

Ysabel Bayern

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00 ... This page

01 ... For Peter; Letter & Photograph of B17

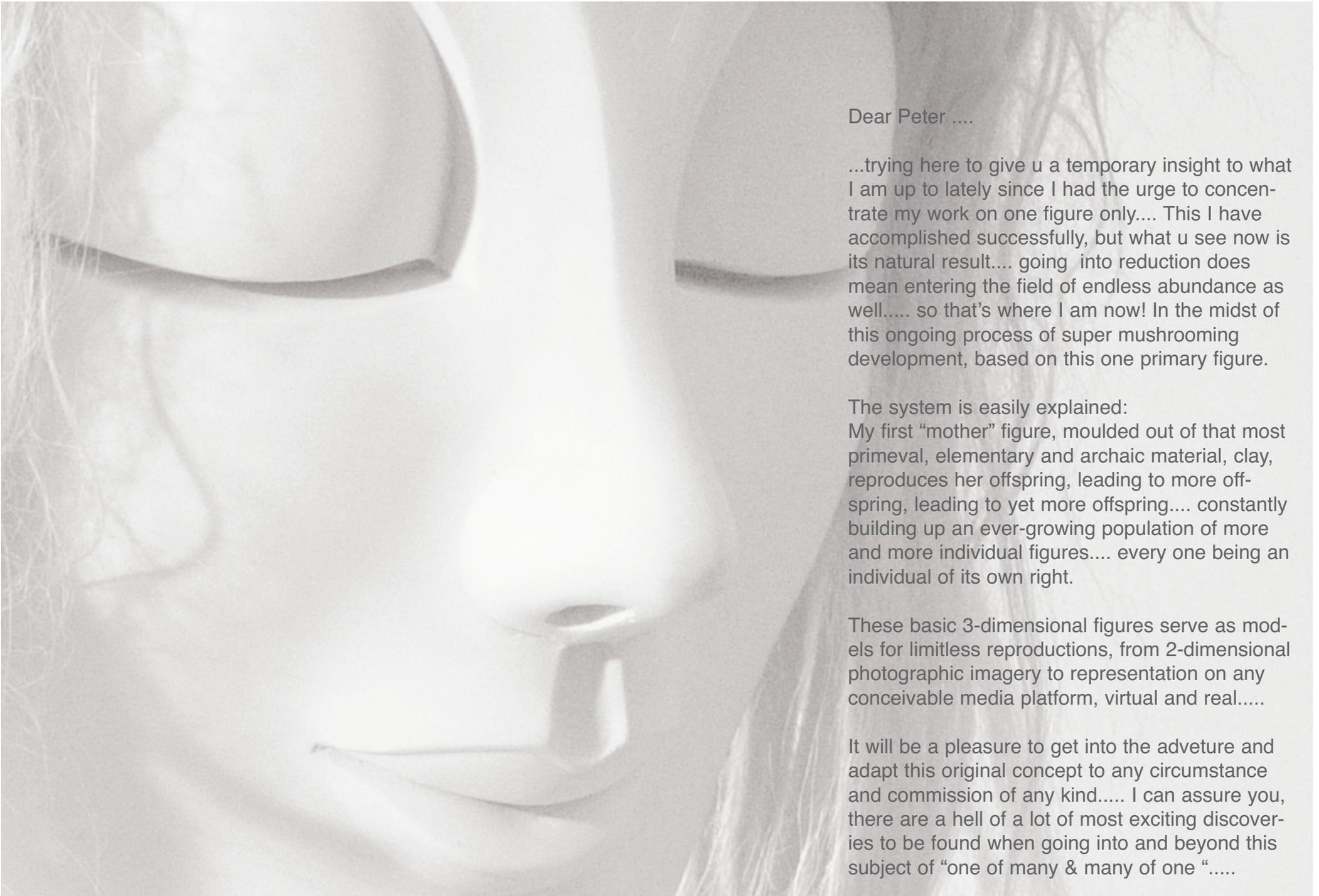
02 ... Sample for original multiples in their serial, numbered and ongoing order, produced in clay

03/4... Sample for clones;
here B17 in different manifestations; Gypsum, about 60x90x40cm;
to be presented in any suitable material or size.

