

# KÖNIG GALERIE

THE ARTIST IS ONLINE  
DIGITAL PAINTINGS AND SCULPTURES IN A VIRTUAL WORLD

KÖNIG, ST. AGNES  
DECENTRALAND  
March 21 – April 21  
Auction: March 26 – 31

**KÖNIG GALERIE is pleased to present its first NFT auction, which will begin on March 26 and run through March 31. All of the works included in the auction are part of the group exhibition THE ARTIST IS ONLINE. DIGITAL PAINTINGS AND SCULPTURES IN A VIRTUAL WORLD and are shown in Decentraland. The auction will go live on March 26 at 9pm CET on the NFT Marketplace OpenSea and will end on March 31 at 10pm CET. Start as well as end date of the auction will be accompanied by multiple events, including talks with artists and experts on Clubhouse, and live streams on Instagram.**

While it may be unusual for a gallery to initiate its own auction, KÖNIG GALERIE sees taking this approach as an opportunity in the art market due to the emergence of NFTs. For the first time, the pricing of these market-fresh works of art is left to an auction. KÖNIG adapts to this new environment and the habits of NFT collectors, who value transparency in regard to price and ownership. 29 unique digital items – pictures, videos and GIFs – by 22 artists will be auctioned with starting prices of 0.5 to 2 ETH (\$ 800 and \$ 3200 converted), no additional buyer's premium will be charged.

Artists such as Manuel Rossner, Banz & Bowinkel, Mario Klingemann, and Addie Wagenknecht are among the pioneers in the field of digital art, especially when it comes to exploring the possibilities of using new technologies in the artistic production process of painting and sculpture. What is going to happen to the medium of painting in virtual reality? (Manuel Rossner) What are the materials that sculptures are going to be made out of in the future, using computers? (Banz & Bowinkel) In what ways and to what extent can Artificial Intelligence get creative? (Mario Klingemann)

THE ARTIST IS ONLINE. DIGITAL PAINTINGS AND SCULPTURES IN A VIRTUAL WORLD takes the exhibition THE ARTIST IS ONLINE. PAINTING AND SCULPTURE IN THE POSTDIGITAL AGE, which will take place from March 18 to April 18 at ST. AGNES, to the digital realm. The German artist Manuel Rossner recreated the brutalist architecture of the former church ST. AGNES, designed by Werner Düttmann and Arno Brandlhuber, in a 3D model and placed it in Decentraland. KÖNIG stands on a piece of virtual land that is rented and is the first commercial gallery to show artworks in Decentraland, a virtual world based on the blockchain. Digital art is presented in a genuine environment, and the visitors of Decentraland get to experience art again, which is otherwise only offered for sale on the websites of the NFT marketplaces. What is impossible in real space, becomes possible in digital space. Rossner, for example, exploits the potential of virtual space by drilling a hole through the sidewall of the Nave of ST. AGNES, placing a sculpture all the way through the whole, and thus providing an alternative entrance all the way up to the church tower.

Participating artists: Olive Allen, LaTurbo Avedon, Banz & Bowinkel, Ry David Bradley, Damjanski, Maja Djordjevic, Ben Elliot, Rachel de Joode, Keiken, Nik Kosmas, Mario Klingemann, Zach Lieberman, Jonas Lund, Andy Picci, Manuel Rossner, Kenny Schachter, Aaron Scheer, Emma Stern, Anne Vieux, Addie Wagenknecht, Thomas Webb, John Yuyi

## ACCOMPANYING PROGRAM

### CLUBHOUSE

#### March 26, 9 pm CET

KÖNIG TALK: Kick-off KÖNIG DROP

Guests: Addie Wagenknecht, Shahin Tabassi, Manuel Rossner, Olive Allen, Banz & Bowinkel, Damjanski

#### March 29, 9 pm CET

KÖNIG TALK: Will NFTs and Digital Art Change the Art Market

#### March 31, 9 pm CET

KÖNIG TALK: Final Countdown KÖNIG DROP

INSTAGRAM [@koeniggalerie](https://www.instagram.com/koeniggalerie)

Talk series about NFTs, digital art, and the art world  
March 23 to 30

Shahin Tabassi, March 23, 7 pm ([IGTV](#))

Addie Wagenknecht, March 24, 10 am ([IGTV](#))

Mario Klingemann, March 25, 10 am ([IGTV](#))

Kenny Schachter, March 26, 7 pm ([IGTV](#))

Emma Stern, March 27, 7 pm ([IGTV](#))

Olive Allen, March 28th, 7pm ([IGTV](#))

Ry David Bradley, March 29th, 7pm

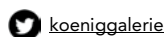
Zach Lieberman, March 30th, 7pm

### INFO

The artists are available for interviews.

Please click [here](#) to enter the exhibition.

Press photos and videos from the NFTs and KÖNIG in Decentraland are available for download [here](#).



## EXHIBITIONS

AMALIA PICA  
Round Table (and other forms)  
St. Agnes I NAVE  
27.03 – 25.04.2021

KARL HORST HÖDICKE  
Kleine Bilder aus Küche und Klo  
St. Agnes I CHAPEL  
18.03 – 18.04.2021

THE ARTIST IS ONLINE  
PAINTING AND  
SCULPTURE IN THE  
POST DIGITAL AGE  
St. Agnes I SALEROOM  
18.03 – 18.04.2021

KÖNIG GALERIE | St. Agnes  
Alexandrinenstr. 118 -121  
10969 Berlin

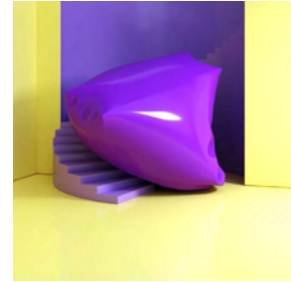
Felicitas von Woedtke  
Head of Communications  
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+49 162 956 4829

Opening Hours  
Tue – Sat 10 AM – 6 PM  
Sun 12 PM – 6 PM

## LOT 01: MANUEL ROSSNER

### WORK INFO

MANUEL ROSSNER  
DROP SCULPTURE  
VIDEO  
2021



### WORK DESCRIPTION

German artist Manuel Rossner designs digital spaces and virtual worlds in which he examines the effects of technological developments on society and art. Using digital materials, he creates interactive architecture that is spatial intervention and virtual extension.

