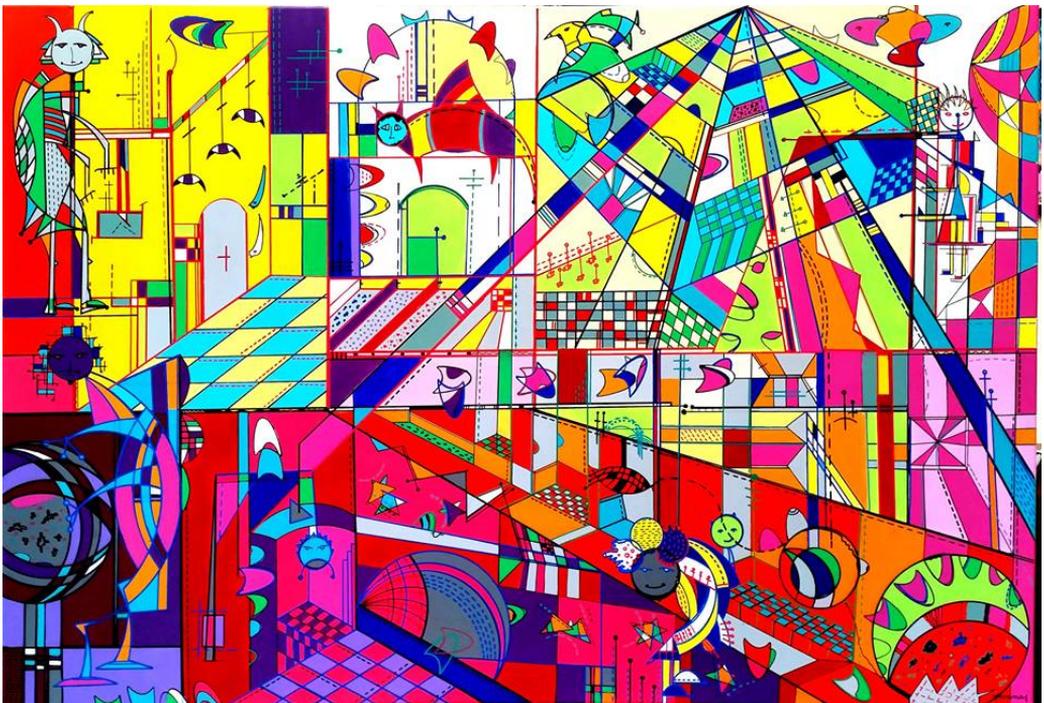


KUNST™ RAUM ZWEI

Art as Approach



Penesta Dika

Vernissage: 24. Mai, 2017, 18:30

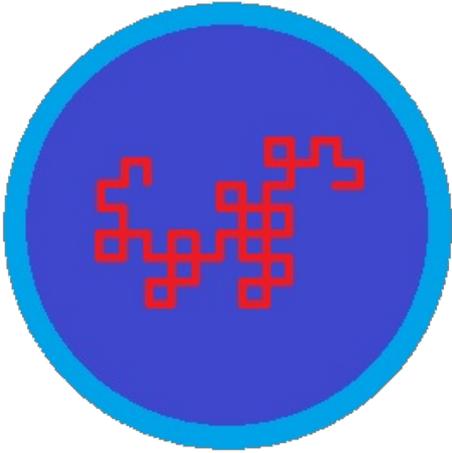
Curator: Penesta Dika

Place: KunstRaumZwei, Hollandstraße 7/15, A-1020 Vienna

The exhibition was open from 24. Mai – 5. June

Cover picture:

**Vera Ivanaj, At the Confluence of Modernity, acrylic on canvas,
100 x 150cm, 2015.**



Catalogue of the Exhibition “Art as Approach”

organized by:

SciTechArt

Society for Scientific and Technological Art

Participating Artists: Sigrid **Bucher-Soudi** (Austria), Alessio **Chierico** (Italy), Simone **Domeniconi** (Italy), Vera **Ivanaj** (France), Eva **Petrič** (Slovenia), David **Smyth** (USA)

To my cousin Ilirjana Dika-Baftjari.

Introduction

The exhibition "Art as Approach" presented artworks by international artists (from France, Italy, USA, Slovenia and Austria) in Vienna. This exhibition focused on the question of how the artists approach the creation of their artworks. In this exhibition the pieces have a research character in which the development of the artworks is displayed in addition to the finished product. So it documents the artists' approach to their creative labour of making a work of art. The artist explores history, develops techniques and motifs, studies other artists from the past, considers the emotions, and life in general. Furthermore, she or he deals with nature, humanity, plants and animals, their relationships, their existence. She or he surveys space and buildings. In this context, the exhibited artworks are accompanied by background materials such as photos, books, previous artworks or other elements that show the sources of inspiration, thoughts, and studies that document the process of creating each artwork. The opinion that artists can spontaneously create a good work of art is widespread. However this exhibition shows that in addition to spontaneity, the artists do a lot of research to realize their intuitive sense of work of art.

