



Rubens in Polygon Sea

By Fabian Federl



Artist Davide Quagliola, aka Quayola, photographed in the gallery Nome, Berlin Friedrichshain. PHOTO: MIKE WOLFF

Venus reaches for her mortal lover. Your unclothed arm, the mouth slightly open, the look with which she wants to keep the goddess of love, Adonis of the hunt, in which he - or so legend - is killed by a boar: an iconic image, painted by Titian, Spranger, Rubens.

Here, on a gallery wall in Friedrichshain, Rubens' Venus reaches into the void, her eyes are buried under a Polygon Puzzle. Golden and black cubes and prisms dissolve as the relief of the canvas. The image looks as if it would hurl geometrical bodies at the viewer. Small parts of the original are still visible, but the abstractions dominate the picture. As someone Rubens' "Venus and Adonis" would digitally disarrayed. How swallowed by computer, scrambled and ejected.

The man who pretends the computer what he has to do is, before Venus and declared: ". I like it, such as the baroque flair is preserved, despite the computer aesthetics" Davide Quagliola, Romans, 1982 vintage, has painted the picture , or programmed; or, well, what exactly? "I see myself as a composer," he says. He digitized classic paintings, church frescoes, Greek sculptures. With a self-programmed tool manipulates the digitized work, abstracting it and put it together again. "The program is like my instrument," he says, "like a synthesizer."

Quayola abstracted Botticelli and Rubens digital

Davide Quagliola, with artist name: Quayola, stands in the gallery Nome in Friedrichshain, near the S-Bahn Frankfurter Allee. Just the latest exhibition of the gallery is opened. "Iconographies" shows Quayolas abstractions of Rubens' "Venus" on Botticelli's "Adoration of the Magi" to various digital approximations of "Judith and Holofernes", sometimes as a network, sometimes as a cluster of white dots on a black background.



Quayolas interpretation of Rubens' "Venus and Adonis" - under a Polygon Puzzle PHOTO: PROMO / GALLERY NOME

The fact that the exhibition of the Italian takes place here in an inconspicuous street in Friedrichshain North neighborhood is no coincidence. The young gallery since its opening a year ago, one of the most important locations for "digital art" and "media art" become, or would like the gallery, Luca Barbeni say: Just contemporary art.

The Digital has become such a natural part of our life reality says Barbeni that it would be inappropriate to put straight in the art a dividing line, between digital art and "normal" contemporary art. Because: Where today is the line between "digital art" and "normal" contemporary art? Is there such a thing yet? Was there such a thing ever?

Digital art is not born in Berlin - but the city is today an important location for

Digital Art has long grown. Although Berlin was not her birth - these were, in the German-speaking world, rather Cologne with his electronic music studio, the Stuttgart University of Applied Sciences, or Linz, where there is an active digital art scene since the mid-70s, of which the most important Festival of the scene developed, the Ars Electronica.

The future of the sports car in the Le Mans 24 Hours. Learn all the legendary endurance race in the world.

Behind-the-Scenes at the Porsche Team The Porsche 919 Hybrid Mission: Future Sportscar The driver The heroes behind the scenes More on Porsche Motorsport

Berlin was already early there. The city is becoming increasingly important for the scene: more and more "digital artists" move to the capital. This is not only at comparatively low rents for studios and apartments, not only at the Berlin attitude towards life, which for decades attracts artists.

Berlin has several digital specialized galleries: Nome, Future Gallery, Neumeister Bar-On

Berlin offers one thing in particular: the infrastructure. Next year is the Transmediale, the Berlin festival for digital art and performance, in the 30th year. Since 1999, takes place alongside the CTM instead, a festival of experimental electronic music. There are countless project rooms for digital arts, 32 of which organize the prelude prelude Festival, which takes place before the Transmediale. There

are the Digital Art Museum a large digital art project that has repeatedly distended big sponsors, including the Sony Center and its giant screens at Potsdamer Platz. In particular there is in Berlin more specialized in digital arts galleries, such as the DAM, a device connected to the Digital Art Museum Gallery. Also Neumeister Bar-On with the Berlin-based Harm van den Dorpel and Kate Cooper, the 2015 had a major exhibition at the art works. Or the Future Gallery the Kreuzberg Jaakko Pallasvuo and Nicolas Pelzer, who has also made Berlin his workplace.

Or just Nome, the Gallery in Friedrichshain. In the past year she has with Paolo Cirio , James Bridle already brought and Matthew Plummer-Fernandez great artists to Berlin. Quayola makes this year the prelude. Has begun Quayola in Rome, photographed the frescoes in the churches of his hometown, has zerklirren in long video loops the church glass virtually and can be put together again. Whether the severity of Roman history rather inspires him or depressed? "I see my work as a celebration of the old artists and their works," says Quayola. "I take it as a starting point and then where to go look."

Quayola designs programs that create physical sculptures

His deconstructions were initially always video works. He worked a lot with musicians, the appropriate background sounds and melodies developed, based on his videos. 2013 he began to digitize Michelangelo unfinished sculptures from the "Prigioni" series (1513-1534) and to create both virtual and physical sculptures therefrom. Whereby also "program" as would be appropriate. The white, serially produced sculptures are ground by a robot in the material. How much of it is controlled and how much free space has the machine? "I work as a documentary," says Quayola. be "in the movie has to be researched, collected, then worked out a plan and then filmed. In a documentary research is the material; there is a structure, but no plan. "

And so working the machine, he says. He designed with his team a program with which he can influence parameters. What exactly comes out, shows up only in the course of production. "A big influence on me is Kandinsky" says Quayola. "He has his own musical sign system developed and it then creates paintings."

New Aesthetics - human vision through the machine

He had a similar approach: Quayola builds programs which operate like such a system and manipulated its digitization then as far as the rules of the program allow it. "This creates a new, interesting look," he says. "The view through the machine." The fact that we say machines Although what we see and want to see, but you have to implement it with their own understanding and processing parameters, creates a human-machine cooperation. The it allow us to better understand our own vision.

The idea has come as a "New Aesthetics" a few years ago this week. James Bridle, a different artist in Nome , has influenced him. Bridle and Quayola were both born early eighties, as Matthew Plummer-Fernandez, Paolo Cirio , Jacob Applebaum , Harm van den Dorpel , Kate Cooper and many other artists who are known as "digital" or "Media Artists". Employment Comes with digital methods in the art from the naturalness of dealing with it? "Not necessarily," says Quayola. "When I started to play around in Rome with the architectural programs of my brother, I did not think anyone in the world that makes them so." In this respect it is understood that the possibility was there.

A decision explicitly to make art with it was, but never been there. "Other artists have made the decision consciously," says Quayola. "For me it was the moment when I moved to London, with 19, when I suddenly saw that there is even a festival of digital art are there -. Almost always associated with electronic music" It became him only then realize that there such a thing as a "scene" actually exists.

Digital art is not a niche, but simply contemporary art

Major cities have at it, that they attract all kinds of people from different areas. Today it will probably be easier through Internet networking, to find like-minded people, but the physical location still matters very much. This can look at Berlin.

Berlin is the center for art, working digital media in the. Although much can take place on the Internet, also need digital artists physical locations, studios, exhibition and project spaces, galleries. These earlier still exceptional or special shape is out of the experimental area. You will be taken seriously, bought and sold. So much so that it is worthwhile to have more on specialized galleries in the city. The art market is hungry. In contemporary art principle and digital art in particular.

Berlin can only hope that the comparatively good infrastructure remains as it is. For the small project rooms, the independent art associations and collectives are the roots of Berlin's digital art scene. Without going sometime from the fruits.