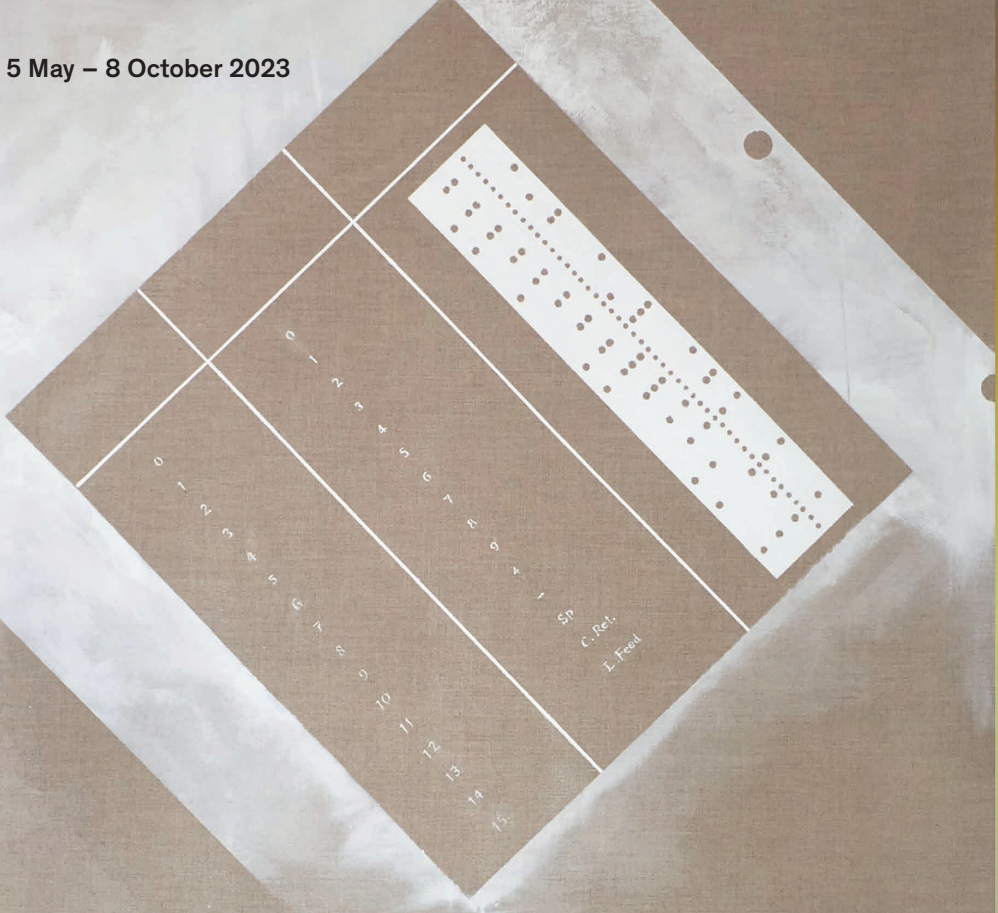


5 May – 8 October 2023

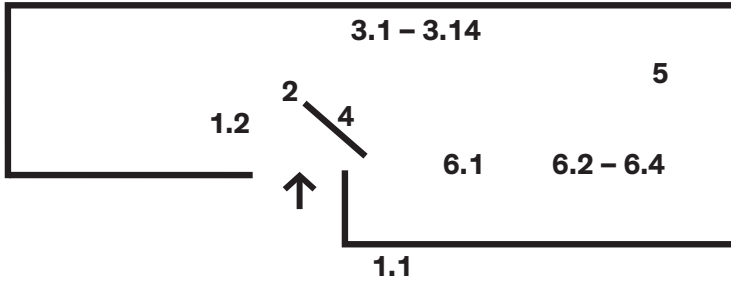


# Agnes Fuchs

## Her Eyes Were Green

Ebene

**-3**



## Works in the Exhibition

### Installations

- 1.1** *Linking*, 2023  
Coated aluminum sheet  
208 × 77,4 cm
- 1.2** *Identification Linking / Modified Circuitry*, 2023  
Floor work  
PVC foil, laser cut  
ca. 2.500 × 800 cm
- 2** *Circuitry*, 2023  
30–45° spatial intervention,  
wall, dispersion paint  
303 × 360 × 30 cm