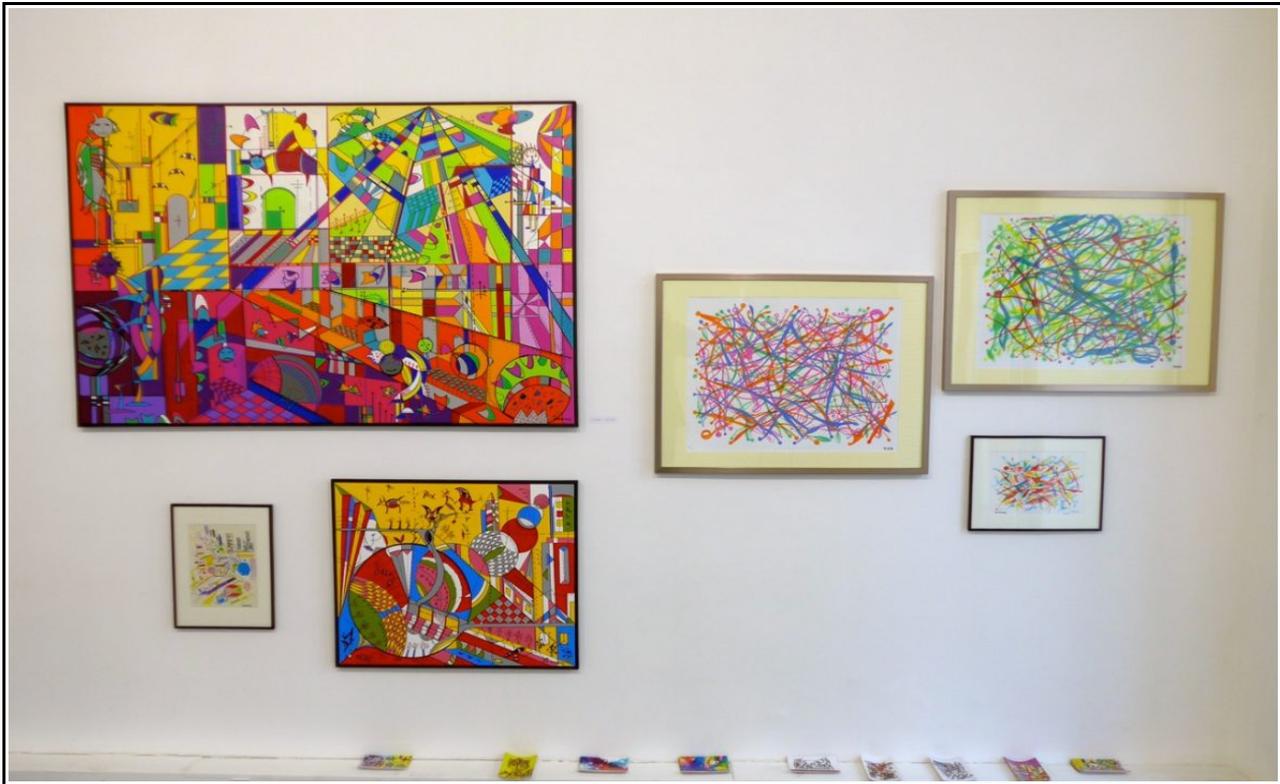
In this exhibition are presented artists in various media such as painting, sculpture, installation, mixed technique, collage, photography, digital picture processing, sound, or poem to prove that although working in different media, artists make a continuous approach in a similar way that helps them realize their ideas. Photos, an installation, a book, and a poem, or earlier sketches are included to document the approach for the exhibited artworks.

The French artist Vera Ivanaj exhibits three different styles of paintings. The artwork “At the Confluence of Modernity” from 2015 shows her tectonic style. We see architectural space and buildings from different times throughout history that seem to intertwine with each other. Accompanying it is a study of a city. The transformation of the city through time, or the transformation of the architecture and the society that lives in it has been treated as a theme within this artwork. It also deals with the transformations that the society went through because of new technological inventions.

She combines science, nature and life, history, present and future, the spiritual and psychological states of the individual, the setting of individuals and living things in society. Furthermore, she visualizes real-life cases aesthetically, such as the constellation of nerve paths through the brain, raising hypothetical questions and at the same time giving solutions for them.

