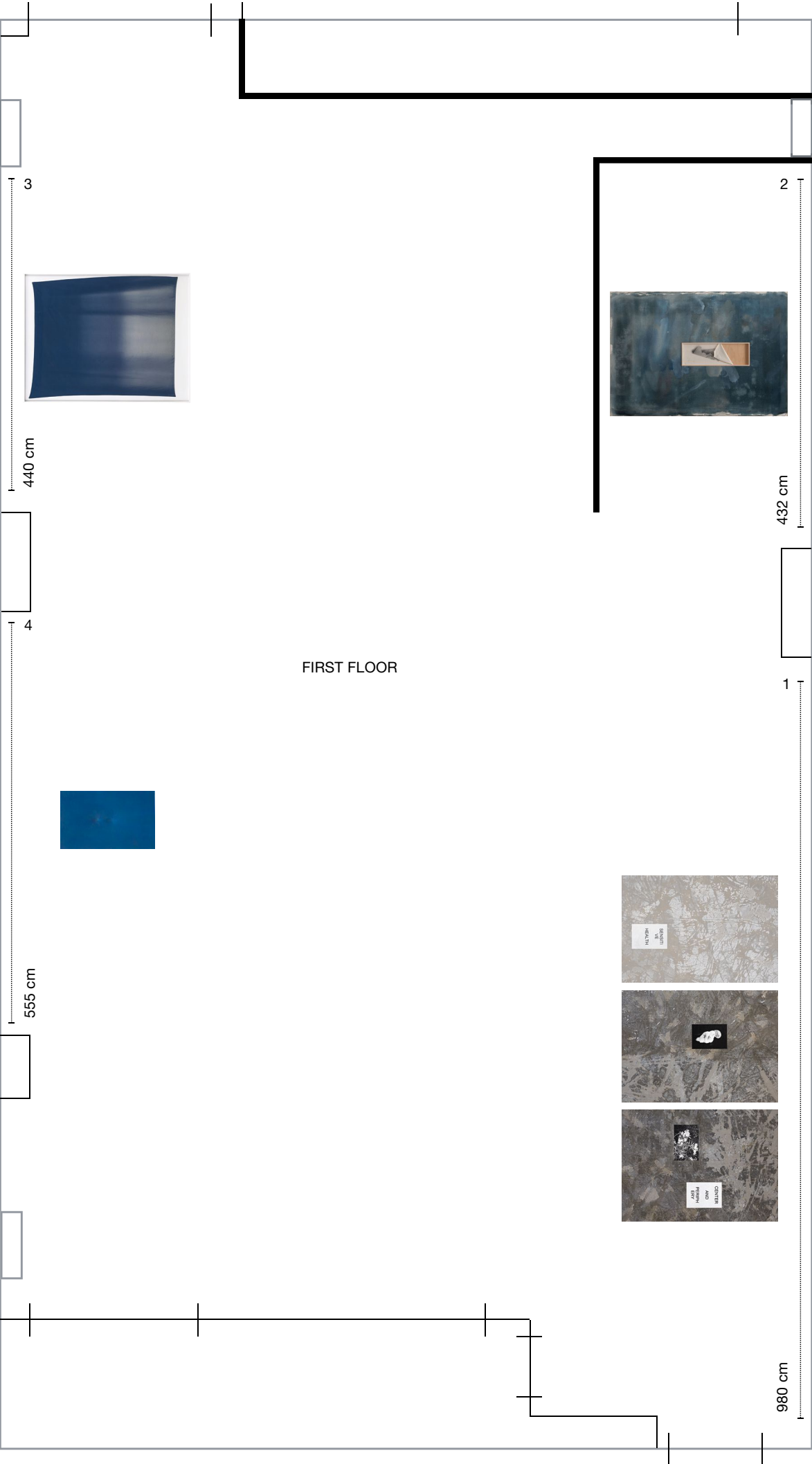


#4004 –

THE DIGITAL IN THE ANALOGUE

Pic. 1: #4004,
First Floor,
Graphic: Julian
Hoffmann.