### Paintings

- 3.1, 3.2** *Wave form C hybrid, (Layering)*, 2021–2022  
Acrylic on canvas  
60 × 50 cm, 35 × 27 cm
- 3.3** *Sinusoidal Function – And Fundamental Response*, 2018  
Acrylic on canvas  
170 × 135 cm
- 3.4** *Memoire, Déroulement d'une instruction, Les circuits logiques*, 2019  
Acrylic on canvas  
150 × 120 cm
- 3.5** *O.T.\_spectrum, 1\_painting 3*, 2021  
Acrylic on canvas  
35 × 27 cm
- 3.6, 3.7** *O.T.\_spectrum, 2-3\_painting 5-6*, 2022  
Acrylic on canvas  
Each 60 × 40 cm

- 3.8** *O.T.\_painting 2 hybrid*, 2021  
Acrylic on canvas  
60 × 50 cm
- 3.9** *Poem #4. DTU Output Driver / (Example of Coding, 5.5n-5.6n)*, 2020-2021  
Acrylic on canvas  
180 × 130 cm
- 3.10** *IC*, 2022  
Acrylic on canvas  
68 × 55 cm
- 3.11** *O.T.\_painting 4\_Rückseite*, 2022  
Acrylic on canvas  
60 × 55 cm
- 3.12** *O.T.\_painting\_1 hybrid*, 2021  
Acrylic on canvas  
68 × 55 cm
- 3.13** *Access to Floating Mother Board, (based on INPUT Circuit)*, 2018  
Acrylic on canvas  
155 × 120 cm
- 3.14** *O.T.\_Unknown, 1*, 2021  
Acrylic on canvas  
27 × 36 cm

## **Video**

- 4** *Électronique I, (Gestures)*, 2017-2018  
HD video 16:9, loop

## **Objects**

- 5** *Offsetprinted Format*, 2023  
Offset print on paper  
102 × 72 cm
- 6.1** *From Early Past to Far Future*, 2023  
Horsetail plants, plaster objects  
400 × 600 cm

**6.2** *Électronique réel\_1, 2, 2022*

Electronic components, box, mirror, perspex cube

Each  $32 \times 27 \times 12$  cm

**6.3** *Électronique réel\_3, 2022*

Components on printed circuit board

$32 \times 27 \times 30$  cm

**6.4** *Électronique réel\_4, 2022*

Cardboard box, components mounted, perspex cube

$32 \times 34 \times 55$  cm

## **Agnes Fuchs**

### **Her Eyes Were Green**

Agnes Fuchs uses the artistic means of painting, videos, and installation art to reconfigure the scientific-technical instruments and processes that brought about contemporary digital technologies. The departure point for her work is her private collection of instruction manuals, functional descriptions, and handbooks for oscilloscopes, computers, power supplies, or electronic measuring instruments. She analyzes the cultural implications of these communication media through the lens of her artistic practice, and thereby intervenes in a historical field as well as the afterimages it continues to produce today. Besides the technical apparatuses themselves, the artist appropriates and transforms, above all, their prevalent media-disseminated forms. Agnes Fuchs paints images that are stored and circulate (not always tangibly) in collective memory. Through the materiality of painting, the artist counters the digital simulacrum and virtuality of technical images with a sensory-physical experience.

#### **The Post-Digital in the Pre-Digital**

The artist applies a cultural-anthropological perspective to technologies. Hence, her concise settings and hybrid constellations cover a wide variety of aspects, from the history of design and user interfaces to the popular imagery and language associated with the devices. Even though Agnes Fuchs's artistic methods are largely analogue, her works can be situated in a post-digital context both in terms of their content and formal aesthetics. She deals with the provision of technologies that have become obsolete today or whose functions have been absorbed into the trappings of newer technologies: in short, she examines the conditions of the post-digital in the pre-digital. By renegotiating the functions, appearance, or use of devices taken for granted today, Fuchs engages in a form of media archaeology that seems more relevant than ever in an age when technical processes are increasingly invisible.