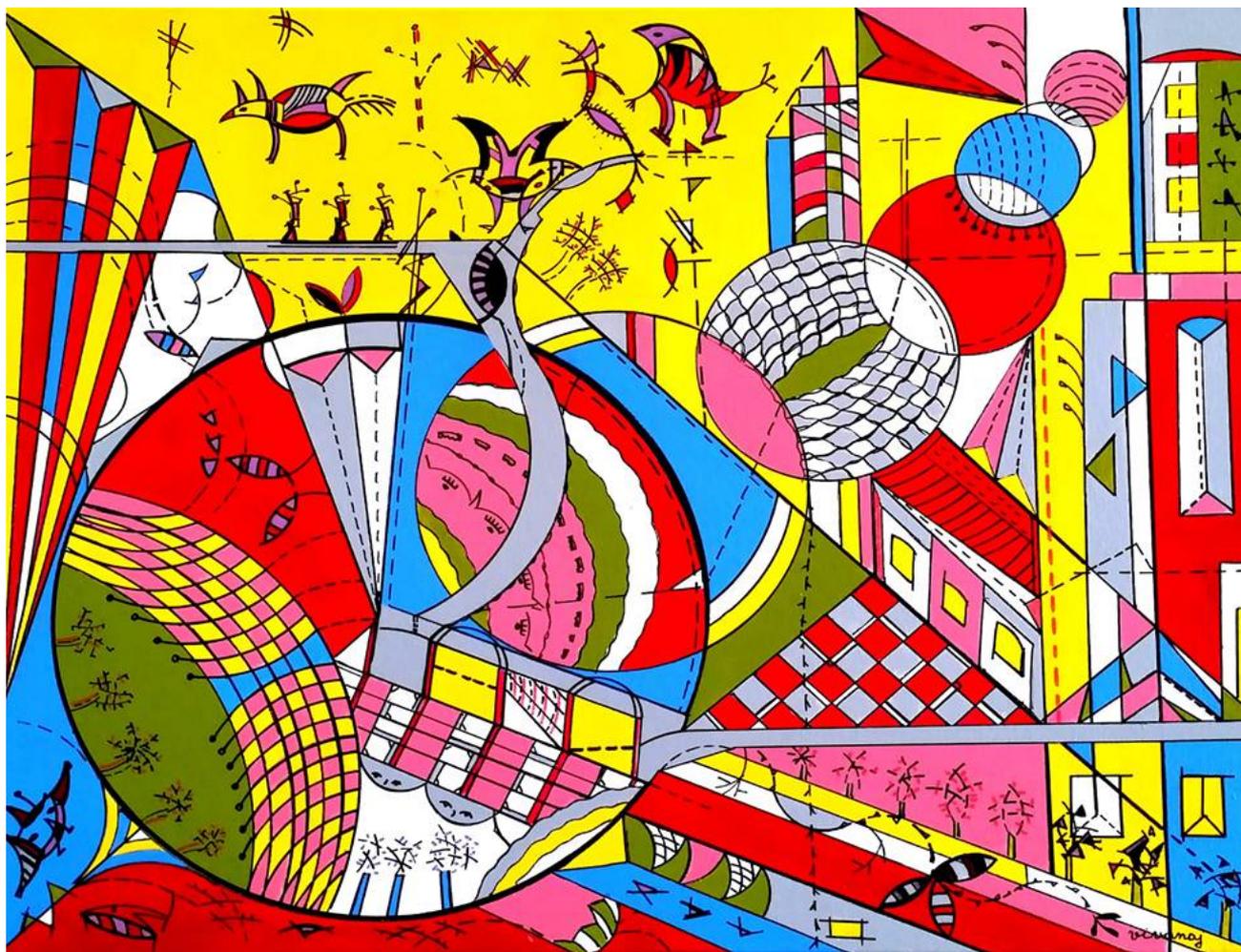


**Vera Ivanaj, At the Confluence of Modernity, acrylic on canvas,
100 x 150 cm, 2015.**

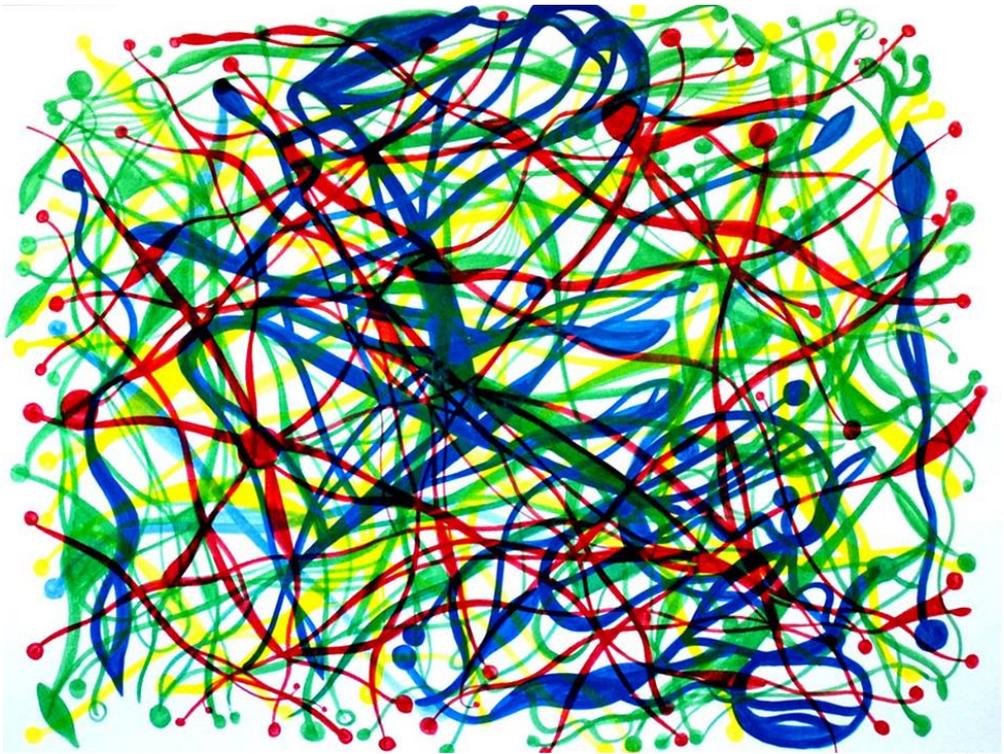


Vera Ivanaj, Artworks and sketches presented within the exhibition.

