

TRACE, SET, PRINT!

25.3. – 23.4.2022

EN

Sophie Benvenuti, Linus Bill+Adrien Horni,
Judith Kakon, Katrin Hotz, Izidora L. LETHE,
Nicolas Polli, Gaia Vincensini

Printmaking is a flat medium, one that works predominantly in smaller formats and serves productions in larger editions. The serial nature of it is not inevitable but it does make sense for technical and above all economic reasons. Artists translate their ideas based on experiences from their work in other media, whether sculpture, painting, film, drawing, action or installation, in a small and serial production. This is only one possibility, as there are numerous artists who use printmaking as the main medium and see it as a primary form of expression. The artistic matrix of printmaking is transferred accordingly to other media and understood in a "media discourse". Indeed, some of the artists in the exhibition TRACE, SET, PRINT! already engage in this media discourse. For instance, Adrien Horni and Linus Bill use screen printing in earlier works as the basis of their canvases, while Gaia Vincensini mixes etchings on both paper and metal plates within her installations – to name just a few. Working within a media discourse requires artists to understand how to translate their practice into a different medium in order for a combination to work. Translation is an activity that does not often come into focus as a process because – when done well – it remains invisible. In the exhibition TRACE, SET, PRINT! it is precisely the translation of the medium that is being addressed. The following is an attempt to address this very translation.

There are two forms of translation to distinguish. Two mutually dependent components – one conceptual and the other technical. Conceptual translation is a discursive and dialectical element that is activated by both the artist and the viewer in more than one direction. It appears as a circular form of production, shaped by artistic ideas and aesthetics, and constituted by a new printed image. At the same time, its visual translation is to be understood as a non-mimetic form of artistic representation. This is because it is based on modified narratives that take on an alternative perspective and medial form. To see print as a pure form of reproduction diminishes the added value that the different techniques of this medium have to offer. The concept of the "original" in relation to the "reproduction" is addressed by Walter Benjamin, both in his seminal text "The Work of Art in the Age of Mechanical

Reproduction" (1936), and in a lesser-known essay "The Task of the Translator" (1923). It is not about unique objects and their aura as the epitomised character, but about fully shaped original works becoming catalysts of political, ideational and aesthetic narratives. For as long as the translation and the conceptual premise do justice to the newly chosen medium in its necessity, the works are artistic originals in themselves – just as the works in this exhibition illustrate. It is precisely here that the participating artists show that there is no such thing as "the original", but that the printed artworks must be understood as originals in an overall work context through the comprehension of successful translations – namely as "automobile picture vehicles". The term coined by Aby Warburg describes the transfer of images and thus their narratives through space and time. Through the possibilities of printmaking in production and reproduction, primarily haptic vehicles and artefacts are created and disseminate in society. Warburg states in 1906: "The changeable tapestry stands between high art and the art of printing, whose products have taken their place on the walls of the bourgeois home as a picture vehicle".

While the first stage of translation is an intellectual exercise for artists, the second is a technical one. To conceive artistic ideas in various techniques of the printmaking medium, technical knowledge is required, which only a few artists have mastered to perfection. This is what studios such as the Atelier de gravure in Moutier and increasingly young workshops around the Biel/Bienne area stand for. Here printers offer spaces to accompany translations into printmaking in a professional setting and give artists the opportunity to explore new forms of production. Most artists greatly appreciate the collaborative, artisanal work. In this way the question of the added value of translating an artistic practice into printmaking is raised, especially since artists today have less opportunities to experiment with classical techniques and can usually achieve results more quickly and more economically with digital forms of production. That said, it remains that printmaking makes it possible to conceive haptic works on paper as multifaceted originals, through manual interventions, choice of materials and colours, etching and the addition of traces.

Text by David Khalat

KRONE COURONNE, Kunstzentrum/Centre pour l'art, Rue Haute 1, 2502 Biel/Bienne, kronecouronne.ch

Exhibition is supported by
Fondation Bonhôte pour l'art contemporain
Cultural Per-Cent Migros
Stadt Biel/ Ville de Bienne
SWISSLOS Kultur Kanton Bern
Pro Helvetia
GVB-Kulturstiftung
Temperatio

Opening hours
Fr/ve, 15:00-18:00
Sa, 12:00-16:00
So/dim, 15:00-18:00

Sophie Benvenuti (1996, Vevey) works mainly on the themes of sexism, sexuality and speciesism. In a broad sense, her illustrations are political - drawing as a means of conveying engaged messages. She studied Illustration in Lucerne (HSLU), before moving to Biel/Bienne in 2020, opening a silk-screen printing workshop, TURBOPRESS with Felix Stöckle.

