

# **darktaxa-project. The Berlin-Constellation**

**OFFICE IMPART, March 2021**

with

**Aaron Scheer**

**Alex Grein**

**Arno Beck**

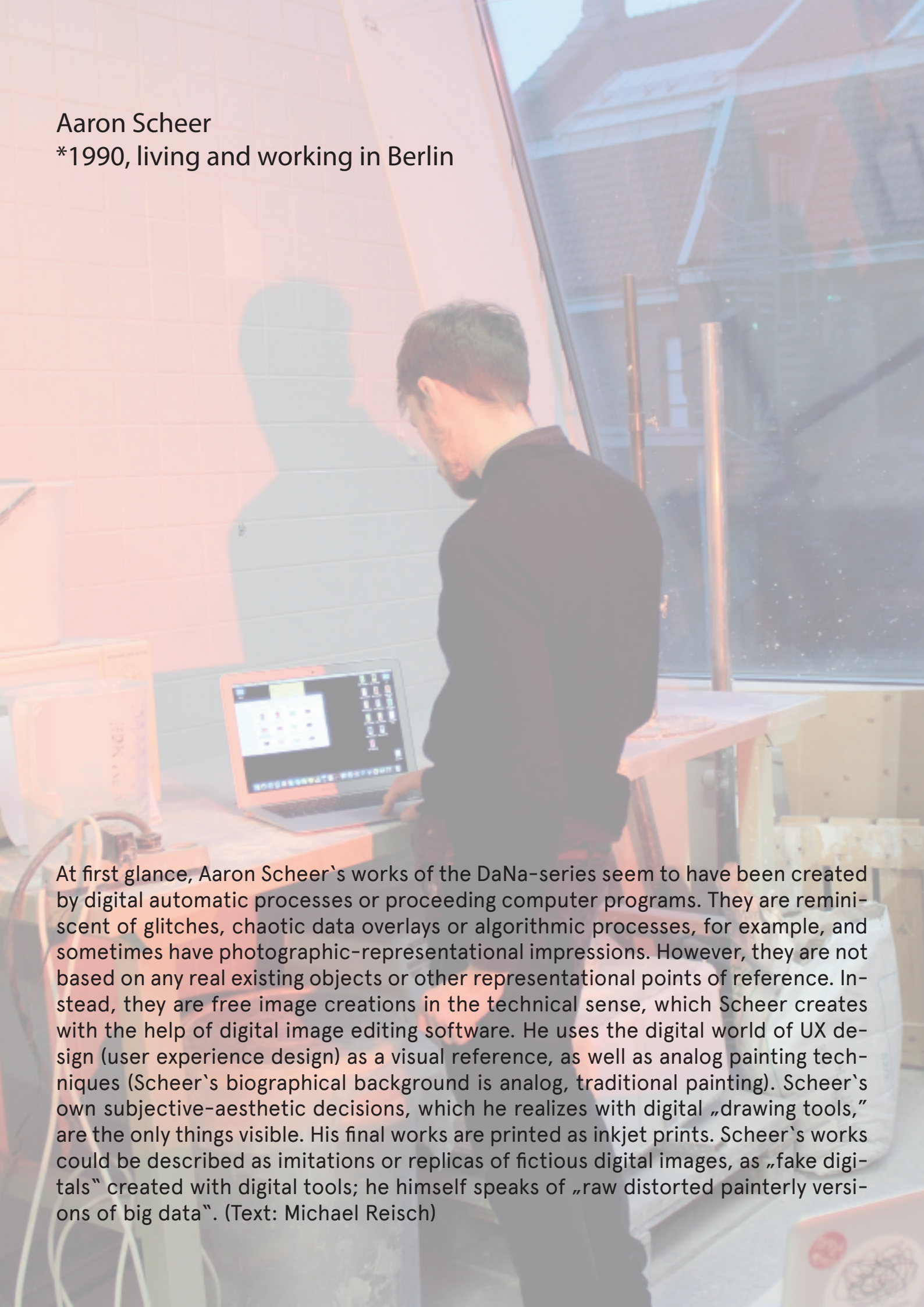
**Beate Gütschow**

**Raphael Brunk**

**Ria Patricia Röder**

[Darktaxa-project](#) is an international group of 17 artists, working at the intersection of photography and new digital imaging techniques.

