



© Tatjana Danneberg

Tatjana Danneberg. Wait a Minute

8 May – 11 July 2021

Thu, 8 July 2021, 6pm

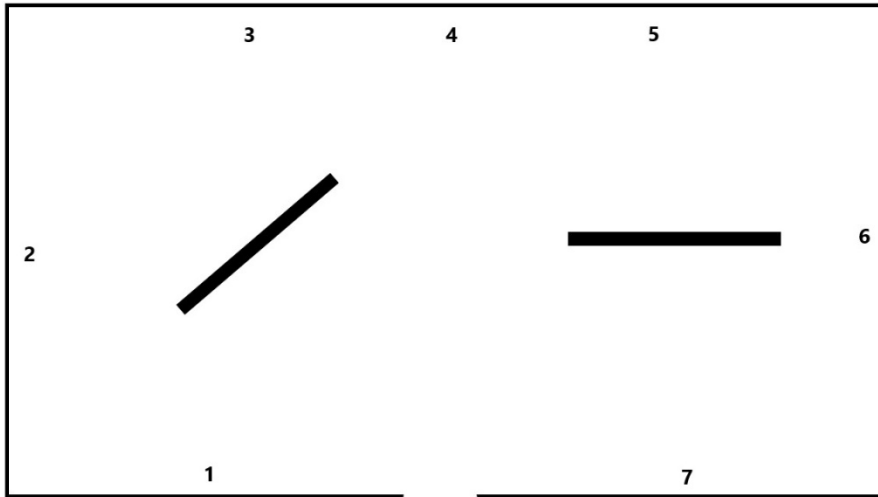
Artist Talk & presentation of the new book by Tatjana Danneberg, published by Mousse Publishing.

Tatjana Danneberg's current work includes large-scale painting based on analogue photography, carefully selected from a personal archive. For her exhibition at the Salzburger Kunstverein—her first solo presentation at a public institution—Danneberg presents these new paintings together with a floor installation. Arising out of—and in reaction to—notions of identity-formation, especially in contemporary expressions of youth culture, her recent paintings convey—while simultaneously being themselves mired within—an overall uncertainty and unfixed sense of self. Her first publication with texts exploring her work will accompany the exhibition.

Tatjana Danneberg studied Fine Arts at the Academy of Fine Arts in Vienna (2011-2017), including spending 2014 and 2015 at the Städelschule—Staatliche Hochschule für Bildende Künste, Frankfurt am Main. Her practice includes a blend of large-scale painting combined with various photographic processes, as well as sculptural work. Tatjana Danneberg (*1991, Austria) lives and works between Vienna and Warsaw.

Saalplan

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1

Radiance Renewal, 2021, ink-jet print, gesso, glue on canvas, 200 x 300 cm

2

Meine Waschmaschine schleudert nicht, 2021, ink-jet print, gesso, glue on canvas, 200 x 300 cm

3

Confusion Will Be My Epitaph, 2021, ink-jet print, gesso, glue on canvas, 200 x 300 cm

4

Low Waist, 2021, ink-jet print, gesso, glue on canvas, 200 x 300 cm

5

Manchmal ist mir heiß und manchmal kalt, 2021, ink-jet print, gesso, glue on canvas, 200 x 300 cm

6

In alto mare, 2021, ink-jet print, gesso, glue on canvas, 200 x 300 cm

7

Schlaraffenland, 2021, ink-jet print, gesso, glue on canvas, 200 x 300 cm

Scattered all over the room

Posters, various motifs, each A1

All works Courtesy of Tatjana Danneberg and LambdaLambdaLambda, Prishtina/Brussels.

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Text by Séamus Kealy

Tatjana Danneberg's current work includes large-scale painting based on analogue photography, carefully selected from a personal archive. For her exhibition at the Salzburger Kunstverein—her first solo presentation at a public institution—Danneberg presents these new paintings together with a floor installation. Arising out of—and in reaction to—notions of identity-formation, especially in contemporary expressions of youth culture, her recent paintings convey—while simultaneously being themselves mired within—an overall uncertainty and unfixed sense of self. Her first publication with texts exploring her work will accompany the exhibition.

In her work, Tatjana Danneberg uses the condition of the vast proliferation of images as her material while mainly eschewing the use of such images, transferring innocuous, enigmatic images between different processes and layers of materiality, engaging in staging and restaging their overall ambivalence and spelling out a state of affairs that surrounds us today.

The selection of images by the artist is an initial step in her production. From a large archive of personal photos and pictures that Tatjana Danneberg has collected for years—many of which are snapshots of friends and casual situations—she chose a small selection to become fastened into depiction in this exhibition. Let us here again consider the ever-endless, actually quite overwhelming flow of online digital images (still and moving) that are uploaded, shared, and ostensibly stored every microsecond. What Tatjana Danneberg is indeed interested in, in that vein, is both the effect of this process of mass image production and individual image reception itself—while also not ruling out a search for meaning that quietly resists today's digital galaxy, which is as vast and cold and impervious as our universe.

With these works one is met with a considered ambivalence in both representation and in form. The pictures arise from obscure, indeed randomly-chosen combined imagery—here, however, from analogue photos. Their choice by the artist is a kind of counter-selection to the constant scrolling through images that is presently enacted by millions upon millions of individuals. We know the routine: device in hand, image appears, finger pulls it down; the next images slide down for barely a glimpse until something holds one's attention for more than a microsecond. These seven pictures, however, are like a collective anchor in appearing to be an immobilized selection of absolutely random images that could usually pass one by in digital scroll. This feeling of randomness in Danneberg's pictures is poignant, at least for the very reason that their selection was made somewhat painstakingly by the artist and was not random decision-making at all. Also presented alongside the large pictures, placed somewhat arbitrarily in the gallery space, are fifteen poster-collages that the artist herself also fashioned in a similar process of decision-making and image combination. The posters are scattered sadly, nonchalantly, as if having been rejected themselves—or indeed, past their time.

We might imagine that the proliferation of such imagery casts us all collectively further adrift in individual lifeboats on a vast sea of the spectacle of reproduced desire. Considering Danneberg's exhibition, these conditions are echoed in the images, and moreover in the conscious destabilizing and liquidity of the images she transforms. After transitioning each one through her process of picture-making into these large-format canvases, the effect is all a bit dizzier in the end. The images are simultaneously washed out of meaning when lifted from photographic emulsion into paint and then re-

formed by affixing them anew to a large canvas, emphasizing their ambivalence while also signaling a desire for meaning in this very gesture. The artist's use of chance is not lost on us in this regard. She says that the images and their selection are "subject to chance, such as a casual moment captured through a snapshot, and I think it is this special directness that attracts me to using the camera as a tool for representation."¹

Likewise, the artist's work via this process of image transformation speaks to today's tendency to de-emphasize the potential meaning (and a sense of time passing) within photographic images. Where precision or manipulated perfection is averted in favor of chance, there is, on the one hand, a poetic engagement with time and form, but this process also enables accidents and unintended meaning to enter the work. There is also a reference to and pining for outdated, anachronistic analogue photography and the idea that chance can enter the lens, in contrast to digital photography's immediacy and simplicity with regard to cropping, editing, and manipulation. Here, the artist leaves this enabling of chance wide open, and thus the ambivalence and mystery of these pictures is palpable the first time one sees them. The process the artist employs lends weight to this ambivalence, where it is at first visibly unclear what we are looking at and how these pictures were made.

For further information please get in touch with:

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Hours Exhibition: Tue-Sun 12-7pm

Hours Café Buk e Kryp: Tue-Sat 10am-10pm

¹ Interview between the artist and Attilia Fattori Franchini.