

Digitalization has changed our approach to art, most notably in regards to how we perceive and receive it. Even though there are more exhibitions than ever before, works of art are rarely seen in real life and often experienced only digitally. Through this digital mediation the work changes. The published images are mostly uniform, deserted and polished installation shots, or work views from a quasi-fictional white cube. These images have a close proximity to the product photography of the consumer world, depicting the works without distance, and making them appear to be consumable commodities. The distantly depicted artworks appear shaped and consumable. Their surface appearances are brightened and polished by the screen and the zoom function allows a simulated proximity that has nothing in common with a dense sensual proximity. These photographs form (perhaps unintentionally) a set of rules and sometimes even shape the aesthetics of newly emerging works. Some exhibitions appear in part to be installed for the sole purpose of being photographed and thus digitally circulated.

The exhibition *As soon as I move it will actually get personal* will take place in June 2019 in The Kitchen Aufderhoehe, a project space in the private home of Dawn and Johannes Nilo in Arlesheim, Switzerland. The exhibition, which critically reflects on this digital development, is the third strategy of the interdisciplinary long-term project *Strategies for coping with the digital colonization of mind and body*. The selection of works concentrates on the analogue: painting, watercolour, dance, sculpture, photography, typography, text and sound. These depend on a specific, non-virtual, ideally intimate space, and on the visitor's unmediated experience. The exhibition focuses on a quality of aesthetic practices that is lost in digital mediation: the immediate appeal of the senses and the revelation of complexity and diversity in the contemplation of the individual work. The location for the exhibition in a home offers the possibility for a long term and continual aesthetic exchange between the observer and the observed. Some of the works use their appearance to train or challenge perceptions, while others reflect on digitalization on a conceptual level. Starting from different perspectives, the works deal with the two main themes of the exhibition - corporeality and atmosphere. These concepts help to formulate an alternative aesthetic, one that can only be understood through a concrete and „live“ experience that occupies the body consciously in its entire physical presence, and (perhaps even with a therapeutic effect) intends to sharpen the senses.

At The Kitchen Aufderhoehe, the exhibited art is always shared personally and multilingual. People from the art scene are just as welcome as neighbours and school classes in the community. Guided tours of the exhibition discussing the works are available free of charge after prior registration.

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