

# PORTFOLIO

Janina Roider



2

0

2

4



# Inhalt

## WORKS

4-5	CV
6- 14	JAYE_ROY
15-24	LE SALON DE MUSIQUE
25-38	IN REALITY THE TRUTH IS DIFFERENT
39-61	Make It Newer!
62-67	#picoftheday
86-73	Additional works

## TEXTS

74-77	Hans-Jörg Clement in conversation with Janina Roider
78-79	Sea spume
80-85	Make It Newer! Birgit Sonna in conversation with Janina Roider about her hybrid dreamscapes

# CV

- 2015  
Final Diploma Exam as master pupil of Prof. Günther Förg
- 2014  
First State Exam in Art Education (with Distinction)
- 2011  
Bachelor of Fine Arts, Glasgow School of Art, Scotland,  
United Kingdom
- 2006-2015  
Studies at the Academy of Fine Arts, Munich  
under Günther Förg and Matthias Wähner

## AWARDS

- 2023-2026  
Studio Scholarship of the City of Munich
- 2022  
Award for the project "5 Minutes of fame"  
of the City of Munich
- 2022  
Project Scholarship of the Deutscher Künstlerbund e.v.
- 2021-2022  
Working Scholarship of the City of Munich
- 2021  
Admission to the portrait gallery of the  
Bavarian State Parliament, Munich
- 2020  
Catalogue Support of Erwin Gisela Steiner Stiftung,  
Munich

- 2020  
Catalogue Support of the LFA Förderbank Bayern
- 2018-2019  
Working Scholarship of the Konrad Adenauer Foundation  
EHF Trustee, Berlin
- 2016-2018  
Studio Support Programme of the City of Munich
- 2015-2019  
Bavarian Studio Support Programme
- 2008-2015  
Scholarship of the Federal Support Programme for the  
Gifted, Ev. Studienwerk e.V. Villigst
- 2014  
1st Prize in Poster Competition in Homage to Günther  
Förg, International Art Festival, Toulouse, France
- 2011  
Master pupil of Günther Förg
- 2010-2011  
Study Abroad Scholarship for the Glasgow School of Art,  
Scotland, United Kingdom
- 2008  
1st Prize Junge Kunst 18-28, BBK Oberbayern Nord and  
Ingolstadt

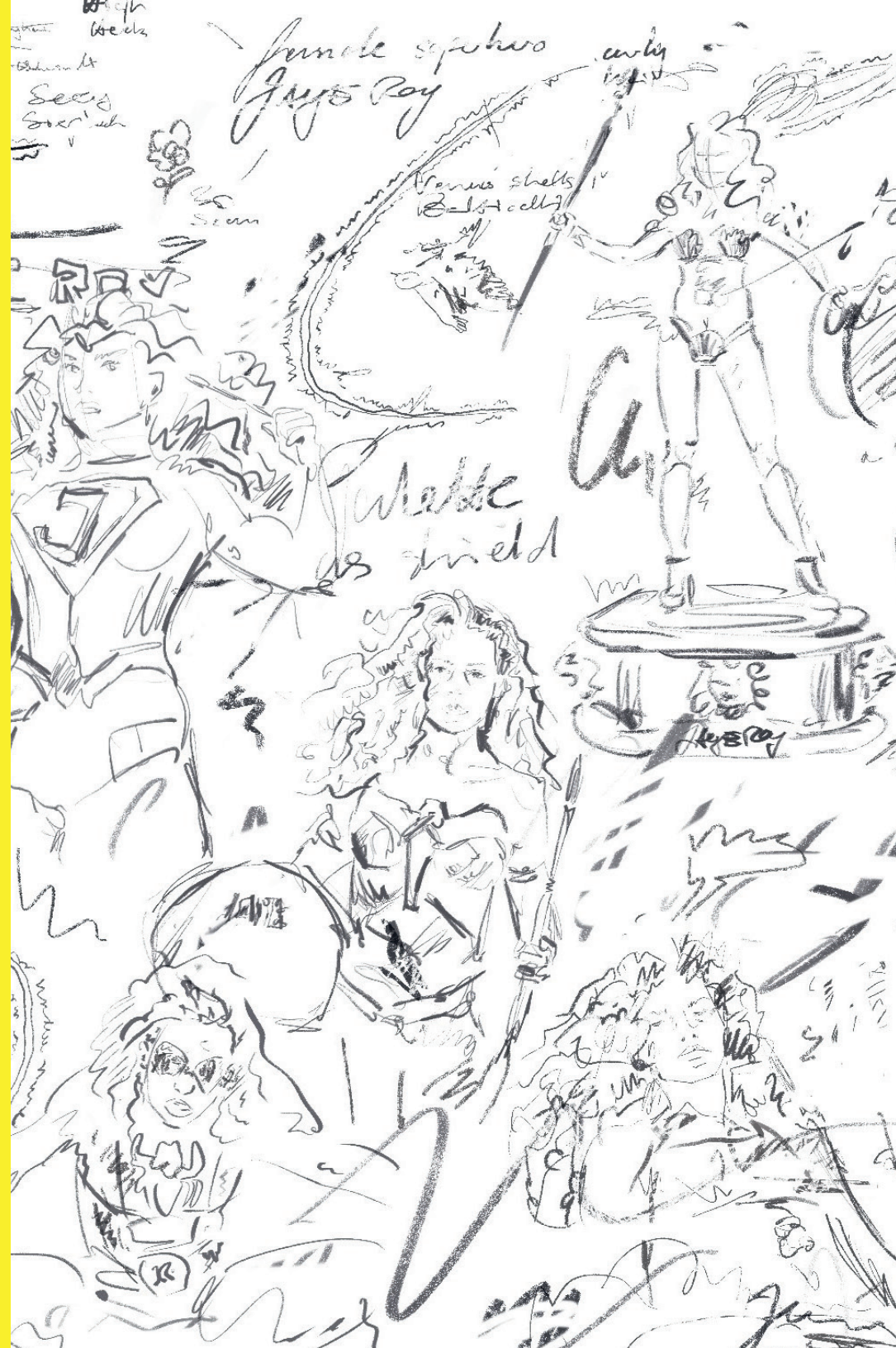
## PUBLICATIONS

- 2024 (upcoming)  
JAYE ROY  
Janina Roider, Kerber Verlag, dt./engl.
- 2020  
Make it newer!  
Janina Roider, Kerber Verlag, dt./engl

## SOLO SHOWS

- 2024 (upcoming)  
Jaye Roy, Galerie Lohaus Sominsky, Munich
- 2020  
"Make it newer!", Galerie EIGEN+ART LAB, Berlin
- 2018  
#picoftheday, Vorwerkstift, Hamburg
- 2017  
#picoftheday, Bayerische Hofglasmalerei,  
Kunstraum van Treeck
- 2016  
Portraits, Deutsches Hopfenmuseum, Wolnzach  
Neue Arbeiten[New Works], McDermott&Emery, München
- 2015  
What we see is what we get,  
Galerie Evelyn Drewes, Hamburg
- 2014  
Das kleine Format, Galerie Smudajescheck, Ulm
- 2013  
"Ae farewell, alas for ever!" (R.Burns),  
Galerie Smudajescheck, Ulm

# JAYE \_ROY



















13

Jaye\_roy\_roy, 2024,  
Acrylic and pigment print on canvas  
100 x 110cm



# LE SALON DE MUSIQUE

Exhibition  
Galerie LOHAUS SOMINSKY, 2024  
Munich



High Resolution Rendering from „5 Minutes of Fame“,  
5' Video Loop, 2023







but I'm Usdipo Usmerot.

It's about fame, success  
dreams and progress.

It's about life  
and it's about myself.

My name is Jaye Ray  
and I hope you enjoy it

INTRO

Hey everyone,

This is the first time I'm performing,  
Thanks for listening.

Let's sing a song,  
Which lasts exactly five minutes long.  
It's actually fucking hard,  
But I'm super smart.

It's about fame, success,  
Dreams and progress...  
It's about life and it's about myself.

My name is Jaye\_Roy  
And I hope you enjoy it.

1234  
12345

STROPHE

My daddy told me to marry a man who is rich,  
But then I fell in love with some British bitch.  
Now I'm the greatest artist alive,  
Fucking really, really wild.

PRE-CHORUS

No matter what I do  
Or what it means to you,  
Or if you're feeling blue  
I'm just too cool.

CHORUS

1,2,3,4, five  
It's a rollercoaster ride  
1,2,3,4, five  
1,2,3,4, five  
1,2,3,4, five  
Five minutes of fame  
1,2,3,4, five  
Jaye Roy is my name.

STROPHE

Even my daddy is happy,  
I bought him a brand-new caddy.  
My creations are traded like gold,  
with a few hundred Eth resold.

Uni is for old-fashioned losers.  
Now is the time for content producers.  
Fame is nothing for boozers,  
Or hard work refusers.

Pre-chorus

CHORUS

BRIDGE

Uncle Andy knew before  
That fame is a just sacred whore.  
It's a tesla with no brakes  
Got no time for no mistakes.  
With electric superpower  
Listen Up! I'm even louder.  
Everyone will know my name.  
All I want is five minutes of fame.

GUITAR SOLO

CHORUS

It's a rollercoaster ride  
1,2,3,4 five  
5 Minutes of Fame  
All I want is five minutes of fame.

