WIDE-ANGLE FRAMEWORK

IREM GÜNGEZ
OLIVER KÜMMERLI
RAMONA GSCHWEND
SAMIR SEGHROUCHNI
SEBASTIAN LENDENMANN

Curated by
Vivianne Tat

FO
MO
ART SPACE

The exhibition „Wide-Angle Framework" invites visitors to take a new perspective on the relationship between artists and digital image editing and generation through the lens of media photography, photo-synthesis, and installation. The works presented in „Wide-Angle Framework" have undergone a multifaceted creative process: they have been edited using Photoshop, distorted through innovative copying techniques, or co-created by artificial intelligence, blurring the boundaries between traditional image creation and modern technology.

By juxtaposing images from personal archives with artificially generated ones, the exhibition aims to illuminate the increasingly symbiotic connection between human creativity and artificial intelligence. The selection of works not only illustrates the technological possibilities and challenges created by the integration of digital applications and artificial intelligence into the artistic process but also emphasises the necessity of active dialogue within the art scene and society as a whole.

In „Wide-Angle Framework," the exhibition space itself becomes an integral part of the exhibition. By embedding the exhibition in former office spaces, themes such as gentrification and lack of space are addressed. The immediate proximity to residential buildings

facing demolition underscores the relevance and urgency of this discussion and creates a direct reference to reality in many cities worldwide.

The exhibition aims to highlight the importance of participation and dialogue in art as a communal experience. Visitors are encouraged to reflect on their own role in the context of urban transformations and the increasing digitisation of our daily lives. By merging physical space and digital innovation, the exhibition space itself becomes a site of lively exchange, encouraging the adoption and sharing of different perspectives to collectively gain new insights.

„Wide-Angle Framework" is more than an exhibition; it is an invitation to explore the dynamic landscape of contemporary art practices and to question the role of artificial intelligence as a creative participant in an increasingly complex social and urban fabric. By blurring the lines between creators and tools, the exhibition prompts reflection on the future role of art in an increasingly digitised world and how it transforms our perception of community, space, and ultimately ourselves.

Went for a walk, ended up

nowhere, 2024

5 inkjet prints
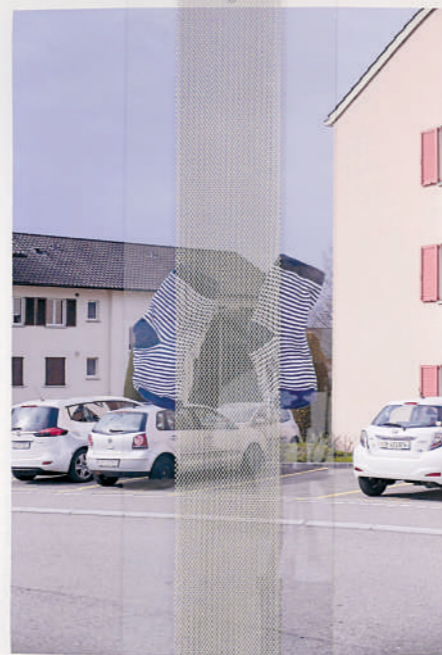
Plexiglas, expanded metal sheets

50 x 75 cm

Irem Güngez (*1995) is a Zurich-based artist and photographer with a Master's degree in Fine Arts. Her work navigates the realms of liminality and everyday occurrences, driven by themes such as migration, Eurocentrism, and the dynamics of power within. Irem's auto-ethnographic approach manifests through sculptures, photographs, and texts, reflecting a deep engagement with her subjects.

Irem's photo series «went for a walk, ended up nowhere» is an exploration of everyday experiences in the interplay between human creativity and digital technology. It deals with the redesign of the mundane and illustrates how familiar objects and scenes can be transformed to open up new meanings and perspectives in an ever-changing world. The series consists of photo collages presenting household items and urban landscapes in overlaid layers, creating a sense of alienation from reality and breaking the boundaries of direct perception. Her contribution to the exhibition invites visitors to recognise the absurdity in the everyday and to perceive and reassess the apparent normalcy of our surroundings.

Thus, a dialogue is created that questions the role of art in the digital age and its influence on our perception of reality. How do digital technologies and human creativity collaborate to offer new perspectives on our world?

These thoughts complement the discussions that the exhibition „Wide-Angle Framework" seeks to stimulate, addressing important cultural and social aspects of art production in the digital age.