#### **A Science Fiction Forerunner**

The title of the exhibition *Her Eyes Were Green* comes from *Blade Runner*, the literary cinematic narrative that has risen to cult status since its inception in Philip K. Dick's science fiction novel *Do Androids Dream of Electric Sheep?* The protagonist Rick Deckard, a bounty hunter in an urban dystopia, is on the lookout for rebellious replicants, biotechnologically engineered machines that resemble humans to a tee, which have defied their functions and for this reason must be eliminated. In *Blade Runner 2049*, the latest version of this work of cyberpunk, Deckard uses the phrase "her eyes were green" to comment on the shortcomings of the clone of his lover Rachel, who herself was a replicant. But what he also summarizes here are those discussion threads that were spun in the literary original as well as in the two film versions made more than thirty years apart: remembering as

the foundation of emotion and empathy, technological progress and destruction, and the social and ecological threats posed by capitalism and artificial intelligence. Agnes Fuchs touches upon these themes tangentially with the exhibition title, without referring to them directly. She treats the phrase “her eyes were green” like the extracts she finds in documents from the history of technology and integrates into her own works: as citation and artistic material. Looking back at this slice of history shaped by popular culture, which contemplated at different times—in the nineteen-sixties, the nineteen-eighties, and the twenty-tens—a dystopia in the not too distant future, a fictional conception of society that seems to be just catching up with us given current technological circumstances and developments, Fuchs not only couples the core themes from *Blade Runner* with hers; she seizes the moment to expand on these topics with her own artistic methods.

### **Circuit Architecture**

The exhibition consists of different components. Stand-alone yet interrelated modules are built into a circuit and configured into an open system. A floor drawing (1) of fragmented white lines serves as an independent layer, like a relay. Not only does it structure the entire space; it combines and feeds back the elements embedded in it: the paintings tie in with the video set up on the floor; the moving images relate to the circuit architecture encompassing them; the objects in the space are linked to the image carriers, which the artist mounts like collages layered within and behind one another. The trajectory of exchange between the elements is arbitrary and depends not least on how viewers move *through* and *within* the installation. In *Her Eyes Were Green*, Fuchs seems to have disrupted a circuit to get a glimpse of the interior of the apparatus taking a measurement. In this way, she achieves a different perspective on the measurement this apparatus produces. In the exhibition, the invisible technological processes between stimulus and response, between input and output, between impetus and reaction, which normally take place inside a black box, have been disengaged. The inner logic of a system is exposed.

### **Wall as Switch Element**

The entrance area is defined by a wall set at a right angle, (2) which both obstructs and guides the visitor’s first view into the exhibition space. Like a switch element, this architectural intervention leads the viewer into the exhibition space and at once into the interior of a black box. In her paintings, collages, videos, and publications, as well as in the exhibition context of *Her Eyes Were Green*, Agnes Fuchs works with breaks and superimpositions. Breaking with familiar patterns, whether painterly, textual, or spatial, the artist asserts her own formal language and media translations. With this specific conceptual method, she folds the reflection on her own artistic actions back to those technological, scientific, and cultural contents, which she conveys through her chosen forms of expression.

## Image Typologies

The essence of *Her Eyes Were Green* is painting. (3) Behind this both artistic-conceptual and functional architecture obscuring the view of the room, Fuchs has positioned individual paintings and constellations of imagery in a random ductus on the main twenty-five-meter-long wall of the exhibition space. In this pictorial flow, images, diagrams, circuits, and functional models overlap with components of technical devices to generate new formal languages and image categories. Precisely drawn lines and monochrome surfaces fading out in multiple directions contend with color gradients, which once served to visualize the results of scientific experiments. Painterly elements inset at one point reappear in an inverted form elsewhere, while color fields thrust through the application of acrylic on the back of the canvas. An omitted line replaces a brushstroke, which in turn delineates a measurement curve. The spectrum of image scales also sets the rhythm of the image flow. Moreover, Agnes Fuchs juxtaposes selected paintings in spatial arrangements to give rise to image amalgams, links that continue the collaged character of the individual images in an interplay with other paintings on a superordinate level. The sequence, which begins on the complete length of the wall with the composition of diverse paintings, reiterates formally in the respective image categories to reinforce the presence of the greater whole. The function of the images is not to visualize a linear history of technology: through the materiality of painting, the artist counters the digital simulacrum and virtuality of circulating, technical images with a sensory-physical experience.