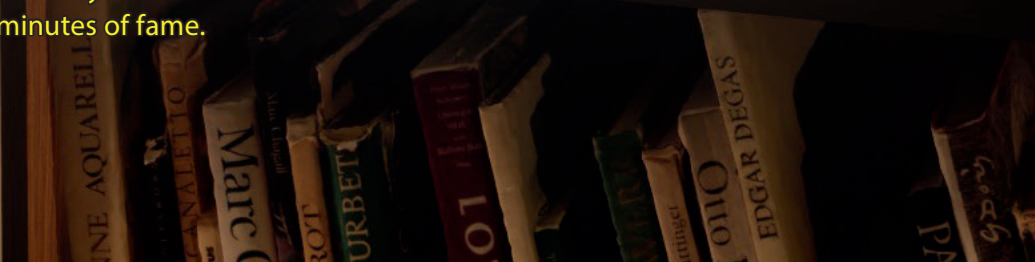
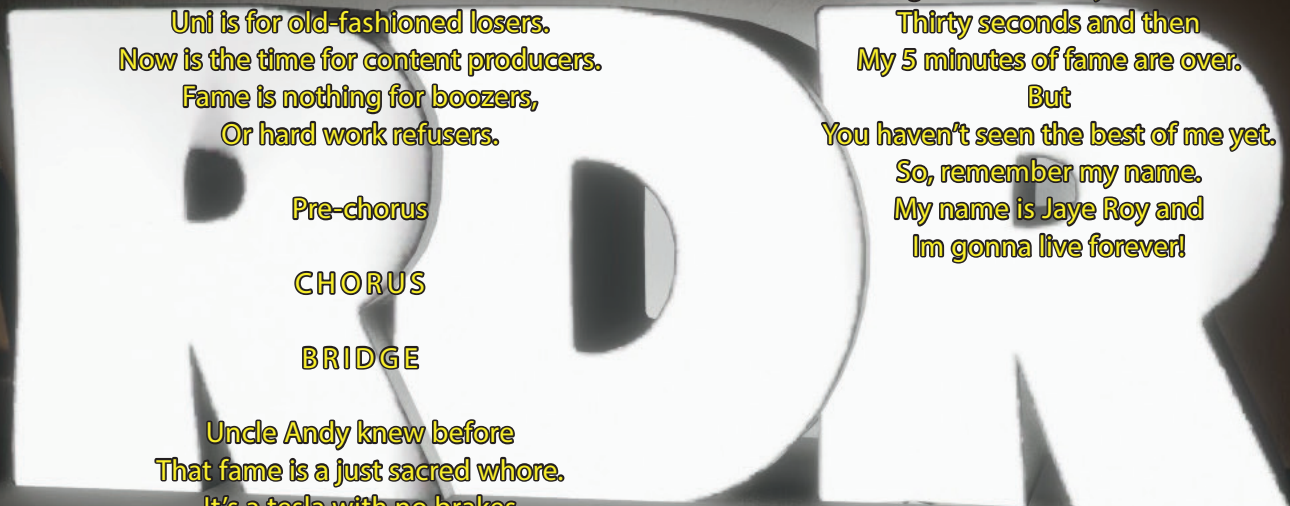
OUTRO

Hey guys,  
So, we are coming to the end and  
I can see everyone dancing.  
So, I think it's a good sign.

Well yeah so keep on moving  
We've got about thirty seconds left.

Thirty seconds and then  
My 5 minutes of fame are over.

But  
You haven't seen the best of me yet.  
So, remember my name.  
My name is Jaye Roy and  
Im gonna live forever!





5 Minutes of Fame  
 Jaye Roy  
 Intro  
 E Cism # A 7e  
 Hey everyone,  
 This is the first time I'm performing,  
 Thanks for listening!  
 Let's sing a song,  
 which lasts exactly five minutes long.  
 It's actually finding hard  
 but I'm super smart.  
 It's about fame, success,  
 dreams and progress.  
 It's about life  
 and it's about myself.  
 My name is Jaye Roy,  
 and I hope you enjoy it.  
 1 2 3 4  
 1 2 3 4 5 E Cism Cism

JANINA ROIDER  
5 MINUTES OF FAME, 2023

Unreal Engine Rendering  
5´ Video Loop, Ed. 3 + 2 AP

In her new video work „5 Minutes of Fame,“ painter Janina Roider immerses herself in a parallel world and lets her dream of becoming a musician run free. Her persona is captured virtually and brought to life through 3D rendering, exactly according to her specifications, movements, and appearance – utilizing the technological possibilities to digitally depict her gestures, movements, expressions, and characteristic curly hair.

As her alter ego with the artist name Jaye Roy, she becomes a singer, plays guitar, and performs in a living room setting filled with personal quotes. In a hoodie and shorts, she casually jumps to the beat in flip-flops. The flip-flops are reminiscent of her recent body of work, in which she immortalizes this everyday object in large sculptures reminiscent of American pop art. The paintings in the room cite her works. Her surfboard stands in the corner, painted with the portrait of one of her deceased dogs, while another dog sits obediently in a basket and listens. Her guitars, which she began playing at an early age, come into focus and hint that she might have become a musician like her grandfather Richter de Rangenier, whose artist initials RDR adorn the shelf – if she hadn't become an artist.

Jaye Roy embodies unfulfilled needs, desires, and dreams. An alter ego without fears and self-criticism. The digital realm allows Roider to merge with the analog, as she does in her paintings and drawings. Her avatar sings, plays guitar, and performs, yet it is herself within it.

She also wrote the song lyrics, and the intended catchy tune was composed and sung by her. Protected by the digital shell, her other self dares. The piece deals with success and fame, humorously and critically questioned in these „5 Minutes of Fame“: „one two three four five“ the refrain, quoting „Uncle“ Andy Warhol and hitting the mark: „fame is just a sacred whore“ and hinting at how closely music is connected with the performing arts „which lasts exactly five minutes long,“ so please put on your headphones and sing along....„one two three four five...“

Ingrid Lohaus



Jonas  
Röder



23

fiveminutesoffame\_02.jpg, 2023  
Graphite on paper, framed  
25 x 20 cm



Installation view, 2024  
Galerie LOHAUS SOMINSKY





# IN REALITY THE TRUTH IS DIFFERENT

Exhibition, 2023  
Galerie LOHAUS SOMINSKY,  
Munich



Jaye Roy

Detail Wireframe Rendering of  
5 Minutes of Fame, 2023



















33

Jaye\_roy\_05.ue, 2023  
Acrylic and pigment print on canvas  
110 x 110 cm



Exhibition view , 2023  
Galerie LOHAUS SOMINSKY  
Munich







36

Jaye\_roy\_08.ue, 2023  
Acrylic and pigment print on canvas  
110 x 100 cm



37

Jaye\_roy\_07.ue, 2023  
Acrylic and pigment print on canvas  
110 x 100 cm



# Make It Newer!

Solo Exhibition  
Galerie Eigen+Art Lab, 2020  
Berlin



Detail from sea\_spume\_03.psd





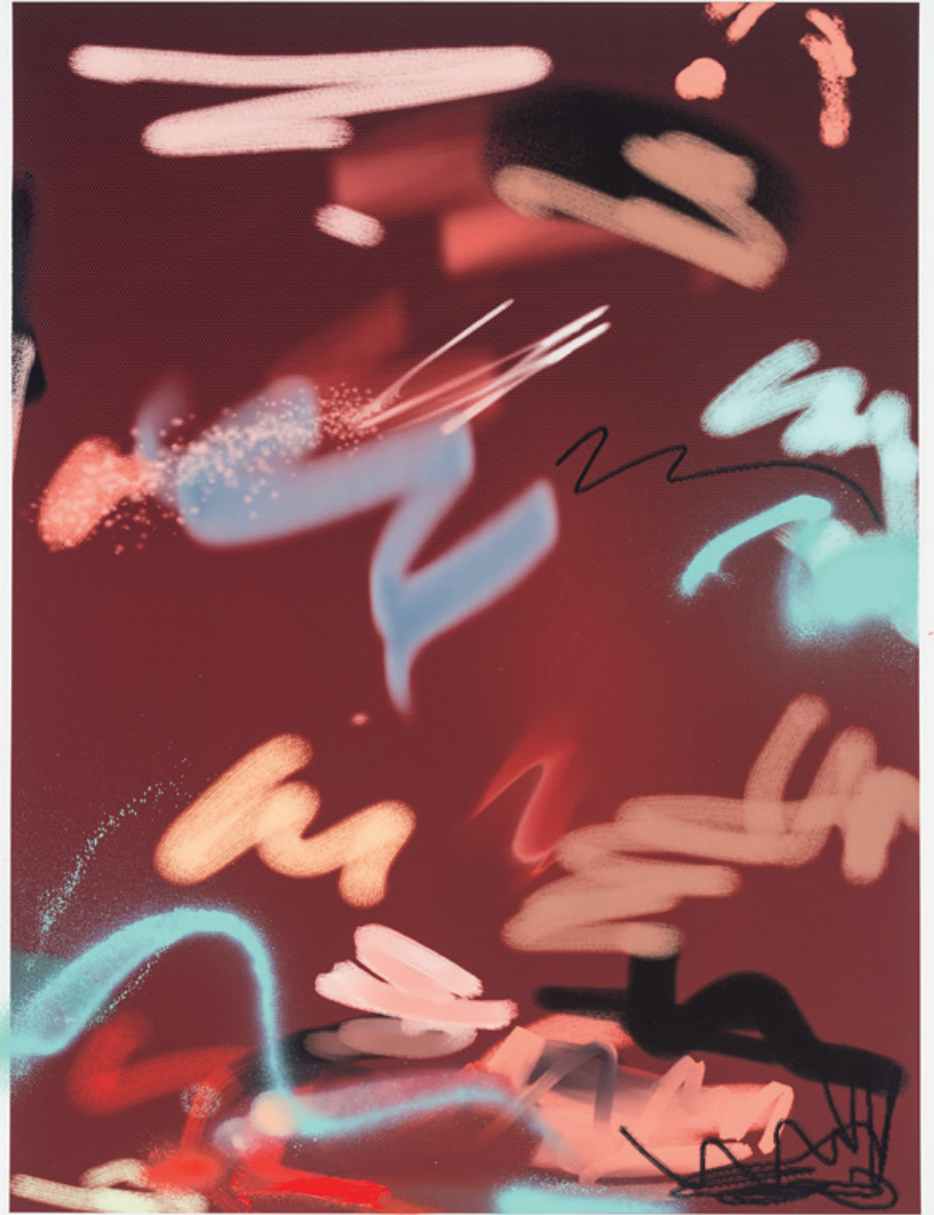














MAKE IT NEWER!