In another series, “Self-reflection” from 2014 we see lines in different colors distributed over a surface. The different contrasting colored lines start mostly with a thicker point as the initial penstroke and continue across to the other side of the surface ending again with such a point. During their journey, they thicken or slacken, shrink or swell, take turns, strike across the other lines to perform their pacing on the other side. The homogenous distribution of the lines creates a harmonious overall impression. Simplicity that creates a complexity dominates these artworks. A previous study created with colored pencils has been included in this exhibition to demonstrate the artist’s thoughts and analyses.



Vera Ivanaj, *Living in Harmony*, acrylic on canvas, 2016.



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Vera Ivanaj, Self-reflection, 2014.

Vera Ivanaj's final exhibit is from the series of portraits entitled "The Bourgeois", from 2014, accompanied by its study. The figure in the portrait melts into its background. Some parts are more open through the lines, giving the impression that we are looking inside the head. The theme is on the complexity of mind and thoughts. In this series Ivanaj does not try to present man in a realistic appearance, rather, she is concerned with the processes that take place inside his head, but also the interplay between those processes and the expression of those feelings on outside.



Vera Ivanaj, The Bourgeois, 2014.



Vera Ivanaj, Study for the painting "The Bourgeois".



Eva Petrič, Black Mirror, Installation with photographs printed on plexiglass, (2008) 2017.

The Slovenian artist Eva Petrič displayed an installation entitled “Black Mirror“ (exhibited originally in 2008, then reformulated and re-presented in 2017). It consists of photos printed in plexiglass and arranged in the exhibition space so that visitors passing near or through the space can perceive them as if their shadows are reflected. Artists' shadows are now perceived as shadows of ourselves. This feeling is reinforced since the photographs are printed in transparent plexiglass. Fundamental questions about the shadows and self-projection, in terms of mirror images are considered within this artwork. Also the movement of shadow, its transformations and the overlapping of different shadows are included in her themes.



Eva Petrič, Detail with the artist.

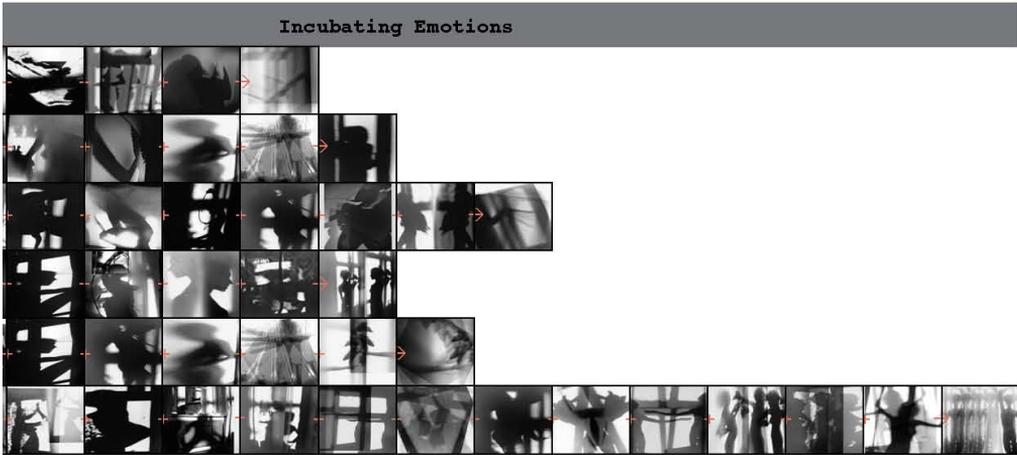
The relations between shadows and emotions are a theme within the wider exhibition of “Art as Approach“. The artist Eva Petrič created a periodic system of the presentation of emotions through shadows. It is a question that the artist studies in many artworks, namely she tries to find out if the shadows, as something that is permanently part of our lives, can also reflect our emotions.

This artwork on shadows and the emotions was accompanied by a book created by the artist, plus a poem and a sound file (composed by the artist) that deals with this issue were included in this exhibition as previous artists’ studies on this theme.

The Sun Hours	Happy	Loving	Interested	Confident	Doubtful
day outstretched					
day stretched					
day flat					
day compressing					
day compressed					

Apathy	
Anxiety	
Contempt	
Envy	
Intolerance	
Idealism	

Eva Petrič, Periodic Table of Shadowed Emotions, 2009.





Eva Petrič, Gr@y Matter – the Language of Shadows, Book, 2010.

Can you swim?... like shadows on the wall...
They swim... What about you – can you swim?
Can you swim in a bathtub?
Can you swim out of your skin?
Can you swim in a gaze?
Can you swim from home?
Can you swim in ice?
Can you swim under saliva?
Can you swim under a microscope? Can you swim to silence?
Can you swim from the bottom up? Can you swim to the middle?
Can you swim in injustice?
Can you swim on a plate beside a fish? Can you swim in a void?
Can you swim out from the void?
Can you swim?

