8. Salon is pleased to present five large paintings by Taslima Ahmed which were made on the digital plane of a computer and applied onto canvas using a special method of printing that she invented herself. Unlike other current approaches, such as those exemplified by Albert Oehlen or Wade Guyton and their use of digital techniques and printers, Taslima Ahmed does not bother to make the traces of digital production visible in the image.

Instead, she consciously seeks connections to artistic tradition, imitating the impasto surface of *alla prima* painting in her printing technique. In contrast to such a painterly appearance, some sections in her paintings appear as if enthralled by the 'fantasy drive' that has made digital technology in mass media slide into formless folly.

In her work, the digital viability of painting is faced up with pictorial spaces that activate art as a domain of memory, which accommodates one's orientation through physical properties that are based on gravity. To that effect, Taslima Ahmed stabilizes space within the picture planes with impressions of landscapes: earthly formations on the ground, which she reinforces for example with shadows of a row of trees or with a relief of geological faults, like traces of history left on the planet's surface. And above this foundation, which is held in place by gravity, she allows the airy element of clouds or the changing glimmers of daylight to emerge. However, the nostalgic longing for a primal landscape and the antiquated energies of desire with which Romanticism still obscures reality do not remain intact in these pictorial spaces, as Taslima Ahmed blends the latent green of nature with the glare of a synthetic beam of light, which brings to mind the technical intermediation of our experiences and their images.
Roberto Ohrt

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