A hybrid dream landscape

In this new, monographic exhibition, the Munich -based artist Janina Roider transports gallery-goers to landscapes where the real and the fictive, actuality and dream, the aesthetics of advertising and the painting manner of the Old Masters enter into a creative symbiotic relationship.

The exhibition's title MAKE IT NEWER! is a reference to Roider's Academy teacher Günther Förg, whose guiding principle and maxim "make it new" – a dictum borrowed from Ezra Pound, whose work Förg greatly admired – served also as the title of his trail-blazing solo exhibition of 2004, which formed part of the Ruhrfestspiele in Recklinghausen, Germany. Förg's works – which were to prove seminal for Roider's understanding of painting – stand apart, outside the painterly discourse of classical modernism. In his view, the painter should abandon his or her solitary and élitist position and the concomitant intellectual mindset framed in the specific period and should no longer have to offer a direct explanation of his or her selfhood and work.

The original motivational thrust of modern art is always its urge for renewal. In the formal language of Roider's oeuvre, this impulse invariably leads to a fusing of digital and analogue processes. The basis for each work is a hand-drawing, which is digitalized – with her sculptures, this takes the form of a digital print – and then expanded almost in the mode of the Old Masters through successively "applied" layers. In the next step, the digital drawing is turned into a print (designed for serial reproduction) and so becomes Roider's canvas and support.

The eye of the beholder is called on, challenged to immerse itself in the resultant works, to study their images meticulously so as to be able to distinguish, in the given case, between digital and analogue painting processes. Roider's works invite one to abandon oneself to a world full of delight in life, full of a relish for faraway climes and human physicality,

and to delve deep down into discovery and painting. In playful manner, references to art history (such as Botticelli's "Birth of Venus", 1485-86), advertising aesthetics (such as the further development of Dik Browne's "Miss Chiquita", 1944) and patterns of collective memory (such as Jerry Siegel's and George Roussos' "Superwoman", which first appeared in action comics in 1943) merge with topical (and self-reflexive) issues of gender-allocation, of the new role of the (empowered) woman, of individually lived sexuality and of the achievement of personal freedoms/liberation from convention in one's own life project and style.

For the first time, Roider is also showing works created using various 3D printing processes, once again demonstrating her inventive spirit and playful approach to industrial printing technology, thereby exploring the boundaries of classical sculpture. They are testimonies from Roider's past and relics from a universal childhood memory that shine as collector's trophies in the corner. If one were to kneel down and get to the viewing height of a child, they would discover details such as the artist's finger and footprints. An unmistakable, individual handwriting that connects Roider's works.

Sarah Haugeneder









Gleaming metallic, the one-meter-high object builds itself as a centerpiece at our feet, elegant yet disconcertingly ethereal. At first glance, „flipflop\_volcano.stl“ appears as a kidney-shaped abstraction with two centrally placed struts forming a graceful connection to the ground. There’s a certain elasticity that defines this organic plastic, bending slightly under gravity. Initially, Janina Roider’s sculpture made from synthetic polymers doesn’t immediately resemble an enlarged flip-flop stuck in the sand. However, once you recognize the inspiration from the popular sandal, various memories come rushing in: the feeling of sun-soaked, carefree dream worlds. The weightlessness of being on a beach in southern climes, where one can discard all burdens, including flip-flops, „Paradise Lost,“ so to speak. Since Claes Oldenburg, few artists have translated a mundane everyday object into a monumental sculpture as skillfully as Roider has done here.

Yet „flipflop\_volcano.stl“ achieves a hybrid form far removed from the overt simplicity of Pop Art. The dual nature of its appearance owes significantly to its technical execution. Over 8 days, the 3D printer meticulously layered its work, capturing minute details such as wear marks and even the artist’s footprint from the original sandal model. Through monstrous enlargement and transformation from the digital realm, unsettling moments emerge. The effect lacquer, ironically termed „flop“ in the industry, provides the perfectly oscillating finish.

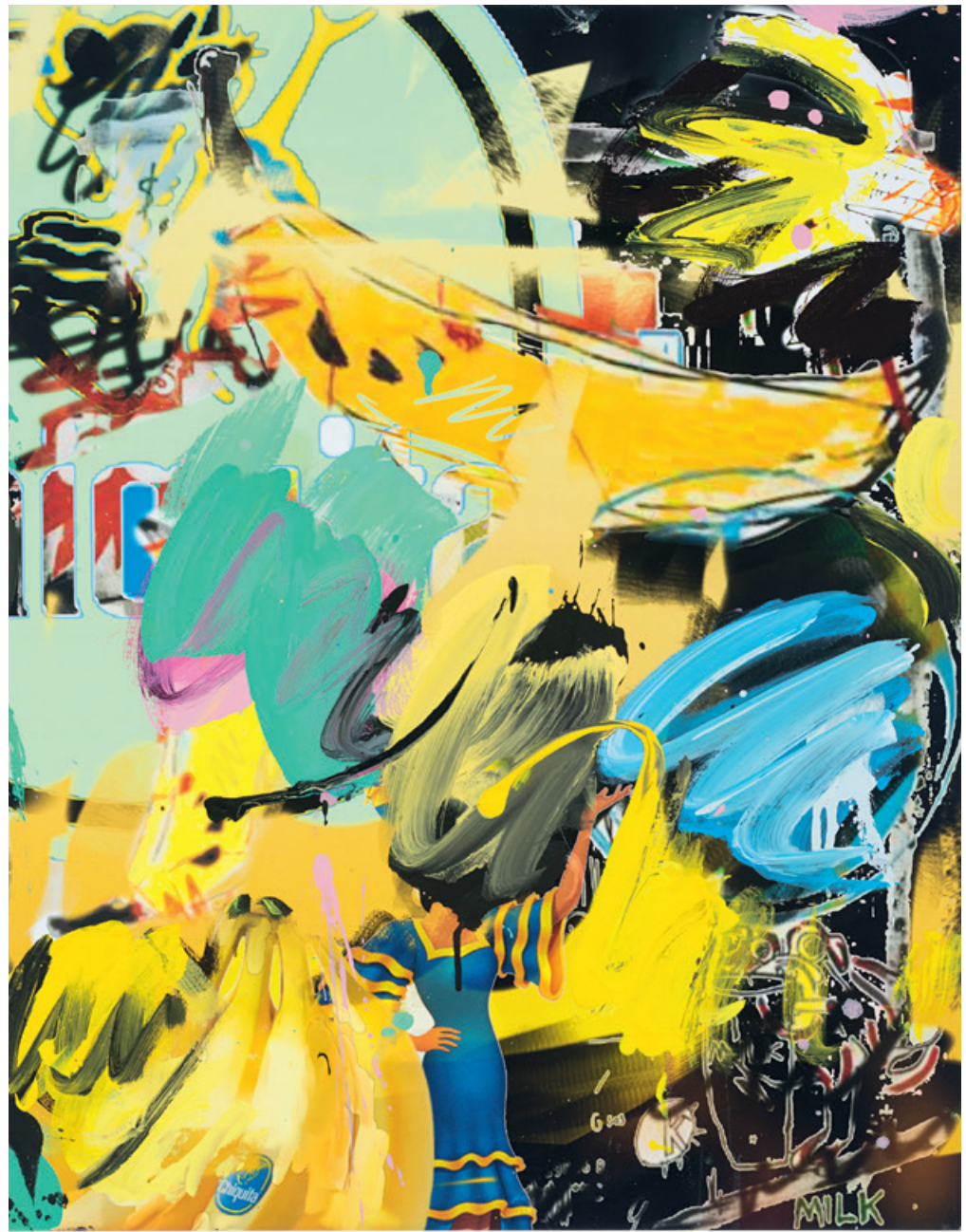
Havaianas, now a registered trademark, historically originated in Brazil in 1962 and were initially worn by the poor due to their affordability. The origins trace back to the traditional Japanese Zori sandal made from woven rice straw. Through this embedded sociological narrative, Roider overlays the stereotype of a trendy leisure item. Behind her 3D sculpture lies a personal connection to Brazil, where flip-flops are worn year-round across generations. But that’s another story altogether.

