

2.2 PRESS RELEASE

Catching the Light

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WASMUHT

Curated by Ludwig Seyfarth

PRESS PREVIEW KAI 10: Thursday, April 12, 2018, 11 am to 2 pm

**DURATION OF THE EXHIBITION AT KAI 10: April 13 to July 7, 2018, Tues. to Sat.
12 am to 5 pm**

OPENING: Friday, April 12, 2018, 7 pm

SPEAKERS:

Monika Schnetkamp, chairwoman Arthena Foundation

Ludwig Seyfarth, curator

"One had better hurry if one still wants to see anything. Everything disappears."

Paul Cézanne

The exhibition *Catching the Light* examines both the representation and direct use of light in today's art. Its focus lies on the combination of light and movement in the depiction of light effects and in the immediate staging of light in a given space.

150 years ago, the Impressionists around Paul Cézanne had concentrated on the visual perception of their environment and developed means of expression that would correspond to a continually changing and increasingly accelerating world. The artists of the exhibition *Catching the Light* are the "Impressionists of today". They too render visible the processes of perception, likewise in terms of their temporality. This results in images and spaces of light, in which the most diverse kinds of projections overlay the physical space. The scope of works on display ranges from paintings, to photographs and video films, to spatial installations.

The painterly-photographic problem of perception is not least understood in the tradition of Sigmar Polke, who would often play with the limits of visual recognisability. Polke's painting *Pasadena* (1968) depicts an enlarged newspaper photo taken by a space probe, including the caption that says: "The light spots are reflections of sunlight". Up for debate, here, is the question of the (media-induced) relation of visibility and invisibility. This relation, also concerning the social and political space, today takes entirely different forms than it did in the days of the Impressionists.

Catching the Light is likewise an appeal to bear in mind and recall the artistic heritage of painting in the era of advanced media we are in. When the indexical character of photography is predominant in determining art-theoretical concepts of image and space—as

quite frequently was the case in the wake of Rosalind Krauss' *Notes on the Index* (1977)—then the phenomenal complexity and ambiguity of artworks tend to be reduced to their informational content in the sense of “visual communication”.

The exhibition is supported by:

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