His solo show SURPRISINGLY THIS RATHER WORKS that is both a spatial intervention in and a virtual expansion of the physical gallery opened on 9 April 2020 at KÖNIG DIGITAL. The digital visitor enters the virtual gallery through an app. SURPRISINGLY THIS RATHER WORKS shows a series of digital objects that form a parcours, which the visitor can explore by means of an avatar. Rossner transforms the brutalist church St. Agnes into a gaming environment inspired by the 1990s game show "American Gladiators" and by so-called gyms that are used for cutting-edge research in artificial intelligence by companies such as OpenAI in San Francisco.

### BIO

Manuel Rossner (\* 1989) lives and works in Berlin. He studied art at the University of Art and Design Offenbach, the École des Arts-Décoratifs Paris and the Tongji College for Design and Innovation Shanghai.

Since 2012 Rossner has been designing digital spaces and virtual worlds in which he investigates the effects of technological developments on society and art. He builds interactive architecture with digital materials that is spatial intervention and virtual extension.

Rossner deals with the future of exhibitions in the digital world: In 2017 he designed a digital extension for the NRW-Forum Düsseldorf and curated the VR exhibition UNREAL together with Alain Bieber with, among others, Tabita Rezaire and Banz & Bowinkel. In 2019, he designed the virtual gallery building CUBE for the Roehrs & Boetsch gallery in Zurich.

## LOT 02: MARIO KLINGEMANN

### WORK INFO

MARIO KLINGEMANN  
NEURAL STUDIES: BLOCK WARTS  
JPG, 1722 x 1416px  
2020



### WORK DESCRIPTION

NEURAL STUDIES combines found imagery with neural transhancement process using a model trained on Hieronymus Bosch's work. The AI becomes a latent-scope that allows Klingemann to look at the world differently and see things that are hidden to the naked eye.

### BIO

Mario Klingemann is an artist who uses algorithms and artificial intelligence to create and investigate systems. He is particularly interested in human perception of art and creativity, researching methods in which machines can augment or emulate these processes. Thus, his artistic research spans a wide

range of areas like generative art, cybernetic aesthetics, information theory, feedback loops, pattern recognition, emergent behaviors, neural networks, cultural data or storytelling.

Mario Klingemann was the winner of the Lumen Prize Gold 2018, received an honorary mention at the Prix Ars Electronica 2020 and won the British Library Labs Creative Award 2015. He was artist in residence at the Google Arts & Culture Lab and has been recognized as a pioneer in the field of AI art. His work has been featured in art publications as well as academic research and has been shown in international museums and at art festivals like Ars Electronica, the Centre Pompidou, ZKM, the Barbican, the Ermitage, the Photographers' Gallery, Colección Solo Madrid, Nature Morte Gallery New Delhi, Residenzschloss Dresden, Grey Area Foundation, Mediacity Biennale Seoul, the British Library and MoMA. He is represented by Onkaos, Madrid and DAM Gallery Berlin.

## LOT 03: ADDIE WAGENKNECHT

### WORK INFO

ADDIE WAGENKNECHT  
SEXT  
Computational Painting  
2017



### WORK DESCRIPTION

This series of paintings utilizes sext and dick picks Wagenknecht received on her Instagram, which unsolicited into a body of paintings, painted with computational brushes, utilizing sections of the photos details to renegotiate their context.

### BIO

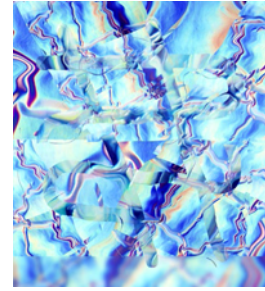
Addie Wagenknecht's work explores the tension between expression and technology. She seeks to blend conceptual work with forms of hacking and sculpture. Previous exhibitions include MuseumsQuartier Wien, Vienna, Austria; La Gaîté Lyrique, Paris, France; The Istanbul Modern; Whitechapel Gallery, London and MU, Eindhoven, Netherlands. In 2016 she collaborated with Chanel and I-D magazine as part of their Sixth Sense series and in 2017 her work was acquired by the Whitney Museum for American Art.

Her work has been featured in numerous books, and magazines, such as TIME, Wall Street Journal, Vanity Fair, Art in America, and The New York Times. She holds a Masters degree from the Interactive Telecommunications Program at New York University, and has previously held fellowships at Eyebeam Art + Technology Center in New York City, Culture Lab UK, Institute HyperWerk for Postindustrial Design Basel (CH), and The Frank-Ratchye STUDIO for Creative Inquiry at Carnegie Mellon University.

## LOT 04: ANNE VIEUX

### WORK INFO

ANNE VIEUX  
~#~# +  
1638x1456px  
20 second loop  
2021



### WORK DESCRIPTION

The process of transformation from the immaterial to physical creates a tension that informs the feedback loop in Vieux's process. She layers digital imagery created by dragging, distorting, and transformation already compressed information from scanning hand distorted holographic paper in software. Through the distortion and the capturing of light, gesture, scale, and effects, she explores often overlooked transitory moments, making the invisible- visible.

"~#~# +", is a 20 second looping video made from an image of a physical painting and the painting's digital source material, and effects. The large iconographic shape is loosely based on the "#" sign. The shapes that are static in the physical version of this painting rotate, duplicate and repeat in an ethereal but contained space. Multiple windows coexist and overlap and perspective is simultaneous.

Her titles are intended to evoke a feeling of typing into a browser command field, or coding. She plays with tropes of viewing paintings, such as the window, mirror, and frame, are challenged by the screen. Every gesture leaves a footprint, physically or digitally. This idea is present visually in all layers of the pieces, calling attention to both. It is her goal to slow down the experience of virtual space, and speed up the experience of painting space.

### BIO

Anne Vieux (1985), lives and works in Brooklyn, NY. She received her BFA from the Kansas City Art Institute and her MFA from Cranbrook Academy of Art. Her painting-based practice extends into sculpture, video, artist books, digital works and site installations. Her work questions the parameters that define physical and virtual experience. Vieux's work has been shown in both solo and group exhibitions, including, Tennis Elbow at The Journal Gallery in New York, NY (2021); "Immaterial" at COUNTY Gallery in Palm Beach, FL (2019); "Paper View" at The Hole Gallery in New York, NY (2019); "Post Analog Studio" at The Hole Gallery in New York, NY (2019); "Command Field" at The Hole Gallery in New York, NY (2018); Tennis Elbow at The Journal Gallery in New York, NY (2017); "MESH" at Annka Kultys Gallery in London, UK (2017); "A Space for Thought" at Brand New Gallery in Milan, IT (2016); "Painters and Photographers" at the Providence College in Providence, RI (2016). Vieux's artist books are included in public collections including, Newcomb Art Museum, MoMa Library, The Met, and the Virginia Commonwealth, and Reed College Library. Features and reviews of her work have appeared in Bomb, Bookforum, Mask and Mousse Magazine.