Birgit Sonna

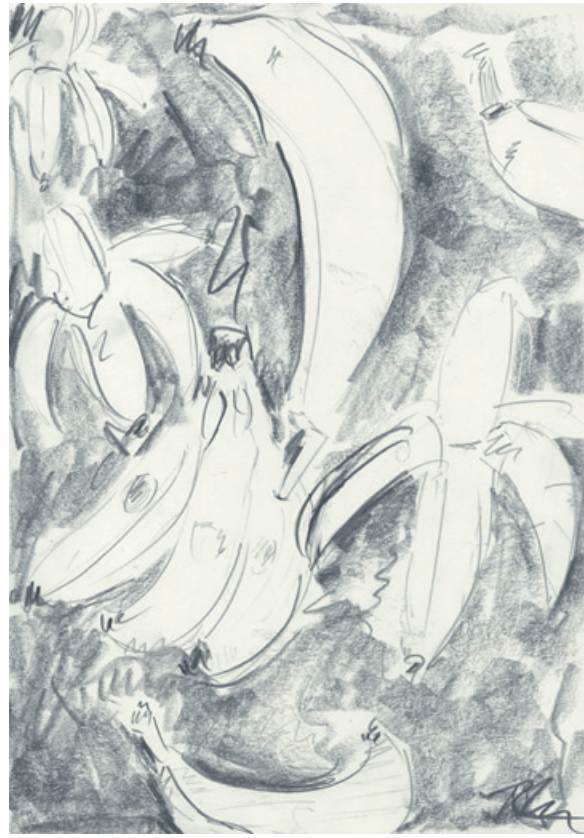








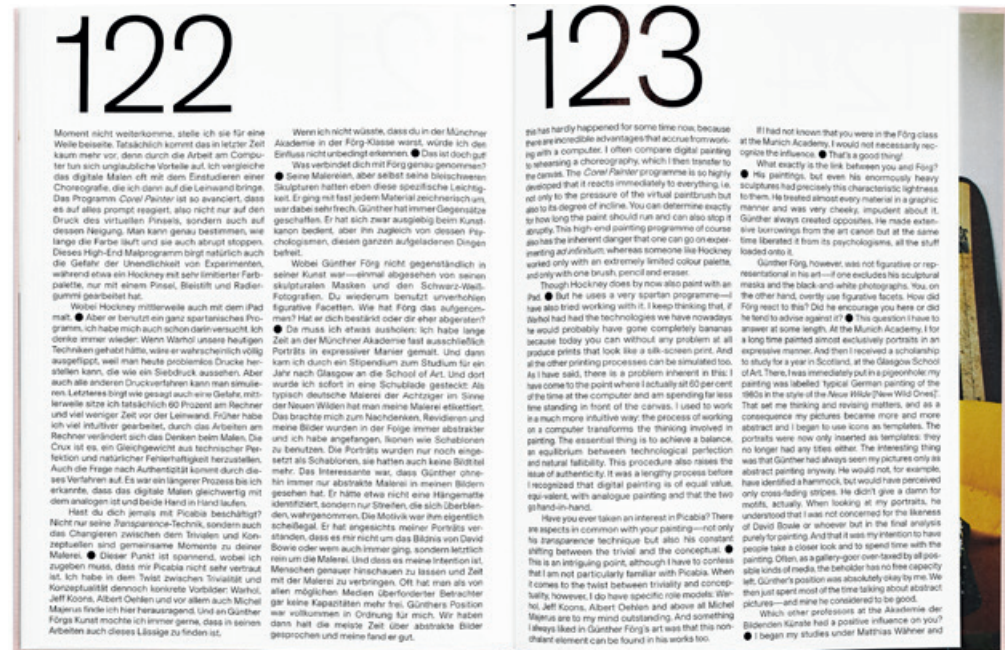
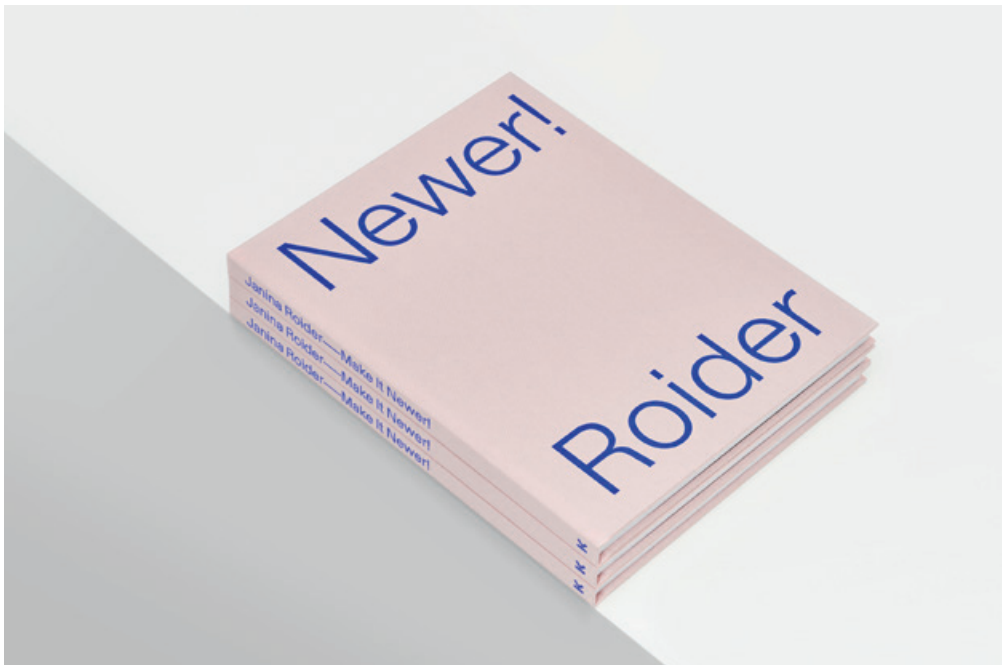












54



55



122

Moment nicht weiterkomme, stelle ich sie für eine Weile beiseite. Tatsächlich kommt das in letzter Zeit kaum mehr vor, denn durch die Arbeit am Computer tun sich unglaubliche Vorteile auf. Ich vergleiche das digitale Malen oft mit dem Einstudieren einer Choreografie, die ich dann auf die Leinwand bringe. Das Programm *Color Painter* ist so avanciert, dass es auf alles prompt reagiert, also nicht nur auf den Druck des virtuellen Pinsels, sondern auch auf dessen Neigung. Man kann genau bestimmen, wie lange die Farbe läuft und sie auch abrupt stoppen. Dieses High-End-Malprogramm birgt natürlich auch die Gefahr der Unendlichkeit von Experimenten, während etwa ein Hockney mit sehr limitierter Farbpalette, nur mit einem Pinsel, Bleistift und Radiergummi gearbeitet hat.

Wobei Hockney mittlerweile auch mit dem iPad malt. ● Aber er benutzt ein ganz spezielles Programm, ich habe mich auch schon darin versucht. Ich denke immer wieder: Wenn Wäthol unsere heutigen Techniken gefahrlös hätte, wäre er wahrscheinlich völlig ausgeglüht, weil man heute problemlos Drucke herstellen kann, die wie ein Siebdruck aussehen. Aber auch alle anderen Druckverfahren kann man simulieren. Lediglich wie genau sich eine Farbe, mittlerweile sitze ich tatsächlich 60 Prozent am Rechner und viel weniger Zeit vor der Leinwand. Früher habe ich viel mehr gearbeitet, durch das Arbeiten am Rechner verändert sich das Denken beim Malen. Die Clux ist es, ein Gleichgewicht aus technischer Perfektion und natürlicher Fehlerhaftigkeit herzustellen. Auch die Frage nach Authentizität kommt durch dieses Verlieren auf. Es war ein längerer Prozess bis ich kannte, dass das digitale Malen gleichzeitig mit dem analogsten ist und beide Hand in Hand laufen.

Hast du dich jemals mit Picasso beschäftigt? Nicht nur seine *Temporance-Technik*, sondern auch das Changelien zwischen dem Trivialen und Konzeptuellen sind gemeinsame Momente zu deiner Malerei. ● Dieser Punkt ist spannend, gerade zugeben muss, dass mir Picasso nicht sehr verbündet ist. Ich habe in dem Twist zwischen Trivialität und Konzeptualität demnach konkrete Vorbilder: Wäthol, Jeff Koons, Albert Oehlen und vor allem auch Michel. Malen in Freie ich hier herausragend. Und an Günther Förgs Kunst möchte ich immer gerne, dass in seinem Arbeiten auch dieses Lässige zu finden ist.

123

Wenn ich nicht wüsste, dass du in der Münchner Akademie in der Förg-Klasse warst, würde ich das Einfluss nicht unbedingt erkennen. ● Das ist doch gut. Was verbindet dich mit Förg genau genommen? ● Seine Malereien, aber selbst seine blockhaften Skulpturen hatten eben diese spezifische Leichtigkeit. Er ging mit fast jedem Material zeichnerisch um, war dabei sehr frech. Günther hat immer Gegenstände geschaffen. Er hat sich zwar ausgelebt beim Kunst kann bedient, aber ihn zugleich von diesen Psychogrammen, diesen ganzen aufgeladenern Dingen befreit.

Wobei Günther Förg nicht gegenständlich in seiner Kunst war—einmal abgesehen von seinen skulpturalen Masken und den Schwarz-Weiß-Fotografien. Du wiederum benutzt unverhohlenen figurative Facetten. Wie hat Förg das aufgenommen? Hast er dich bestärkt oder dir eher abgeraten? ● Da muss ich etwas ausholen. Ich habe lange Zeit an der Münchner Akademie fast ausschließlich Porträts in expressiver Manier gemalt. Und dann kam ich durch ein Stipendium zum Studium für ein Jahr nach Glasgow an die School of Art. Und dort wurde ich sofort in eine Schulstade gesteckt. Als typisch deutsche Malerei der 1970er im Sinne der Neuen Wilden hat man meine Malerei etikettiert. Das brachte mich zum Nachdenken, Revidieren und meine Bilder wurden in der Folge immer abstrakter und ich habe angefangen, Bienen wie Schatzen zu benutzen. Die Porträts wurden nur noch eingepreist in Schatzen, sie hatten auch keine Bienen mehr. Das Interessante war, dass Günther ohnehin immer nur abstrakte Malerei in meinen Bildern gesehen. Er hätte etwas nicht eine Hängematte identifiziert, sondern nur Stellen, die sich überblenden, wahrgenommen. Die Motive war ihm eigentlich egal. Er hat angeleuchtet meiner Porträts verstanden, dass es mir nicht um das Bildnis von David Bowie oder wem auch immer ging, sondern letztlich rein um die Malerei. Und dass es meine Intention ist, Menschen genauer heranzusehen zu lassen und Zeit mit der Malerei zu verbringen. Oft hat man aus allen möglichen Medien überfordertes Betrachter ge keine Kapazitäten mehr bei. Günthers Position war vollkommen in Ordnung für mich. Wir haben dann halt die meiste Zeit über abstrakte Bilder gesprochen und meine fand er gut.

es hat hardly happened for some time now, because there are possible advantages that come from working with a computer. I often compare digital painting to wearing a choreography, which I then transfer to the canvas. The *Color Painter* programme is so highly advanced that it reacts immediately to everything, not only to the pressure of the virtual paintbrush but also to its degree of incline. You can determine exactly how long the paint should run and can also stop it abruptly. This high-end painting programme of course also has the inherent danger that one can get on overpainting an individual, whereas someone like Hockney worked only with an extremely limited colour palette, only with one brush, pencil and eraser.