The presentation of her images behind strips of Plexiglas and perforated expanded metal plates adds an additional dimension of complexity to the images already present. By inviting viewers to look through the physical layers to grasp the work in its entirety, Irem deepens the idea of alienation from the familiar. The material layers of presentation interact with the thematic layers of the photographs, creating a dialogue about perception and the construction of reality.

Oliver Kümmerli (*1999) was born in Zug, Switzerland, merges photography and installation art, focusing on spatial practices and the conceptualization of space. His work contemplates the current state of architecture and its future possibilities. After a year at ÉCAL Lausanne studying photography, Oliver earned his Bachelor of Fine Arts from ZHdK in 2023, further solidifying his position in the contemporary art world.

/construct, 2024
Installation inkjet prints
USM elements
Variable dimension

With «/construct,» Oliver expands our imagination beyond the boundaries of current architecture and allows us to glimpse into a possible future. His focus on AI-generated buildings in the style of office buildings and speculation about future architectural forms adapted to our hyper-globalised society aims to expand the discussion about the relationship between art, technology, and architecture. Inspired by xeno-architectural concepts and the idea of non-places - environments without a distinct identity - Oliver's work explores the creation of space and the interplay of positive and negative space.

By creating architectural images, Oliver utilises the aesthetic potential of these images to create a rational illusion: a representation that appears almost real but exhibits subtle irregularities. These deviations challenge viewers to question their perceptions and assumptions to engage more deeply with reality.

The decision as to whether an image is perceived as real or not is consciously left to the viewers. This approach considers architecture as a spatial practice that deals with the production of "non-human" and non-physical space. Oliver draws on ideas from "Perhaps It Is High Time for a Xeno-Architecture to Match,"' emphasising the shift from "what is" to "what could be" - the (still) unknown, the foreign.

The presentation of the images on USM elements in the exhibition space creates a direct connection to the environment. The connection between the physical and non-physical, the tangible and intangible, aims to challenge our conventional ideas about spatial design and invite visitors to rethink the boundaries between the real and the possible. Oliver's contribution thus expands the understanding of art and architecture as dynamic and interactive fields that continuously challenge and redefine how we experience space and environment.

Ramona Gschwend (*1994) grew up in St.Gallen, and embarked on her artistic journey as a Polydesigner 3D before embracing freelance work at the confluence of object design and staging. A design graduate from ZHdK, Ramona now operates in Zurich, specializing in interior styling, production design, photography, and object design. Her work, characterized by simplicity and a strong connection to nature, seeks to visualize values through accessible, sculptural, and honest expressions.