## LOT 05: JONAS LUND

### WORK INFO

JONAS LUND  
300 JONAS LUND TOKENS (JLT/NFT)  
3D Object, 300 Jonas Lund Tokens (JLT)  
2021



### WORK DESCRIPTION

JONAS LUND TOKEN is a distributed decentralised autonomous artistic practice that launched in 2018. It aims to optimize and streamline the decision making process in art production and the

strategic decisions concerning Jonas Lund's career path. With over 100 board members, it's one of the first and longest running tokenized artistic practices. By purchasing this piece you will receive 300 Jonas Lund Tokens (JLT) and become a board member and gain agency and influence over Jonas Lund's artistic practice and life. Find out more at <https://jlt.ltd>.

## BIO

Jonas Lund (1984, Sweden) creates paintings, sculpture, photography, websites and performances that critically reflect on contemporary networked systems and power structures of control. His artistic practice involves creating systems and setting up parameters that oftentimes require engagement from the viewer. This results in performative artworks where tasks are executed according to algorithms or a set of rules. Through his works, Lund investigates the latest issues generated by the increasing digitalisation of contemporary society like authorship, participation and distribution of agency. At the same time, he questions the mechanisms of the art world; he challenges the production process, authoritative power and art market practices.

Lund earned an MA at Piet Zwart Institute, Rotterdam (2013) and a BFA at Gerrit Rietveld Academy, Amsterdam (2009). He has had solo exhibitions at The Photographers' Gallery (2019), Whitechapel Art Gallery, London (2016), Steve Turner, Los Angeles (2016, 2015, 2014), Växjö Konsthall Sweden (2016), Showroom MAMA, Rotterdam (2013), New Museum, New York (2012), and has had work included in numerous group exhibitions including Centre Pompidou, Paris, Schinkel Pavillon, Berlin, ZKM, Karlsruhe, Vienna Biennale 2019, Witte De With, Rotterdam, Kindl – Centre for Contemporary Art, Berlin, and the Stedelijk Museum, Amsterdam. His work has been written about in Artforum, Frieze, Kunstforum, The New Yorker, The Guardian, Metropolis M, Artslant, Rhizome, Huffington Post, Furtherfield, Wired and more.

## LOT 06: MAJA DJORDJEVIC

### WORK INFO

MAJA DJORDJEVIC  
ALL\_BY\_MYSELF 1  
GIF

### WORK DESCRIPTION

"As a key part of my practice, I'm regularly putting my girls into a variety of situations from which they need to find a way out. These experimentations are usually done through my daily doodles but sometimes I need to bring them to life in order to see how they actually tackle such life problems. For that, I use stop motion gifs made from hand-drawn individual frames. The works from the ALL BY MYSELF series are exploring ways in which the girls are solving the unusual adventures/problems/situations, whether alone, or with others, but still, BY THEMSELVES!"  
Maja Djordjevic



## BIO

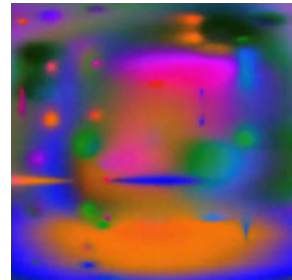
Maja Djordjevic (b. 1990, Belgrade) lives and works in Belgrade and London. She has completed her Bachelor and Master studies at Faculty of Fine Arts (Painting) in Belgrade. Recent solo exhibitions include This Must Be The Place, Carl Kostyal, London (2020), Deal Again, Balkan Projects, Los Angeles (2020), I Am Always a Different Person, Dio Horia, Athens, Greece (2019), Nothing to Wear, Installation, Selfridges Department Store, (2019), I Will Find You, Dio Horia, Mykonos, Greece (2018), Body Building, The Hole NYC, New York, USA (2017). Whilst group show include We Used to Gather, Library Street Collective, Detroit (2020), Post Digital Pop, group show curated by Sasha Bogojev with Mark Chalmers, The Garage, Amsterdam, 2019, Malmö Sessions, group exhibition, Carl Kostyal Gallery, Malmo 2019 and at the 57th October Art Salon, Biennial exhibition, Belgrade. Her work has been featured on Juxtapoz, Abstract, Time Out London and many other art publications. She has received

two awards for Painting, the former being the Rista i Beta Vukanović prize and the latter from the Faculty of Fine Arts in Belgrade.

## LOT 07: ZACHARY LIEBERMAN

### WORK INFO

ZACHARY LIEBERMAN  
COSMIC COLOR STUDY  
Video  
2021



### WORK DESCRIPTION

COSMIC COLOR STUDY is part of a series of variations which explore the interplay of movement and gradients, to create rhythmic, color dreamscapes.

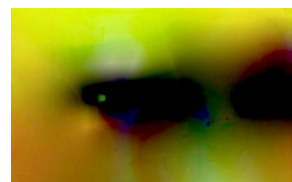
### BIO

Zachary Lieberman is an artist, researcher, and teacher with a simple goal: he wants you surprised. In his work, he creates performances and installations that take human gesture as input and amplify them in different ways -- making drawings come to life, imagining what the voice might look like if we could see it, transforming people's silhouettes into music. He's been listed as one of Fast Company's Most Creative People and his projects have won the Golden Nica from Ars Electronica, Interactive Design of the Year from Design Museum London as well as listed in Time Magazine's Best Inventions of the Year. He helped co-found and teaches at the School for Poetic Computation, a school examining the lyrical possibilities of code. He's also a professor at MIT's Media Lab, where he runs the Future Sketches group.

## LOT 08: AARON SCHEER

### WORK INFO

AARON SCHEER  
Digital Aquarelle\_3  
OLED Screen, 1440 x 900px  
2018



### WORK DESCRIPTION

Aaron Scheer's DIGITAL AQUARELLES unite art and technology, as if they were and always have been of the same ideology. Streams of binary code mimic that of brushstroke, hardware now replicating a palette of possibilities. Scheer's practice is enhanced through this usage of the digital realm in combining different techniques and mediums, achieved with seemingly as much ease as double-tapping an Instagram post.

Technology is accelerating humanity towards an inevitable and digitally consuming future. Scheer's DIGITAL AQUARELLES submerge us in the same way. We are inviting the digital into more than just our homes and daily routine, rather, we are inviting it into ourselves, our bodies and our minds. Transhumanism looms. Scheer's digital paintings alert us to this. Their enclosed blurs swarm our vision and force our eyes to dart across the plane, looking for an escape. However, as technology continues to alter our identities, an escape is not possible. Instead, we fall back in untroubled resignation as we allow the digital void to take control. Technology is becoming humanised, and humans are becoming

technologically transformed.

