

THE DIGITAL IN
THE ANALOGUE

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DIGITALLY
COMPETENT
EXHIBITING AS
A METHOD

We are part of a digitally connected communication culture that is characterised by the parallel use of various social networks, messenger services, microblogging services and sharing platforms. (Cf. *European Union, op. cit. (2020): 'The Digital Economy and Society Index (DESI): 'Use of Internet Services', available online at: www.ec.europa.eu/digital-single-market/en/desi, 06.06.2021*) As a result, our methods of communication are linked and take place in various channels at the same time. Basically, it can be assumed that, on the one hand, the use of mobile, internet-capable and digital end devices is increasing and, on the other hand, digital image production is rising as well. As a result, the way society reads images is changing - both in the digital and in the physical space. (Cf. *Dr. phil. Reißmann, Wolfgang: 'The importance of images in a world that is becoming more digital: Reflections on perceptual communication' (2015), available online at: www.stiftungbrandenburgertor.de/wp-content/uploads/2015/07/Bilderbilden_Reißmann_Die-Bedeutung-von-Bildern-in-einer-digitaler-werdenden-Welt.pdf, 06.06.2021*) Therefore, the first aim of this MethodsLab is to apply the theory of a digitally competent and thus primarily networked exhibition concept to three exhibition contexts. In the course of this, we analyse three art exhibitions that have already taken place, such as the Hito Steyerl exhibition 'I will survive' at the K21 in Düsseldorf, the group exhibition '#4004' by GALERIE ALBER from Cologne and the performance 'Faust' by Anne Imhof at the German Pavilion in Venice.

The practice of design is a practice of exhibiting, presenting and mediating, which is always based on image-text arrangements. As a result, the activity of curating is a significant component of numerous fields of design, such as exhibition design, editorial design, webdesign and especially in the presentation of your own work. With this in mind, the practical task within this MethodsLab is to curate and thus design a one-room exhibition based on the digitally competent method. In this sense, you can either create a digital model of an analogue exhibition or create a physical model of an analogue exhibition. You should exhibit at least two of your own works from your own portfolio. In addition, a descriptive text explaining your exhibition context must be written. The text should contain 150-200 words. The final presentation will take place during our last session. At the end of the three meetings, the focus will be on raising awareness of the reception patterns of a largely digitalised society and the impact on the curatorial handling of your projects.

A DIGITALLY COMPETENT EXHIBITION CONCEPT OF AN ANALOGUE EXHIBITION

The design concept of a collage by the Dadaists is that unfamiliar but stable elements are put together in an abrupt and fragmentary manner. (Cf. Prof. Dr. Stalder, Felix, 2016: p. 98) Following on from this, the German philosopher and sociologist Prof. Dr. Theodor W. Adorno even described the negation of synthesis as the new design principle in the 1970s. (Cf. Adorno, Theodor W. 1970: p. 232) Contrary to these principles is the digitally competent exhibition concept of an analogue exhibition, which is primarily defined by the networking of individual autonomous exhibits. Furthermore, the concept articulates itself on the second and third level by means of further modes of communication and reception of a majority digitised society.