05/6 ...Sample for presentation around the field of the sculpture B17, displayed with 2 dimensional work from B13;
Written introduction by Martin Prinzhorn

07 ... sample of wallpaper; black&white/fotobased

08/9.. sample of wallpaper; Black&white/silhouette



Dear Peter

...trying here to give u a temporary insight to what I am up to lately since I had the urge to concentrate my work on one figure only... This I have accomplished successfully, but what u see now is its natural result... going into reduction does mean entering the field of endless abundance as well..... so that's where I am now! In the midst of this ongoing process of super mushrooming development, based on this one primary figure.

The system is easily explained:

My first "mother" figure, moulded out of that most primeval, elementary and archaic material, clay, reproduces her offspring, leading to more offspring, leading to yet more offspring.... constantly building up an ever-growing population of more and more individual figures.... every one being an individual of its own right.

These basic 3-dimensional figures serve as models for limitless reproductions, from 2-dimensional photographic imagery to representation on any conceivable media platform, virtual and real.....

It will be a pleasure to get into the adventure and adapt this original concept to any circumstance and commission of any kind..... I can assure you, there are a hell of a lot of most exciting discoveries to be found when going into and beyond this subject of "one of many & many of one ".....



B15; B10; B11

B17



B17 tatoo - 2007/8



B17 Madonna - 2009



B17 Mao - 2009



B17 medieval1 - 2009



B17 Qi Pao - 2009



B17 Rokoko - 2009



B17 Madonna 04 - 2009



B17 Shaddor 2b - 2009



B17 shirt&coat - 2009



B17- incognito - 2009



B17 Shaddor 2bwhite - 2009



B17 mediveal2 - 2009

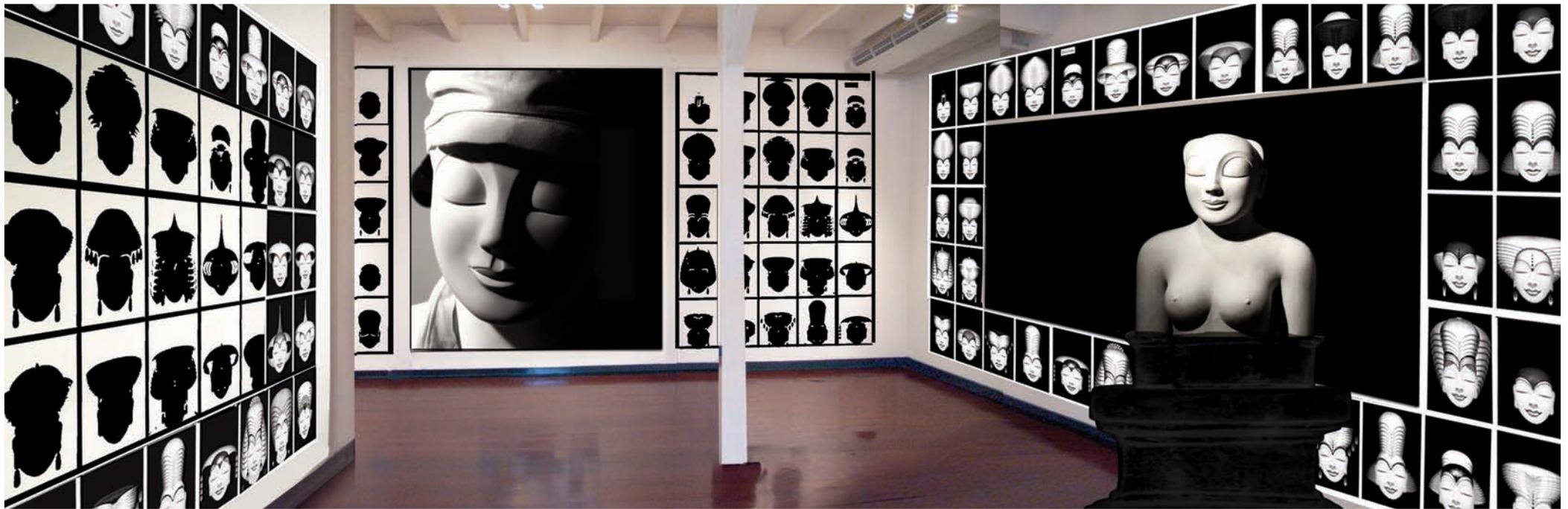


B17_Madonna & Wallpaper from Lot 13 (black/white)_virtual vision

Martin Prinzhorn;
Vienna, Dez 2009

The Art of Repetition

Ysabel Bayern's art has for quite some time been concerned with the minimilisation of variation and what this means for our perception. In her work, the artist develops sets of rules which, like blueprints, generate results automatically. This rule-based production conveys an impression of repetition; the point where subtle yet discernible differences charge the works with their actual meaning. This meaning manifests itself with particular clarity in the association between the art object and the viewer's mind. The slight variations we come upon in