

Press release, 01.03.2023

DIMENSIONS

Digital Art ● since 1859



60 international artworks presented in spectacular industrial architecture – from the pioneers to the contemporary avantgarde

Digital art since 1859? What does digital art have to do with the analogue 19th century? And how has digitization influenced today's artists?

Digitalization has always embraced art; and today, artists worldwide are creating new digital spaces and narratives. **DIMENSIONS** shows how art has been shaped by the dialogue between new technologies and artistic forms of expression throughout history.

DURATION
April 19 – July 09, 2023

LOCATION
Leipzig – Pittlerwerke

PARTICIPATING ARTISTS AND ART COLLECTIVES (i.a.)

Peggy AHWESH (USA), Refik ANADOL (TURKEY/USA), LaTurbo AVEDON, Golnaz BEHROUZNIYA & DOMINIQUE PEYSSON (IRAN/France), Danielle BRATHWAITE-SHIRLEY (UK), Jean Michel BRUYÈRE with Matthew MCGINITY, Delphine VARAS & Thierry ARREDONDO (France/Australia), Emmanuel CARLIER (France), CHOE U-Ram (SOUTH KOREA), Henri-Georges CLOUZOT with Martina MRONGOVIOUS (France/Australia), Matt DESLAURIERS (CANADA), DUMB TYPE (JAPAN), Ivana FRANKE (CROATIA/GERMANY), Joan GINER (France), GRANULAR SYNTHESIS (AUSTRIA), Claudia HART (USA), Kurt HENTSCHLÄGER (AUSTRIA/USA), HOSOO + Shoya DOZONO & Ken FURUDATE (JAPAN), HU Jieming (CHINA), Ryōji IKEDA (JAPAN), Sarah KENDERDINE & Jeffrey SHAW (NEW ZEALAND/Australia), Ryoichi KUROKAWA (JAPAN), LFKs (France), Ulf LANGHEINRICH (GERMANY/AUSTRIA/GHANA), Robert LEPAGE / EX MACHINA & Alberto MANGUEL (CANADA/ARGENTINA), LU Yang (CHINA), Julien MAIRE (France), MIAO Ying (CHINA/USA), Kat MUSTATEA (USA), Nam June PAIK (SOUTH KOREA/USA), Christian PARTOS (SWEDEN), Projet EVA (CANADA), C.E.B. REAS (USA), Mika TAJIMA (USA), Shiro TAKATANI (JAPAN), René VIÉNET (France), Susanne WAGNER (GERMANY), François WILLÈME (France), WU Ziyang (CHINA/USA)

ARTISTS IN THE VIRTUAL EXHIBITIONS OF THE EPOCH GALLERY

Studio ABOVE & BELOW, Nancy BAKER CAHILL, Carolina CAYCEDO, Carrie CHEN, Vitória CRIBB, Patricia ECHEVERRIA LIRAS, Jakob KUDSK STEENSEN, LI Jiabao, Elana MANN, Martina MENEGON, OPERATOR, Alfredo SALAZAR-CARO, Nathan SHAFER, Sasha STILES, Hana YOO

CURATORIAL TEAM

Richard Castelli (chief curator, France)
Dr. Dan Xu (co-curator, Germany/China)
Dr. Clara Blume (co-curator, Austria/USA)

COVER LEFT TO RIGHT,

SARAH KENDERDINE & JEFFREY SHAW
LEONARDO DA VINCI'S VIRGIN OF THE ROCKS AR (LDV/VOTR.AR), 2019, 720 X 650 X 300 CM (VARIABLE), COURTESY AND © SARAH KENDERDINE & JEFFREY SHAW

LU YANG
DOKU - DIGITAL ALAYA, 2022
COURTESY OF THE ARTIST & JANE LOMBARD GALLERY
© YANG LU
PHOTO: ARTURO SANCHEZ

KURT HENTSCHLÄGER
ZEE (DETAIL), 2008, AUDIO-VISUAL ENVIRONMENT: ARTIFICIAL FOG, STRO-BOSCOPES, PULSE LIGHTS, SURROUND SOUND
COURTESY AND © KURT HENTSCHLÄGER 2008-2023

"The main motivation for this exhibition is not only to show the latest trends in electronic art, but also to cast a look at their roots and development," notes RICHARD CASTELLI, who as leading curator designed the exhibition concept.

Around **60 artworks** from the **19th century to the present** will be shown in a space covering **10,000 square meters**, creating a singular exhibition experience that explains how art and technological developments are interrelated. Among the works on show at the Pittlerwerke, Leipzig, are 4 new productions, 10 European premieres and 17 German premieres.

