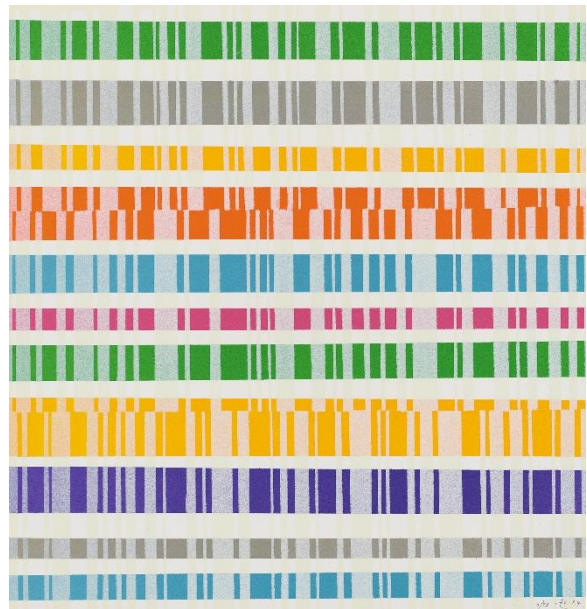
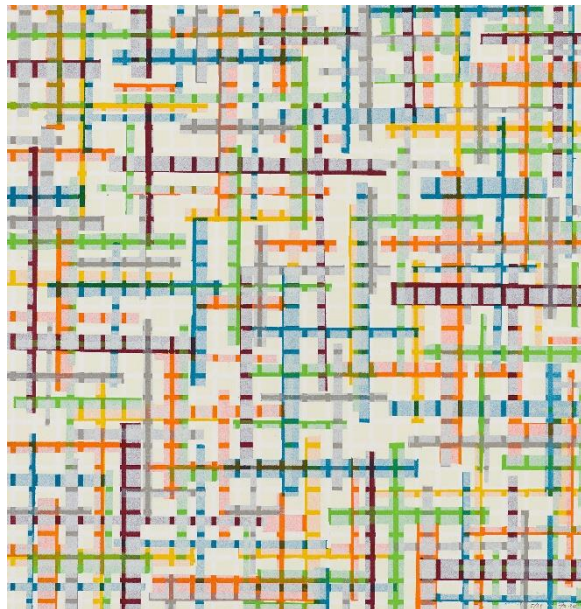


Edition VFO

Beyond Imagery

Vernissage: Friday, September 27, from 6 pm to 9 pm

Exhibition duration: September 28, 2024 to January 25, 2025



Beat Zoderer, Tektur II and Tektur III, lithography, 41 x 39 cm each

The exhibition “Beyond Imagery” brings together new works by six different artists: Mingjun Luo, Beat Zoderer, Olga Titus, Wade Guyton, Laura Arminda Kingsley and Thomas Hirschhorn. In the presented works, the artists deconstruct the classic image as a form of representation on the one hand, while creating new abstract aesthetics on the other. Between the material and the digital, language and form, rasterization and layering, complex dialogues arise about perception, representation and the state of the image in relation to contemporary printmaking and the production of limited editions.

Mingjun Luo’s works bear witness to her many years of experience with Chinese ink painting, through which she has dealt extensively with Chinese calligraphy and landscape painting. In her exploration of this ancient tradition, Luo began a gradual process of visual deconstruction of the Chinese characters. The black dots of the three lithographs in the new edition “A travers le temps” are the result of this abstracting reduction of forms. However, the dots retain their original meaning and can inscribe something representational into our thought.

Beat Zoderer’s lithographs are characterized by geometric elements – squares and lines – that were carefully drawn and glued onto the lithographic stones. A special feature of this series is the use of opaque white, which was applied over the colored motifs at the end of the process. This creates an exciting interplay of transparency and opacity in which the colors shift and overlap in unexpected ways. The resulting visual effects make the printing process not only a means of image production, but also a crucial artistic tool that significantly influences the final result.

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Olga Titus' edition consists of three iridescent compositions with fascinating effects of depth and movement brought forth by the process of lenticular printing. For the first time, the artist has added an additional layer to her lenticular images with a UV print, thus intensifying the tension between digital and analog aesthetics. While she conceives her collages on the computer, Titus places just as much emphasis on the material realization of her works. By incorporating light and the movement of the viewer, she creates fluid visual worlds that challenge our multi-layered perception.

Wade Guyton, who explores the boundaries of image reproduction and digital processes with his large-format inkjet prints on canvas, has produced two new lithographs for Edition VFO. The first work, with dominant reds and greens, is an image of a wet painting coming out of Guyton's Epson printer, ink dripping, with the glare from the overhead studio lights and the smears from the artist's process. The second work is based on the same image as the first, but is realized with a completely new color palette. The works reflect Guyton's approach to image-making, which involves the reuse and recontextualization of existing imagery. They also reflect his engagement with printmaking as a medium that bridges his conceptual concerns with the physical production of art.

Laura Arminda Kingsley's lithograph consists of finely graduated print layers that harmonize graphic lines, painterly color gradients and cosmic-like patterns. The work is accompanied by a poem, the first words of which, "At the time of the first flowers", give the piece its title. The verses refer to a distant time when hierarchical social constructions such as race and gender did not yet exist. With this visual-textual work, Kingsley explores the relationship of humans to each other and to other life forms on earth from a "deep time" perspective.

Thomas Hirschhorn is known for his radical aesthetics and the use of simple materials. For his new edition, he also used his typical objects of decay, such as a disposable clothes hanger and Scotch tape. The source for this work is the American "dry cleaner hangers" on which the clean clothes hang. "WE ♥ OUR CUSTOMERS", for example, is written on the triangular pieces of paper that decorate the wire or plastic hangers. The objects bearing the inscription "I ♥ Robert Walser" combine two aspects of Hirschhorn's work: an appreciation of the simple and the spiritual as well as an everyday homage to Robert Walser's literary legacy.

The exhibition "Beyond Imagery" invites visitors to explore contemporary image production from different perspectives. The diverse approaches and materials unfold a broad spectrum of possibilities for reinterpreting the image as an artistic medium. Whether through experimental work with printing techniques, the deconstruction of writing and form or the innovative combination of digital and analog aesthetics – each work contributes in its own way to exploring the complex relationship between perception and representation. This not only allows new visual experiences, but also profound reflections on the nature of the image itself.

For image and press inquiries, please contact David Khalat at info@vfo.ch.