

Gigabytes and Nanoworlds

On 12 August 1981 IBM introduced a technological revolution in a box, complete with a brand-new operating system from Microsoft and a 16-bit computer operating system called MS-DOS 1.0. The very first "Personal Computer" suitable for mass-production had been born. Fourteen years later Windows 95 made it possible for the general public to access the virtual world, changing our way of thinking and coexisting forever. It's no secret that since that day the earth has seemed to spin that little bit faster.

The arts and the creative industries have also made use of the new technology. The realisation that there are no longer any limits to how far the human imagination can be projected for all to see was clear even before the spectacular computer-animated special effects in James Cameron's and William Wisner Jr's "Terminator 2: Judgement Day" (1991) or Michael Chrichton's and Steven Spielberg's "Jurassic Park" (1993).

Virtual reality is ahead of actual reality, while it broadens our perspectives and determines the pace of our time. Fiction is given a face. Reality itself becomes abstract. It is already the case that some people are worried about the effects of this omnipresent technology. Their demands to pull the plug on it before it is too late remind one of the character Neo's request in Larry and Andy Wachowski's futuristic epic "Matrix" (1999): "Operator – I need an exit".

Raising awareness levels on the immense disruptive force posed to our cultures and societies by such developments, the dynamics of which are mostly only revealed in the course of time, is one of the most significant tasks of contemporary art.

From 14 October 2004 until 11 February 2005 the rooms of the Bankhaus Bauer in Stuttgart will be home to an exhibition of considerable visionary potential. The exhibition doesn't look at computer art or PC-based art but rather focuses on art which showcases the processes of electronic data processing. The artist Gyjho Frank reduces the incredible dimensions of the microcosmos to a controllable size and uses his pictures to depict the networks and spheres of those computers which are so able to draw us into their artificial world.

Celebrated in oil (colours) and captured on canvas, his works lead us through the structures of an illusionary world – the inner core of cyber space – passing by energy-laden gigabytes, glowing nano-waves and flashing data transfers on the way. Snapshots in warm and illuminating colours, which on closer inspection, however, reveal distance and indifference. The artist leaves no room for intimacy.

Born in 1954 in Cottbus (Germany), Gyjho Frank grew up in Biberach/Riß (Germany) and attended the Freie Kunstschule academy of art and design in Stuttgart. In 1972 he began his work as a freelance artist and since 1982 has lectured at various art schools in the region, a profession which gave him the perfect grounding to train his special talents at reflexive thinking. Appearances at more than 200 exhibitions in various cities across the world, including Berlin, Kiev, New York, Tokyo and Toronto, have made his art popular far beyond the borders of Germany.

Frank decided as early as the nineteen-eighties to paint the then infant technology as the shrine, which unified the capabilities of a new and more-advanced civilisation, the meeting point of all the forces which rise in the self-adulation of their new-found might, and as an apotheosis. A hideous nightmare, a chimerical reality. Surpassing most of today's art in association and intensity, Frank's allegories reflect the fears and hopes of a new age: Generation Zero.

The exhibition is held at the Bankhaus Bauer in Stuttgart from 14 October 2004 until 11 February 2005 and is open from Monday to Thursday, 9.00 a.m. until 1.00 p.m. and 2.30 p.m. until 5.00 p.m. (Friday 9.00 a.m. until 1.00 p.m.). Admission is free.

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