DAM GALLERY

Kim Asendorf – INIT(INTERNET); & Flavien Théry – WHITE/LIGHT

Exhibition: 8 November 2014 – 10 January 2015

Preview: 7 November 2014, 7 – 9 PM

The artists will be present.

Kim Asendorf – INIT(INTERNET);

Kim Asendorf, Detail Alibotbot, 2014

Found material taken from the Internet serves as the basis for the works of Kim Asendorf. The artist programs algorithms and bots to manipulate the found images automatically and systematically, without human intervention. The exhibition title *Init(Internet);* refers to functions of computer language and demonstrates the artist's operating principles. *Init* stands for initialize and describes the assignment of an initial value to a variable parameter, the Internet in this case. Along with the brackets and the semicolon, the *Init* symbolizes the algorithms in Asendorf's work that process the Internet's visual information.

DAM GALLERY

The work **Alibotbot** is based on photos of replicas of artworks that the artist found at www.alibaba.com. As a mass product, they are sold on this global wholesale trade company website. The images found and selected by the artist were automatically changed by a bot in Photoshop. The final output of this process is unpredictable. The artist creates the setting and the aesthetic framework, but the final shape of the artwork he handed on to the computer. In his work **Cloth Animation** Asendorf printed an image he created via a painting bot in Corel Draw on a cloth and attached it to a metal frame. The cooling fan of a laptop sways it back and forth. With the title, the artist refers to the animated imagery of the Internet, which he transfers into the real word. For **Swoosh Reshape Banner** the artist printed the image of a Nike shoe onto transparent mesh. The artist distorts the logo by folding it, and thereby misshapes the whole shoe— even covering a portion by the kink. This work resembles the artist's digital works named **Swoosh Reshape**. There, the artist digitally distorts Nike's *Swoosh* Logo as well as the entire sneaker. **America Offline (Los Angeles)** shows a perspective view of Los Angeles extracted from Google Maps. In front of the image in the exhibition space, a door mat with a Google-Logo in an altered color scheme lies on the floor. The mat marks to some extent the transition from the real world to virtual space. But the world on the image no longer matches the Google-reality, as the pixels have been sorted and re-arranged by an automated program of the artist. The original picture information still exists, but now the pixels are displayed differently. Therefore the image becomes unreadable and appears in a new visual form. In the exhibition the work **Realtime Pixel Sorting** visualizes the process of pixelsorting. **69.821 + Virtual Plastic Plants** shows an image with a spectral gradient of 69.821 color fields. In the exhibition space, a real plant stands in front of this picture. The computer-generated image is linked to an element of the real world, similar to the foot mat in America Offline (Los Angeles). In the works of Kim Asendorf, the Nike shoe from Swoosh Reshape Banner or the images in Alibotbot point to the consumer goods globally available 24/7 through the Internet. These elements are deformed and distorted within the artist's works. They are changed from a virtual into a physical form and are transferred into the exhibition space. There, they are combined with elements from the real world, like doormats, plants or fabrics.