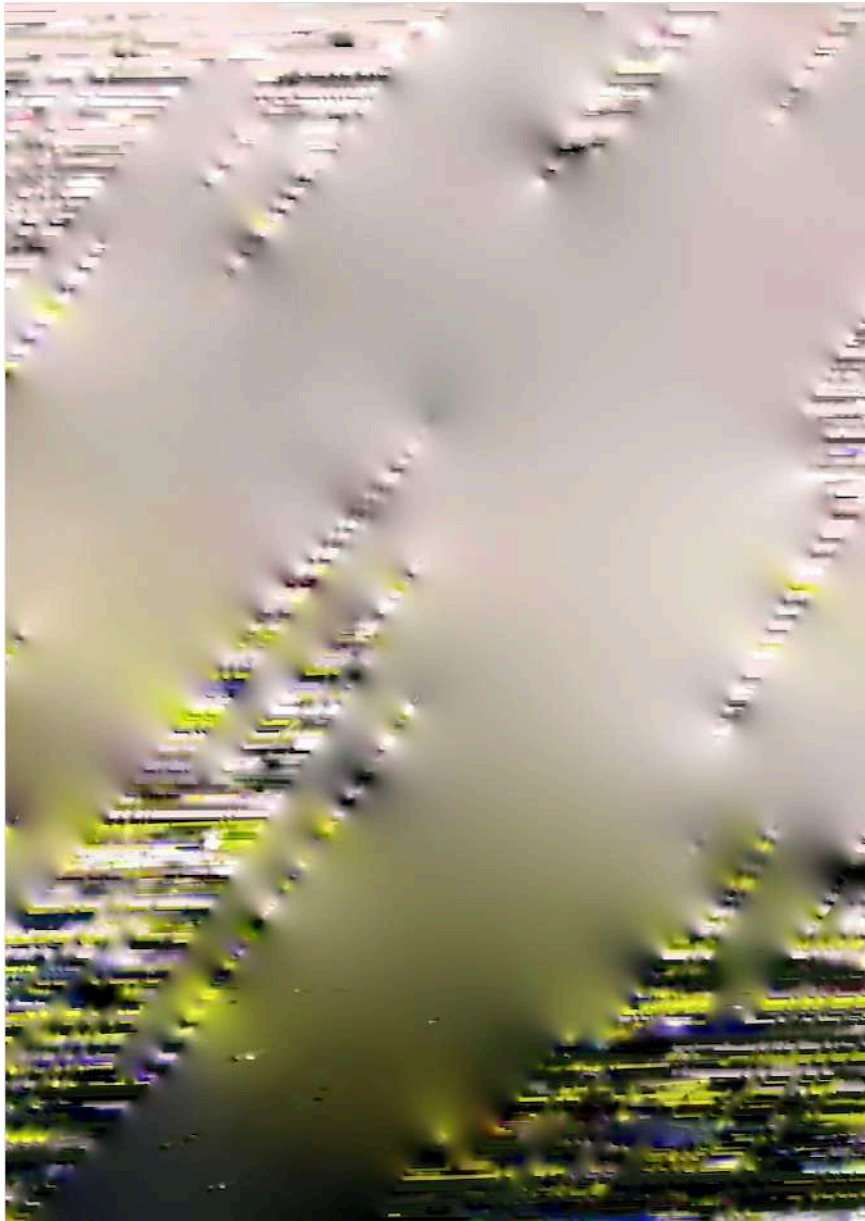
OFFICE IMPART is delighted to announce the exhibition „[darktaxa-project - the Berlin-constellation](#)“. The exhibition is focusing on the question of what photography means under today's digital conditions. It is a compilation of six contemporary positions, each of which explores the generative potential of the new digital ways of working in very different ways.

A photograph of a man with short dark hair, wearing a dark jacket, sitting at a desk and working on a laptop. The room has a large window on the right side, showing a view of a building outside. The wall on the left is a light pink color. The man's shadow is cast onto the pink wall. The overall lighting is soft and warm.