#4004 — THE DIGITAL IN THE ANALOGUE

The analogue group exhibition #4004 represents the theory of the digitally competent exhibition concept. The exhibition includes eleven autonomous exhibits by five artists. In addition to the implementation of the digitally adept exhibition concept, the arrangement of the artworks also takes into account work- and space-specific characteristics. The presentation of the works is defined on the first level and therefore primarily through a 'hyper-image-like' networking between the exhibits of the artists Franziska Reinbothe, Are Blytt, Michaela Zimmer, Béla Pablo Janssen and Michel Mouffe. A linking that is realised on the basis of content-related and visual key features of the exhibits and thus connects individual artworks - across exhibition walls - with each other or to different kinds of units. The core features of the individual works also represent the core subjects of the upper and lower floors. The key subjects of the first exhibition space are as follows: materiality and abstractness, a multi-layered, participatory or interactive composition of works, the 'picture within a picture representation' and the colours blue, grey, white, beige and violet. On the second level, the participatory and interactive involvement of the recipients is another characteristic of this group exhibition. The integration of the recipients takes place both through work-specific features and through the staging of the exhibits, so that perception in motion is promoted. On the third level, the curatorial practice follows the ability of digitally savvy recipients to receive complex image content. In addition, the exhibition sporadically displays a communicative form of expression from the social network 'Instagram'.

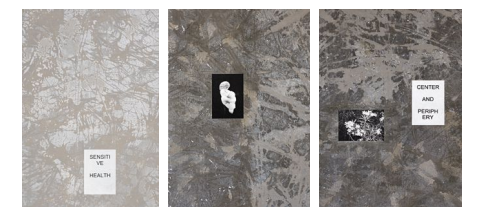


Pic. 2: Are Blytt, Artist,
Photo: Dan Mariner.

the communication and reception modes of the digitally savvy recipients with their work-specific features. Accordingly, all exhibits on the first level are connected with a 'hyperimage-like' network to the other exhibits in the group exhibition - both individually and together. As a result, the works are initially linked to each other with the help of almost the entire core subjects of the upper floor - apart from the colours blue, beige and violet. Furthermore, the three artworks are linked - separately and together - with the artwork 'NACHBILD (AFTER-IMAGE)' via the subjects of materiality and abstractness, by means of the colours grey and white as well as with the help of the 'picture-in-picture representations' and through the multi-layered work compositions. In addition, Are Blytt's paintings - individually and in clusters - are linked to the painting 'O.T. (Peter Pan, Effect/ West)' in a 'hyperimage-like' manner via the materiality and abstractness, with the help of the 'image within an image representations' and with the help of the colour white. Moreover, the three artworks - collectively as well as separately - are linked with the work 'Juan Parades Massot' via the multi-layered picture compositions, via the subjects of materiality as well as abstractness and by means of the 'picture in picture representations'.

On the second level, the wave-like arrangement of the silkscreen prints and the continuation of the abstract landscape structure across the works create a dynamic reception process. Because of this, the recipients can receive the artworks in motion and therefore interactively and participatively.

On the third level, the arrangement on the first exhibition wall resembles a form of communicative expression on the social network 'Instagram'. Moreover, both the close arrangement of the three exhibits and the complex three painting compositions follow the ability of digitally savvy recipients to perceive complex image content.



Pic. 3: #4004,
Exhibition Wall 1,
First Floor,
Photo: Mareike Tocha.



Pic. 4: #4004,
Exhibition Wall 1,
First Floor,
Photo: Mareike Tocha.



Pic. 5: #4004,
Exhibition Wall 1 und
2, First Floor, Photo:
Mareike Tocha.



Pic. 6: #4004,
First Floor,
Photo: Mareike Tocha.

Pic. 1: #4004, First Floor, Graphic: Julian Hoffmann.

Pic. 2: Are Blytt, Artist, Photo: Dan Mariner.

Pic. 3: #4004, Exhibition Wall 1, First Floor, Photo: Mareike Tocha.

Pic. 4: #4004, Exhibition Wall 1, First Floor, Photo: Mareike Tocha.

Pic. 5: #4004, Exhibition Wall 1 und 2, First Floor, Photo: Mareike Tocha.

Pic. 6: #4004, First Floor, Photo: Mareike Tocha.