Bayern's work bring us closer to her, and to the mental processes relevant when looking at them. Even her earlier unrepresentational pieces are less concerned with abstraction, a departure from the concrete, but rather they concentrate on variation as the subject which then unfolds against a pattern-like background. The character of these pictures is not just meditative; they relate to a historical context, such as the history of abstract painting and beyond the experience of their perception, a hybrid meaning also being conveyed. Proceeding in several directions, her works also radiate a certain cool which offers room for far-reaching reflection. This strategy is based on the realization that the unique character of a work (or of things in general) does not necessarily result from the creation of something which springs from the greatest possible distance and detachment from everything else, but from subtle differences which the act of repetition always entails.



B17 & Wallpaper from Lot 13 (black/white)_virtual vision

In her new works, Ysabel Bayern explores a sphere which seems to be the exact opposite of unrepresentational painting, i.e. the depiction of people, their heads, the upper parts of their bodies, and their faces. Such pictures are commonly associated with the aspect of uniqueness and clarity; ID portrait photographs seem to fulfill their purpose because of this criterion. A look into art history immediately puts us right here; it is not possible to identify the dead in most medieval battle-pictures for example, and when looking at early portraits in museums we realize that it was not the artists' foremost objective to achieve the greatest possible likeness to real persons. This becomes all the more obvious when we go even further back or consider non-European cultures. It is exactly this context where Ysabel Bayern's works explore the issue of what the representation of heads and faces might mean beyond realistic portrayal.

The artist's starting-point is a bare-breasted figure with closed eyes which could conceivably come from a Far Eastern temple. This figure is cast and reproduced with the resulting series subjected to further manipulation and intervention. When the series of casts are positioned one next to the other the individual sculptures seem not to be the repeated renderings of a person, but rather blue-prints which reflect incompleteness. The sculptures retain this quality when the artist continues working on them, adding different hairstyles and dressing them – additions she employs repeatedly in this series.