Various Press, 2023

Glazed stoneware

Text document A4

20 x 28 cm
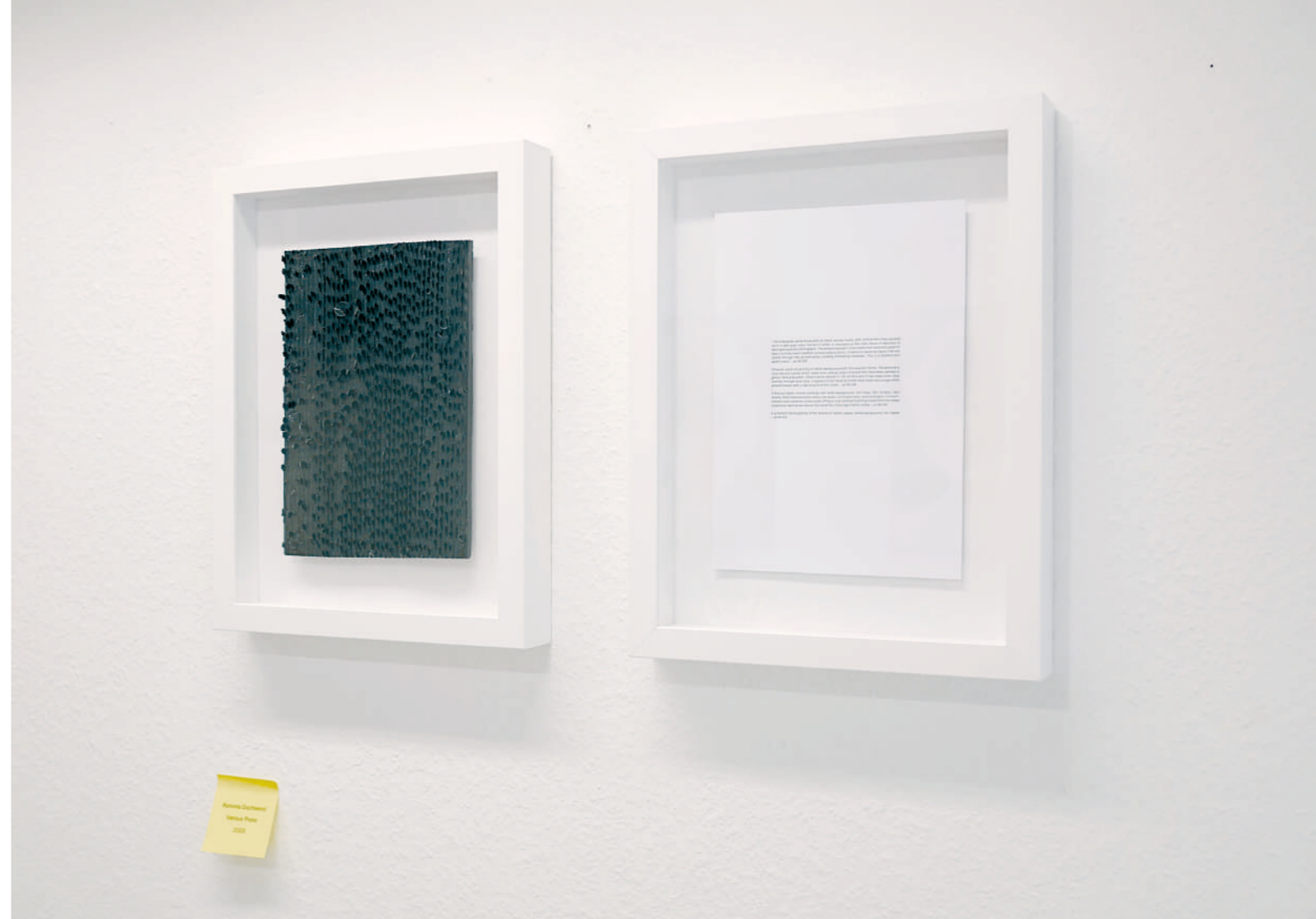
Scar on Cars, 2023

Inkjet prints,

Text document A4

30 x 40 cm

Ramona's work, which includes ceramics, photography, and texts, is an exploration of the intersections between materiality, visual language, and linguistic expression. Her work forms a multifaceted reflection of the interaction between the real world and its digital interpretation.

The texts, as a central component, demonstrate the capabilities of Natural Language Processing (NLP) algorithms, providing a wide range of interpretations and descriptions of Ramona's visual and tactile works.

Two mediums serve as the visual and tactile basis for the textual interpretations. On one hand, photography, which focuses on the random structures and textures of the urban environment. On the other hand, ceramics, which, through innovative extrusion process-es, create unexpected surface structures. Ramona's photographic work "Scar on Car," capturing altered surfaces and thus reminiscent of the preparatory phases of AI image generation, as well as her ceramic series "Various Press," which explores the aesthetics of random errors and the boundlessness of mishaps, initiate a dia-logue about the role of imperfection and randomness in art.

Through this artistic synthesis, Ramona's contribution challenges viewers to question conventional views on art production and interpretation and to reassess the significance of language in the context of artistic expression. Her work expands the understanding of art into a dynamic and interactive realm where the transitions between the analog and digital, as well as between human intuition and algorithmic computation, are fluid.

Samir Seghrouchni (*1994) transitioned from a culinary chef to the realms of photography and digital arts, culminating in a Fine Arts degree from ZHdK. His work is an inquiry into the artistic expressions of our techno-adolescent age, aiming to unveil and critique technological mechanisms and their impact on reality. Samir's artistic practice serves as a counterpoint to existing structures and spaces, fostering a dialogue on technological influences.

U used to call me on my

cellphone, 2024

17 inkjet prints on A4 photo paper

4 tripods

The images showcased in Samir's work are based on analog shots he has collected/ created/captured over the years. The original analog photography was digitised and then printed on photo paper. The prints selected for "Wide-Angle Framework" underwent a laborious process: after printing, they were scanned again and printed on top of each other several times, sometimes up to four or five times. This approach has led to intuitive compositions that Samir created based on feeling.