Though Hockney does by now also paint with an iPad. ● But he uses a very special programme—I have also tried working with it. I keep thinking that if Wäthol had had the technologies we have nowadays, he would probably have gone completely bananas because today you can without any problem at all graunge prints that look like a silk-screen print. And at the other printing processes can be simulated too. As I have said, there is a problem inherent in this: I have come to the point where I actually sit 60 per cent of the time at the computer and am spending far less time standing in front of the canvas. I used to work in a much more intuitive way, the process of working as a computer transforms the thinking involved in the painting. The essential thing is to achieve a balance, an equilibrium between technological perfection and natural fallibility. This procedure also raises the issue of authenticity: It was a lengthy process before I recognized that digital painting is of equal value, equivalent, with analogue painting and that the two go hand in hand.

Have you ever taken an interest in Picasso? There are aspects in common with your painting—not only his transparency technique, but also his constant shifting between the trivial and the conceptual. ● This is an intriguing point, although I have to confess that I am not particularly familiar with Picasso. When it comes to the twist between triviality and conceptuality, however, I do have specific role models: Wäthol, Jeff Koons, Albert Oehlen and vor allem auch Michel. Malen in Freie ich hier herausragend. Und an Günther Förgs Kunst möchte ich immer gerne, dass in seinem Arbeiten auch dieses Lässige zu finden ist.

If I had not known that you were in the Förg class at the Munich Academy, I would not necessarily recognize the influence. ● That's a good thing! What exactly is the link between you and Förg's? His paintings, but even his enormously heavy sculptures had precisely this characteristic lightness to them. He treated almost every material in a graphic manner and was very cheeky, impudent about it. Günther always created opposites. He made extensive borrowings from the art canon but at the same time liberated it from its psychological, all the stuff loaded onto it.

Günther Förg, however, was not figurative or representational in his art—if one excludes his sculptural masks and the black-and-white photographs. You, on the other hand, overtly use figurative forms. How did Förg react to this? Did he encourage you here or did he tend to advise against it? ● This question I have to answer at some length. At the Munich Academy, for a long time painted almost exclusively portraits in an expressive manner. And then I received a scholarship to study for a year in Scotland, at the Glasgow School of Art. There, I was immediately put in a pigeonhole: my painting was labelled 'typical German painting of the 1970s in the style of the New Wilds (New Wild Ones)'. That set me thinking and rethinking matters, and as a consequence my pictures became more and more abstract and I began to use icons as templates. The portraits were now only included as templates; they no longer had any titles either. The interesting thing was that Günther had always seen my pictures only as abstract painting anyway. He would not, for example, have identified a hammock, but would have perceived only cross-hatching stripes. He didn't give a damn for motifs. Actually, when looking at my portraits, he understood that I was not concerned for the likeness of David Bowie or whoever but in the final analysis purely for painting. And that is what I see in your people take a closer look and to spend time with the painting. Often, as a gallery goes over-taxed they sell the same kinds of media, the beholder has no free capacity left. Günther's position was absolutely okay by me. We then just spent most of the time talking about abstract pictures—and even he considered it to be good.

Which other professors at the Akademie der Bildenden Künste had a positive influence on you? ● I began my studies under Matthias Wahner and

# #PICOFTHE DAY

#pic  
of  
the  
day



Exhibition  
Kunstraum van Treeck, 2018  
Munich













# Additional works



69

Untitled (Warhol), 2016  
Acrylic on canvas  
160 x 140 cm



70

Untitled (Bowie), 2016  
Acrylic on canvas  
170 x 150 cm





72

Untitled (Amy), 2016  
Acrylic on canvas  
160 x 140 cm





73

Untitled, 2016  
Acrylic on canvas  
160 x 150 cm

# Texts

hardly happened for some time now, because of the incredible advantages that accrue from working with a computer. I often compare digital painting to learning a choreography, which I then transfer to canvas. The *Corel Painter* programme is so highly sophisticated that it reacts immediately to everything, i.e. it reacts to the pressure of the virtual paintbrush but also to its degree of incline. You can determine exactly how long the paint should run and can also stop it at any time. This high-end painting programme of course also has the inherent danger that one can go on experimenting *ad infinitum*, whereas someone like Hockney works only with an extremely limited colour palette, and only with one brush, pencil and eraser.

Although Hockney does by now also paint with an analogue programme—But he uses a very spartan programme—I have also tried working with it. I keep thinking that, if it had not had the technologies we have nowadays, I would probably have gone completely bananas. These days you can do without any problem at all what used to be prints that look like a silk-screen print. And other printing processes can be simulated too. As I have said, there is a problem inherent in this: I have come to the point where I actually sit 60 per cent of the time at the computer and am spending far less time standing in front of the canvas. I used to work in a much more intuitive way: the process of working with a computer transforms the thinking involved in painting. The essential thing is to achieve a balance, an equilibrium between technological perfection and natural fallibility. This procedure also raises the question of authenticity. It was a lengthy process before I realized that digital painting is of equal value,

If I had not known about the Munich Academy, I would not have recognized the influence of the Bauhaus.

What exactly is the influence of the Bauhaus? ● His paintings, sculptures had preceded them. He treated them in a certain manner and was very expressive. Günther always created his own expressive borrowings from the Bauhaus. He time liberated it from the Bauhaus and loaded onto it.

Günther Förg, who is very representational in his work, with his masks and the black and white. On the other hand, over the years Förg react to this? He tends to advise and answer at some length. He has a long time painted in an expressive manner. He went to study for a year in the Bauhaus of Art. There, I was interested in painting was labelled as 'Bauhaus' in the 1980s in the style of the Bauhaus. That set me thinking about the consequence my work would have if it were abstract and I began to do portraits were now. He no longer had any influence. It was that Günther had identified an abstract painting and have identified a ha-

Die Liaison zwischen Kunst und Wirtschaft ist eine so wenig Natürliche wie die zwischen Kunst und Politik. Die Kreativen suchen heute viel selbstverständlicher nach einer Kooperation mit der Wirtschaft als noch vor wenigen Jahren. Was kann die Wirtschaft leisten, wozu die Kunst allein nicht in der Lage ist? Und umgekehrt?

Without business, there is no art, and vice versa, the economy also needs creative minds who can provide new impulses without tunnel vision and break outdated perspectives. Both can learn from each other. The same applies to politics. Artists are seismographs of the current zeitgeist, capable of presenting new perspectives to the world. Artistic creation is detached from functional thinking and, above all, from purposefulness. Therefore, it provides an optimal breeding ground for a pioneering spirit from which all areas can benefit. More and more companies in the business world are recognizing this potential. It has almost become fashionable to have an „artist“ on the team, a role that was once seen as somewhat alienated in society. There's always a choice whether to see opportunities and/or risks in new developments. Who would have thought a year ago that digital pixelated collectibles would become status symbols and tickets to an elitist metaverse traded for vast sums? Leaving the question of quality aside for a moment.

However, that's what I'm interested in. How does this context change our understanding of quality? Shouldn't and can't quality standards be secured?

Art has always been considered an investment, but in the era of cryptocurrencies, economic interest in it has exponentially increased. Where there is interest, there is also money and a desire to buy. Demand, as is well known, determines price, and unfortunately not always quality. There have always been significant differences in quality, but perhaps they were a bit less visible. Driven by these new developments, there is a growing self-confidence among artists who resist antiquated boundaries and want to sit at the table with the major players. Suddenly, collaborations are being included in artists' portfolios. Why not? In my opinion, when art and business mutually enrich each other, that's initially positive. What matters are the right attitude and intention. In the near future, we will have to expand our understanding of the term „art“ much further.

Cryptocurrencies, NFTs, Blockchain – is this the beginning of a revolutionary change that turns artworks into pawns of tangible marketing and profit speculation?

The change has already begun, which is both exciting and frightening. When artists are compensated for their work, I initially see something positive in it. It also offers artists the opportunity to make their works tamper-proof. Upon resale of the work, artists earn „royalties“ and can monetarily benefit from their own success. So, the game can also become interesting for us. There is much talk about these topics, especially about NFT art, without differentiated discussion. A non-fungible token does not only stand for mutated monkey pictures, whose quality is debatable. It would be like saying that I fundamentally dislike sports. There are very different sports that I lump together under one term. Maybe I enjoy jogging but find golf boring. The question is, who is truly the pawn? I believe that with a thoughtful strategy, artists can participate or at least learn a new sport. Let's see! All these new technologies bring about different developments that should be closely examined before forming a judgment. NFT art is still so nascent that a canon needs to be established.

Is this even comprehensible for the average art enthusiast? Isn't something disconnecting here – or does this question alone testify to hopeless antiquity?

I believe that the „average art enthusiast“ does not need to know all the rules of the game. It only annoys me when uninformed judgments are made out of ignorance. The art world is so diverse, and „hopeless antiquity“ ensures the preservation of a collective understanding of art's value. Perhaps these are the basic rules. As an artist, I think it's very important to understand the current zeitgeist to participate in the larger discourse and provide food for thought. What results from that remains completely open.

In the 1980s, there was already a development that opened up new clienteles to an unprecedented extent, which led to a huge boom driven largely by speculative reasons, especially societal recognition.

Profit speculation in art is nothing new; only the amounts are worrisome. And yes, it took me some time to understand why ugly JPEGs suddenly sell for millions. In recent years, a new, very young social class has emerged who have practically overnight amassed incredible wealth through savvy or fortunate trading. Thus, profit speculation has reached a new peak with cryptomania and created a new collectors' base. Thinking about values and prosperity is also changing. In an unstoppable avant-garde, more and

more people are collecting digital status symbols instead of expensive, maintenance-intensive prestige vehicles that spend most of their time in the garage, giving them much greater global audience and prestige in a growing digital world.