Eva Petrič, Can you Swim?, Poem, 2008.



Alessio Chierico,"Self-portrait" 2, digital picture processing, 2017.

The human portrait is approached also by the Italian artist Alessio Chierico, but in another way. He reduced the information of a self-portrait until it was reduced to a basic digital level, namely the binary 0 and 1. The output image and stages of this digital processing are included alongside the artwork. The visitor can follow the way the artist developed his thought. The self-portrait transformed into zeros and ones was presented framed in a traditional gallery-style golden frame. This artwork presents a kind of translation of a self-portrait into the digital world. The identity of the artist cannot be made out at the first viewing of the portrait, and he can not be recognized without retracing the

development of this image. The identity of the artist has been coded. Thus, as result, the visitors, standing in front of it, can imagine this artwork as their own self-portrait. This artwork is an allusion to the analogue and digital world, and to the virtual and real identities.



Alessio Chierico, "Self-portrait" 2, 2017.



The image used for the processing of Alessio Chierico's work was included in the exhibition.

In the other work by Alessio Chierico within “Art as Approach”, we see a chair that has been balanced on a tablet. It is an allusion to the traditional books that sometimes are used for propping up chairs or tables. Also the usage of a classical chair in combination with a contemporary technology shows a mix of different eras within the work of art where the contemporary technology contributes so that the function of the traditional thing has been ensured.



Alessio Chierico, "Same function, same utility" 2, installation, 2017.



Alessio Chierico, "Same function, same utility" 2, 2017.



David Smyth, Blue Table, sculpture, 2008.

Works by the American artist David Smyth document how he used the motif of holes: once making holes in a paper, or within a collage with a hole puncher and later making holes in a sculpture. Similar motifs have been used to express different meanings within this artists' oeuvre.

His sculpture “Magic Box with Wand” of 2006 shows a closed shape whose surface consists of different sized holes. In combination with the wand that is integrated within it, this sculpture evokes the feeling that something like bubbles could be mixed inside of it and due to this fact, each time could result another projection on its surface.

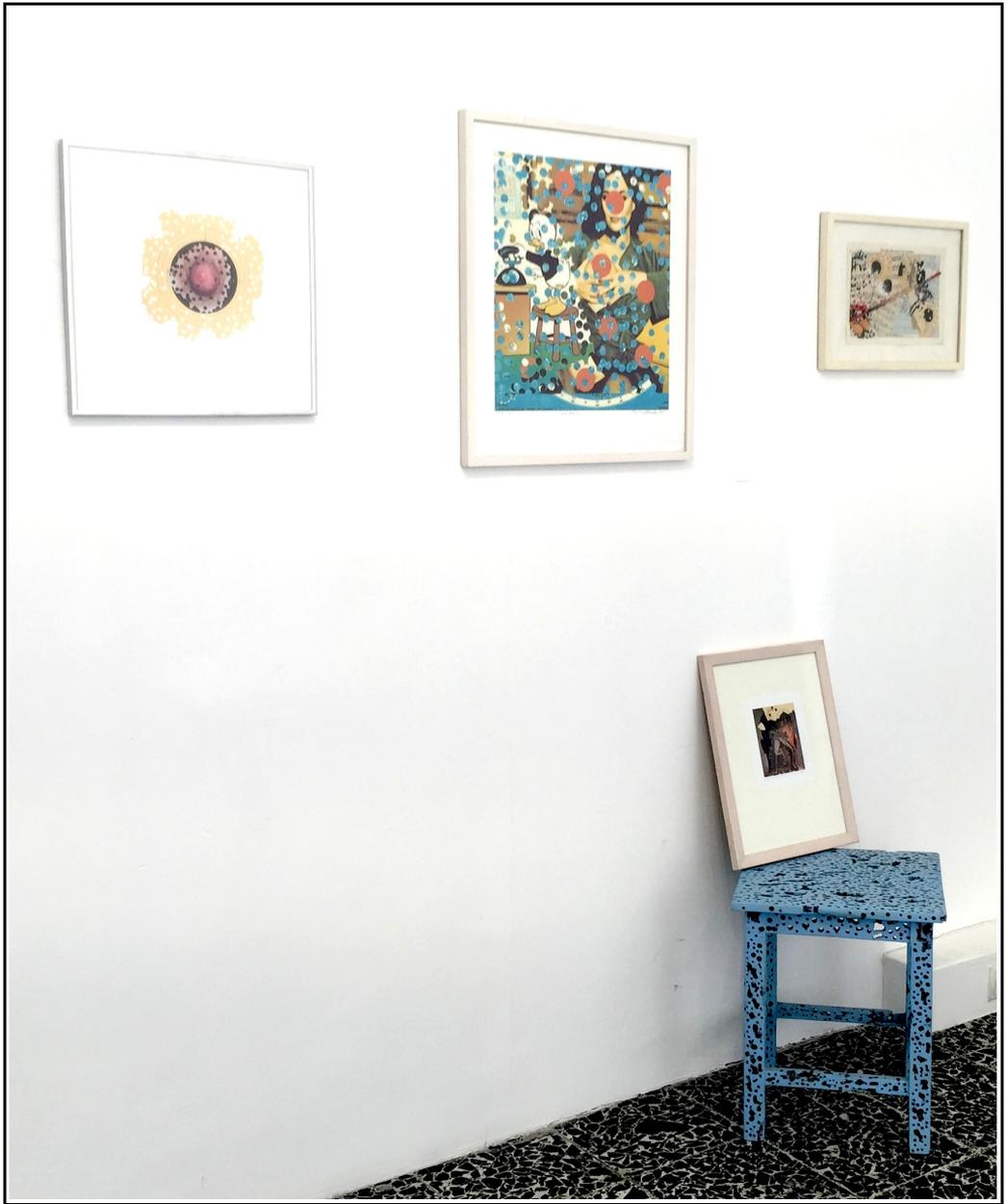
The sculpture “Blue Table” of 2008 also uses a similar motif with holes through a shape – in this case, an unusual structure of a ordinary small table. The table shows holes that are cut out from it and dematerialise the table as such by removing material, opening its smooth, closed surface. Structuring the table the holes are used here as decoration.

