

kunst der verführung.

art and desire

graphic design, now and then

‚faking the real: werbung,

kunst und grafikdesign‘

exciting artworks

kunst und kommerz

‚verhüllung und verheißung‘

no graphics, no t

Faking the Real

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Kunsthhaus Graz

Press

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Faking the Real Kunst der Verführung

Kunsthhaus Graz, Space02; Foyer: 50 Years of main posters of the steirischer herbst
Lendkai 1, 8020 Graz
Opening: 21.09.2022, 8 pm
Entrance free of charge on 24.09. and Energy Graz Day on 25.09.2022
Duration: 22.09.2022-08.01.2023
Curated by Katrin Bucher Trantow, Sabine Kienzer, co-curator: Alexandra Trost
Information: +43 316 8017-9200, www.kunsthhausgraz.at, www.kunstderverfuehrung.at

Cooperation project *Art of Seduction* with Creative Industries Styria, Graz Museum, Haus der Architektur, KULTUM – Kulturzentrum bei den Minoriten, Institut für Design und Kommunikation der FH Joanneum, WKO Steiermark – Fachgruppe Werbung & Marktkommunikation, Ankünder. As part of steirischer herbst '22.

Following the controversial term 'fake', the exhibition in the Kunsthhaus Graz traces developments since 1971 in the intersection between graphic design, media imagery and art. Featuring some 80 works, including those by Rosemarie Trockel, Elfie Semotan, Peter Weibel, Heimo Zobernig and Signe Pierce, it reflects both political upheaval and technological developments. *Faking the Real* is devoted to the issue of manipulation of realities, showing a development from the poster in public space up to intervention in social media. The exhibition is part of the major special exhibition *Art of Seduction*, which reflects 100 years of graphic design and poster art from a variety of perspectives.

We are at the Dawn of the Deep Fake! (Signe Pierce)

Building on a retrospective of all the main posters of the steirischer herbst on show in the Foyer, an interaction between art and graphic design is traced in nearly 80 works. In these, the current term *fake* plays a central role. Five main themes in the Space02 reveal strategies of deception, optimisation, manipulation and appropriation, which cross-fertilise one another in a rapidly developing technology.

A mesh of the spectacular is spread over the chapters titled *Seeing is believing – Be Beautiful! – Follow Me! – Yes, We Can. – Alarm!* In unscrupulous acts of appropriation, the creators of images and symbols help themselves to the others. Here, all is mirrored and seduced. **FAKE IT TILL YOU MAKE IT.** Starting with image optimisation, it moves to self-marketing and self-empowerment, and then finally to a state of standstill in the shimmering media alarm.

Reality functions like reality TV, and every day a new episode comes out. (Hito Steyerl)

Visual culture is caught in a rapid acceleration of appropriation and of constant shortening. All means are deployed in the touting for attention.

When interpreting images, the art of being wary of and mistrustful towards attributions and truths is needed, so as not to succumb to *Eye Sex* (Gerwald Rockenschaub, 1984), i.e. to mere seduction.

Moments of joint concurrence do possibly exist – such as in Isabella Kohlhuber's *Space for Agreement* (2016) – at that point where all are finding it equally hard to recognise the codes and so one enters into speculation, connection and negotiation with one another.

It is precisely in the last few decades that both graphic artists and artists have used concepts side-by-side, ideas of selling, manipulating and celebrating. In this, they are ever more clearly influenced by each other – not only appropriating, but also affirmative in a self-confident way. Material, and above all technological, innovations drive forward not only commercial graphics, but in its mirror, art, too. Digital layout programmes create practically infinite possibilities for designing surfaces. Deriving from the collage, the first image processing programmes inspired pioneering positions in art such as John Baldessari to create smooth image montages; similarly, from the 1980s onwards, a first generation of digital artists such as Peter Kogler were spurred on by these programmes to ever larger, spatially expanding graphics.

Highly topical positions from art such as Christiane Peschek or Hito Steyerl, represented in the Space01 of the Kunsthaus with a solo exhibition, make the analogue and digital worlds blend into one another, not only interactively, but also invisibly. The question of the applied as something seductive though concealed, something far-off that is calculated and manipulated by an invisible hand, is once again posed here – in an entirely new way.