## BIO

Created on a variety of digital devices, Aaron Scheer's works utilize the digital realm to expand what painting can be and mean today by combining elements of collage, photography and painterly technique. The artist's process involves the use of free digital gestures, keyboard commands and touchpad swipes, which once completed, can be read as an abstracted version of contemporary digital activities. Full of vibrant and vivid color palettes, Scheer's works are infused with distortions, static, and blips that contrast with subtle gradations of luminous color saturations. Through his art, Scheer questions the idea of the human in technology and the technological in the human. Thereby, allowing him to explore the challenges that an increasingly digitised world presents, such as virtual matter, perceptions of the real, automated production, big data, technocracy and contemporary working cults.

## LOT 09: BANZ & BOWINKEL

### WORK INFO

BANZ & BOWINKEL  
PRIMITIVE I 06  
CG Video-Loop  
1920 x 1080 (HxW)  
2021



### WORK DESCRIPTION

The series PRIMITIVE consists of various geometric shapes such as spheres, cones or tori. They have immaculate, gleaming surfaces and a rich, at times almost fluorescent colouring. The objects are presented in perfect light on a neutral white background. The artists of the Minimal Art movement used industrial materials and production methods. Today, Banz & Bowinkel go one step further and use a computer for the complete production process and for presenting their sculptures. This results in images of sculptural shapes with an intense, yet intangible presence. What material are they made out of? How large are they? How heavy are they? "What you see is what you see": this is how Frank Stella summed up his minimalist concept of art back in 1958. In the light of digital art, the statement is given a radical new meaning.

## BIO

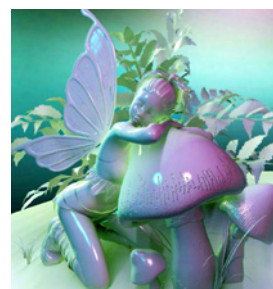
The duo Banz & Bowinkel uses technology as an artistic tool to research its influence on human culture. In doing so, they work on questions of perception, the concept of reality and the constraints of a society that lives in a cybernetic system.

The award-winning works of Giulia Bowinkel and Friedemann Banz have been exhibited at Museum Abteiberg in Mönchengladbach, House of Electronic Arts in Basel, Halle für Kunst & Medien in Graz, Zeppelin Museum in Friedrichshafen and Haus Esters/Haus Lange in Krefeld.

## LOT 10: EMMA STERN

### WORK INFO

EMMA STERN  
FERN-1  
JPG  
2021





## WORK DESCRIPTION

FERN-1 is a digital variation of FERN, a physical painting made in 2020.

## BIO

Emma Stern's work deploys her formal background in traditional oil-on-canvas painting to achieve a kind of contemporary portraiture made possible by 3D software. Using tools intended for game developers to create virtual female models that serve as her subjects, her work emphasizes and exacerbates the apparent inclination towards pornographic (or at least porn-adjacent) representations of women in 3D communities and gaming culture.

## LOT 11: OLIVE ALLEN

### WORK INFO

OLIVE ALLEN  
I JOINED A TRIUMPHANT PROCESSION OF POPULAR THINGS  
JPG  
2021



### WORK DESCRIPTION

"These little creeps have been haunting me and you for a while... Is this a trap and I'm becoming a part of mass culture? Or have I always been a derivative of it... This is my attempt to think about the direction popular culture is heading and to reconcile with the inevitability of me joining a procession in one form or another."

Olive Allen

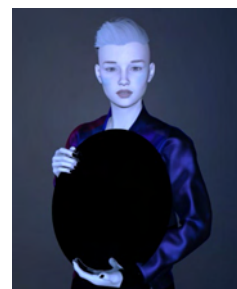
## BIO

Olive Allen (OA) is a New York-based artist working at the intersection of art and technology. Her art, sardonic in nature, explores current cultural shifts through deeply personal experience. Olive's abstract paintings were exhibited at several group shows in New York and Los Angeles. She believes that an artist has to be driven by the urgency of modern life to reflect and comment on the current state of affairs in the world while engaging the audience.

## LOT 12: LATURBO AVEDON

### WORK INFO

LATURBO AVEDON  
SELF-PORTRAIT WITH PARALLEL MIRROR  
TIF, 3600 x 3500px  
2021



### WORK DESCRIPTION

Over the past ten years, LaTurbo has created an extensive collection of performative self-portraiture within video games and other virtual environments. In 2019, they passed a proposal to create a mirror as an addition to the Unicode emoji table, and in turn introduced a public social sculpture that can be viewed by any unicode-compatible device as U+1FA9E. SELF-PORTRAIT WITH PARALLEL MIRROR invites viewers into this personal techno mythology, and to contemplate the object held by its avatar creator.

## BIO

LaTurbo Avedon is an avatar and artist, creating work that emphasizes the practice of non-physical identity and authorship. Avedon has spent the past decade developing a body of work that illuminates the ever-growing intensity between users and virtual experiences, pursuing creative environments that deepen the meaning of memories found in the metaverse. They curate and design Panther Modern, a file-based exhibition space that encourages artists to create site-specific installations for the Internet.

LaTurbo's process of character creation continues through gaming, performance and exhibitions. Their work has appeared internationally, including TRANSFER Gallery (New York), The Manchester International Festival UK, Transmediale (Berlin), Haus der elektronischen Künste (Basel), HMKV (Dortmund), Barbican Center (London), Galeries Lafayette (Paris), the Manchester International Festival, and most recently Whitney Museum of Modern Art (New York City).

## LOT 13: ADDIE WAGENKNECHT

### WORK INFO

ADDIE WAGENKNECHT  
DOGE  
2015



### WORK DESCRIPTION

This series of paintings utilizes sext and dick picks Wagenknecht received via her Instagram, which unsolicited into a body of paintings, painted with computational brushes, utilizing sections of the photos details to renegotiate their context.

## BIO

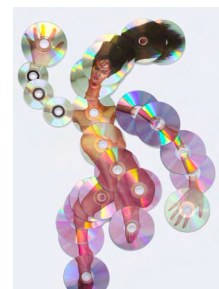
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## LOT 14: JOHN YUYI

### WORK INFO

JOHN YUYI  
YUYI ON DISCS  
Disc, sticker paper, acyclic board  
2020



## WORK DESCRIPTION

YUYI ON DISCS places intimacy and physicality side by side with digital emblems. By projecting her face onto a physical object, she uses her body to express the connectivity between artificial intelligence and human beings.