Linus Bill + Adrien Horni (1982/1982, Biel/Bienne) are interested in reestablishing the foundations and hierarchy of the image. In a time of previously unforeseen plurality, visibility and distribution, the value of the image has been elevated in its usefulness as a tool and simultaneously annihilated by its ease of multiplication and impossibility of ownership. Creating individual artworks on a greater than human scale when most images exist only on a screen, the artist duo reconsider image genesis, its chronology and geography.

Izidora L. LETHE is a transdisciplinary and conceptual artist based in Zurich. Their practice spans choreography, sculpture and video, accompanied by correspondent drawing and writing processes. Their research-based work aims at expanding or eroding canonical histories and situating the body as epistemological orientation. LETHE received their MFA at the San Francisco Art Institute (2017) and their BFA at the Zürcher Hochschule der Künste (2013). LETHE teaches embodied classes, art history and theory and critique seminars at various universities.

Katrin Hotz (1976, Glarus) lives and works in Biel/Bienne. After an apprenticeship as a typographer, she attended the F+F, School of Art and Media Design in Zurich, the ECAV in Sierre and obtained a Master in Art in Public Spheres. The focus of her practice lies on the series of works "enough" and "tache", in which she deals with the basic elements of painting: colour and paper, materiality and surface. Her interest in the ephemeral, the mobile and the accidental plays an essential role both in her working method and in her choice of materials.

Judith Kakon (1988, Basel) lives and works in Basel. She received her MFA from Bard, New York (2016) and her Bachelor from Bezalel Academy of Art and Design in Jerusalem (2013). Her work encompasses sculpture, installation, image-making as well as the use of text sources, frequently borrowed from transnational English. The exhibition as medium plays an intrinsic role in her way of working, occasionally this also results in curatorial and collaborative work.

Nicolas Polli (1989, Brusino Arsizio) is a photographer, graphic designer and editor with a study background in Art Direction from ECAL, Lausanne. In 2012, with Salvatore Vitale, he founded the photography magazine YET. Since 2016, he has been focusing on editorial design as well as still life photography with an emphasis on sustainable design and waste. He won the Swiss Design Award in both 2018 and 2020. After working for several publishers, he founded his own publishing

house: CIAO PRESS. He also teaches photography and photo book design at several universities. Since 2021, he is a resident at Atelier Robert in Biel/Bienne.

Gaia Vincensini (1992, Geneva) lives and works in Paris. She is a graduate from HEAD-Geneva (2016) and winner of the Manor Geneva and Kiefer Hablitzel Prizes in 2021. In her practice, Gaia Vincensini uses as much traditional engraving techniques, on copper or zinc plates, as modern laser processes. The use of this medium, close to the craft, leads to a reflection on the relationship between artistic and social practices. In this context, symbols, motifs and textual elements are found in her prints and installations, which in various ways (and often in connection with personal experiences) deal with themes such as identity and emancipation, cultural symbols, and socio-economic living conditions and community. Since 2017 she has been working with the collective INNER LIGHT.

DRUCK ALS KUNST

Wed, 6 April 2022, 19:00

Conversation with Arno Hassler (Atelier de gravure Moutier), Linus Bill+Adrien Horni, Izidora L. LETHE, Claudine Metzger (Kunsthaus Grenchen), Felix Stöckle (TURBOPRESS)

1-2. Gaia Vincensini
New gods and artefacts, 2022
75 x 55 cm
Heliogravure
Groupes et franchises (test print), 2022
75 x 55 cm
Eau-forte

3. Izidora L. LETHE
Contunual (after breath), 2022
106 x 76 cm
Heliogravure

4. Linus Bill + Adrien Horni
Monochrome, 2022
106 x 76 cm
Heliogravure

5. Judith Kakon
Parcel scans (PostPac) I-IV, 2022
Heliogravure
65 x 45 cm

6. Nicolas Polli
Waste (working title), 2022
75 x 55 cm
Heliogravure, mixed with photography, painting

7. Katrin Hotz
Skip, 2022
106 x 76 cm
Monotypes

8. Sophie Benvenuti
Morning routine, 2022
75 x 55 cm
Heliogravure

a. Gaia Vincensini
Study for a gargoyle, 2022
40 x 30 x 10 cm
Glazed ceramic

b. Nicolas Polli
Waste, 2021
100 x 80 cm
Photography

c. Izidora L. LETHE
FOLDS I, 2021
35 x 25,5 cm
Glazed ceramics

d. Izidora L. LETHE
FOLDS IV, 2021
34,5 x 29 cm
Glazed ceramics

e. Linus Bill + Adrien Horni
Sculptures p.20, 2019
225 x 160 x 37 cm
Concrete

f. Judith Kakon
Blue White High, 2013 (updated 2017)
HD video, 23'29"

g. Katrin Hotz
enough XXI, 2022
Acrylic on paper

h. Sophie Benvenuti
French saucisse, 2020
128 x 89 cm
Silk-printing in 4 colours