In his artworks “Duck and Woman” (2009) and Breast (2014) the motif of holes alludes to the shape of nipples. In “Duck and Woman” a woman holds her breast with her hands, while the motif of hole, in different colours and sizes appears distributed all over the image. This motif here covers the real nipple of the woman and at the same time it makes an allusion to a nipple.

In the work “Breast” a female breast is presented in combination with a target pointing out its nipple. The holes are distributed evenly, contributing to a homogenous image of both of those motifs. The holes appear also in the nipple itself and in this way they make visible the vulnerability of femininity.



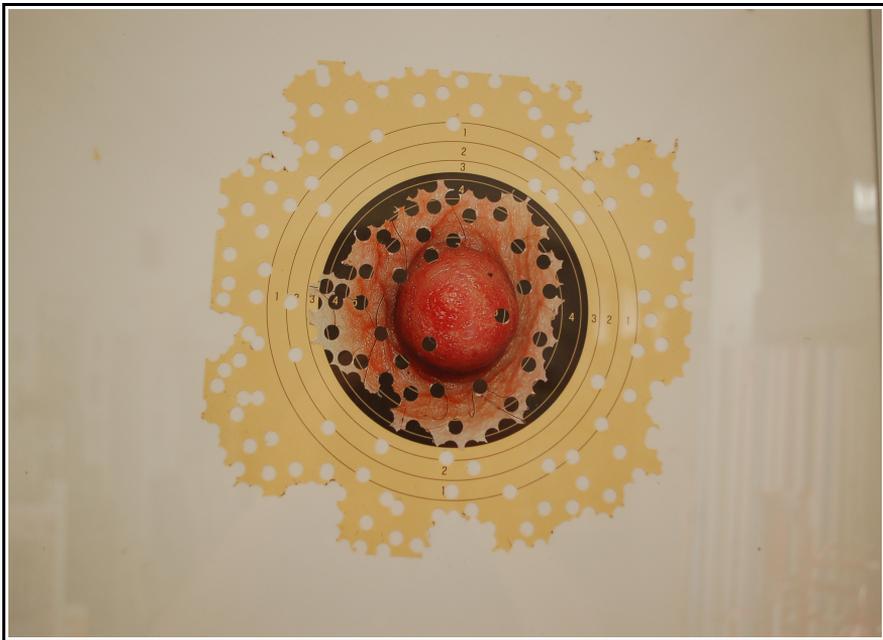
David Smyth, Magic Box with Wand, sculpture, 2006.