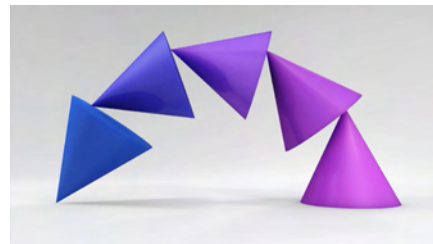
## BIO

Born in 1991, John Yuyi is a Taiwanese visual artist based in New York City who uses the internet and social media as both the premise and platform for much of her creative work. She graduated from Shih Chien University with a bachelor's degree in Fashion Design. She explores themes of the life and moment she and other human beings are living in right now which happens to be mainly taken by social media. Her works reflect the emotion and bipolar disorder of herself and the feeling of modern society by the daily observation and the sensitive feeling of emotion from others. She began her career with a swimming suit collection that connects her fashion design education with graphic content creation. Important exhibitions include: The Next Gen: John Yuyi, The Art Vacancy, New York (2018), My (Temporary) Self, Make Room, Los Angeles (2018), John Yuyi, Gallery Vacancy, Shanghai (2018), Taipei Dangdai, Taipei (2019), Eye Sees No Lashes, TAO ART, Taipei (2021) Yuyi has been invited for collaboration with international brands for creative campaigns and commercials projects such as Gucci, Nike, Maison Margiela, KENZO, and Carven. In 2018, Yuyi was listed as Forbes 30 Under 30 - Asia - The Arts and British Fashion Council 50 NEW WAVE: Creatives.

## LOT 15: BANZ & BOWINKEL

### WORK INFO

BANZ & BOWINKEL  
PRIMITIVE I 16  
CG Video-Loop  
1080 x 1920 (HxW)  
2021



### WORK DESCRIPTION

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## BIO

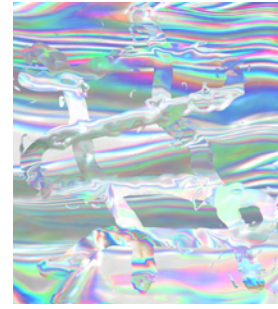
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## LOT 16: ANNE VIEUX

### WORK INFO

ANNE VIEUX  
/fluid\_field  
1638x1456px  
20 second loop  
2021



### WORK DESCRIPTION

The process of transformation from the immaterial to physical creates a tension that informs the feedback loop in Vieux's process. She layers digital imagery created by dragging, distorting, and transformation already compressed information from scanning hand distorted holographic paper in software. Through the distortion and the capturing of light, gesture, scale, and effects, she explores often overlooked transitory moments, making the invisible- visible.

"/fluid\_field," is a 20 second looping video made by animating a digital gesture and scanning holographic paper and further software manipulation. A nod to the formal elements of historical abstract painting, also uses a digital gesture of a large iconographic shape loosely based on the "#" sign. The fluidity of the background and insistence of form create a charged experience that exists indefinitely.

Her titles are intended to evoke a feeling of typing into a browser command field, or coding. She plays with tropes of viewing Painting, such as the window, mirror, and frame, are challenged by the screen. Every gesture leaves a footprint, physically or digitally. This idea is present visually in all layers of the pieces, calling attention to both. It is her goal to slow down the experience of virtual space, and speed up the experience of painting space.

### BIO

Anne Vieux (1985), lives and works in Brooklyn, NY. She received her BFA from the Kansas City Art Institute and her MFA from Cranbrook Academy of Art. Her painting-based practice extends into sculpture, video, artist books, digital works and site installations. Her work questions the parameters that define physical and virtual experience. Vieux's work has been shown in both solo and group exhibitions, including, Tennis Elbow at The Journal Gallery in New York, NY (2021); "Immaterial" at COUNTY Gallery in Palm Beach, FL (2019); "Paper View" at The Hole Gallery in New York, NY (2019); "Post Analog Studio" at The Hole Gallery in New York, NY (2019); "Command Field" at The Hole Gallery in New York, NY (2018); Tennis Elbow at The Journal Gallery in New York, NY (2017); "MESH" at Annka Kultys Gallery in London, UK (2017); "A Space for Thought" at Brand New Gallery in Milan, IT (2016); "Painters and Photographers" at the Providence College in Providence, RI (2016). Vieux's artist books are included in public collections including, Newcomb Art Museum, MoMa Library, The Met, and the Virginia Commonwealth, and Reed College Library. Features and reviews of her work have appeared in Bomb, Bookforum, Mask and Mousse Magazine.

## LOT 17: MANUEL ROSSNER

### WORK INFO

MANUEL ROSSNER  
DRIP PAINTING 2.0  
VIDEO  
2021



### WORK DESCRIPTION

German artist Manuel Rossner designs digital spaces and virtual worlds in which he examines the effects of technological developments on society and art. Using digital materials, he creates interactive architecture that is spatial intervention and virtual extension.

His solo show SURPRISINGLY THIS RATHER WORKS that is both a spatial intervention in and a virtual expansion of the physical gallery opened on 9 April 2020 at KÖNIG DIGITAL. The digital visitor enters the virtual gallery through an app. SURPRISINGLY THIS RATHER WORKS shows a series of digital objects that form a parcours, which the visitor can explore by means of an avatar. Rossner transforms the brutalist church St. Agnes into a gaming environment inspired by the 1990s game show "American Gladiators" and by so-called gyms that are used for cutting-edge research in artificial intelligence by companies such as OpenAI in San Francisco.

### BIO

Manuel Rossner (\* 1989) lives and works in Berlin. He studied art at the University of Art and Design Offenbach, the École des Arts-Décoratifs Paris and the Tongji College for Design and Innovation Shanghai.

Since 2012 Rossner has been designing digital spaces and virtual worlds in which he investigates the effects of technological developments on society and art. He builds interactive architecture with digital materials that is spatial intervention and virtual extension.

Rossner deals with the future of exhibitions in the digital world: In 2017 he designed a digital extension for the NRW-Forum Düsseldorf and curated the VR exhibition UNREAL together with Alain Bieber with, among others, Tabita Rezaire and Banz & Bowinkel. In 2019 he designed the virtual gallery building CUBE for the Roehrs & Boetsch gallery in Zurich.