Aaron Scheer

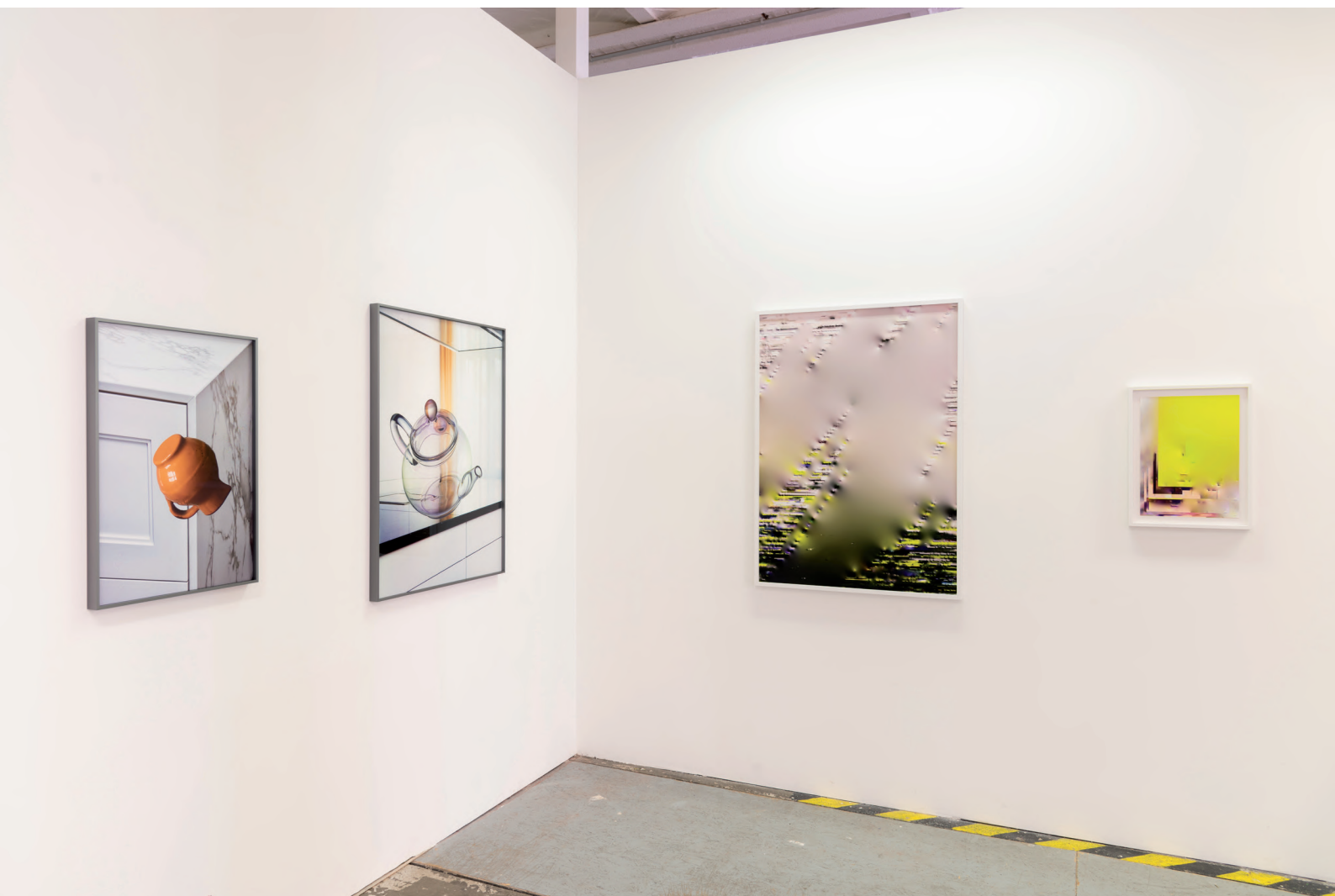
\*1990, living and working in Berlin

At first glance, Aaron Scheer's works of the DaNa-series seem to have been created by digital automatic processes or proceeding computer programs. They are reminiscent of glitches, chaotic data overlays or algorithmic processes, for example, and sometimes have photographic-representational impressions. However, they are not based on any real existing objects or other representational points of reference. Instead, they are free image creations in the technical sense, which Scheer creates with the help of digital image editing software. He uses the digital world of UX design (user experience design) as a visual reference, as well as analog painting techniques (Scheer's biographical background is analog, traditional painting). Scheer's own subjective-aesthetic decisions, which he realizes with digital „drawing tools,“ are the only things visible. His final works are printed as inkjet prints. Scheer's works could be described as imitations or replicas of fictitious digital images, as „fake digitals“ created with digital tools; he himself speaks of „raw distorted painterly versions of big data“. (Text: Michael Reisch)



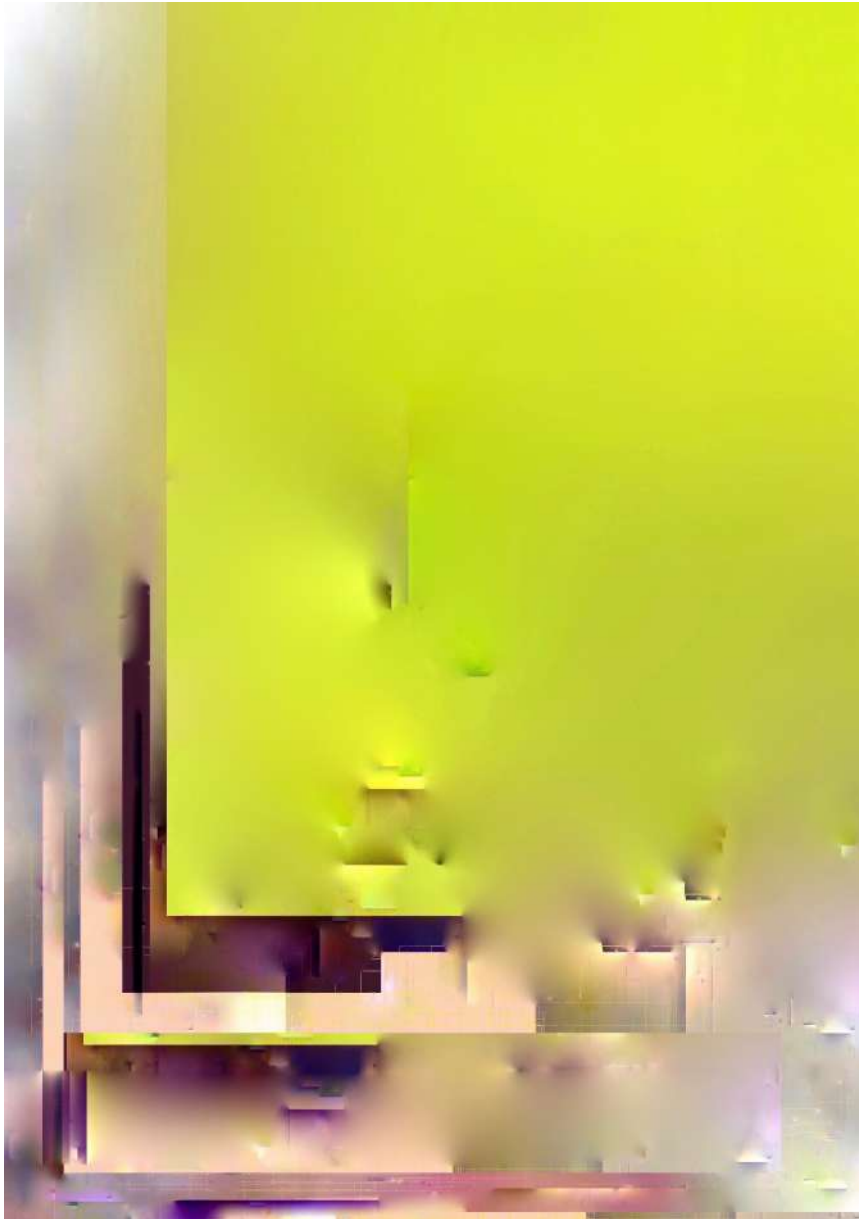
Aaron Scheer  
DaNA XVIII, 2021  
Pigment ink on archival paper, gerahmt  
123 x 88 cm  
Unique: 1/1, 1 AP  
AS/20/016  
4.500 €





Exhibiton View, darktaxa-project. The Berlin - Constellation, OFFICE IMPART, 2021





Aaron Scheer  
\_Abstract Wall Decal Clock, 2020  
Pigment ink on archival paper (gerahmt)  
50 x 37 cm  
Unique: 1/1, 1 AP  
AS/20/011  
2.200 €



Aaron Scheer  
\_Blue Angels fly over Nashville, 2020  
Pigment ink on archival paper (gerahmt)  
44 x 31 cm  
Unique: 1/1, 1 AP  
AS/20/007  
2.200 €



A portrait of Alex Grein, a young woman with short, wavy brown hair and light green eyes. She is looking directly at the camera with a slight smile. The background is a plain, light-colored wall.

