

Edition VFO

Echoes of Imagination

Vernissage: Thursday, May 23, from 6 pm to 8 pm

Exhibition duration: May 24 to September 14, 2024



Franziska Furter, "a pale blue dot" 22, 2024, Marbling, 29,5 x 39,5 cm; Photo: Bernhard Strauss

The exhibition "Echoes of Imagination" features new works by six artists whose practice deals with questions of material, collective, and personal memory. The artists Dove Allouche, Franziska Furter, Gregor Hildebrandt, Renata Kaminska, Camillo Paravicini, and Mai-Thu Perret explore in each of their work the dialectical relationship between the physical nature of (art) objects and the symbolic or historical meaning attached to them.

Dove Allouche consistently blurs the boundaries between photography and fine art and invites us to explore the complex relationships between matter, light and perception. While the work "AgBr" shows the gradation of a grey scale obtained from one of the earliest photographs of the Dead Sea, "Coin de quartz" is a tiny quartz grain that has been ground down over its entire surface and depicted when viewed under polarized light.

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Franziska Furter's marbling on paper reflects the fluid process of their creation. The artist gives an impulse by letting the marbling paint drip onto the surface of the water and transfers the motif to the paper at the right moment and with the utmost care. The resulting works with the poetic title "a pale blue dot" convey a subtle sense of movement, energy flow and organic unfolding.

Gregor Hildebrandt's drypoint etching "Ich hab' mich wieder verlaufen" was printed from a vinyl record of his music label Grzegorzki Records. Behind an analog aesthetic that borders on black-and-white monochrome, Hildebrandt has long explored the relationship between sound and image, presenting familiar objects in unexpected contexts. He is not only concerned with the physical presence of objects, but also with their metaphorical, collectively conceived meaning and the memories they evoke.

Renata Kaminska deals with the traces left by individuals and society in public space. She poses the question of collective memory and how history remains present or invisible in our everyday lives. The two woodcuts show the material trace of a mahogany tree. One print, created with the residual color of the first, functions like an echo of the other.

Camillo Paravicini conceived three works using the technique of sugar lift aquatint. The surreal figures appear like comic-like tales on flat color fields. They traverse times and styles and at the same time appear specific and vague. Paravicini's work often deals with humorous, uninterpretable, imaginary aspects of art production that oscillate between poetics and comedy.

Mai-Thu Perret's aquatint prints contain numerous visual references that evoke different associations depending on the context. Everyone has a personal collection of images in their head, a mental museum full of visual impressions from films, the Internet, exhibitions, travel or everyday life. Mai-Thu Perret's works encourage viewers to search for clues in this image archive and thus embark on imaginary expeditions.

The exhibition "Echoes of Imagination" illustrates that (art) objects are material- and context-based reflections of our shared experiences and individual memories. By exploring the complex relationship between materials, their forms and their meanings, the works challenge us to question the boundaries between reality and imagination. The show invites us to delve into the depths of our own memories and explore the multi-layered connections between past, present and future.

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