"It is interesting to observe how the electronic arts have attained a certain maturity together with technology's development; one could even speak of a fresh new 'classicism' with its own rules, removing itself from the essence and the specifics of electronic arts. This has so far not been explicitly addressed. The exhibition presents electronic and digital art in a wider than usual context. For example, the chapter 'Immersion' is not limited to virtual reality, but also embraces physical-immersive environments, be it through 3D projections or direct stimulation of the viewer's brain. New creations and NFTs are exhibited alongside already classic electronic artworks, starting with the first intuition of 3D scan and printing concepts by French photographer and sculptor François Willème in 1859," Castelli points out.

The exhibition is divided into chapters – **media and video art, immersive art, robotic art, algorithmic-generative art**, and **virtual and augmented reality** – intertwining past and present in a spectacular way.

*"New technologies are omnipresent and are increasingly becoming a projection surface for expectations and fears – from AI to blockchain. In the exhibition DIMENSIONS we explore the question of **what we as a society can learn from art in order to master the digital transformation**. As more opportunities open up through technology, the more crucial the human skills of creativity and contextual competence become,"* explains co-curator DR. DAN XU.

INTERIOR VIEW
PITTLERWERKE
LEIPZIG (2019)
© PITTLERWERKE LEIPZIG,
PHOTO: ANIKA DOLLMMEYER

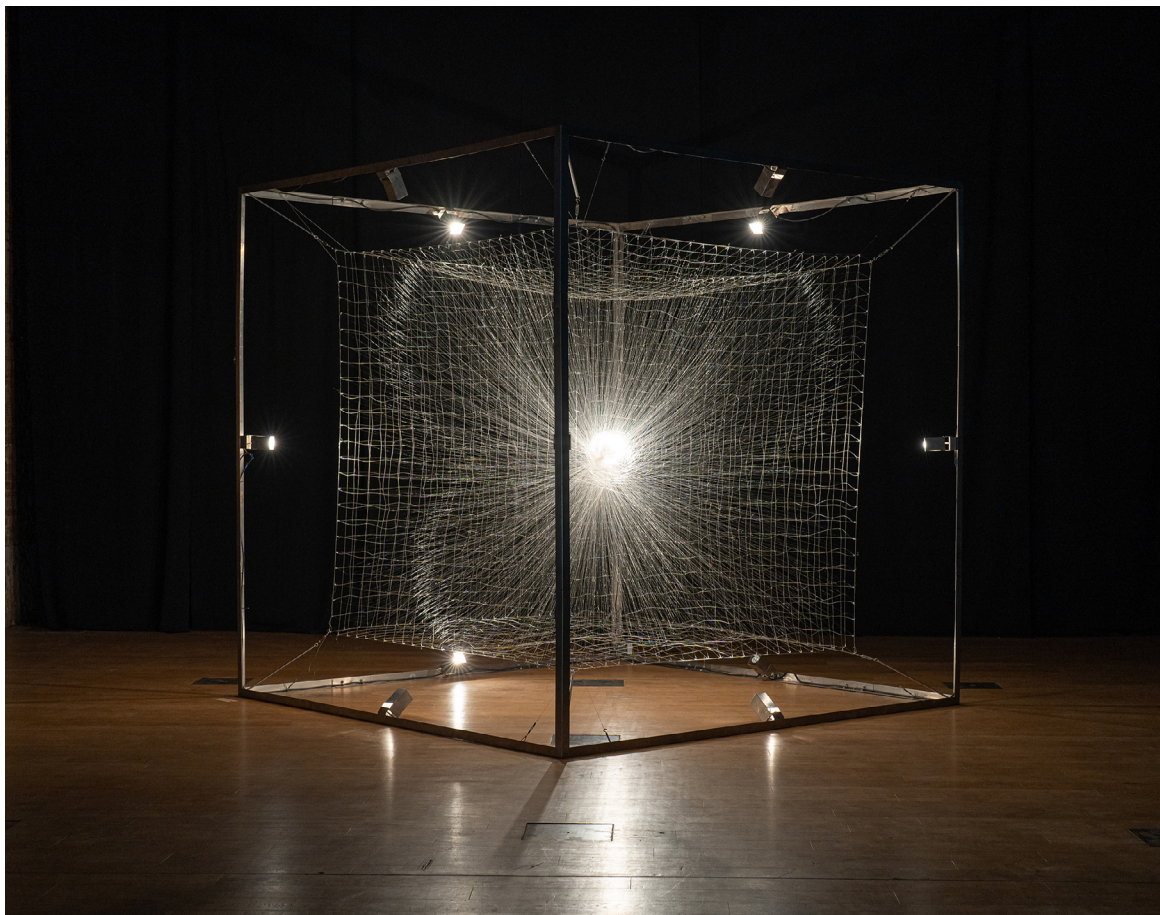


The venue, an impressive industrialization-era machine factory, creates a fitting symbolic home for the exhibition: the machinery that once revolutionized society has been replaced with today's digital art revolution. Moreover, Richard Castelli is especially pleased to host the exhibition in Leipzig, *"the birthplace of Gottfried Wilhelm Leibniz, who developed elements of binary logic, which formed the foundation of computer science, and who was receptive to the beauty and aesthetics of the binary (digital) world, thus anticipating the core of this exhibition."*