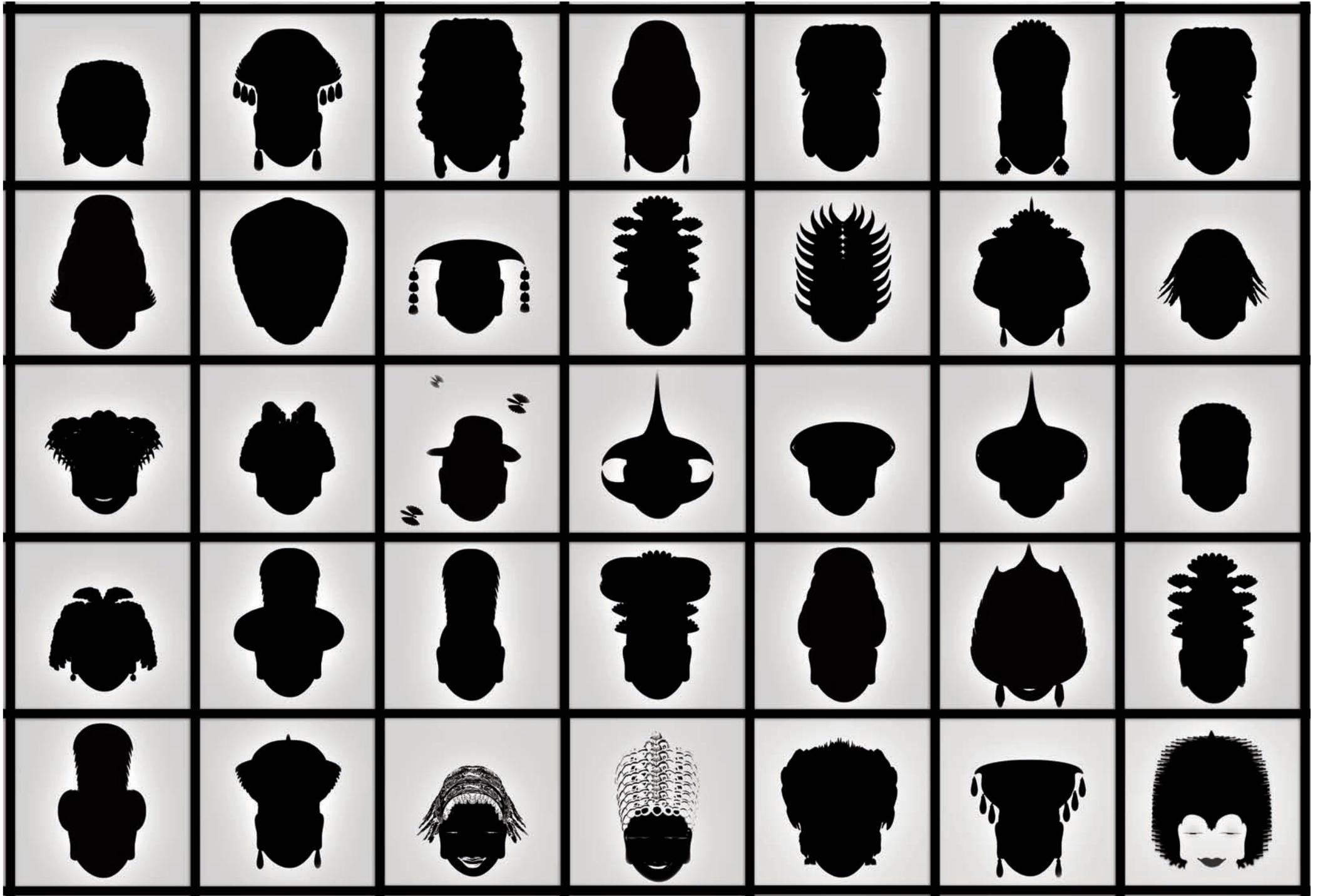
Ysabel Bayern also extends her approach in terms of the media she uses. She photographs the sculptures and often edits the images digitally. When reduced to their outlines, the figures present themselves as a series of silhouettes. What happens here seems to be an unending transformation in which things are never changed completely, as the artist's methods remain as transparent as her references to content.

It is not the objects whose meaning changes, it is the context which transports the meaning in an evolving serialization and repetition. The figure turning into Mao Zedong and then into a Rococo icon acquires its meaning only within the context of the series. Reminiscent of the artist's early paintings, the different disguises become a kind of minimal variation; the background that is repeated again and again being so prominent. The various historico-cultural references evaporate against this backdrop, which turns into an aesthetic playground, thereby depriving the individual reference of its charge. As monuments are mostly aimed at condensing certain contents and can be regarded as intrinsically laden signs, one can only describe these works as absolutely anti-monumentalist.

