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Vera Molnar, Mukenge/Schellhammer, Albert Oehlen, Laura Owens, Seth Price,
Rafaël Rozendaal, Pieter Schoolwerth, Amy Sillman, Avery Singer, Cheyney Thompson,
Philipp Timischl, Andy Warhol, Corinne Wasmuht, Anicka Yi

Kunsthalle
Bielefeld

Zwischen Pixel und Pigment

Marta
Herford

Hybride Malerei in
postdigitalen Zeiten

7.7. – 10.11.2024

Press Release

The Marta Herford and the Kunsthalle Bielefeld are presenting the jointly developed exhibition “Between Pixel and Pigment: Hybrid Painting in Post-Digital Times”

Invitation to the press conference:

Thu, 4 July 2024 11:00 Kunsthalle Bielefeld – transport to Herford
12:30 Marta Herford – followed by lunch

Artists

Sónia Almeida, Tim Berresheim, Kerstin Brätsch, Salomé Chatriot, Vivian Greven, Wade Guyton, Tishan Hsu, Jacqueline Humphries, Charlotte Johannesson, KAYA, Peter Kogler, Vera Molnar, Mukenge/Schellhammer, Albert Oehlen, Laura Owens, Seth Price, Rafaël Rozendaal, Pieter Schoolwerth, Amy Sillman, Avery Singer, Cheyney Thompson, Philipp Timischl, Andy Warhol, Corinne Wasmuht, Anicka Yi

Bielefeld/ Herford, 20 June 2024 – This summer, the Kunsthalle Bielefeld and the Marta Herford are presenting their first jointly developed exhibition in both museums in parallel. Under the title “Between Pixel and Pigment: Hybrid Painting in Post-Digital Times”, from 7 July to 10 November 2024, they are showing an extensive group exhibition dedicated to post-digital painting – a theme that explores the intersection between digital and analogue worlds and shapes current artistic discourses.

The two museums will present more than 150 works by 25 international artists and duos. Seven of the artists have put together works that supplement one another across the venues. The spectrum ranges from early computer-aided works to the most recent

applications of artificial intelligence. New, site-specific productions, paintings on canvas and spacious installations are being shown.

Since the early twenty-first century, the term “post-digital” describes the merging of digital technologies with our everyday reality. Inseparable on an equal footing, the analogue and the digital shape our hybrid present. The latter permeates all areas of life and influences our perception, thinking, communication and action. Spaces and body images have been made increasingly fluid by constantly advancing technological and hence also social change. It is a development that also has a strong influence on the methods of artistic production and on the subjects and themes of painting. From the outset, computer-based practices and their visual language have been adapted by painters and used for a debate that is specific to painting.

The exhibition brings together several “pioneers” of digitally influenced painting in order to visualise exemplarily the genesis of this discourse in painting: For the exhibition in Herford, for example, works by Vera Molnar, who died nearly a century ago, have been brought together that work with computer-generated, serial design principles. In Bielefeld, by contrast, the impressively early, rarely shown digital Atari paintings by the Pop artist Andy Warhol are shown, demonstrating how artists began early on to grapple with the possibilities of new media.

These artistic practices raise important questions about conceptual continuities and media and structural relationships between traditional painting and technological innovations. They challenge the public to reinterpret the lines connecting the past and the present and to rethink the role of painting in an increasingly digitalised world.

The exhibition brings together, amongst others, artists such as Albert Oehlen (b. 1954), Charlotte Johannesson (b. 1943), Tishan Hsu (b. 1951) and Amy Sillman (b. 1955), who have been addressing the self-evident influence of digital media on their works since the late 1980s.

