



NEW RELEASE

Markus Kramer *The Technological Hand*

Text by Markus Kramer
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**Technological processes blur the boundaries between painting, photography, and Conceptual Art –
a book on the innovative pictorial inventions of the 21st century.**

The Technological Hand examines the influence of technological strategies of image finding on contemporary art. The outlined connections to the history of photography, painting, and Conceptual Art create a new model for understanding pictorial culture in the beginning 21st century.

The texts are complemented by selected works by **John Baldessari, Marcel Broodthaers, Alice Channer, Jan Dibbets, Wade Guyton, Spiros Hadjidjanos, Thomas Ruff, Seth Price, Kelley Walker, and Christopher Wool.**

Markus Kramer is the author of diverse essays on this topic. *The Technological Hand* is his third book being published by Kehrer Verlag.

»New technologies have permeated the societal-cultural environment and changed the processes by which pictures are created. Previously perceived boundaries between technological ('photographic') images, painting, and traditional sculpture have become blurred. The catalysts of this development were and are artists who thoroughly question the medium's boundaries and the aesthetic conceptual models of the past.

(...)

Technological (photographic) objects are defined by their transformative quality: the artist uses technological processes to derive output from existing input. The resulting objects reflect simultaneously the input and the transformation process. Form is thus not freely created, but derived from existing form.

In contrast to this, the painter creates form. This creating of form is the result of compositional decisions that are shaped in two and/or three dimensions: 'two-dimensional' composition means designing an existing form with points, lines, surfaces, colors, etc. 'Three-dimensional' composition means (i) the three-dimensional structuring of the application of paint or (ii) some other development of a created form into the third dimension, including the definition/creation of form itself. Accordingly, classic painting in oil unites two- and three-dimensional composition, whereas a picture created on a computer and later printed is organized two-dimensionally.

Compositional decisions are made also when Photographic Objects are produced, of course. But these have a structurally different nature from those in painting. In the case of the Photographic Object, conception and realization are temporally and conceptually separate. The object is created — and then rejected or accepted in the framework of the artist's considerations, including compositional considerations. In painting, by contrast, the compositional act is temporally and conceptually inseparably connected with the work's production process.»

— From the chapter *The Technological Hand*. Christopher Wool and the Photographic Object by Markus Kramer

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Press images



1 Alice Channer, *Mechanoreceptor, Icicles (red)*, 2016, cast and liquid thermo-plastic dipped aluminum, electro-polished stainless steel, titanium, steel cables, dimensions variable © Alice Channer, Courtesy Konrad Fischer Gallery



2 Seth Price, *Untitled*, 2017
print-waste from commercial imaging facility, 159 x 212,5 cm
© Seth Price, Courtesy Gisela Capitain Gallery, Cologne



3 Thomas Ruff, *jpeg pto1*, 2006
C-Print with Diasec, 245 x 185 cm
© Thomas Ruff and VG Bild-Kunst, Bonn



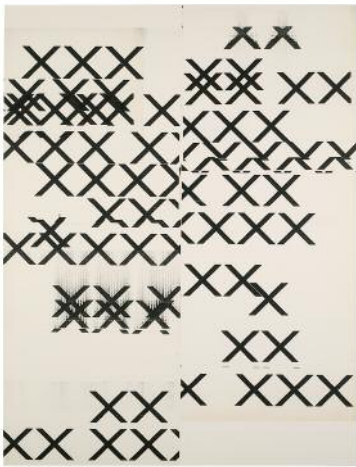
4 Spiros Hadjidjanos, *Height Map II.MMXVIII*, 2018
milled high-density foam, 3D inkjet print, 118,6 x 88 x 10,2 cm
© Spiros Hadjidjanos, Courtesy Future Gallery, Berlin



5 Spiros Hadjidjanos, *Taraxacum Officinale (xy)*, 2016
3D alumide print, aluminum coating, 55,6 x 83,4 x 8,3 cm
© Spiros Hadjidjanos, Courtesy Future Gallery, Berlin



6 Thomas Ruff, *substrat I-II*, 2001 inkjet with Diasec, 185,4 x 238,8 x 6,4 cm
© Thomas Ruff and VG Bild-Kunst, Bonn, Courtesy David Zwirner Gallery New York, London and Hong Kong



7 Wade Guyton, *Untitled*, 2006
Epson UltraChrome inkjet on linen, 213 x 175 cm
© Wade Guyton, Courtesy Gisela Capitain Gallery, Cologne



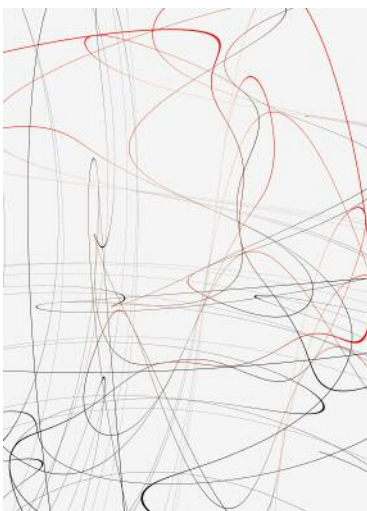
8 Seth Price, *Letters*, 2012
gesso, acrylic and ink on plywood, 106 x 149,2 cm
© Seth Price, Courtesy Gisela Capitain Gallery, Cologne



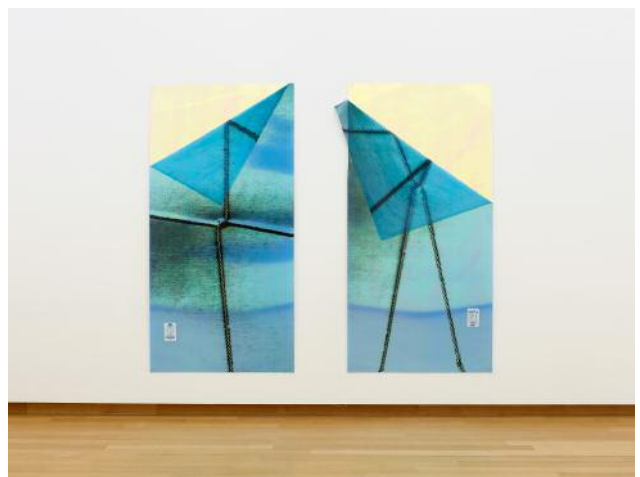
9 Christopher Wool, *Untitled*, 1994
enamel on aluminum, 228,6 x 152,4 cm
© Christopher Wool, Courtesy of the artist



10 Kelley Walker, *A Black Star Press Distribution: Aquafresh plus Crest with Tartar Protection*, 2005, CD-ROM with color poster, dimensions variable
© Kelley Walker, Courtesy Paula Cooper Gallery, New York



11 Thomas Ruff, *cycles 7044*, 2008
pigmented inkjet print on canvas, 306 x 236 cm © Thomas Ruff and VG Bild-Kunst, Bonn, Courtesy Konrad Fischer Gallery, Düsseldorf and Berlin



12 Seth Price, *Twine*, 2008
acrylite with screenprint on protective film, two parts, 244 x 122 cm each
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