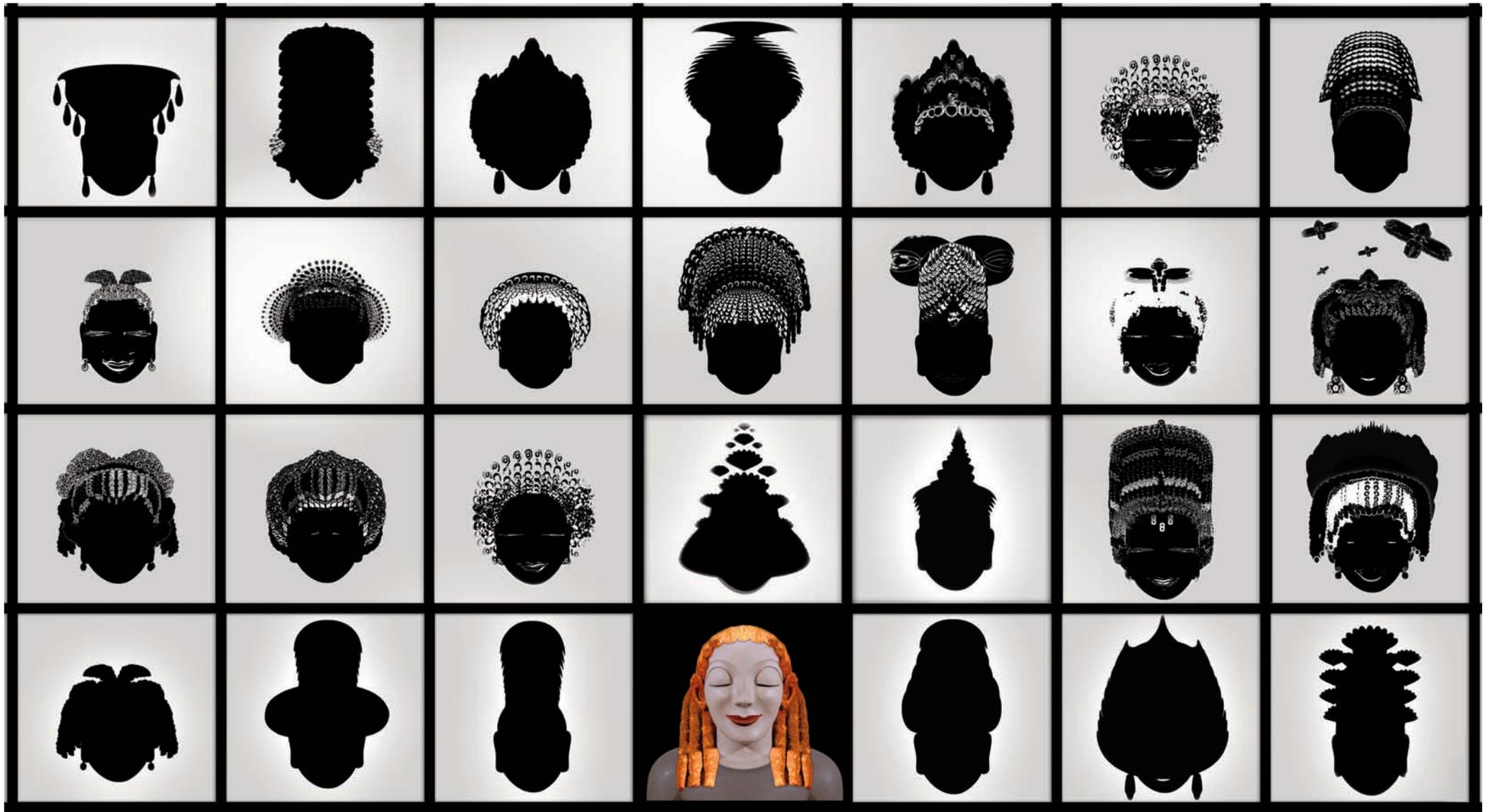
Their contents emerge only via detours. They constitute themselves in subtle variations and transformations into other media. In the silhouette-like black and white series, the content is reduced to something ornamental; one may begin to think about the hairstyle of other cultures, but need not do so, because entirely different possibilities present themselves like in an abstract grammatical structure. The particular mode – three-dimensional object or photography, color or black and white, outline or structure – and the arrangement of the individual parts leave things open.



sample from "Wallpaper/Lot 13; black/white foto"



sample from "Wallpaper/Lot 13; black/white cut out"



sample from "wallpaper Lot 13; black/white cut out"
B15_greek style

We never recognize a face in the sense we recognize other people. We actually recognize nothing but signs around an empty face. We realize that we do not really know what a face or a personality is, visually speaking. We recognize the people of our neighborhood, yet not in the sense that we would understand this process intellectually; it is more an unconscious recognition. Regarding Ysabel Bayern's work, I ask myself when precisely a face becomes a face. Can the representation of a face be unrepresentational at all, like colors on the surface of a canvas? Or, are both always representational?