discovering the grotto and details of the painting as well as the plants depicted virtually and in unprecedented detail. With this work, the artists not only create a new access to this classical art-work, but also allow for a freer experience of art with the technical means, in which the traditional hierarchies in the picture no longer play a role.



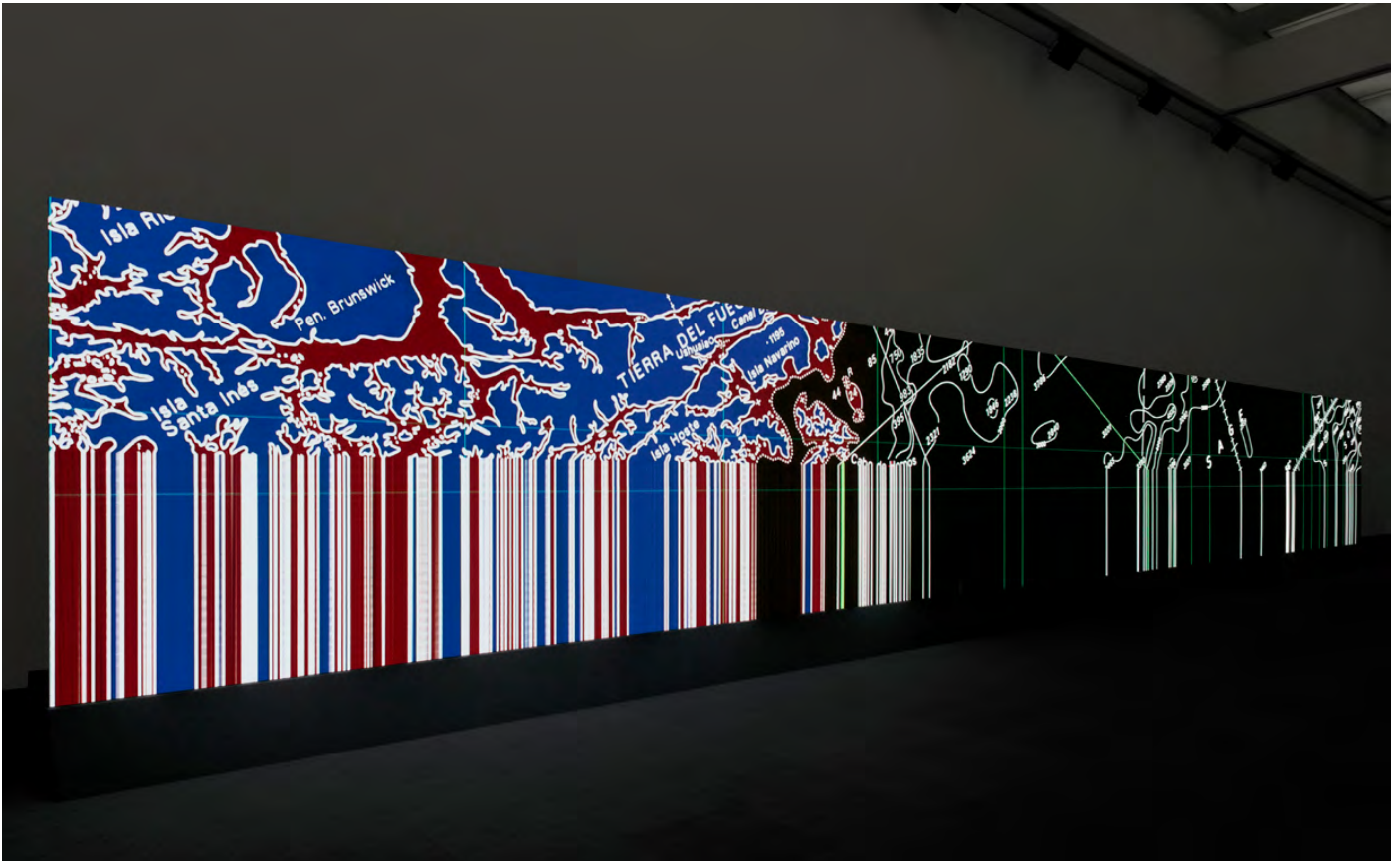
Sarah KENDERDINE & Jeffrey SHAW, *Leonardo Da Vinci's Virgin of the Rocks AR (LdVvotR.AR)*, 2019, 720 x 650 x 300 cm (variable), Courtesy and © Sarah Kenderdine & Jeffrey Shaw