## LOT 18: ANDY PICCI

### WORK INFO

ANDY PICCI  
TRUTH IS FALLEN (LOVE YOURSELF)  
3D Rendering (JPG, 2000 x 2000px)  
2021



### WORK DESCRIPTION

TRUTH IS FALLEN (LOVE YOURSELF) comes as a continuity to Picci's research about self-construction in opposition to the digitalization of the ego. The liquid texture refers to Bauman's liquid modernity, while its metallic reflections reminds Narcissus myth. Is it all about ourselves on social media and, therefore, is it all about ourselves in life? The advice «love yourself» appears as fallen or abandoned, just as a sentence we could drop to a close friend; something we use to say in order to cheer up the ones in need. However, it seems to result from an era of self-interest and esteem that is now slowly drifting, allowing a

new era of communion and empathy to rise as a rainbow bringing hope after a storm. Is it possible to love someone if we do not love ourselves? Sometimes it is harder to allow ourselves to be loved, than it is to be loved.

## BIO

Born on February 9, 1989 in Lausanne, Switzerland, Andy Picci studied Photography at ECAL in Lausanne, visual communication at ESAM Paris, and owns a Master degree of Fine Arts from Central Saint Martins UAL.

His work revolves around fame, social networks and the profound quest for self-identity as well as the effects of digitalisation on society. He tries to get to the bottom of the central question: Who are you? The torments in relation to the new age of social media dominance are his obsessions.

## LOT 19: THOMAS WEBB

### WORK INFO

#### THOMAS WEBB

≡ tree  
Decentraland Sculpture  
2021



### WORK DESCRIPTION

≡ tree

Emissions are a crucial concern for those minting and trading NFTs on the Ethereum network. A network that works similarly to that of the mycelial network, communicating water shortages or fire warnings between trees and plants. This piece investigates the relationship between the NFT, and the current environmental impact of minting and exchanging, making a transparent statement about the process' CO2 impact through electricity usage, allowing the holder to calculate this dynamically.

## BIO

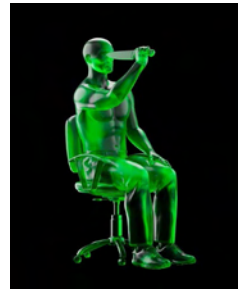
Thomas Webb is an artist, hacker and coder. His artworks question systems, social media and technology, identifying the consequences of our daily dependence on software and hardware. He harnesses electrical engineering and computer programming to create AI, deep learning, microelectronics and real-time data as mediums. He juxtaposes a reflection on technology and contemporary life to explore the social dynamics of the digital age.

His digital solo show EXERCISE IN HOPELESS NOSTALGIA. THE WORLD WIDE WEBB opened on 14 August 2020 at KÖNIG DIGITAL. The WORLD WIDE WEBB is a virtual world driven by Artificial Intelligence and real-time data. The digital visitor enters through the browser on a smartphone, and is invited to do an exercise in hopeless nostalgia. The WORLD WIDE WEBB is a multiplayer simulation, a digital exhibition space, and a world full of art and characters the visitor interacts with. Webb also recreates the social spontaneity of the world pre-Covid-19.

## LOT 20: NIK KOSMAS

### WORK INFO

NIK KOSMAS  
MAN WITH KNIFE IN CHAIR  
Low-poly Virtual Reality Object  
2020



### WORK DESCRIPTION

MAN WITH KNIFE IN CHAIR is part of an ongoing series of figure sculptures whose subjects depict power dynamics, sexuality, mental illness, and spirituality. The chair, another body, serves as a connecting thread between the works.

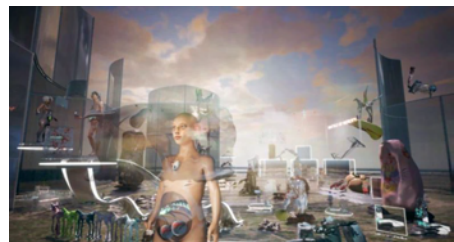
### BIO

Nik Kosmas was born in Minneapolis in 1985 and is currently living and working in Berlin. Kosmas, formerly a member of the artist collective AIDS-3D, which he founded with Daniel Keller in 2006, has recently devoted himself to fitness, the business of tea, fashion and furniture design, and writing. His practice has reoriented itself towards activities and languages that are more relevant to daily life, his works becoming more ordinary but more realistic. His latest works are hybrid, multi-coloured structures that—like pieces of aestheticised exercise equipment, or stall bars, to be exact—occupy the intersection between art and the everyday. Usable and highly versatile, these structures are to be activated by the intuition and creativity of users, who are free to explore ways in which to interact with them. Blending his wide-ranging interests into his art, Kosmas has become a mediator between disciplines, a designer who unleashes the transformative social potential of objects and structures.

## LOT 21: KEIKEN

### WORK INFO

KEIKEN + RYAN VAUTIER  
WE ARE AT THE END OF SOMETHING  
2020  
PNG



### WORK DESCRIPTION

WE ARE AT THE END OF SOMETHING (2020) was first screened at MIRA, a digital arts festival held annually in Barcelona since 2011, and an online gamified experience version of the project has recently opened with the Yerevan Biennale. It was produced by Keiken with Ryan Vautier and Sakeema Crook.

WE ARE AT THE END OF SOMETHING (2020) draws compositional inspiration from classical paintings, such as THE SCHOOL OF ATHENS (1509-1511) by Raphael. Composing numerous figures from within the Metaport, a trans-reality transport hub, this new edition brings together human, animal and machine into a single rumination on travel, escape and the potential of virtual realities in the face of climate extinction.

### BIO

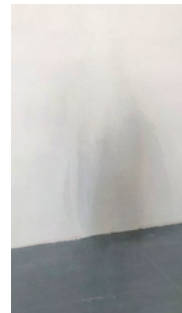
Meet Keiken, a collective based in London, United Kingdom and Berlin, Germany. They ooze, render,

and bedazzle at the nexus of art direction, immersive installations, and theory-as-practice, working together to design a more just digital future.

## LOT 22: DAMJANSKI

### WORK INFO

DAMJANSKI  
NUDE STUDY 26  
Augmented Photography  
2020



### WORK DESCRIPTION

In the series NUDE STUDY, Damjanski explores the theme of Aktstudien using his Bye Bye Camera (<http://byebye.camera/>) application as an artistic tool. With the use of the mobile application, he explores photographic moments, taking portions of the surroundings while erasing human presence. Images present viewers with a digitally-enhanced environment where, instead of information adding up, visual data "deletes" or "cancels," just as our existence. In this liminal space, a world exists where humans are neither present nor extinct but soaked in technology. The artist's presence is tangible as he acts for capturing these augmented photographs. Likewise, the AI tool detects body shapes but keeps human traces like the shadows. He compares these visual traces to surreal artifacts of a speculative scenario that is post-human. The result is a digitally-enhanced reality where humans stand at the verge of presence and absence, somewhere between the physical and the immaterial.