Alex Grein

\*1983, living and working in Düsseldorf

Alex Grein uses either found film footage or material that she has photographed herself with her smart phone. She then places miniature models of everyday objects (such as custom-made model glasses or similar) on the phone's screen, on top of the images she has created or found. This ensemble is finally photographed in high-resolution and printed out as an inkjet-print. In the final image, the scaled-down objects seem to be actual fragments of the originally photographed space, and appear to hover there, peculiarly. Grein uses this approach to address „augmented reality“ visualisations with mostly simple, analog-digital, low-tech tools. While following a classical-documentary approach that is photographic in nature, her working process raises questions about the digital realm. (Text: Michael Reisch)

Grein's work has been shown in a variety of solo and group exhibitions, such as at the NRW Forum, Düsseldorf (2020), at Galerie Schierke Seinecke, Frankfurt (2020), Galeria Helga de Alvear, Madrid (2020), Am Quartier am Hafen, Cologne (2020), at Achenbach Hagemeier, Berlin (2019), at Falko Alexander Galerie, Cologne (2019), at Muzeum Zamkowe, Pless, Poland (2018), at Sammlung Philara, Düsseldorf (2017), Spinnerei Leipzig, Leipzig (2017), and Julia Stoschek Collection, Düsseldorf (2013).

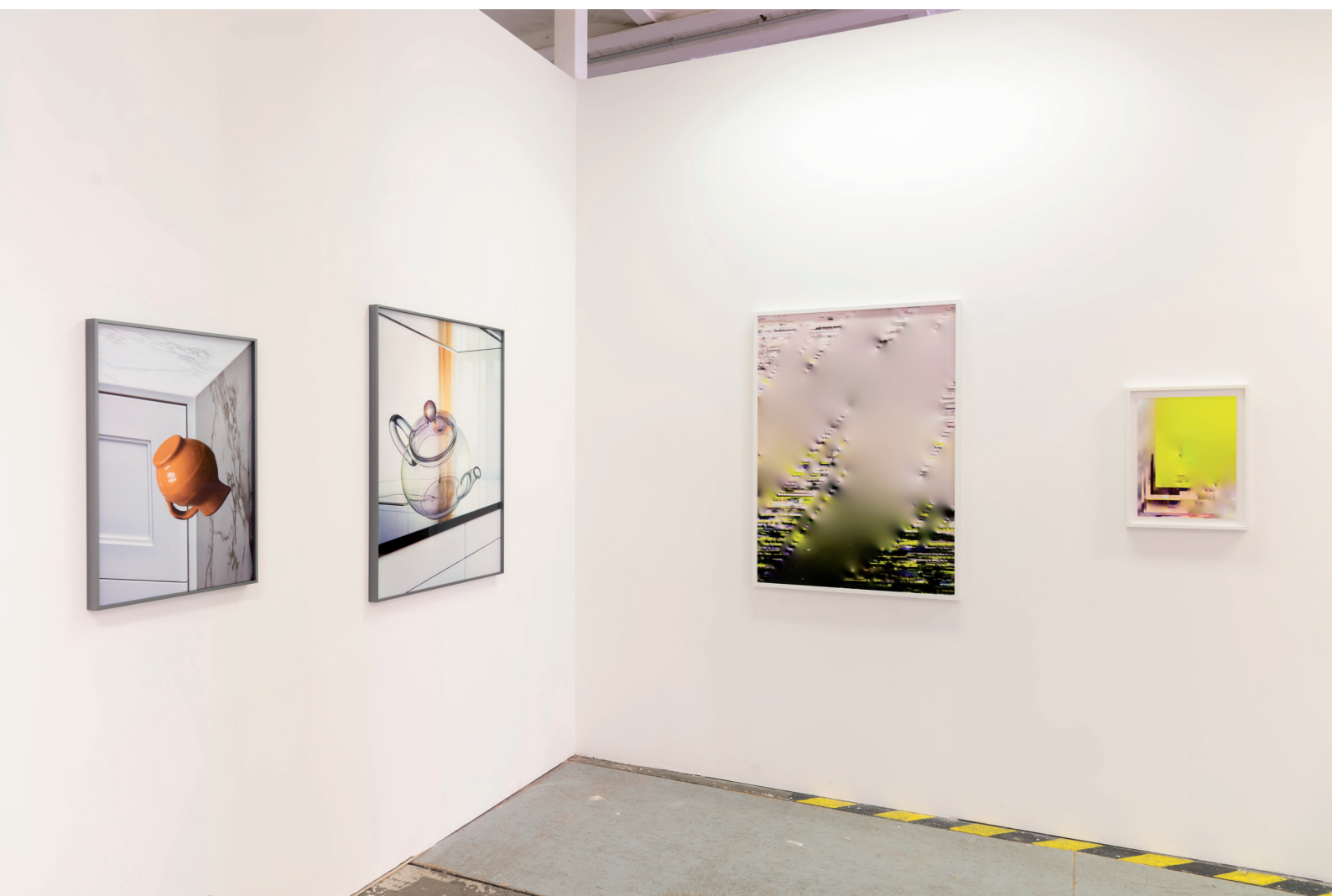




Alex Grein  
Rolling (Pictures on a Screen), 2019  
Inkjet-Print (gerahmt)  
100,8 x 74 cm  
Edition: 2/5 + 2 AP  
AG/19/001  
4.200 €



Alex Grein  
Falling (Pictures on a Screen), 2019  
Inkjet-Print (gerahmt)  
70 x 46,3 cm  
Edition: 1/5 + 2 AP  
AG/19/002  
2.800 €