The artists in the exhibition are also reacting to the architecture of the two iconic museums in Eastern Westphalia-Lippe. For example, the artist Peter Kogler (b. 1959) is working with the architectural features of the museums in both places. In the Kunsthalle Bielefeld from 1968, designed by Philip Johnson (1906–2005), is an installation of printed lengths of fabric in the form of cylinders runs through the stairwell. Visitors can enter the work through a slit, making it possible to experience a unique connection between art and space. In the curving architecture of the Marta Herford, designed by Frank Gehry (b. 1929), which opened in 2005), Kogler distributes canvases and wallpapers from his archive across its sloping and curving walls, which recall both technological systems and body organs, forming a visually powerful collage and raising questions about strategies for producing images in the post-digital age. Jacqueline Humphries (b. 1960) and Avery Singer (b. 1987) also

make use of the specific architecture as an open display for their large-format works.

The artist Tim Berresheim (b. 1975) also works with the site, by scanning works from the collection of the Kunsthalle Bielefeld. He transfers the data collected, such as the colour values and elevation profiles of the works, to computer programs that create a new work. Berresheim then draws the visualised data of the works through a virtual space with a brush. Paintings become data that can be processed artistically and become an object again.

Questions about identitarian physicality in analogue and digital space are raised by the artists Seth Price (b. 1973), KAYA (Kerstin Brätsch b. 1979 & Debo Eilers b. 1974), Pieter Schoolwerth (b. 1970), Salomé Chatriot (b. 1995) and Vivian Greven (b. 1985), amongst others. For example, the artist duo Mukenge/Schellhammer (Christ Mukenge, b. 1988, and Lydia Schellhammer, b. 1992) “stretches” the concept of painting into the performative. For the opening, the two artists perform in both venues and in their installation in Marta Herford they combine morphing between two- and three-dimensionality with augmented-reality technology.

The exhibition “Between Pixel and Pigment” shows how artists employ digital tools to extend and transform traditional painting techniques, cause digital and analogue media to fuse into a hybrid field. This interplay eliminates the boundaries between digital and analogue media and creates new visual languages that reflect not only technological progress but also an intensified artistic engagement with the expressive possibilities of these technologies.

Curators

Benedikt Fahrnschon (curator, Kunsthalle Bielefeld), Ann Kristin Kreisel (curator, Marta Herford), Kathleen Rahn (director, Marta Herford), Christina Végh (director, Kunsthalle Bielefeld)

Accompanying Programme

A joint educational programme of both institutions is offering for the first time workshops and school programmes spread across both locations. An extensive accompanying programme will supplement the exhibition. It will include discussion rounds, conversations with artists, tours and lectures that offer deeper insights into current artistic practices and discourses.

App

The two museums are offering a comprehensive digital Interkit app that includes brief texts on the artists as well as thematic texts and the diverse educational programme.

Scholarly Discourse, 19 and 20 July 2024

In the context of the exhibition, an international symposium will be held that was conceived by the Kunstakademie Münster under the direction of Rector Prof. Dr Nina Gerlach and Dr Simon Vagts. This symposium offers scholars and artists a platform to discuss and explore post-digital painting in detail. Lectures by experts such as,

amongst others, Margit Rosen (ZKM, Karlsruhe), Prof. Dr Fabian Offert (University of California, Santa Barbara), Prof. Dr Lev Manovich (City University of New York), Dr Luke Smythe (Monash University, Melbourne) and Kristin Klein (Universität der Künste, Berlin). The results of the symposium will be published later (presumably in the summer of 2025).

Opening Times and Tickets

The exhibition is open to the public from 7 July to 10 November. Tickets can be purchased online in advance or on site. Single tickets are available for 10 euros each, and there is a combo ticket for both venues for 16 euros.

Supporters

This exhibition is supported by the German Federal Cultural Foundation, the Federal Government Commissioner for Culture and Media, the LWL Kulturstiftung, the Federal Ministry for Art, Culture, Public Services and Sports of Austria, the City of Bielefeld and the City of Herford and, for the Kunsthalle Bielefeld: the Stiftung der Sparkasse Bielefeld.

In cooperation with the Kunstakademie Münster.

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