DUMB TYPE MEMORANDUM OR VOYAGE

2014

Media Art

The question of how new technologies and digital media shape our experience of life today and change our understanding of perception, time, space and memories is one of the most burning of our time. The over 14 metre long video projection **MEMORANDUM OR VOYAGE** reflects this in a flood of images. The overabundance of information and the resulting overload of the brain encourage visitors to critically reflect on the human condition in the digital age.



DUMB TYPE, *MEMORANDUM OR VOYAGE*, 2014, Installation view: Museum of Contemporary Art Tokyo, 2014, Audio-Visual installation, Duration: 18 minutes, Size: 2.25m x 16m
Courtesy and © DUMB TYPE, photo: Shizune Shiigi

KURT HENTSCHLÄGER ZEE

2013

Immersive Art

Kurt Hentschläger is rightly considered a new media visionary. His work **ZEE** is an almost overwhelming, immersive spatial installation in which visitors, wrapped up in thick artificial fog, blinded with flashes of stroboscopic light and confronted with a droning soundscape, are thrown back on their remaining senses. Deprived of spatial and temporal orientation, the brain creates individual scenes within. A sensual experience that can only be experienced individually and subjectively and that pushes the boundaries of the conceivable by stimulating the brain, but without being digital in the technical sense.



Kurt HENTSCHLÄGER, *ZEE*, 2008, Audio-visual environment: artificial fog, stro-boscopes, pulse lights, surround sound
Courtesy and © Kurt Hentschläger 2008–2023

LU YANG

DOKU: DIGITAL ALAYA

2022

Media Art

The extraordinary interweaving of the post-human with Buddhist and Hindu cosmologies is central to Lu Yang's work. For **Doku: Digital Alaya**, the artist combines ancient Buddhist notions of reincarnation with the latest technology of motion capture and live animation. In *Digital Alaya*, an allusion to the Buddhist classification of consciousness of the ālayavijñāna, which is the basis of all mental, spiritual and physical development, Doku performs as a non-binary avatar in six 3D environments, each representing one of the six realms of rebirth in a Buddhist concept of reincarnation. This raises the central question of whether our lives in the digital realm have undermined or replaced ancient religious ideologies



LU Yang, *Doku - Digital Alaya*, 2022, Courtesy of the artist & Jane Lombard Gallery
© Yang Lu, Photo: Arturo Sanchez

