

# J O N A H B A C H E

## CV + STATEMENT

Born 1996 in Luxembourg  
Lives and works in Berlin, Germany

## EDUCATION

2021-present      Kunsthochschule Berlin Weißensee, Studiengang Textil und  
Oberflächengestaltung, Berlin, Germany  
2017-2020        BTK - Berliner Technische Kunsthochschule, Studiengang  
Illustration, Berlin, Germany

## EXHIBITIONS

### // SOLO SHOWS

2020 GEH.EGE, Germany

### // GROUP SHOWS

2021 YLA - YOUNG LUXEMBOURGISH ARTISTS, Valerius Gallery, Luxembourg  
2019 Leudelange Postbau, Luxembourg  
2019 Am Görlitzer Park, Germany  
2019 De Velosbuttek, Luxembourg  
2019 Hesperingen Parc, Luxembourg  
2019 Springbreak Art Gallery, Luxembourg  
2018 Springbreak Art Gallery, Luxembourg  
2017 Beautiful Decay, Luxembourg

## STATEMENT

In my paintings two different representation concepts manifest themselves. The artistic examination takes place once on a macro- and once on a microcosmic basis. Since 2019, the phenomenon of algorithms forms a central moment of my artistic concept. Algorithms permeate our modern world in an unprecedented way. We have long since ceased to speak of automated computational processes, but of increasingly autonomous actors. The algorithm, although originally developed by humans, seems to take its course through our lives completely uncontrolled and unconquerable. It seems impossible to escape its power. Our entire external world seems to function under the guidance of autonomous computer systems. The question is whether man himself has not already become a biological, pre-programmed algorithm.

The effects of the algorithms, i.e. the computer-generated decisions, not only shape our thoughts and actions, but even seem to replace our core substance. In my paintings I try to explore the relationship between algorithms and DNA structures and to give a visual, artistic embodiment to the mathematical computer systems. Thus I show, the complexity and abstraction of the scale of this still so young, scientific phenomenon. The painterly concepts are reminiscent of DNA strands or microscopic records of genetic material. These can have linear or completely uncontrolled patterns of movement. As a painter, I thus acquire the ability to form abstract embodiments already in their DNA and

thus develop an a priori code. It is not about fully developed embodiments, but about the preliminary stage of their development process.

By the end of 2020, the theme of internal complexity has evolved to another level. Where the earlier works were on a social and biological basis, in a new series I am dealing with more autobiographical images.

The elds of tension are an artistic representation of the inner drives and tendencies of the individual. Externally, we represent a purely superficially legible instance that only hints at what is hidden within. We represent the biological embodiment of a complex black box. The inner mechanics is a highly complex, interconnected and interlocking system of different impulses.

At first glance, a homogeneous network appears on the screen, but closer inspection reveals densely interlocking currents. One quickly recognizes that the seemingly homogeneous structure consists of dynamic sweeps, lines and waves. The traces of various drawing and painting instruments keep striking out in new directions, overlapping and dissolving again in larger and smaller sweeps. On closer inspection, there are no moments of rest; the eye wanders back and forth between the various levels. The color dynamics give the impression that something is hidden behind the dense yet light structure that is difficult to discern. But maybe it's just the impression one gets from the competing line structures.