

PRESS RELEASE**Francis Zeischegg VIEW CONTROL****Opening on Friday, June 23, 2017 from 7 pm to 9 pm**

Duration: June 24 to August 5, 2017

With "view control" Galerie Andreae presents the Berlin artist Francis Zeischegg for the second time in a single exhibition.

In the spotlight are new drawings, wall works, models and objects.

With the exhibition, the artist refers to real and virtual visual constructions and views.

"View-Control" is among others a tool for shielding displays from banking machines, so that only the customer can recognize the display from a certain angle. Digital image resolutions ensure that the screen closes itself lamella-like through screening. With her new drawings Francis Zeischegg addresses the following processes: the division of the grid into points and overlaps, the superposition of the structures of a prior and a behind. Here, new experimental techniques of analog and digital methods are being used. Printed objects and cutting plots are placed directly on the wall as an extension of conventional drawing techniques.

Francis Zeischegg, who also addresses analogous viewpoints with her work, is referring with her new drawings and wall works to current self-forming visual viewing systems of synthetic grids and virtual spheres.

While in the 1970s analogous pictorial representations still prevailed, a profound change has taken place since then.

"Computer graphics (CAP) (...) Flight simulators, computer animation, machine image recognition, (...) motion control, etc. are only a few techniques that rearrange the vision in a separate plane from the viewer and the human eye. It turns out that the newly developed techniques of image production become dominant visualization models and determine the most important social processes and institutions. (...) Most of the historically important functions of the human eye are replaced by practices in which images (visual images) are no longer related to the respective position of an observer in the "real", optically perceptible world.

If one can even say that these images refer to something or relate to something, then probably to millions of bits of electronic mathematical data. Visibility will increasingly be located in a cybernetic and electromagnetic terrain, where abstract visual and linguistic elements meet and are consumed, distributed, exchanged world-wide." Jonathan Crary, Techniques of the

Beholder, Dresden, Basel 1996

"The artist sets up observation points and at the same time focuses on position and view. She camouflages the post and puts it out." Ines Lindner, Berlin 2012

- In the exhibition view control in the form of finely crafted models or real visual objects, which the visitors of the exhibition can test themselves. -

"The observation position is made visible. Everyone can receive them to discover ordinary social environments by taking a different look at them. Thus exposed as a usable object, noticeably different spaces meet each other. At the interfaces it becomes clear without a great explanation how our eyes are shaped and conditioned:

Permitted and forbidden looks, stressed and casual. Planned viewing zones go up and down and transform into less-rushed. How standardizations become enlightened is realized when the simple viewing devices of Francis Zeischegg draw attention to these zones. The stringency of standardized views is here. There is something to discover." Ines Lindner, Berlin 2012

The exhibition viewcontrol surveys and makes clear how much the modern and the digital world is controlling our eyes, influencing our visual behavior, changing our perception and changing it further.

Vernissage: Friday, June 23, 2017, 7 - 9 pm - Talk with the artist

Reading within 'Literatur in den Häusern der Stadt':

Sunday, June 25, 2017, 3 pm - Lily Koehler, 'My tender green life', poems

Registration at: www.kunstsalon.de