KEN FURUDATE QUASICRYSTAL

2022

Algorithmic-generative Art

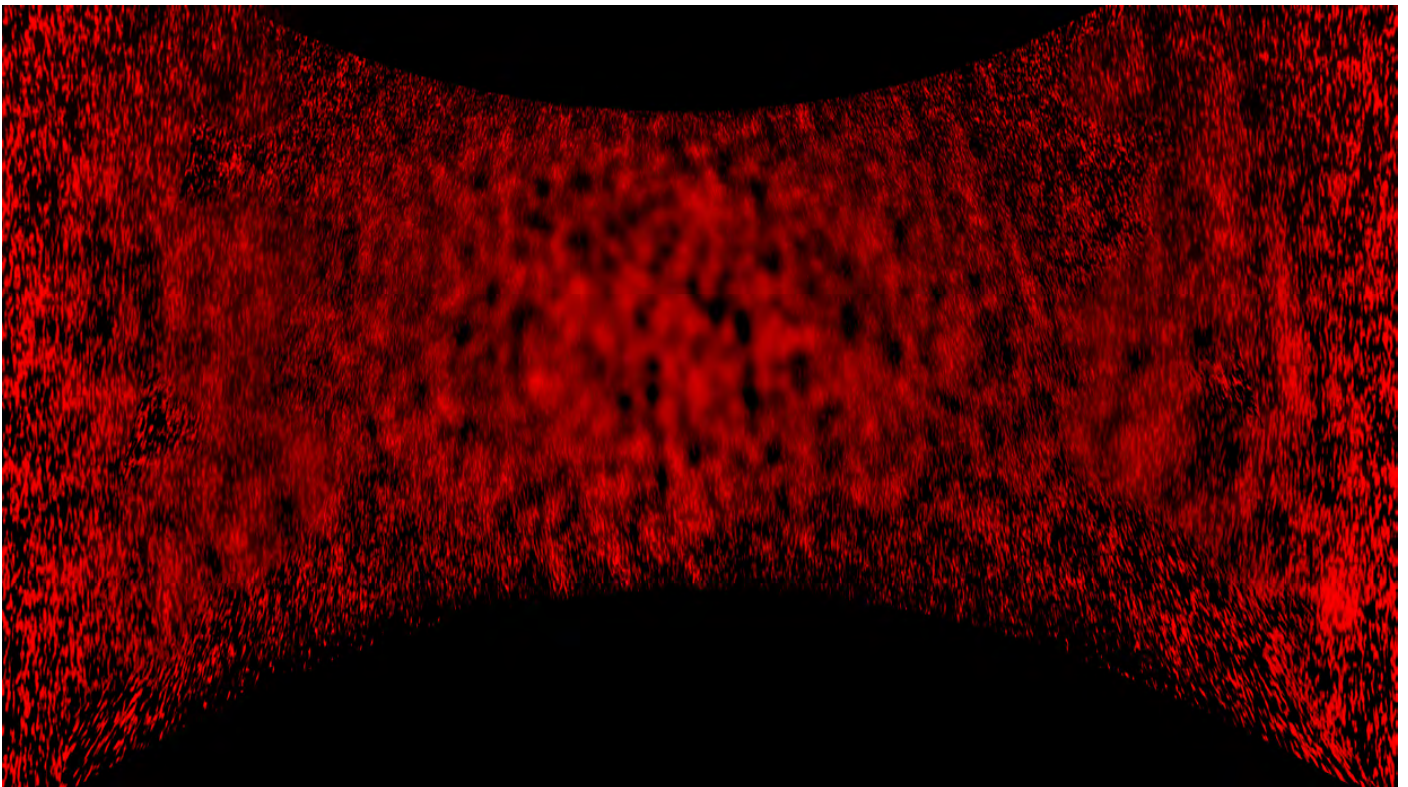
Quasicrystal is a research and development project by the artist, engineer and musician Ken Furudate and Hosoo, a traditional textile company from Kyoto Nishijin, which deals with the nature of textiles and their woven structure. Textiles consist of a periodic, i.e. regular, weave pattern that resembles a crystalline structure. The project is an attempt to design textiles from a new perspective by actively applying mathematics and algorithms to imitate a quasicrystal, in which, unlike crystals, atoms or molecules are in an order but do not have a regular periodicity. The work shown by Furudate are fascinating results of this research project, which can redefine both the motif and the structure of substances using the most innovative technologies.



ULF LANGHEINRICH ALLUVIUM

2010 – 2017
Immersive Art

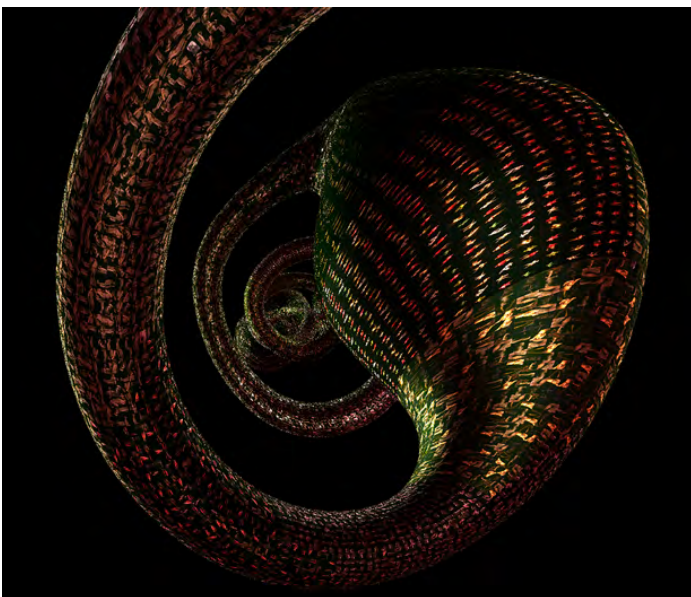
Ulf Langheinrich's large-scale audio-visual installations elude a concrete, unambiguous classification of content. Abstract body images and landscapes are combined with synthetic and natural sounds to create intense audiovisual experiences. The 360° screen projection **ALLUVIUM** spans around the viewers and forms a sensual space of experience for their own emotions and reflections. In addition, **WAVEFORM-L** and **MOVEMENT-L**, two alternating large-format video works (7.5 x 12m), will be shown.