Viewers will engage directly with **expansive artworks** in the monumental industrial halls, challenging their expectations for a digital art exhibition. For example, **IVANA FRANKE** has created a spatial installation specifically for the space which will challenge the thresholds of the viewer's perception. Her multi-disciplinary work draws from neuroscience research and combines technology and architecture.

Historically, the exhibition begins with the French photographer and sculptor **FRANÇOIS WILLÈME** who succeeded in 1859 in capturing motifs from all perspectives through the simultaneous use of 24 cameras. By superimposing these simultaneously achieved photographic images, **his photo sculptures prepared the way for today's 3D scan**. Through a QR code visitors receive an **augmented reality 3D model** of the photo sculpture shown in the exhibition – a selfportrait of Willème, which they can take back home with them on their mobile phones.

Other forms of engaging in digital art are presented as **immersive projections** in the exhibition: the two monumental stereoscopic 3D audiovisual artworks 'MOVEMENT-L' and 'WAVEFORM-L' by **ULF LANGHEINRICH** were created especially for this show. They visualize the tension between time, space, body and technology. The fog and stroboscope installation by **KURT HENTSCHLÄGER** is an ambient-like soundscape with kaleidoscopic impressions through light stimuli.



TOP TO BOTTOM

FRANÇOIS WILLÈME
SELBSTBILDNIS, UM
1860- 1865

PHOTOSCULPTURE,
GYPSUM

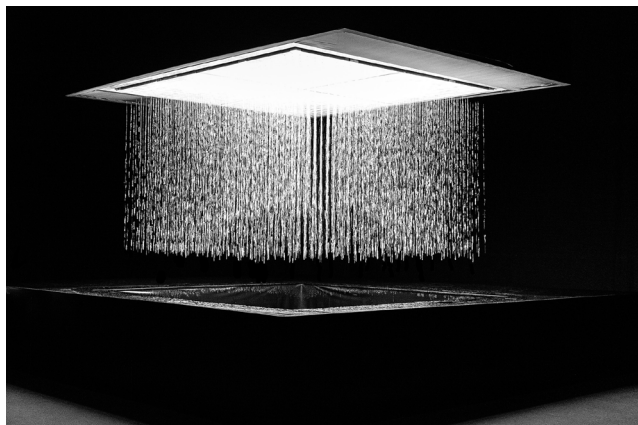
CA. 36 X 14,5 X 14,5 CM

© ALBERTINA, WIEN,
DAUERLEIHGABE DER
HÖHEREN GRAPHISCHEN
BUNDES-LEHR UND VER-
SUCHSANSTALT
PHOTO: BRUNO KLOMFAR,
VIENNA

IVANA FRANKE
CENTER, 2004
INSTALLATION VIEW: LAUBA,
ZAGRAEB
320 X 320 X 320 CM
COURTESY LAUBA
© IVANA FRANKE/VG BILD-
KUNST, BONN 2023
PHOTO: DAMIR ŽIŽIĆ

Robotic art represents the physically tangible aspect of technology-based art. The moveable, organic-mechanical light sculptures by **CHOE U-RAM** display a fictional ecosystem populated by cybernetic life. With their 3D water matrix **CHRISTIAN PARTOS** and **SHIRO TAKATANI** have created water sculptures and water animations in which the gravity of water drops is slowed down, suspended or even reversed.

In the installations created by **LU YANG** and **LATURBO AVEDON** avatars play a central role. As a digital version of themselves, they develop multiple virtual identities, emphasizing the potential of non-physical and fluid identities. In digital sculptures, photographs and videos they reference elements from contemporary net culture and critically explore the medium Internet and its technological and economic developments.



SHIRO TAKATANI
STILL FOR THE 3D WATER MATRIX, 2014
© SHIRO TAKATANI
PHOTO: PATRIK ALAC

"The exhibited artworks illustrate how digital technologies shape and warp our perception of reality. Within the framework of the accompanying symposium, we will initiate a conversation with international experts from the fields of art, business and politics as well as prominent voices from civil society, in order to critically examine the opportunities and challenges of future technologies", says co-curator DR. CLARA BLUME, offering a preview of the conference program."

A project of Foundation for Art and Culture



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