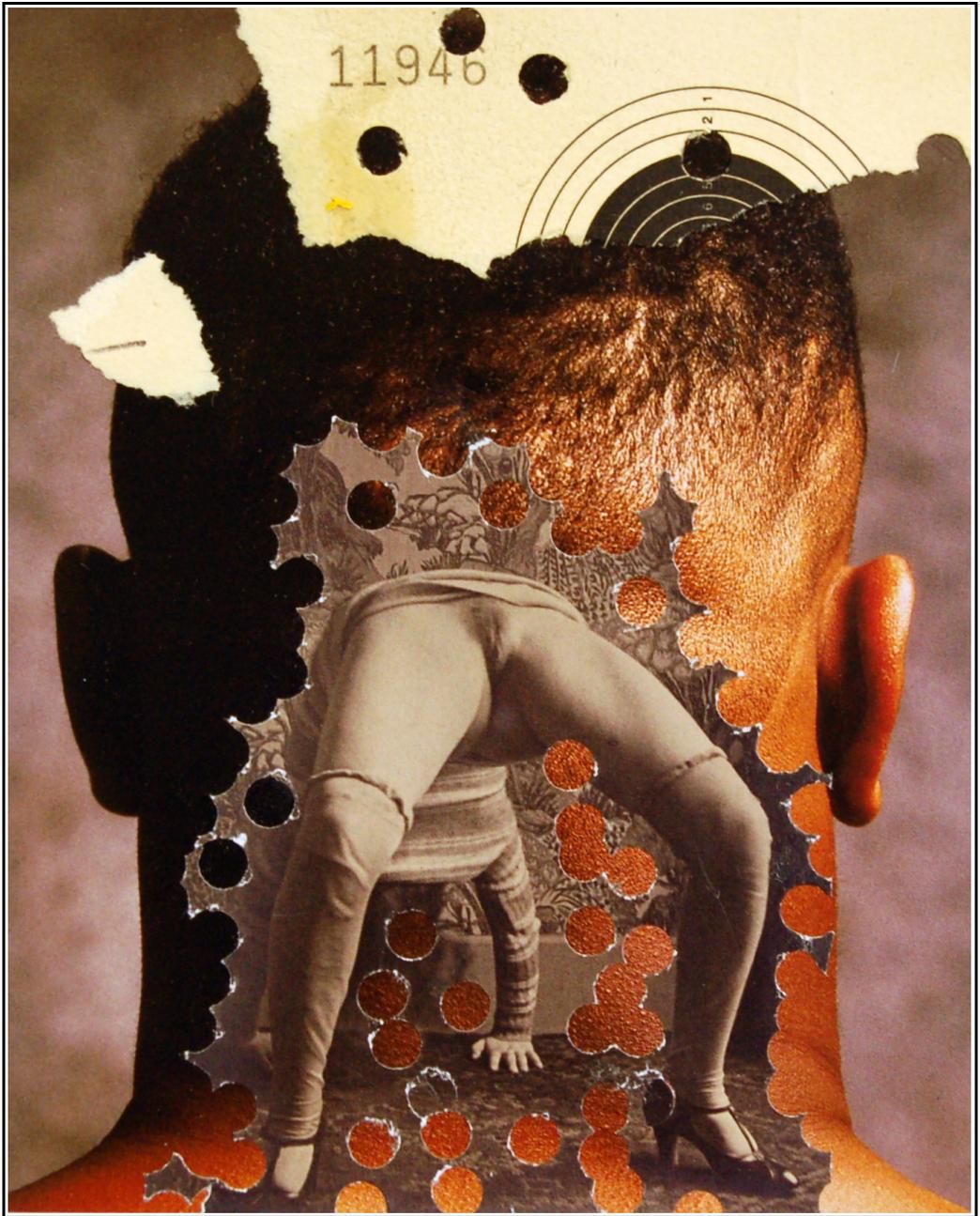
David Smyth, Artworks presented within the exhibition.



David Smyth, Duck and Woman, digital print, 2009.



David Smyth, Breast, collage, 2014.



David Smyth, Mike Tyson Head, collage, 2009.

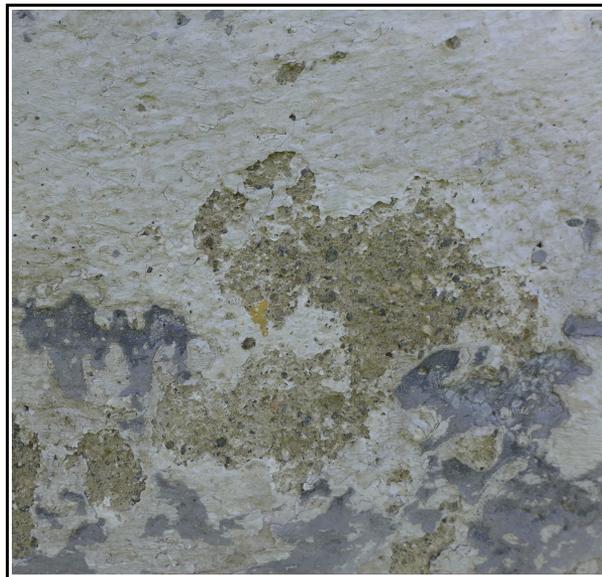
The abstract paintings of the Austrian artist Sigrid Bucher-Soudi deal with surface patterns found in nature. Furthermore, they deal with weathering, corrosion and with organic structures. Within this exhibition are presented her works of art, which are created by using an oxidation technique. She also used ash for the structures she created within these paintings. The shapes from nature which inspired her, are presented as photographs along with the artworks. Through these photographs the visitors can perceive her inspiration for the processes, structures, colours and compositions in her paintings. The approach that she took during the creation of those artworks is documented through these. The visitors view the three-dimensional structured surfaces and the scratches in them as if they were pieces of earth.



Sigrid Bucher-Soudi, “Untitled”, acrylic and mixed technique on canvas, 2017.



Photographs of nature created by the artist Sigrid Bucher-Soudi to document her inspiration for the shapes, colors and technique, 2017.



The artwork of Sigrid Bucher-Soudi in front of one of the photographs of nature created by herself to document the inspiration for the shapes, colors and techniques she uses for her art, 2017.



Simone Domeniconi, Landau - Rey Ardid, (Ostend 1936), 2014, Detail.



Simone Domeniconi, Paoli – Kovacs, (Firenze 1972), 2014, Detail.



Simone Domeniconi, Landau - Rey Ardid, Ostend 1936, chess and mixed media on canvas, 2014, 40 x 40 cm.