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Alex Grein  
Polished (Pictures on a Screen), 2019  
Inkjet-Print (gerahmt)  
34 x 23,4 cm  
Edition: 1/5 + 2 AP  
AG/19/003  
1.400 €

Arno Beck

\*1985, living and working in Bonn

In Arno Beck's works, the artist transforms digital images into painting by producing computer-generated images in an analog manner. Using traditional painting methods, he attempts to materialize the digital aesthetic into physical, haptic existence. In doing so, the motifs depicted are based on his interest in early, low-resolution computer graphics, games, and interfaces. This transformation of screen-based impressions onto canvas is one of the central aspects of Beck's oeuvre. In his works „A Pale Horse,“ „Riddim,“ and „Stone Henge,“ Beck has developed a new visual language from his exploration of older graphics and image processing programs: clusters of pixels arranged in a particular way imitate the ductus and materiality of various painting methods, such as pen and ink drawings or blurred spray paint. Binary but painterly gestures meet geometric shapes, pixelated lines, and graphic control elements such as mouse cursors. Using the gray and white checkered pattern as a background, Beck emphasizes the relationship between painting and image editing, since in image editing programs this surface is the digital equivalent of a white canvas in physical space and serves as a starting point for new works.

Beck's work has been shown in a variety of solo and group exhibitions, among others at Kunsthalle Düsseldorf, Düsseldorf (2020), at Mariam Cramer Projects, Amsterdam (2020), at Galerie Ruttkowski; 68, Cologne (2020), at Bonner Kunstverein, Bonn (2019), at Joshua Liner Gallery, New York (2019), at Museum Sinclair-Haus, Bad Homburg (2019), at Little Havana, Miami (2018), at Collyer Bristow Gallery, London (2018), at Ambacher Contemporary, Munich (2018), and at Cidade das Artes, Rio de Janeiro (2018).



Arno Beck  
A Pale Horse, 2020  
Acrylic on Canvas  
60 x 50 cm  
AB/20/001  
2.700 €

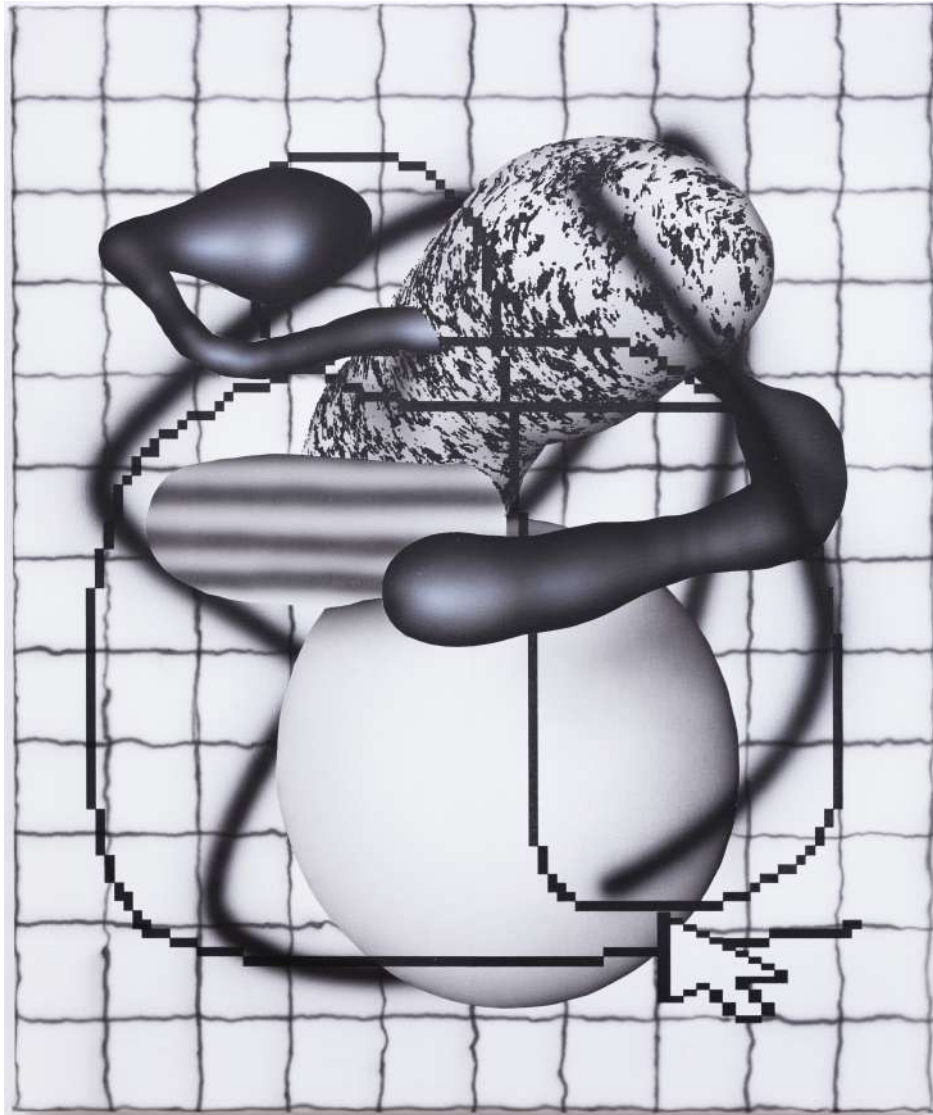




Arno Beck  
Stone Henge, 2020  
Acrylic on Canvas  
60 x 50 cm  
AB/20/003  
2.700 €



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Arno Beck  
Riddim, 2020  
Acrylic on Canvas  
60 x 50 cm  
AB/20/002  
2.700 €



A portrait of Beate Gütschow, a woman with long, wavy brown hair and round glasses, looking directly at the camera. The background is a light-colored wall with a green grid pattern on the right side.