And where is the debate, the conversation between collector and artist about the content of the art?

The substantive debate still exists to varying degrees and qualities. With the term „art“ or the title „artist“ being so multifariously instrumentalized, the discourse may be even larger than ever before, driven by digitalization. The protected space for this is no longer just the studio or the gallery. Many new platforms also offer opportunities if one can separate the wheat from the chaff. Many barriers have been overcome through new technologies, dreams that even Andy Warhol could only have dreamed of.

How do you find a place between tradition and innovation?

That's quite simple. A footballer, for example, must first master basic techniques and have sufficient conditioning. Learning game strategies is also important. Without this foundation, it remains amateurish. Has there ever been an untrained world champion in sports? The wheel doesn't need to be reinvented; instead, one should always refine the technique. The same goes for art.

Does belief in the aura of the original and the sensory experience when viewing an artwork ultimately become kitschy romanticism, the illusion of an idyll?

My work deals precisely with this question, as I oscillate between digital printing techniques and old-master approaches. In doing so, I employ visual codes from art history and commerce that merge together. The question arises: what do we perceive as original? Does it have to do with tactile qualities, the smell of oil paint, or a painterly signature? Or will belief in the originality in the future be tied to a cryptographically secured authenticity certificate? That certainly isn't particularly romantic. Once, the artwork was considered a window to the world, and the longing for the idyllic was surely greater then. There will always be different attitudes and diametrical movements, which is what makes art so exciting and diverse. I believe the aura of an original artwork is closely tied to its history, the artist's background, and its creation. Sensuousness is a beautiful adjunct to this.

You have chosen painting as a creative expression. In the aforementioned eighties, after oversaturation and overwhelm from inflated superstructures, painting experienced a comeback that evidently catered to the audience's needs. How do art enthusiasts react to your painting of „new possibilities“?

My painting is a symbiosis of tradition and technical playfulness, which I call „Hybrids“. Both merge together; only upon closer inspection can one sense the process. Ultimately, an artifact emerges, recognizable as classic flatwork, satisfying the need to preserve painting as a medium. This is true for myself as well. I attempt to pair a reflective euphemism of technique with a love for tradition. I subtly introduce the audience to „new possibilities“, without „finger-pointing“. This approach has garnered much positive feedback.

Society is shaped by its actors, by makers of both genders. Undoubtedly, you belong to the hopefuls of a new generation of female artists. What is your relationship with power women who have sometimes had to fight hard for recognition? Is there such a thing as a shared self-awareness?

I am very grateful for the female companions who have fought hard for recognition in what was perceived as a male domain. History has always claimed that the old masters were male. I can count my female role models on one hand; they were very scarce during my studies. Nowadays, I find them more often in other fields, like the startup scene. Seeing how many female professors now teach at academies fills me with joy over this development, even though it doesn't necessarily indicate quality. A shared self-awareness? On the contrary, in the art world, one tends to have more foes than friends. That's sad, but true.

And does „women power“ exist in art?

Whatever the term may imply, there are increasingly more successful female artists asserting themselves on the international stage. The market remains tough; competition never sleeps. Finding supportive artist friends is challenging, especially among female artists, but hope dies last. I'm open to being convinced otherwise because I firmly believe that together, life would be much easier, and „women power“ could become a collective strength.

Pandemics, wars, climate catastrophes – must art confront this trio infernale, and if so, how? Can art exist without a stance?

There's no „must“ in art; it must, as you said, be free, which means it must be purposeless. It can provoke thoughts, perhaps illuminate current events from a different perspective. All these events leave marks on us humans and influence our attitude towards the world and our lives. Artists are part of this (laughs). Since we inevitably create and perceive from within ourselves – after all, we can rarely escape our own skin – art cannot be produced without a stance. However, the quality and significance of this stance are different matters.

Sea spume gives birth to idylls. When looking into the soothingly murmuring liquid mirror, one can soon forget that what preceded these events was an act of cruel violence: the apparently surplus 'family jewels' (or worthless heirlooms?) lopped off the father by his very own son and cast, at the mother's behest even, into the sea – hence the spume, seemingly resulting from a biochemical-cum-mythical reaction. From the sea-shell, gusted ashore, emerges Beauty in person. She is the centre of the idyll: it emanates from her – she embodies all the blossoming and greening. In Botticelli, does the abashed mien of Venus at landfall, when her hand and hair conceal her sex, bear witness to the foregoing castrational Fall into Sin? At any event, her eyes are directed away from herself, back to the other prior age, precisely towards a lascivious, male-observer position.

Janina Roider's Super Woman is not coy and chaste – and she is attractive. She is a woman who has known what it is to be touched: the relocated hands of Venus, her ancestress, paw at her thigh – and conceal: nothing. The artist's hand opens Venus up, as many a renowned art historian had endeavoured to do before. Instead of reposing in herself, withdrawn and occlusive (and yet nevertheless surrendering herself up, clandestinely and 'chastely', to the male gaze) Super Woman runs her fingers pruriently through her hair. She is masterfully adept at the poses that make it onto the pages of Playboy. She is not staring vapidly and dreamily into nothingness like her sister of old: with eyes semi-closed, she is looking down the length of her own body, sending, as if on the dance-floor, a proud signal of imperturbable self-assuredness to all surrounding onlookers. The russet-gold sheen of her shock of ancient-style hair sets her face aglow where formerly there was shadow. The parasol she bears as a (political) accessoire does not shield her – neither from the new, richly-coloured sun, nor from the ostensibly bleaching gaze of the ancient Hora, towards whom her pose opens itself up. The sunshade is a counterpart to the sea-shell: what moves in the picture, moves between two labia, moves differently and conceals: nothing. Conceals too little, even, because what passes here as a Super Woman gives more and also too little. Does she unmask Botticelli's Venus as a phallic, flat-chested non-mother? As a mother who is deeply entangled in the establishment of patriarchal order? Or does Super Woman stage Venus in drag – (almost) without any drag? What is being enacted here, however, is certainly a proud-spirited Fall into Sin, and also a form of aesthetic violence, a provocation, which is clearly not dependent on castration. Quite the reverse.

Super Woman is hybrid – and hence refracts the gaze. She is, (like her ancestor, too), a trendy cliché, but transgresses the cliché via duplication to the point of multifari-

ousness. She is an erstwhile Venus pudica and a spear-bearer at one and the same time. What was once a piece of weaponry opens out to become an apotropaic, evil-averting, sunshade, which acts as a defence by no longer being in fright but instead, together with the deep blue of the waves, endowing the rainbow with its spectral colours. Beneath the sunshade the ancient Hora peeps out, having undergone a metamorphosis: in the course of the centuries she has become a transhuman Daphne. She does not fling any symbol-laden floral cape that might serve to cloak (or conceal) Super Woman: she has undergone a transformation into a plant – not a laurel- but a palm-tree, bearing two nuts – and is ‘fleeing’, though it is more of a yearning, towards the central figure, with palm fronds spread wide.

Will she involve the latter in the process of transformation with her embrace? À la Deleuze, via becoming-woman to becoming-plant? The imminent caress is of a different kind from that which occurred between the ancient puffing and blowing faces in the left-hand skies: only after centuries does the expression on the nymph’s face now reveal unequivocally that the spring-and-thus-‘fertility’-bringing embrace for which she had needed old blower Zephyr was not a matter of her pleasure. Her mouth has long ceased to spew roses, not least because for sheer (man-spun) mythology she is debarred from speech: a mixture of Botox and sedative drugs turn her bloated lips into a minatory counterpart of the open sea-shell.

Even if Super Woman has long since come to land and his patriarchal fertility has long since run dry, Zephyr can continue to gust. On the beach, everything is in blossom and things are (all too?) garish with all the becoming in full flow. And during her metamorphoses and in company of the palm-nymphs, Super Woman would like to learn, at long last, how to ride the waves.

She will remain entangled in the cliché – made up not just of tradition, but of pop culture, glossy mags, photo wallpaper, the advertising industry and the digital quotidian... . How could she go to work on the cliché were she not intensely entangled in it?

What do we perceive, therefore, when we look into this fluidly murmuring, idyllic mirror? Perhaps in what manifold ways we are ourselves entangled. And how sea spume gives birth to new, unexpected entanglements.

Conversation between Birgit Sonna and Janina Roider on the artist's hybrid dream worlds

Birgit Sonna: How did the phenomenal Schaumgeborene – the Botticelli Venus born of sea spume – in your latest pictures come about? Judging by the eye-catcher figure, one might think that you are a great fan of Botticelli.

Janina Roider: Not really! It is true that quotations from the art history canon repeatedly crop up in my pictures, but at the same time motifs from my personal day-to-day world crop up as well. What emerges is a mixture from a great variety of fields, high and low. Essentially, I am just using this Venus as a template. Botticelli's Venus is a genuine celebrity in the art world – it has acquired such prominence that even every philistine recognizes it. Of course, I would like to appeal to as many people as possible with my pictures, so a high recognition factor is indispensable. Botticelli's Venus per se has no background thematic significance for me: my concern rather is to endow the weighty heritage of art history with a little bit of levity.

Nevertheless, the iconic quality of the Venus pudica cannot be completely swept aside. Reading her against the grain in feminist terms, she does exude something like female self-assurance and command.

Admittedly, virtually all of my pictures contain variants on a self-portrait. When I began working on the first pictures in the new series, I was playing with the idea that one could have seven lives, as cats are proverbially said to have. Connected with this for me is an idealized conception of life. My vision stems from the fact that I wish the day had more than 24 hours to it. I love the life of an artist and would like to fill it out 100 per cent – on the one hand. On the other hand, however, I would consider it paltry and absurd to completely negate real life out of a passion for being an artist. Going surfing, making music, climbing (to be more precise, bouldering) are for me also important activities, which I do not want to suppress totally on account of my career as an artist. In addition, over the social media such as Instagram one gets shown how certain people master everything to perfection up to an including their free time. The self-optimization plan is designed to ensure that one runs one's business successfully during the day, attends a yoga or sports course in the evening, eats healthily and has no vices whatsoever.