### BIO

Damjanski is a contemporary Yugoslavian artist living in a browser. Concerned with themes of power, poetry and participation, he integrates field research into an exploration of illogical connections in everyday life. "Someone came by and asked me why? I answered why not? The person looked at me confused which made me a little worried and I so also became confused." Born in Sarajevo (B&H), he grew up in Hamburg (DE) amongst everything topical. Searching for decision spots of wonder and unlearning his conceptual work draws on the idea of the collective. "We kept staring at each other for quite a while. Then I thought of speaking about my continuing investigation of black box approaches in our everyday lives." His interactive installations, browser based art, and web based applications deploy solutionism to unveil screen structures of the present. "Suddenly, I felt less confused. Yet, I was still staring." His work has appeared internationally, including exhibitions at Roehrs & Boetsch, Pioneer Works, Tropez, Import Projects, ON CANAL and MoMAR @ MoMA New York. Damjanski lives and works in New York, NY.

## LOT 23: KENNY SCHACHTER

### WORK INFO

KENNY SCHACHTER  
CRAWLING OUT OF MY SKIN  
Digital Video  
2021



### WORK DESCRIPTION

"If I have to listen to one more inane clubhouse chat—I don't because I deleted the app and made an artwork out of it—or hear yet another NFT discussion, I will literally jump out of my skin."  
Kenny Schachter



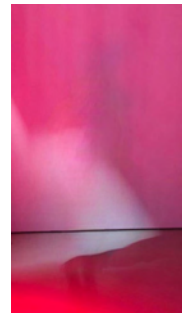
## BIO

Kenny Schachter has been curating contemporary art exhibits in museums and galleries and teaching (art history and economics) for more than thirty years; presently in the graduate department of the University of Zurich (appointed to advisory board January 2021) professorships at the School of Visual Arts (NY) and New York University. He has lectured internationally, been the recipient of a Rockefeller supported grant in Mexico, and contributed to books on Paul Thek, Zaha Hadid, Vito Acconci and Sigmar Polke/Gerhard Richter. Schachter has a regular column on Artnet.com in addition to writing widely for various international publications including most recently New York Magazine and The Times Magazine (UK). He had a retrospective of his art at Joel Mesler's Rental Gallery in New York in the summer of 2018, curated an exhibit at Simon Lee Gallery in London, fall 2018 and a one person show at Kantor Gallery, LA, February 2019. Next up: an NFT group exhibit at Nagel-Draxler Gallery in Cologne and another one person show at Blum & Poe Tokyo in 2021. Schachter is presently the subject of a documentary produced by Chris Smith and has been profiled in The New York Times Magazine (cover story, September, 1996), and London's Observer, Independent and Telegraph. He is currently based in New York.

## LOT 24: DAMJANSKI

### WORK INFO

DAMJANSKI  
NUDE STUDY 36  
Augmented Photography  
2020



### WORK DESCRIPTION

In the series NUDE STUDY, Damjanski explores the theme of Aktstudien using his Bye Bye Camera (<http://byebye.camera/>) application as an artistic tool. With the use of the mobile application, he explores photographic moments, taking portions of the surroundings while erasing human presence. Images present viewers with a digitally-enhanced environment where, instead of information adding up, visual data "deletes" or "cancels," just as our existence. In this liminal space, a world exists where humans are neither present nor extinct but soaked in technology. The artist's presence is tangible as he acts for capturing these augmented photographs. Likewise, the AI tool detects body shapes but keeps human traces like the shadows. He compares these visual traces to surreal artifacts of a speculative scenario that is post-human. The result is a digitally-enhanced reality where humans stand at the verge of presence and absence, somewhere between the physical and the immaterial.

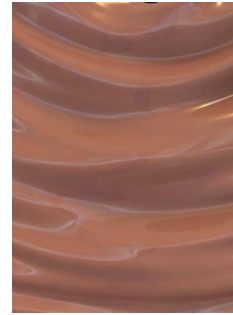
## BIO

Damjanski is a contemporary Yugoslavian artist living in a browser. Concerned with themes of power, poetry and participation, he integrates field research into an exploration of illogical connections in everyday life. "Someone came by and asked me why? I answered why not? The person looked at me confused which made me a little worried and I so also became confused." Born in Sarajevo (B&H), he grew up in Hamburg (DE) amongst everything topical. Searching for decision spots of wonder and unlearning his conceptual work draws on the idea of the collective. "We kept staring at each other for quite a while. Then I thought of speaking about my continuing investigation of black box approaches in our everyday lives." His interactive installations, browser based art, and web based applications deploy solutionism to unveil screen structures of the present. "Suddenly, I felt less confused. Yet, I was still staring." His work has appeared internationally, including exhibitions at Roehrs & Boetsch, Pioneer Works, Tropez, Import Projects, ON CANAL and MoMAR @ MoMA New York. Damjanski lives and works in New York, NY.

## LOT 25: BEN ELLIOT

### WORK INFO

BEN ELLIOT  
PERFECT365 N°18  
2020  
TIF



### WORK DESCRIPTION

PERFECT365 is the result of a brand collaboration with the eponymous smartphone application developed in Silicon Valley. Targeting millennials and Gen Zers, the app uses an advanced facial recognition and augmented reality technology to enable users to virtually create and try on makeup looks.

As a continuation of Ben Elliot's research on brand collaborations as a starting point of his artistic process, the works operate as smart advertising, creating quality space for brand content.

The 22 canvases depict standardized skin tones developed by PERFECT365 to simulate the most-used shades of their users. The app's icons' color codes are reproduced and enlarged to take the shape of paintings. They are examples of the interpretation of skin tones in a mass market digital context.

### BIO

Ben Elliot's practice addresses contemporary subjects such as the emerging technologies and lifestyles, influence marketing and the construction of socioeconomic trends. Elliot often partners with forward-thinking companies to explore the concepts and values they carry.

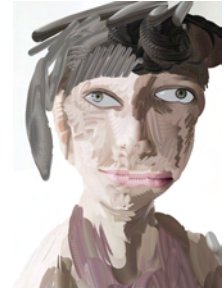
Ben Elliot's initial projects showed a desire to envision the artist as a brand, with a strong identity and storytelling. In 2016, he organized a party under his name, gathering some 500 faces and creatives of the new Parisian generation. In 2017, Ben Elliot joined forces with the water brand Voda Voda to create a bottle, once again under his name. He then collaborated with several digital brands and mobile applications such as Perfect365, Meitu Inc., or Tinder, for the realization of other works. This approach was extended in 2018 when the artist made an installation that looked like a concept store bringing together more than 45 leading brands in the fields of tech, sportswear, smart-food, and virtual entertainment, in order to create a comprehensive statement of the most advanced lifestyles indicating the path towards the augmented human. In 2019, Ben Elliot renewed his interest in hybrid projects bringing together groups of individuals from various backgrounds. He shared his solo show with other creatives, artists and musicians interested in the culture of influence on social networks: virtual identity, dematerialization of the relationship with the other, need for popularity, and the economic systems that result from it.