Our overall social communication culture is mostly digital, linked, non-hierarchical, participative, interactive, mobile and takes place in parallel on different channels. As a result, digital image production is increasing. (Cf. Szope, Dominika (2020): '#digiTALK on the digitisation of art and culture': 'Art must be experienced!', available online at: www.techtag.de/netzkultur/9-digitaltalk-zu-digitalisierung-von-kunst-und-kultur-kunst-muss-erlebbar-sein/, 06.06.2021) In this context, the theory of 'hyperimages' should be mentioned. The art scientist Dr. Felix Thürlemann has dealt with this topic particularly in the field of art. According to Thürlemann, the key element of a 'hyperimage' is the idea of the link. Links that interconnect single 'hyperimages' primarily via visual parameters. (Cf. Dr Thürlemann, Felix 2013: pp. 7-21) These networking phenomena are directly related to the visualized communication on social networks such as 'Instagram' and 'Facebook', where people communicate with visually linked image content. In this respect, the key element of a 'hyperimage' outlined by Thürlemann must be expanded in the context of a digital communication culture. A prototypical 'hyperimage' is networked with other 'hyperimages' within the digitized communication process on the basis of visual elements and content parameters or with the help of one of these two characteristics. In the course of this, a 'hyperimage' can be a '(...) component of networked and complex image arrangements', explains Dr. Maria Männig in her publication 'Instagram as Hyperimage' on the Humboldt University Open Access Publication Server. (Cf. Dr Männig, Maria: 'Instagram as Hyperimage' (2017), available online at: www.edoc.hu-berlin.de/kunsttexte/2017-1/maennig-maria-3/PDF/maennig.pdf, 06.06.2021) Thus, a contemporary curatorial practice is defined on the first level by 'hyperimage-like' networking. A networking that links individual works - across exhibition walls and exhibition spaces - with each other or to different kinds of units on the



basis of content-related as well as visual parameters or with the help of one of these core features. Today's exhibition visitors are able to participate in interactive and at the same time complex digital actions. (Cf. Dr. phil. Reißmann, Wolfgang: 'The importance of images in a world that is becoming more digital: Reflections on perceptual communication' (2015), available online at: www.stiftungbrandenburgertor.de/wp-content/uploads/2015/07/Bilderbilden_Reißmann_Die-Bedeutung-von-Bildern-in-einer-digitaler-werdenden-Welt.pdf, 06.06.2021) Accordingly, the interactive and the participatory should be integrated on the second level in a digitally competent analog exhibition. On the one hand, this process can take place through the arrangement of exhibits in space. As a result, a digitally proficient exhibition concept is likewise defined by a 'perception-in-motion'. On the other hand, the participatory or interactive involvement of the recipients can be realized in the course of the selection of works. Nowadays, the majority of digitally savvy recipients in an exhibition are trained to network complex image content associatively and combinatorially, to receive, process, design, and curate it fluently and independently of time and place, and then to publish this content on social networks. (Cf. European Union, n.d. (2018): 'The Digital Economy and Society Index (DESI): Use of Internet Services', available online at: www.ec.europa.eu/digital-single-market/en/desi, 06.06.2021) In this sense, these skills must be implemented curatorially on the third level of a digitally competent exhibition concept.

Pic. 1: Installation view, Ecce Homo, New Worlds. The Discovery of the Collection, Photo: Jens Nöber, Museum Folkwang, 2019.



Pic. 2: William Forsythe, City of Abstracts, 2000, Museum Folkwang, Video software development: Philip Bußmann, Photo: Tanja Lamers.



Pic. 3: Anne Imhof, Faust,
German Pavilion at the
Venice Biennale, 2017,
Photo: Nadine Fraczkowski.

Prof. Dr. Adorno Theodor W. 1970: 'Aesthetic Theory', Frankfurt a. M.: Suhrkamp.

Prof. Dr. Stalder, Felix 2016: 'Culture of Digitality', Berlin: Suhrkamp.

Dr Thürlemann, Felix 2013: 'More than a picture. For an Art History of the Hyperimage', Munich: Wilhelm Fink Verlag.

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Dr. phil. Reißmann, Wolfgang: 'The importance of images in a world that is becoming more digital: Reflections on perceptual communication' (2015), available online at: www.stiftungbrandenburgertor.de/wp-content/uploads/2015/07/Bilderbilden_Reißmann_Die-Bedeutung-von-Bildern-in-einer-digitaler-werdenden-Welt.pdf, last accessed on: 06.06.2021.

Szope, Dominika (2018): ' #digiTALK on the digitisation of art and culture!', available online at: www.techtag.de/netzkultur/9-digitalk-zu-digitalisierung-von-kunst-und-kultur-kunst-muss-erlebbar-sein/, last accessed on: 06.06.2021.

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