

Diana*

It's a Capriccio

Just like the dream director, in between the interior and exterior metaphysical space, edits the dreams the cloud director sends a “cloud of the day”, zoomed in and out and stretched into detail for the production of the indoor cloud paintings. But these are cloud capriccios. In the 18th century technique of capriccio painting, disparate architectural or landscape elements are collaged into a single composition. These paintings often depicted fantastic scenes or reconstructed views of cities such as Venice or Rome and can be understood as the opposite of topographically precise and realistic veduta painting. However, even the detailed veduta paintings were sometimes altered, loosened up, and rhythmized according to aesthetic considerations of memory. A torn poster of Schönbrunn Palace shows a printed veduta painting from the Kunsthistorischen Museum by Bernardo Bellotto, simply called Canaletto. The Studio Canaletto technique involved taking several pinhole camera images from the same point of view, with different angles, and then assembling them into a single drawing on which the paintings would be based. The edges of these images were elongated to produce the impression of a panorama.

Capriccio is not so much a specific genre. It's more an attitude or an approach, a kind of indulgence in the distortion of spatial and temporal factors. Due to its origins in theatrical set painting, it can be closely associated with fiction and emerged around the same time as characters like the Harlequin. Landscape and nature are depicted in a dramatic manner, often taking on a dominant role compared to the human figures or even the depiction of gods or idols in the scene. Italian painters combined various important sights into a “best of” painting based on whim. There was also a particular delight in depicting existing architecture as ruins, covering it with moss and showing crumbling stones. To paint something as already decayed or ruined can be seen as the highest compliment, emphasizing the importance of the subject and anticipating its very own iconic ruinousness already in the present. The magic magnetic splatters are made of melted tin mugs and tin sculptures and idols, which can be understood as ruins of a former entity that has changed its aggregate state, or been transformed into a higher composition of metal. They are now placed magnetically on sometimes romantic, sometimes threatening, evil sky canvases that reach out with cloud claws. They are evidence of the redemption from the redemptive drive, which constantly seeks to console or redo the works and deeds of the past.

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