The resulting collages do not exist in the digital realm but were created directly with the copying function of the printer. The result is a series of images that impressively blend/ integrate/unite/ combine analog and digital techniques. The interweaving of the images with tripod-like structures reminiscent of construction profiles creates a space-filling installation and demonstrates how traditional and modern techniques can enrich each other.

The work not only reflects the technological possibilities and challenges associated with digital art production but also emphasises the role of intuition and human intervention in the creative process.

Sebastian Lendenmann (*1992) is a Zurich-based artist and freelance photographer whose practice delves into the interplay between traditional and modern art forms, emphasizing transparency and opacity. His multifaceted work spans photography, painting, sculpture, video, and installation, utilizing a broad spectrum of materials. Sebastian's artistic process is marked by a balance of precision and spontaneity, crafting visual narratives that position the camera as both observer and participant in a staged performance, continuing his explorative artistic dialogue.

The Portraits of Gueda, 2023

3 framed C-Prints

72cm x 52cm x 2cm

Sebastian's series «The Portraits of Gueda» sheds light on the tension between analog and digital and questions the role of artificial intelligence (AI) in modern portrait photography.

The series comprises 37 individual versions of the same portrayed person and draws on techniques from historical photograms - such as those from Tristan Tzara and Man Ray, as well as being inspired by the morphed portrait paintings of Francis Bacon. The original digital portrait - taken from a casting photo shoot - is transformed by a text-to-image algorithm and then rephotographed with a slightly defocused analog medium format camera to remove pixelation and scale up the images.

With "The Portraits of Gueda," he challenges viewers to engage with the effects of digital image editing and reflect on its influence on the portrayal of human identity. What does authenticity and individuality mean in today's digitised image production? Can technically perfected images actually depict reality?

The «Department of Artificial Originals» provides an interactive interface between the artworks and the visitors. It invites them to actively experience and question the potentials and challenges of digital art practice. Visitors have the opportunity to provide creative impulses in the form of text instructions, which employees then transforms into visual artworks using the Midjourney application.

The opportunity for digital image generation and real-time artwork production aims not only to encourage creative exchange but also to stimulate discussion about authenticity, originality, authorship, and the evolving concept of art creation in the digital era. The understanding of art could be redefined as a dynamic and partic-ipatory process. This constitutes a direct invitation for visitors to engage beyond the role of mere observers and actively intervene in the exhibition.

Department of Artificial Originals, 2024
Installation office workplace, laptop,
screen, printer, picture wall,
part-time employee etc.

Latent Prosopagnosia, 2014
6 Found Object collages in custom
object frames
20 cm x 15 cm x 3.5 cm

In «Latent Prosopagnosia,» Sebastian utilises broken cell phone displays, which he mounted in picture frames with artificial eye-lashes. The backgrounds of the images consist of AI-generated representations of various floor coverings, depicting the fictional ocations where the phones fell and lost their function. The object frames feature a homemade frame decoration with a patina that resembles a cracked surface. The use of broken displays and false eyelashes creates a visual metaphor for seeing and being seen in the digital era, while the homemade frames with their cracked sur-faces underscore the fragility of these connections.

The presentation location within the exhibition was deliberately chosen to reference the intimacy and omnipresence of our rela-tionship with smartphones. We live in a time where it is not unusual to take our phones everywhere and constantly engage with them during daily activities. They accompany us during our most intimate moments and also serve as repositories of memories. This, along with the ease with which we use smartphones as mirrors for self-re-flection, should be critically questioned. Sebastian's work serves as a poignant wake-up call to the intimacy that brings the intensity of the digital into our private sphere. It raises awareness of the conse-quences of constant availability and dependency and sensitises us to our close attachment to digital devices and our fears of loss.

The FOMO Art Space curatorial approach is based on the belief that contemporary art can serve not only as a visual experience, but also as a catalyst for social interaction and community movement. FOMO is designed as a lively, interactive space in which art cannot only be viewed, but actively experienced. We invite the audience to question traditional art concepts through active participation.

Our exhibitions function as an experimental field in which the barriers between artists, artworks and viewers dissolve. A dynamic, relational space is created that sees art as a way of opening up possibilities in exchange and in shaping communities.

The annual program is characterized by four focus exhibitions, each of which has a specific subject. Between these highlights, solo and double exhibitions ensure continued diversity and dynamics.