

Material Transformation

18 February - 29 May 2021

Luigi Archetti, Michael Günzburger, Marius Lüscher, Karin Sander,
Elza Sīle, Christine Streuli, Selina Trepp



Karin Sander, *Matterhorn, Google Earth Data*, 2020, 3D inkjet print, plaster, 14,7 x 14,7 x 6 cm.

The exhibition "Material Transformation" is dedicated to transmedial exchange. The works on show create a dialogue between different artistic media and genres, documenting how they mutually stimulate one another. Forms and concepts are transformed by being transferred from one medium to another, the intangible materializes while physical matter dissolves. With the new works by seven artists, it was important to us to include versatile genres such as music, video, sculpture or architecture. With their works, the artists explore printmaking as an open, discursive medium and sound out its technical and media-specific possibilities.

Luigi Archetti shows three lithographs of his graphic scores, which transform musical vibrations into visual formal language. The term "Partituren (Interferences)" meaning "Scores (Interferences)" as the title to the series suggests a polyphonic composition. Hatches, strokes and lines form into condensations and spaces, curve and clench, and strive toward and away from each other. Whether the sheet stands for an acoustically tuned space or for a pictorial transposition of music - the multi-layered possibilities of interpretation are left to the viewer.

Karin Sander's work is also based on something intangible, namely Google Earth geodata of the Matterhorn. Sander, who has been working with three-dimensional printing for many years, was the first artist to make 3D body scans of people. The new sculpture "Matterhorn", which depicts the Swiss mountain as a four-color polymer plaster print, is a logical continuation of Sander's oeuvre, which defies traditional classification into genres such as painting, sculpture or print. Visitors to the exhibition can not only view the Matterhorn as a sculpture, but also fly over the data matrix in a 3D animation.

With her series of unique pieces "Kitten in a kitchen" **Elza Sīle** explores the analogies between language, painting and architecture. Her paintings are a playful materialization of metaphorical concepts such as the "grammar of painting" or the "construction of a painting". The pattern of an architectural stencil ruler printed on aluminum serves as the basic framework on which the Latvian-born artist adds elements by hand. She uses her interventions with embossing and oil paint like semantic or architectural units, following pre-established "rules of construction".

In the reversed direction, **Michael Günzburger** is not concerned with the representation of the invisible but with the dissolution of objects on a flat surface. For several years, the artist has been investigating the boundaries of printmaking. His projects include a long-term exploration of the printing of animal fur. For his new work, "Chimaira", the artist printed a drink that he developed in collaboration with Dirk Hany, barkeeper at the "Bar am Wasser" in Zurich. The title of the work refers to the chimera, a hybrid creature and vision at the same time. Günzburger decomposes the drink into its individual parts and transposes them onto the paper. The relief-like monotype is shown next to a unique piece in oversize to present the possibilities of printmaking in a monumental manner.

Christine Streuli addresses the medium of painting in a similar manner, using the technique of flat printing to investigate new levels, formats and forms of expression in painting. The four lithographs present tremendous explosions of color in which surfaces, splashes, stains and lines are transformed into close-up images of monumental mural paintings. They are encounters with the worlds of color, gesture, movement and spatiality. In this sense, Streuli deconstructs painting into its individual elements and reduces it to its essence. The pictorial space materializes here as a bevy of sensory impressions that leave both beginning and end open.

Transferring forms from one medium to another is an important part of **Marius Lüscher's** working process. The artist experiments with various printing techniques to deepen his intellectual exploration of form and to develop his artistic repertoire of shapes. For the current series, Lüscher combined fragments of brush drawings on transparent film with cut-out paper shapes. The compositions were transferred to an offset plate through light exposure and printed on different color gradients. Through printing, Lüscher brings painting, collage and monotype onto one and the same plane.

The final transmedia approach in the exhibition is that of **Selina Trepp**. Her work "I'm Speaking" combines an edition of watercolor woodcuts and a film to create a multi-layered, colorful and complex work. The title of the work references a confident television debate appearance by Kamala Harris, the new Vice President of the United States. Selina Trepp conceived the edition's individual prints so that the figure's mouth visually reproduces each of the different syllables of the phrase "I'm Speaking". Strung together, the sheets create the animation shown in the exhibition. The use of stop-motion to breathe life into her works is characteristic of Selina Trepp's oeuvre.

We are pleased to try out some new forms of presentation with this exhibition and hope that it will open up new perspectives for intermedial discourse as well as for creative engagement with printmaking.

If you have any questions, would like more information or images, please contact David Khalat at info@edition-vfo.ch.