So what role models do you act out in your picture series?

For example, the surfer, Superwoman, playmate ...

I had no idea that you harboured the latter aspiration.

Of course, there is also a good deal of self-irony involved. The women in my pictures mostly match the current cult of the body. I have even painted sixpacks onto some of them. Who would not like to have a fully honed and toned body? And my friends and



acquaintances know that I tend to take my actionism to exaggerated extremes. What I would most like to do would be to spend 20 hours on end in my studio, cycle home through the English Garden with my dog in tow and then spend 10 hours more doing this and that kind of sport. It is important for me that the pictures are also given a humorous, or, even more, a playful touch. And yet, while looking at them, one can reach a deeper plane and discover unsuspected things – in terms of both content and form – at the point where the virtual and the real merge on a hybrid level.

What exactly is the process by which the more recent paintings are produced? How do you arrive at your digital models? I assume that the selection from a pool of photographic motifs is of great importance here.

It is a kind of mixture: a good number of the motifs come from my memory; others derive from drawings I have made; but at the same time I work a good deal with photographs. By now there is a large archive into which images that have caught my eye are being taken up on an ongoing basis. The more recent works are painted digitally, prints are made, and these are then painted manually in a further procedure. I would say that I almost work in the manner of the old masters: I begin with drawings on paper, which I then digitalize – that is, as it were, the first layer. Then more and more layers are added: I react to the ongoing process on the computer. The drawing receives coloration, then composition and the photographs that are pasted in and are altered in their turn and – precisely in the more recent pictures – establish connections with the art canon. It is an almost intuitive way of proceeding: the step-by-step contextualization occurs during the painting process.

There are thematic threads running through the various cycles like narratives. What are the decisive factors involved here for you?

You can perhaps see from the more recent pictures that I am increasingly motivated by my current day-to-day world because many works are also created when I am on my travels. They reflect a rather idealized life – a life that takes place largely on a fictive beach where one can at the same time work and go surfing. In actual fact, many pictures are embarked on – at least in their first stage – while I am en route. On my journeys, I make numerous sketches and take numerous photographs, make drawings straightforwardly on paper, and only later do I then begin to digitalize these drawings.

Although your more recent draft sketches were made on the French Atlantic Coast, atmospherically the pictures with their palm trees and flowers convey an island feeling, such as one might connect with the Bahamas. Their mood is as if one was about to be served a drink as in the Bacardi ads. Clearly, you are not uninfluenced by adver-

tising aesthetics, posters in public spaces and their suggestive impact.

That's true! The cycle centring around the Botticellian Venus for example, was created in the wake of a series for Berlin, where last year in an off-space setting I made use of quotations taken from the construction hoardings there. In this work I played, more or less specifically, with the aesthetics of advertising, realizing an installation in wide-screen format which, for the first time, featured painting in pure print form. The digital, after all, has become more and more a component part of my work. The reason for this presentation was that the gallery was situated on the Potsdamer Platz [Potsdam Square], the point where, in urban terms, Berlin vacillates somewhat along an East/West divide. On the one hand, you have the glitzy Potsdamer Platz and then, just around the corner, a pop-up gallery in an abandoned shop, which perhaps used to house a cheapo Schlecker drugstore. To my mind, Berlin always has something of a building site about it. And I wanted to project this building-site feel into the gallery by working with advertising aesthetics as they function on construction site fencing. The advertising hoardings there have something sensationalist about them, reflecting a holiday feeling bordering hard on kitsch. In view of the naked skin and bared breasts in my painting people may feel reminded of a kinky Thailand vacation. In contrast to the aesthetics of advertising, however, my painting is incomparably more detailed and many-faceted. What I am after is for people to take a close look and discover many painterly nuances or omissions.

One can catapult oneself into your dream worlds with ease. Since the painting has something highly shimmering about it, however, it at the same time skilfully steers clear of any cliché quality.

The very production process creates a certain lightness. One can, for example, see drawings on the surface, but cannot make out what part of them is manually or digitally produced. And then residues of other levels shine through that have, to a very great extent, disappeared beneath other layers of painting. At individual points, the technique reveals itself a little. The more one loses oneself in the pictures, the more motifs one recognizes. Thus, for example, a seemingly abstract area of colour can be identified as a hammock. I try to achieve a kind of equalization so that, at first sight, one no longer differentiates between digital drawing and painting but these opposites are conflated and the pictures acquire a great openness.

Do you always recognize the point in the painting process when you have to stop? It is a well-known fact that precisely when one is working in so many steps and stages there is a danger of 'painting something to death'.

(laughs) Yes, things could easily go wrong. I am helped a lot by the fact that I work on many pictures in parallel, because in this way I gain a distance to the various compositions. It has also been an advantage that I have recently painted a lot of work

cycles, as for example the Super Woman series. Precisely when one is working on cycles one pays far more attention to each work receiving its own individual pictorial language, and in the act of comparison one also avoids any 'painting to death'.

Do you also discard pictures because they no longer have the necessary permeability?

Putting it in unsophisticated terms, there are ongoing construction sites. If I notice that pictures have reached a stage where I cannot see a way forward for the time being, then I put them to one side for a while. In point of fact, this has hardly happened for some time now, because there are incredible advantages that accrue from working with a computer. I often compare digital painting to rehearsing a choreography, which I then transfer to the canvas. The Corel Painter programme is so highly developed that it reacts immediately to everything, i.e. not only to the pressure of the virtual paintbrush but also to its degree of incline. You can determine exactly for how long the paint should run and can also stop it abruptly. This high-end painting programme of course also has the inherent danger that one can go on experimenting ad infinitum, whereas someone like Hockney worked only with an extremely limited colour palette, and only with one brush, pencil and eraser.

Though Hockney does by now also paint with an iPad.

But he uses a very spartan programme – I have also tried working with it. I keep thinking that, if Warhol had had the technologies we have nowadays he would probably have gone completely bananas because today you can without any problem at all produce prints that look like a silk-screen print. And all the other printing processes can be simulated too. As I have said, there is a problem inherent in this: I have come to the point where I actually sit 60 per cent of the time at the computer and am spending far less time standing in front of the canvas. I used to work in a much more intuitive way: the process of working on a computer transforms the thinking involved in painting. The essential thing is to achieve a balance, an equilibrium between technological perfection and natural fallibility. This procedure also raises the issue of authenticity. It was a lengthy process before I recognized that digital painting is of equal value, equi-valent, with analogue painting and that the two go hand-in-hand.

Have you ever taken an interest in Picabia? There are aspects in common with your painting – not only his transparency technique but also his constant shifting between the trivial and the conceptual.

This is an intriguing point, although I have to confess that I am not particularly

familiar with Picabia. When it comes to the twist between triviality and conceptuality, however, I do have specific role models: Warhol, Jeff Koons, Albert Oehlen and above all Michel Majerus are to my mind outstanding. And something I always liked in Günther Förg's art was that this nonchalant element can be found in his works too.

If I had not known that you were in the Förg class at the Munich Academy, I would not necessarily recognize the influence.

That's a good thing!

What exactly is the link between you and Förg?

His paintings, but even his enormously heavy sculptures had precisely this characteristic lightness to them. He treated almost every material in a graphic manner and was very cheeky, impudent about it. Günther always created opposites. He made extensive borrowings from the art canon but at the same time liberated it from its psychologies, all the stuff loaded onto it.

Günther Förg, however, was not figurative or representational in his art – if one excludes his sculptural masks and the black-and-white photographs. You, on the other hand, overtly use figurative facets. How did Förg react to this? Did he encourage you here or did he tend to advise against it?

This question I have to answer at some length. At the Munich Academy, I for a long time painted almost exclusively portraits in an expressive manner. And then I received a scholarship to study for a year in Scotland, at the Glasgow School of Art. There, I was immediately put in a pigeonhole: my painting was labelled 'typical German painting of the 1980s in the style of the Neue Wilde [New Wild Ones]'. That set me thinking and revising matters, and as a consequence my pictures became more and more abstract and I began to use icons as templates. The portraits were now only inserted as templates: they no longer had any titles either. The interesting thing was that Günther had always seen my pictures only as abstract painting anyway. He would not, for example, have identified a hammock, but would have perceived only cross-fading stripes. He didn't give a damn for motifs, actually. When looking at my portraits, he understood that I was not concerned for the likeness of David Bowie or whoever but in the final analysis purely for painting. And that it was my intention to have people take a closer look and to spend time with the painting. Often, as a gallery-goer over-taxed by all possible kinds of media, the beholder has no free capacity left. Günther's position was absolutely okay by me. We then just spent most of the time talking about abstract pictures – and mine he considered to be good.

Which other professors at the Akademie der Bildenden Künste had a positive influence on you?

I began my studies under Matthias Wähner and moved only later to Günther because I wanted to study painting. The two of them knew each other well and allegedly lived together in earlier years in a flat share. Wähner let me change into Günther's class under the premise that I would nevertheless still do my final exams with him. Looking back I can see that both professors influenced me. Wähner always saw only what is "in the pictures", not how they were painted. He didn't have much idea about painting because he was a photographer and media artist and also ran a class for Media Art. I well remember how he was forever exasperated by the "painters' chaos" in the Academy's studios. I reckon, however, that this was a kind of love-hate relationship: somehow it also held a fascination for him. He once said to us that all he needed in order to work was a computer. At the time, I thought this was totally gaga and weird, but by now I also do an incredible amount of work by computer.

Let's briefly come back to Jeff Koons, whom you also hold in high esteem. He takes to extremes the idea, originating in advertising aesthetics, that images have to be catchy and perfect so as to reach a turning-point also with regard to triviality.