The Internet is a virtual mirror of our society and an inexhaustible source of information. For Kim Asendorf the Internet is a digital copy of reality—the only parameter he needs for his conceptual and formal art. His algorithms become automated bots, reflecting our culture from the perspective of a digital native.
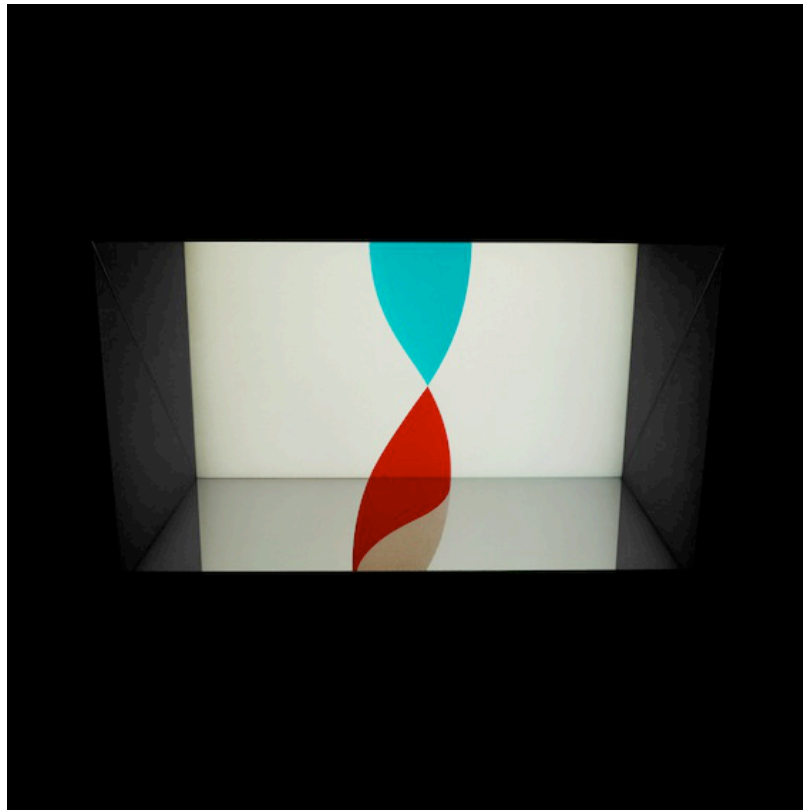
Text: Tina Sauerländer

DAM GALLERY Neue Jakobstraße 6 10179 Berlin

Phone: +49 30 280 98 135 office@dam.org www.dam.org
Opening hours: Tue – Fri 12 – 6 pm · Sat 12 – 4 pm · and by appointment

DAM GALLERY

Flavien Théry – WHITE/LIGHT

Flavien Théry, Dual, 2014

Light is not white. It consists of a color spectrum that remains invisible without some assistance. Flavien Théry explores the principles behind optical illusions that lead to color perception of light. He invokes scientific discoveries like the duality of light, which redefine our understanding of time, space and reality.

In **Dual** Flavien Théry creates a 3D display by combining modified LCD screens and mirrors. A flat layer that looks like a sheet of paper wanders wave-like and perpendicularly from right to left, rotating around itself. Both sides of the object, alternate in red and blue towards the viewer. The artist refers to the wave-particle dualism of Max Planck's quantum physics, which states that light is both wave and particle. This fact is not visible to the naked eye and therefore not part of the observable world. This also applies to the perception of the color spectrum of white light , which cannot be seen without optical tools. In the beginning of the 20th century, the discoveries of Plank overcame Newton's knowledge of the absolute nature of space, time, light and cosmos. In the installation **La Porte** a black obsidian stone stands on a white light source. On its surface, light breaks into its range of colors. Hidden dimensions seem to become visible within this round-arched gate-like lava rock. The stone resembles a border between two worlds, a transition into a parallel universe. The

DAM GALLERY

Aztecs used obsidians not only for forging arms, but also to produce dark mirrors that their fortunetellers used to see into the future. In **Le blanc n'existe pas** Flavien Théry deals with the optical mechanisms for the perception of colored light. He refers back to Benham's top, a black and white disk, which when quickly spun, allows the viewer to see the colors of the spectrum. The experiment presents a kind of counter to Newton's disc, which displays the spectral colors that appear white when quickly rotated—proof that white light is just an illusion. On the touch screen of the interactive work **Oracle,** the viewer sees a black and white parasitic image, visual noise evoking broken analog TV screens. As soon as the observer touches the screen, he becomes a user of the work. Characters appear which can be moved across the screen with the finger and which melt with the background when released. Inevitably the spectator tries to decode the letters and merge them together to words to encrypt their meaning. The computer-generated characters form words that are randomly selected from a dictionary. Just like white light includes spectral colors, these characters and words already seem to be inherent to the noise pattern.

Flavien Théry brings into question the mechanisms of human perception and the optical illusion of color and light with his works. He refers to scientific experiments and often connects them to mystic elements of different cultures. On the one hand, his installations seem plain and technical, yet on the other they evoke a mysterious and secretive side, hiding the true function of the work.

Text: Tina Sauerländer

Winter holidays:

20 December 2014 – 3 January 2015

During the winter holidays only by appointment at office@dam.org.