

Agnes Fuchs | Austria

There Comes the Sun/ - Disaster and Desire

August 8 to October 8, 2023 at Kunstraum Engländerbau

Almost casually - but not coincidentally - the first part of the exhibition title leads back to *Here Comes the Sun*, the sound of an era in which technology is expanding and advancing, but global warming and transhumanism are already covertly resonating amidst the din of optimization and capitalization.

Only later does the global narrative capture the Anthropocene. With *Disaster and Desire* it becomes clear that as cause and effect, both disaster and desire will accompany new and different versions of the future. In the field of art, a debate on realism initially seems to make little sense. But it has long since penetrated the abstractions and reductions of the world with the digital, ecological, and social realities, and there it meets with full force the mute isolation of complex subjectivity inherent in the artistic work. Works speak and stand for themselves. It is against this background that the installation in the Kunstraum Engländerbau is created.

A composition of objects and images: White platforms, volumes or islands are scattered in space. They refer to basic geometric forms and curved surfaces create fields of reference to physical quantities and measurement data, to painting, prints and projection. The works shown refer to the interior of technical instruments in relation to physical parameters. They question porous possibilities of interpretation and refuse to be interpreted. Nevertheless, they thematize tipping points.

There Comes the Sun/ - Disaster and Desire transforms the art space into an observation station, an experimental field. **Riki von Falken**, dancer and choreographer from Berlin, enters this field with her performative intervention at the opening of the exhibition on August 8, 2023.

In the exhibition talk **What is data?** on September 26, 2023, **Christiane Meyer-Stoll**, art historian and chief curator at the Kunstmuseum Liechtenstein and Agnes Fuchs will talk about data in technology, the natural sciences and art.

At the **finissage** on October 8, 2023, Agnes Fuchs and **Martin Walch**, Liechtenstein artist, will walk through the exhibition in dialogue.

About the works

Objects: Volumes, islands or platforms form the basic structure of the exhibition. Objets Trouvés, constructed from wooden devices used to produce curved surfaces; partially machined, different dimensions and titles, like exit platforms and insular inclusions in space. Casually but precisely placed on the concrete floor in the room, they are the starting point and basis for other works aligned with or placed on them: **Works on paper** (*Spread out or rolled in*, 2022), **Photograms** (*Cathode Ray Tube*, Photograms, 2013), and **Electron Tubes** (Found Objects).

The objects refer to basic geometric shapes and curved surfaces, creating fields of reference to physical quantities. The objects show formal similarities to the architecture of the Engländerbau. Their shelf-like forms refer to systems of order in the context of data.

Painting: Measurement curves and diagrams are detached from their context and transferred into the field of art. The paintings are mounted on brackets on the wall, large formats stand on stacks of Geo magazines, somewhat raised but in connection to the ground - *down to earth*. They question the status of the image, mark the boundaries of material, image and object. The world of technological objects and the formal language of physics enter into an abstract-concrete and at the same time conceptual form of painting. Manifestations and transformations of the environment and the resulting images are related to each other in a constellation of semiotic exchange, a wordless shift in meaning and perception. The source material of the painting comes from the period of the technological development towards digitalization and data transmission, computer and internet. At the same time the prerequisite of measurement data processing as the basis of the *Club of Rome's* calculations - accompanied by the reverberating sound from *Here comes the Sun*.

A photogram shows the shape of an electron tube as a bright, circular recessed area of unexposed photographic paper. Around this disk one sees further, darker circles - reflections of the now absent object: superimpositions of light hitting the paper. A tube corresponding to this photogram is located in the viewing axis. As a punctual setting, the conceptual work unlocks a coherent structure of different visual axes, references and ruptures.

Video projection: The large-format projection negotiates gestures of apprehension. It shows hands and electronic components, reflections of the sun, and the careful search to understand, to establish an order. (*Électronique II, (Gestures)*, HD video 16:9). **Digital collages** of the publication *Poetics. Technik - Dada*, (2022) were attached.

Performative Intervention: *There Comes the Sun/ - Disaster and Desire* transforms the art space into an observation station, an experimental field. **Riki von Falken**, dancer and choreographer from Berlin, enters this field with her Performative Intervention. Her precise as well as fragile and fleeting gestures and hand movements explore the field: she becomes part of the environment and at the same time remains an observer, exploring movement and perception, space and body. (Text: Agnes Fuchs, July 2020/23)