JEAN MICHEL BRUYÈRE LA DISPERSION DU FILS

1999 – 2007
Immersive Art

In *La Dispersion du Fils*, visitors walk through an immersive, interactive and stereoscopic 360° environment and dive into the ancient tragedy of Actaeon through state-of-the-art digital capabilities. The recreation of the emotional state of Actaeon, who was killed and devoured by his dogs after he found the goddess Diana naked while bathing and she turned him into a deer as punishment, is central to this. The circular image fragments suck the audience into the dystopian chaos of Actaeon's memory images.



JEAN MICHEL BRUYÈRE

THE PATH OF DAMASTES

2008

Robotic Art

The Path of Damastes is a robotic installation consisting of 21 identical medical beds under 21 daylight fluorescent tubes. The beds are computer-controlled and move to create a "dance performance". Inspired by Damastes, a figure from Greek mythology, who forced travellers onto his bed, chopping off their protruding body parts or, if they were too small, stretching their limbs, the visitor is watching a mechanical choreography of almost dystopian sensation. Following ancient customs and conventions, the bed here not only represents a place of rest and regeneration, but also stands as a symbol of the body and death.



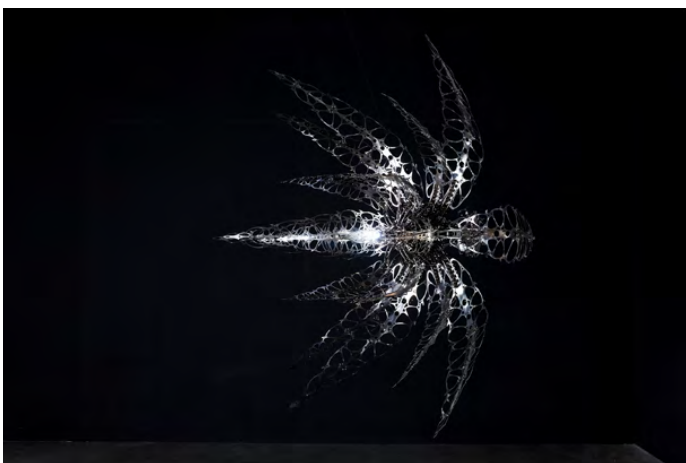
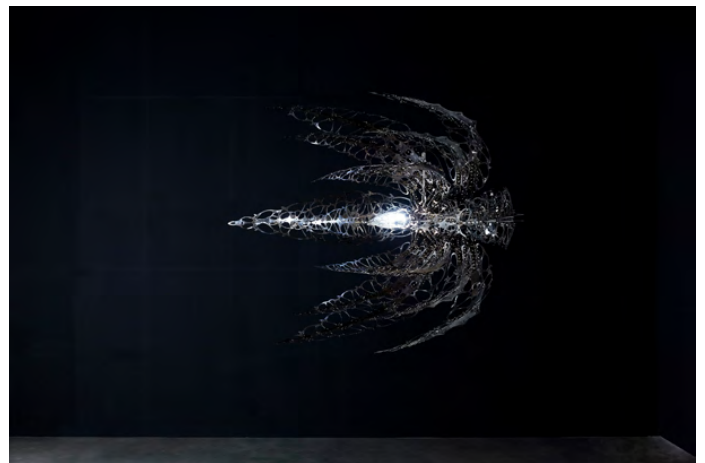
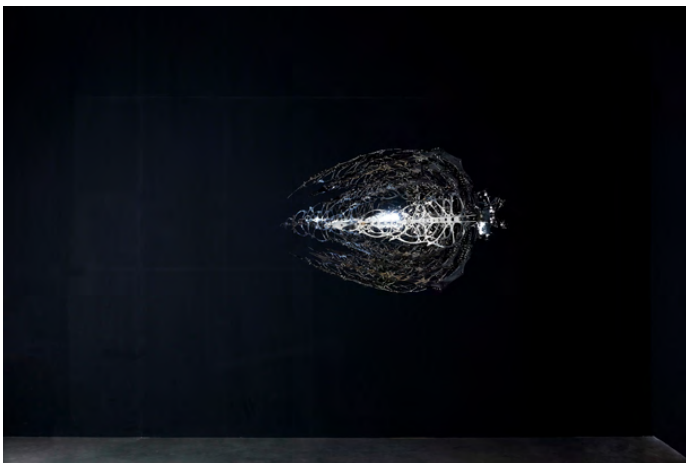
Jean Michel BRUYÈRE / LFKs, Le Chemin de Damastès (The path of damastes), 2008, 21 hospital beds, wired for movement and soundtrack synchronisation
by computer, white bed-ding
Courtesy and © Jean Michel Bruyère/LFKs