Beate Gütschow

\*1970, living and working in Cologne and Berlin

In her new group of works "HC", Beate Gütschow employs a combination of several digital tools: using digital photography and photogrammetry she records existing motifs from the current architectural environment. These are then composed on the computer through the use of 3D programs (Cinema 4D) and digital image processing (Photoshop) to make a „photographic“ looking image with a coherent illusionary space. However, Gütschow replaces the usual and expected „photographically“ connoted central perspective by the „unnatural“ parallel perspective of the 3D program. Her title „HC“, which stands for „Hortus Conclusus“ (enclosed garden), refers to the pictorial representation of gardens in the Middle Ages and the early Renaissance (immediately before the invention of the centrally-organised system of perspective). The historical quotation is used by Gütschow as a deliberate disruption of perception. The photographic habits of seeing and the associated (supposed) certainties are subjected to a sustained interrogation within the context of the new digital possibilities. (Text: Michael Reisch)

Gütschow's work has been presented in a variety of group and solo exhibitions, among others at Berlinische Galerie, Berlin (2019); Museum of Art, Architecture and Technology, Lisbon, Portugal (2019); Brandts Museum, Odense, Denmark (2018); Fries Museum, Leeuwarden, Netherlands (2018); Serralves Museum, Porto, Portugal (2018), at the Museum of Modern Art, Mexico City, Mexico (2018), at the Victoria and Albert Museum, London, UK (2017), at the Kunstverein in Hamburg, Germany (2017), and at the Museum for Contemporary Photography, Chicago, US (2016).



Beate Gütschow  
HC # 3, 2018  
C-print  
115 x 153 cm image size, 127 x 185 sheet size  
Edition of 5  
BG/18/001  
15.000 €





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Beate Gütschow  
HC # 8, 2018  
C-print  
80 x 64 cm image size, 110 x 86 cm sheet size  
Edition of 5  
BG/18/003  
8.000 €





Beate Gütschow  
HC # 7, 2018  
C-print  
80 x 64 cm image size, 110 x 86 cm sheet size  
Edition of 5  
BG/18/002  
8.000 €



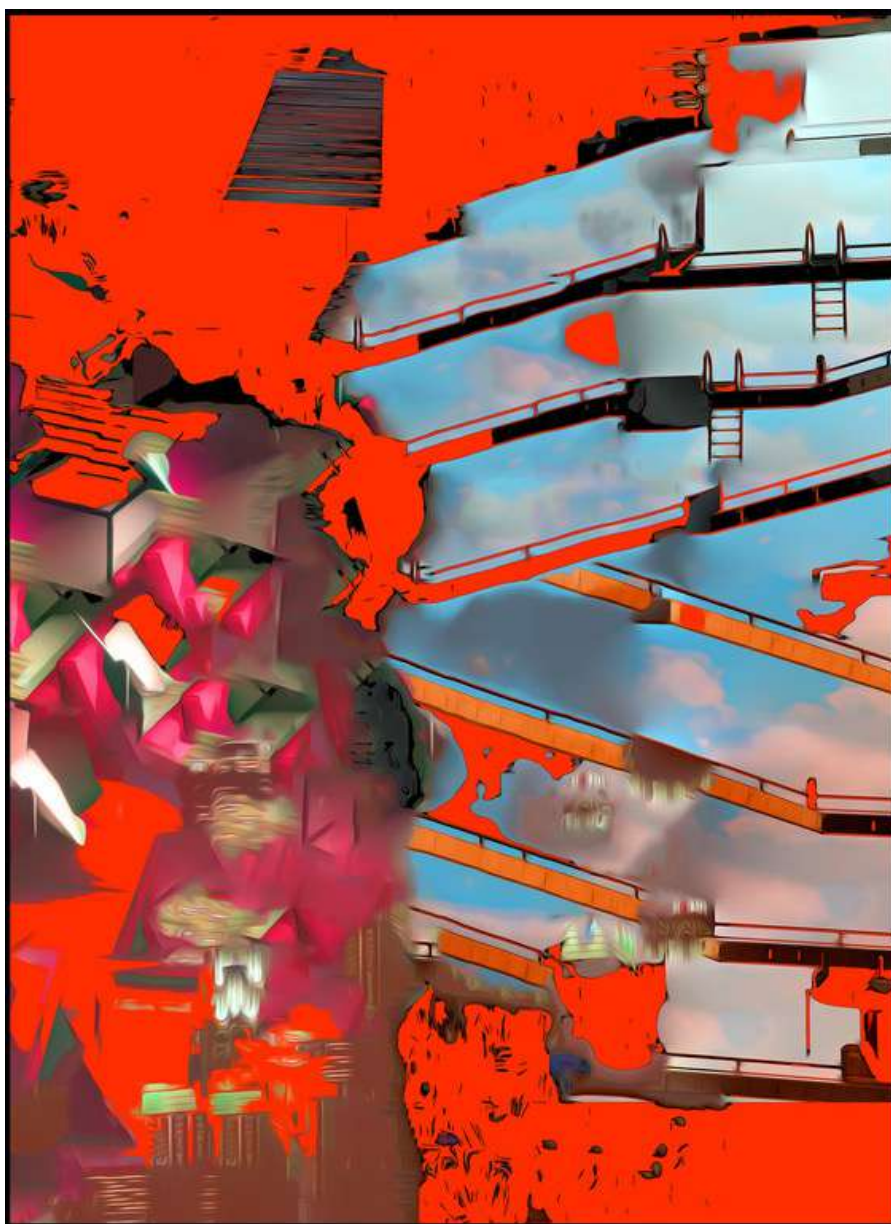
A portrait of Raphael Brunk, a man with short, dark, wavy hair and light blue eyes, looking directly at the camera. He is wearing a white t-shirt. The background is a bright, out-of-focus outdoor scene with a clear blue sky and some distant structures.