## Object Worlds

Following the lines of circuitry situated on the floor, Agnes Fuchs has installed other components in the exhibition space—a video, a stack of printed sheets, and a work with horsetail plants. In the video, (4) the artist's hands can be seen working with electronic components. She examines plugs, resonators, quartz oscillators, transistors, electron tubes, or resistors. At the same time, this handling of the objects can also be read as a gesture to find an order, to *grasp* the formal and aesthetic nature of the elements. Fuchs focuses on specific sections with a lens, such as the color code on resistors; sometimes, the moving image stops for a few seconds, leaving viewers free to cast their own gaze on details. Additionally, there are images from magazines that feature photographic images of next-generation electronic components. This reproduction loop performed in the video by the artist's hand, in which material is reconfigured into ever new constellations, carries over to the printed sheets, which are available for visitors to freely take from the exhibition space. This stack of paper is a printed collage that Fuchs made especially for the exhibition and for the book that accompanies the show. As a printed sheet (5) with so-called bleed and register marks as well as color control strips to check the ink density during production, the collage series can be taken along as a high-circulation edition. Cut and folded, the same printed matter serves as a dust cover for the exhibition catalogue. One object finds two forms of use.



## Nature vs. Technology

The installation with the horsetails (6) plays a special role in *Her Eyes Were Green*. They are plants that existed several hundred million years ago. Horsetails reproduce rhizomatically. Hence, their growth model is organized in a similar network-like and erratic manner as the circuit in which Fuchs has embedded them. With the aid of the horsetails, the artist not only relates the technological elements of the show to one another; she also brings them into contact with biological entities over and beyond the field of technology. Here the artist investigates the distinction between interiority and exteriority, culture and nature, which, according to philosopher Karen Barad's posthumanist understanding of the "world's becoming," (*Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, 2007, p. 136) is not even tenable because "posthumanism does not attribute the source of all change to culture, denying nature any sense of agency or historicity. In fact, it refuses the idea of a natural (or, for that matter, a purely cultural) division between nature and culture, calling for an accounting of how this boundary is actively configured and reconfigured. Posthumanism does not presume that man is the measure of all things. It is not held captive to the distance scale of the human but rather is attentive to the practices by which scale is produced." And it is precisely these apparatuses and instruments for measuring the world, as part of such practices, that caught Agnes Fuchs's attention.

Agnes Fuchs, born 1965 in Vienna. Studies at the University of Applied Arts Vienna; solo exhibitions and exhibition participant at institutions such as KW Berlin, Neue Galerie Graz, Kunsthalle Wien, Kunsthau Aarau, Kunsthau Zürich, Museum der Moderne Salzburg, Kunsthalle Krems, Museum of Applied Arts Cologne, Kunstraum Lakeside Klagenfurt, Galerie Stadtpark Krems, CCS Centre culturel suisse Paris; awards and scholarships from the Anni and Heinrich Sussmann Foundation, AEG Art Prize Ecology (1989), Römerquelle Art Award (1992), Georg Eisler Prize for Painting (1999), Bauholding Art Prize (now STRABAG Artaward, 1999), Culture Prize of the State of Lower Austria (2001), State Studio of the Austrian Federal Chancellery (2006–2012), Cité internationale des arts, Paris (2016). Furthermore, Agnes Fuchs was a fellow at the HWK Institute for Advanced Study (2010–2011) and received the Austrian State Scholarship for Fine Arts (2020) and a fine arts grant from the City of Vienna (2023).

## Imprint

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Cornelia Lamprechter

## Exhibition

**Agnes Fuchs**  
**Her Eyes Were Green**  
May 5 to October 8, 2023

Curator: Franz Thalmair  
Exhibition Management: Natascha  
Boojar-Castanien, Dagmar Steyrer  
Exhibition Installation: Tina Fabijanic,  
Wolfgang Moser, Gregor Neuwirth,  
Andreas Petz, Helmut Raidl,  
Sylwester Syndoman  
Conservation: Christina Hierl,  
Karin Steiner  
Audiovisual Technician: Michael Krupica  
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Frieser, Benedikt Hochwartner, Maria  
Huber, Julia Hürner, Ivan Jurica, Tom  
Kemereit, Mikki Muhr, Stefan Müller,  
Michaela Pilat, Patrick Puls, Jörg Wolfert

## Exhibition Booklet

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Agnes Fuchs  
*Poem #4, DTU Output Driver / (Example  
of coding, 5.5n-5.6n), 2020-2021*  
Acrylic on canvas  
180 x 130 cm  
Courtesy of the artist  
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