His ongoing projects include the launch of his own social cryptocurrency \$BENELLIOT and the creation of a virtual companion named My Little Friend, while exploring more traditional forms like paintings with a process based on the use of data and algorithms.

## LOT 26: RY DAVID BRADLEY

### WORK INFO

RY DAVID BRADLEY  
LAST ORNAMENT  
PNG, 5492 x 7548px  
2021



### WORK DESCRIPTION

LAST ORNAMENT is part of an ongoing investigation into 21st century painting. Using custom made software brushes, the aim is to work from real models and work them toward a kind of liminal space that hovers between a painting and an image, in a manner that draws from the history of painting, but without using any actual paint. The final output is woven in a high resolution tapestry that functions like a kind of screen, being constituted from only red, green and blue thread.

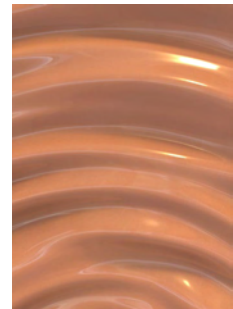
### BIO

Ry David Bradley is a digital native painter who has shown work both at galleries and museums around the world. For over a decade his work centers around 21st century painting in the digital sublime. His works are in the permanent collections of the National Gallery of Victoria, Herning Museum of Contemporary Art, Denmark, Lyon Housemuseum, Melbourne, the Museum of Contemporary Art, Krakow and numerous international private collections.

## LOT 27: BEN ELLIOT

### WORK INFO

BEN ELLIOT  
PERFECT365 N°17  
2020  
TIF



### WORK DESCRIPTION

PERFECT365 is the result of a brand collaboration with the eponymous smartphone application developed in Silicon Valley. Targeting millennials and Gen Zers, the app uses an advanced facial recognition and augmented reality technology to enable users to virtually create and try on makeup looks.

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### BIO

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His ongoing projects include the launch of his own social cryptocurrency \$BENELLIOT and the creation of a virtual companion named My Little Friend, while exploring more traditional forms like paintings with a process based on the use of data and algorithms.

## LOT 28: RACHEL DE JOODE

### WORK INFO

RACHEL DE JOODE  
WORK # 20 - SLOPPY THERAPY  
2021



### WORK DESCRIPTION

The play between surface, meaning and materiality is central to the work SLOPPY THERAPY.

Starting with a canvas, often a found canvas, the artist tries to forget everything she knows about the canvas and instead explores the canvas as a simple object, appreciating it for its materiality.

De Joode works on the canvas in a sculptural way, the materials merge: paint is smeared, dripped or poured, the canvas itself is often cut, torn or crushed. Pigments, resin, glue or paint are poured over or applied by hand. The artist tries to achieve a dadaistic naivety that seeks to rejoice the canvas and its three-dimensional materiality.

Through the close-up, cropping and the abstract nature of the digitally reworked images, the finished paintings appear textured, so that the viewer is drawn to their apparent materiality and tactility.

The way we look at art has changed in the digital age. These works were created during the spring lockdown. A moment when we could often only gaze at art, alone, on our screens zooming and scrolling over textures.

### BIO

Rachel de Joode is a Dutch-born, Berlin-based multimedia artist. She mixes mediums, particularly those of photography, sculpture and most recently, painting. Her work bounces between the physical and the virtual, exploring the relationship between the three dimensional object and its two dimensional representation.

De Joode earned her diploma in time-based art from the Gerrit Rietveld Academie in Amsterdam. She was awarded the Deutsche Börse Residency at the Frankfurter Kunstverein in Frankfurt (2013) and the Sculpture Space residency (2012), as well as a residency at LMCC Governors Island (2013 – 2014) in New York. She has received funding from the Mondriaan fund, the Berliner Senat, the Prins Bernhard Cultuur Fonds and the Royal Dutch Embassy.

Her work been internationally exhibited in group and solo shows, including the ICA in Philadelphia (USA); Henie Onstad Kunstsenter in Oslo (NO); ZKM in Karlsruhe (DE); the Museum of Contemporary Art of Rome (IL); Göteborg International Biennial for Contemporary Art (SE) Kunstverein Nürnberg (DE); Kunstfort Vijfhuizen (NL); Galerie Christophe Gaillard in Paris (FR); Interstate Projects in New York (USA); Higher Pictures in New York (USA).

De Joode currently teaches materialized photography at ECAL (École cantonale d'art de Lausanne).

## LOT 29: MAJA DJORDJEVIC

### WORK INFO

MAJA DJORDJEVIC  
ALL\_BY\_MYSELF 2  
GIF



### WORK DESCRIPTION

"As a key part of my practice, I'm regularly puts her girls into a variety of situations from which they need to find a way out. These experimentations are usually done through my daily doodles but sometimes I need to bring them to life in order to see how they actually tackle such problems. For that, I use stop motion gifs made from hand-drawn individual frames. The works from the ALL BY MYSELF series are exploring ways in which the girls are solving the unusual adventures/problems/situations, whether alone, or with others, but still, BY THEMSELVES!"  
Maja Djordjevic

### BIO

Maja Djordjevic (b. 1990, Belgrade) lives and works in Belgrade and London. She has completed her Bachelor and Master studies at Faculty of Fine Arts (Painting) in Belgrade. Recent solo exhibitions include This Must Be The Place, Carl Kostyal, London (2020) Deal Again, Balkan Projects, Los Angeles (2020), I Am Always a Different Person, Dio Horia, Athens, Greece (2019) Nothing to Wear, Installation, Selfridges Department Store, (2019) I Will Find You, Dio Horia, Mykonos, Greece (2018) Body Building, The Hole NYC, New York, USA (2017). Whilst group show include We Used to Gather, Library Street Collective, Detroit (2020) Post Digital Pop, group show curated by Sasha Bogojev with Mark Chalmers, The Garage, Amsterdam, 2019, Malmö Sessions, group exhibition, Carl Kostyal Gallery, Malmo 2019 and at the 57th October Art Salon, Biennial exhibition, Belgrade. Her work has been featured on Juxtapoz, Abstract, Time Out London and many other art publications. She has received two awards for Painting, the former being the Rista i Beta Vukanović prize and the latter from the Faculty of Fine Arts in Belgrade.