Raphael Brunk

\*1987, living and working in Frankfurt am Main

Raphael Brunk deals in his artistic work with the question of imaging and the use of digital media, which brings the artist to the starting point of his work. His work is to be located in the digital context of photography, he himself speaks of „algorithmic photography“: starting with an original image motif, he then lets the algorithms of an image processing software, which Brunk uses as a kind of brush tool (in a figurative sense), operate on it. The result of this purely digital process is printed on alucore using a UV printing process. Through this procedure, which Brunk also refers to as „digital imaging,“ he partially transfers his artistic authority to the computer, which means that the outcome remains unknown. This cultivation of coincidence is reminiscent of painterly chance products, an artistic idea that has its origins in modernist action painting.

Brunk's work has been featured in a variety of group and solo exhibitions, including at Galerie Schierke Seinecke, Frankfurt (2020); Galerie Droste, Wuppertal (2020); Galeria Sa Pleta Freda, Son Severa, Spain (2019); Galerie Rundgaenger, Frankfurt (2018); Goethe-Institut-Paris, Paris (2017); Associazione Culturale il Sestante, Trieste (2017); and Museum Kunstpalast, Düsseldorf (2017).



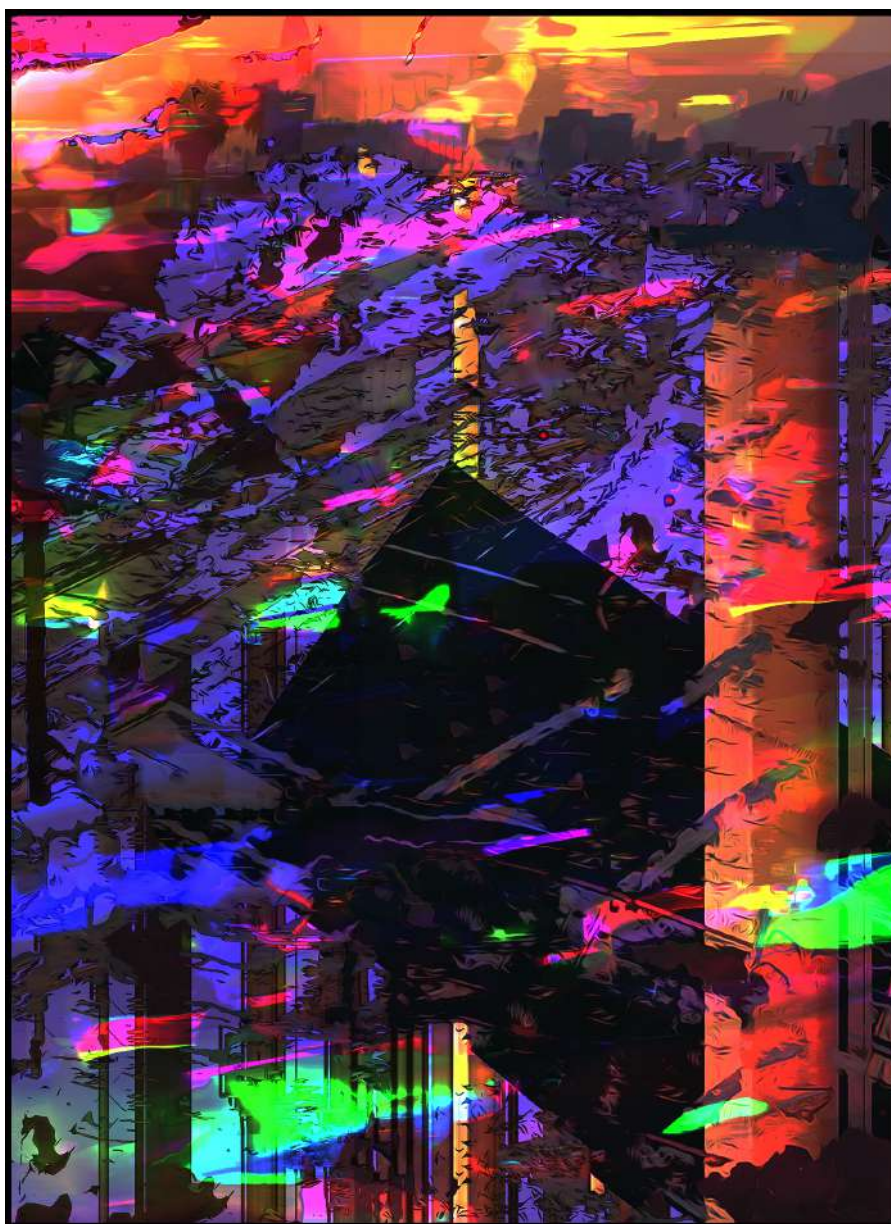
Raphael Brunk  
#ac594a, 2021  
UV-Print auf Alucore (gerahmt)  
60 x 44 cm  
Unique: 1/1 + 1 AP  
RB/21/001  
3.100 €





Exhibiton View, darktaxa-project. The Berlin - Constellation, OFFICE IMPART, 2021





Raphael Brunk  
#553746, 2021  
UV-Print auf Alucore (gerahmt)  
60 x 44 cm  
Unique: 1/1 + 1 AP  
RB/21/002  
3.100 €