CHOE U-RAM FEMALE URBANUS

2006

Robotic Art

Choe U-Ram's robotic sculptures look like mythical creatures from a sci-fi film. The organic form of **Female Urbanus** is reminiscent of a flower or the female genitals, while **Jet Hiatus** evokes associations of a cross between a flying object and a fish. The smooth, natural-looking movements and the metallic skeletal appearance of the objects, which in turn reveals the mechanical, combine to create fascinating sculptures at the interface of technology, machine and nature, making visions of the future seem real and dreamlike at the same time.



CHOE U-Ram, *Urbanus Female*, 2006, Metallic material, machinery, metal halide lamp, electronic device (CPU board, motor), Closed: 103 (h) x 103 (w) x 241 (d) cm; open: 389 (h) x 389 (w) x 233 (d) cm, Courtesy and © U-Ram Choe, photo: Sangtae Kim

RYŌJI IKEDA DATA-VERSE

2019

Media Art

Ryōji Ikeda's audiovisual installations have their origins in mathematics, physics and biology, but also in musicology and philosophy. **Data-verse** is Ikeda's fascinating representation of the different dimensions of our world on a digital level. It breathtakingly visualises the immeasurable amount of data collection that has become possible, from the smallest particle, to anthropocentric cartographers, to the universe. The sound of the installation covers a spectrum from barely audible sine tones to droning bass sounds that can be physically experienced. With **Data-verse**, a holistic experience of the universe in the mirror of the digital becomes possible.