Simone Domeniconi, Paoli – Kovacs, Firenze 1972, chess and mixed media on canvas, 2014, 30 x 30 cm.

Photos that document the used motif of chess and the used technique were also included in this exhibition.

Finally, the artworks of the Italian artist Simone Domeniconi presented within this exhibition “Landau - Rey Ardid, Ostend 1936” of 2014 and “Paoli – Kovacs, Firenze 1972” from 2014 show combinations of historical motifs of art and historical chess games. Pablo Picasso's and Giorgio de Chirico's works are painted over a chess board. The arrangements are based on the year the artworks were created and the origin of the authors, as well as on the year and place of the chess games that were played.

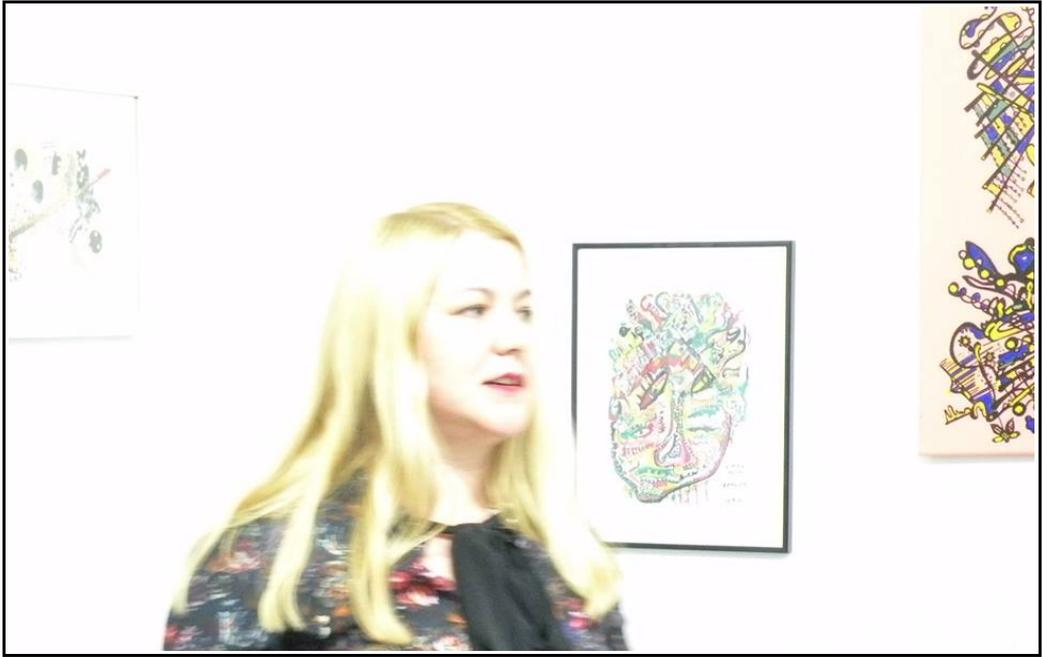
The pieces that Domeniconi bases on historical art pieces are recreated by him in his own way through an art style and technique which is a collage of chess and mixed media (resins, polyurethane, glue, glitter, acrylic, enamel, etc.) on canvas or wood. The relief-like figures are depicted across a chess board, while the chess figures are integrated within the surface as accentuation for some represented motifs. The chess figures are emotional intensifiers, creating relationships and accentuating the impact of a person, nation or event. Furthermore, they are adapted to create a harmonized overall impression by being painted with similar colours and patterns. Within this exhibition photos that document the chosen motif and the technique used for those artworks are also included.



Views from the opening of the exhibition.



Views from the opening of the exhibition.





















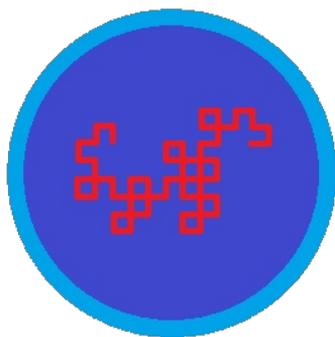




Penesta Dika studied Art History at the University of Vienna and obtained her PhD in Interface Culture and History of Media Art at the Linz University of Art. Her master's thesis on 'The Computer Art of Herbert W. Franke' (Die Computerkunst Herbert W. Frankes) was published in book form in 2007, in honour of Herbert W. Franke's 80th birthday. The results of her scientific research have been published in books (e.g. Transcript) and magazines (e.g. Interscience). Her practical experience with interactive digital art ('Shape, Color & Sound' – an interactive artwork) and her PhD thesis were presented in 2006 and 2007 at the Ars Electronica Festival in Linz.

Penesta Dika works as a free-lance curator in Vienna and as a Professor at the University for Business and Technology in Prishtina (Kosovo). She teaches Research Methods, Design History and Art History. She is the founder of the Association SciTechArt in Vienna. The purpose of the association is education, promotion and research in scientific and technological art.

Penesta Dika is the author of the book 'Interactive Digital Art. Visual Motifs and their Meaning', published by Logos in Berlin in 2017.



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