What I am enthusiastic about in Koons is above all the triviality in contrast to the material used – when it then becomes no longer trivial but takes on something almost decadent. Just take the bronze sculptures or the Balloon figures or the Celebration series: his art is big, heavy, amazingly impressive, and there are often fantastic mirror effects. It is not until you are standing right in front of it that the work absolutely casts its spell on you physically – and yet it nevertheless has this lightness about it. And Koons opens up a tremendous plurality of references to art history. One can see his profound ongoing examination of art history but also which images he has grown up with, what moved him as a child – be it Hoover vacuum cleaners or the Popeye comic figure. This fittingly contemporary gaze embraces a mélange from the past, the trivial and many things that surround us today in our everyday lives. For me, it is absolutely important that as an artist one functions as a kind of seismograph of one's age.

In many young artists today this in-depth acquaintance and coming to terms with art history seems absent. If they are so clueless in this regard they will have difficulty contextualizing things or finding their own place in artistic terms.

For the German Staatsexamen I also studied History of Art as a subsidiary subject and am quite well-versed in the material. My opinion is that one need not and can-

not re-invent the alphabet. It is pretty dumb after all if, as a young artist, one has not concerned oneself with history and sets about doing something for which other artists have long since found the solution. By the way, in my bachelor paper in Art History I tried to confront painting with its so-called deadly enemy, photography – and also with digital developments, the social media and the computer.

Although you were young when you were admitted to the Munich Academy, you were allegedly not born with an enthusiasm for art. Was there an epiphany moment, a spiritual awakening?

As a child, I hated painting. My sister always wanted to paint: she was so good at it and I not at all – I lacked the patience as well. For that reason I always got hopping mad and hurled the painting equipment all over the place. Sure, talent does no harm, but I have stopped believing in pure 'ability' and place my faith more in training, as in sport. As an emergency solution I chose Art as a final exam subject at grammar school because I had Maths as a core subject and many subject combinations were not possible. And then I had the good fortune to get a really good art teacher and she taught me that, even with painting, mastery is not just something bestowed from above. She approached the matter in a very pragmatic way and that really grabbed me. Otherwise, I guess I would have studied Electrical Engineering, because all things technical were right up my street. I used to even build my own guitar amplifiers: in those days I did a lot of music-making. The enthusiasm for technology is something I have evidently retained.

What was the reception given to the very first paintings that you produced in a purely digital manner?

Very positive! One collector immediately bought up the entire "construction site fence" lock, stock and barrel. Then the question soon occurred to me: "What might the next step be? How might this be transferred to other media?" Eventually, I found a printing office here in Munich where the printer essentially collaborates only with artists and produces really high-quality pigment prints on a range of materials. And it was via him that the first new digital works on canvas were created. The computer generates, so to say, the various colour gradients and this brings about wonderful, silky effects. I am thrilled by the surface: one can apply a variety of brush strokes as if they were drawn in chalk. The new works on paper will for the first time appear in an edition of 28 pieces, each of them one-of-a-kind. The technology is in point of fact like a kind of extension of the hand. To all intents and purposes, I can sit in France, create plein air paintings on my tablet and send the results straight to the printer's office – as an artist today one thinks in much more entrepreneurial terms than previously. In this way, a kind of dream of mine

has already become reality, because I have always been annoyed by immobility, by the fact that as an artist one is always tied to a studio. I wanted to have greater freedom. The change from the 'dirty' production of colours from pigments in my chaotic studio to the 'clean' working on a computer has become for me a healthy work pattern, which is reflected also in a spatial separation.

Disregarding the fact that it is the painterly aspects which are of prime importance for you, do you not also wish to provoke your audience with certain controversial topics? If male artists still dare to take female nudes as their subject nowadays, it is taboo. You as a woman can do so, of course – and more: you even allow yourself a sexist touch.

It used to be mainly the male painter heroes who portrayed women: one has only to think of the obsessive Picasso. I deliberately wanted to have a nude in the picture – a nude that is also given a somewhat lurid touch. With its garish colours and a certain Copacabana atmosphere the picture borders on kitsch anyway. In our society, after all, it is still axiomatic that "sex sells"! In many advertising media you still often find at least semi-nude women portrayed. A male nudie in the buff, on the other hand, tends to be considered repellent. This is what I am referencing, of course. On the other hand, I have – by painterly means – avoided the woman being too exposed and have used a gestural painting manner to ensure that she disappears somewhat on the surface. The pubic hairs also differ substantially in the picture variants and are intentionally now more strongly, now less strongly marked.

So is there a feminist impetus here?

Not necessarily in the series with the Botticelli Venus, but in the preceding series certainly – which was more explicitly concerned with nudes and homosexuality. It was a cycle in which I portrayed in a variety of scenes how two or three women have sexual intercourse. I wanted to show various facets: an intimate scene where things are more tender, then there is a scene in the disco or in the loo and then a scene with a horse's head, which has something swinish or very masculine about it. This series has, of course, a great deal to do with my personal world and with the question as to how one is perceived as a homosexual woman and artist. When I first showed the pictures in the Munich BBK Gallery I was also in fact shocked by some of the reactions. A good number of those who attended got very worked up about the sexual act between two women, or coyly avoided talking about it at all. And then the thought came to me: These selfsame people go into the Pinakothek, pay a high entrance fee and delight in looking at pictures from the Rococo period, where the lapdogs get up to vastly different things. I did not, however, wish to create pornographic pictures, which is why it is the painting

that is foregrounded and the motifs can be recognized only on close inspection. Günther anyway would have seen only abstract painting here, painting that speaks for itself. The fascinating thing about painting, after all, is that it opens up a different access to the world – and in the final analysis it is this that constitutes its contemporary significance. It teaches us a different kind of seeing in times of an omnipresent deluge of images.

When it is a matter of more intimate portrait painting, Elizabeth Peyton comes to mind and her way of placing idols in a highly private world. In some pictures you develop a comparable lyrical quality.

Yes, Peyton's pictures also have this tender and poetic quality. I naturally do make more pronounced reference to women painters. At the Munich Academy in my time there were very many male instructors and only a few women, and so one undeniably sought external role models. Sure, Cecily Brown and above all Peyton were among them. She of course had a major influence – also because I am very much concerned with portraiture. She is a very able painter and has developed a pictorial language all of her own in a genre which is, after all, a narrow, restricted one. Peyton has been active in the field over a long period, and yet the pictures are not repetitive. Precisely in the earlier portraits she allowed herself this dreamy gaze; the pictures have a lightness about them but also a profound melancholy. For me, portrait painting is the genre, above all others.

Leaving poetical facets to one side for a moment – you really whoop things up. Was this also a strategy for winning through in the male domain of the Munich Academy?

I have never been the quiet type; my painting as such is not gentle but, for the most part, large in format and drastic in expression. My painting just doesn't work without a massive mess; I have always managed to get a lot of space for myself. When I went to Glasgow I had 80 kilos of pigment sent over in crates – I was really amazed at what kinds of things one can send abroad. Back then, I guess, digital working would have made life easier for me and for the parcel deliveryman. What a contrast to my fellow students over there in the School of Art, sitting dutifully at their wee tables with all their paint tubes. I got into the Munich Academy at the age of 19, immediately after the school-leaving exam, the German Abitur. In the nature of things, I was still somewhat naïve and did in fact first have to make my presence felt in the male-dominated hierarchies. Only in more recent years has an increasing number of women professors been appointed, such as Jorinde Voigt. A person who also had a great influence on me, by the way, was Magdalena Jetelová. She could speak her mind and was well able to command respect through the good art she created and through her manner. Jetelová was taken

seriously by all the machos in the building and was both a commanding figure and uncompromising at one and the same time. That I found impressive.

In your most recent pictures there are clearly recognizable references to old masters such as Cézanne or Manet. What moves you to quote icons such as *Les Grandes Baigneuses* or *Le Déjeuner sur l'herbe*? By means of his placeholders in the *Baigneuses*, Cézanne was able, in the final analysis, to exhaust painting in itself.

The *Baigneuses* are among the paintings that have irrevocably found their way into people's minds. They are among the Top Ten renowned works of art that are rooted in collective memory. Even if people have no real knowledge of art, they are bound to have seen an illustration of the *Mona Lisa* or a Botticelli. I play with art icons or art stereotypes. A whole number of clichés appear here: the nude, the painter's model, the idyllic landscape. When I set to work on Picasso's *Demoiselles d'Avignon*, I removed the ladies from their former stage-set and placed them in an attractive landscape where they can indulge themselves. In Picasso, they are faceless models with no character. I would like to create joyous pictures as well, pictures that come from the heart. Having worked a great deal over the past years on myself, on art, on being an artist, and on my company, I am in fact highly optimistic. And this is something the pictures should emanate. Günther Förg once said that art can also be beautiful. That was in the 1980s, when the drift in art theory was fundamentally different from making beautiful art. And Günther did not make many friends with his statement. For all its gaiety, my painting is not intended to be superficial: it can, nevertheless, bring people to reflect and stop in their tracks. The new pictures, at any event, correspond to my state of mind at the present moment – despite Corona.

What would happen if the mood were to change? Would your pictures too then have a different tenor?

Sure, I used to create many gloomy pictures. There was, for example, a *Hominid* series, which was inspired by Arno Schmidt's novel *Die Gelehrtenrepublik* [The Egghead Republic]. The pictures were very sad-hearted in their mood, but also had something bizarre about them. The garish colours I have now come to use are a conscious decision, which in the final analysis has to do with computer aesthetics. I have recently devoted a good deal of thought to the topic of transhumanism. Today there are many people in completely normal professions who come home in the evening, then do yoga and thereafter squat by their computer to use tutorials and learn portrait painting on an iPad. This is absurd, but also pretty cool. And one thinks: "Digital artist? What does this actually mean nowadays?" How on earth does one place oneself as a woman artist in this scenario?