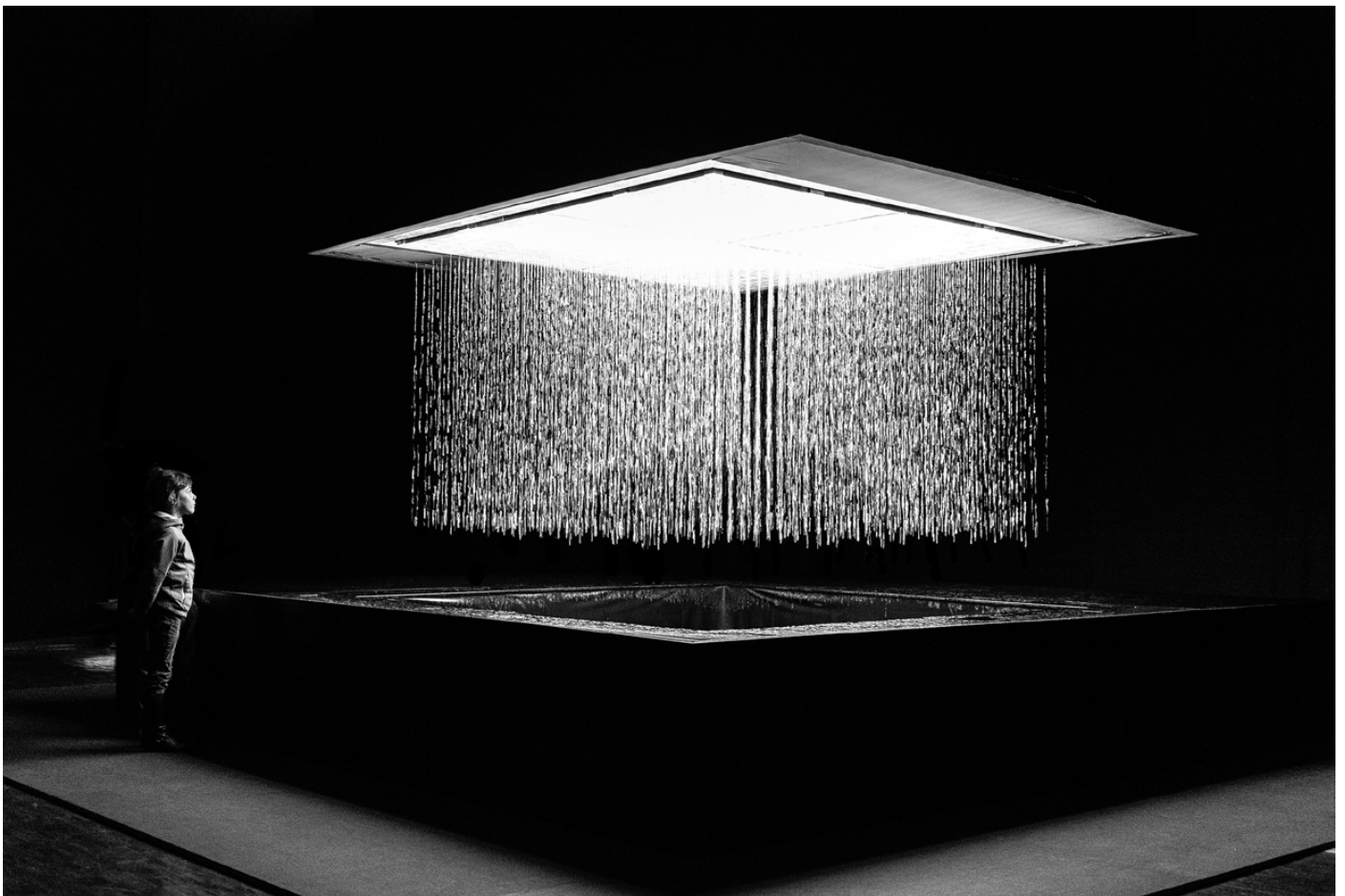
SHIRO TAKATANI

ST\LL for the 3D Water Matrix

2014
Robotic Art

Accompanied by mechanical sounds, as if drawn by a ghostly hand in the air, changing figures and patterns appear in the middle of a darkened room.

The 3D Water Matrix creates a kind of vertical 3D video through the interplay of continuously falling water and the precise electronic control of the valves. Each pixel is defined by the presence or absence of a drop of water - a digital signal of 1 converted to water or 0 converted to air. The mechanics of the system use gravity to create a three-dimensional curtain - or matrix - of water. The actual artwork here is the sequences of the software programme created for this gigantic installation. Shiro Takatani's ST\LL seems to be able to suspend gravity and make the water float.



A project of Foundation for Art and Culture



Supported by



ATLANTIK-BRÜCKE

Principal Sponsor



Pittlerwerke

Address

Pittlerstraße 26 | 04159 Leipzig

Premium Sponsor



Projektbezogener Pressekontakt

ARTPRESS - Ute Weingarten

Ute Weingarten
weingarten.artpress@uteweingarten.de

+49 30 48 49 63 50
+ 49 175 222 15 61
Danziger Str. 2 | 10435 Berlin
www.artpress-uteweingarten.de

ARTPRESS
UTE WEINGARTEN