Ria Patricia Röder

\*1983, living and working in Berlin

Ria Patricia Röder works with scanography. She uses found objects and custommade forms of paper or similar, which are placed on the glass surface of the scanner. She combines these „motifs“ with pre-scanned and printed out images of these (or other) objects to produce complex compositions of reality- and image-fragments. These fragments, which exist as the “material” of the image, are very deliberately arranged on the scanner glass. In addition, the images or printouts are sometimes deformed manually, in an analogue process. The chosen „motifs“ can appear in the final picture several times and in different variations, which Röder designates as „declinations“. The artist uses neither image editing software nor renderings, hence the final, single, scan marks the endpoint of the process. The resulting image has a „photographic-representational“ appearance - indeed the exposure or scanning process can itself be understood as a „photographic“ process. However, in Röder`s work, the depicted space of traditional „photography“ is defined by the distance between the scanner glass and the furthest point of the scanned motifs, and compressed (in real terms to approx. 30-50 cm), whereby only the motifs immediately in the foreground are in focus. The traditional, centrally organised, perspectival seeing-model and the idea of static projection are partially overridden by the moving „camera“ of the scanner. (Text: Michael Reisch)

Röder`s work has been featured in a variety of group and solo exhibitions, including at the Oldenburger Kunstverein (2020), at Galerie de Zaal, Delft, Netherlands (2020), at BARK Berlin Gallery, Berlin (2020), at Galerie Falko Alexander, Cologne (2019), at Kunstquartier Bethanien, Berlin (2018), at Gussglashalle, Berlin (2018), at Sla307 Art Space, New York City, US (2017), at Haus am Lützowplatz, Berlin (2016), at SEXAUER Gallery, Berlin (2015), and at PointB, New York City, US (2015).

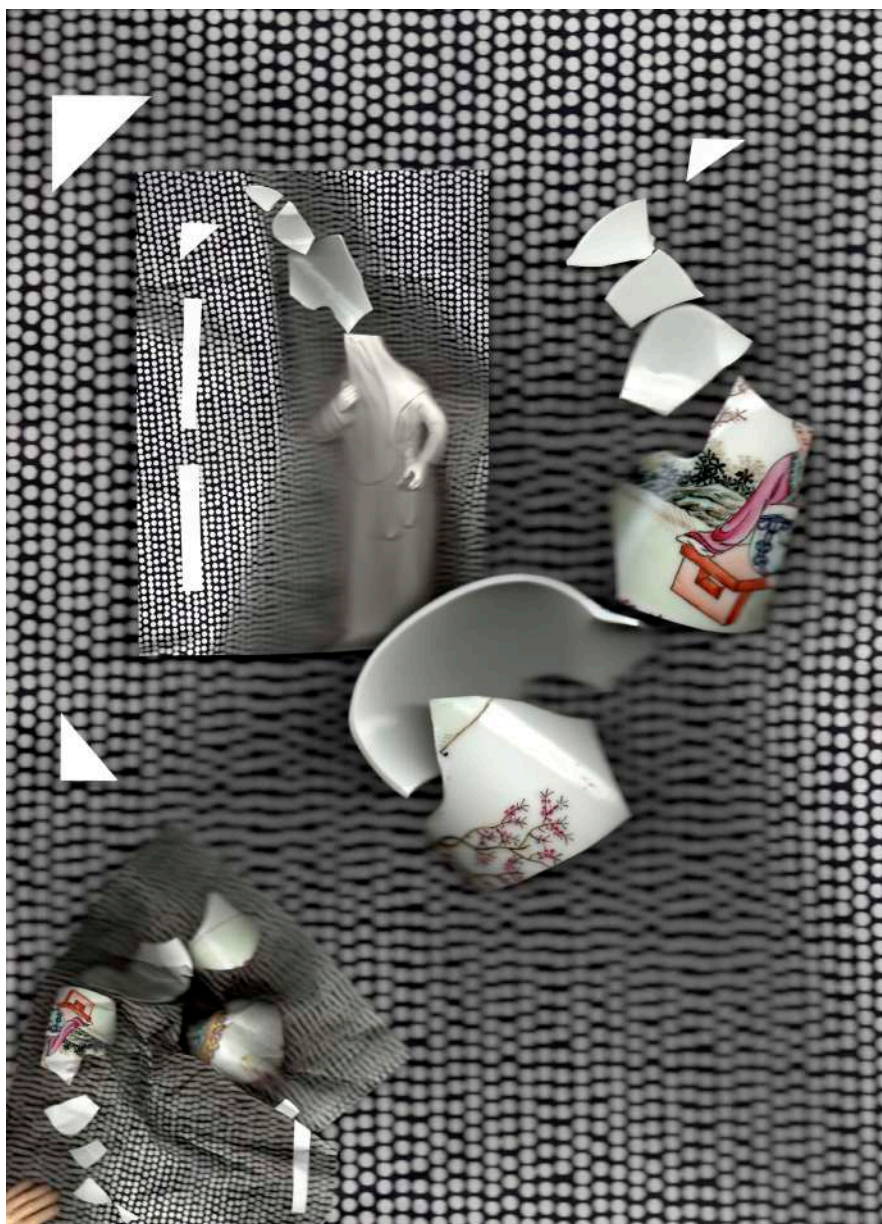


Ria Patrizia Röder  
Menina IV, 2018  
scanogram, archival pigment print on aludibond  
55 x 40 cm  
Edition of 5  
RPR/18/002  
2.300 €





Ria Patrizia Röder  
Menina II, 2018  
scanogram, archival pigment print on aludibond  
55 x 40 cm  
Edition of 5  
RPR/18/003  
2.300 €



Ria Patrizia Röder  
Nazareno, 2018  
scanogram, archival pigment print on aludibond  
55 x 40 cm  
Edition of 5  
RPR/18/001  
2.300 €



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