

“Bio Tech:” Featuring Artwork by Anne Vieux, Audrey Large, and Vickie Vainionpää

The Hole - New York, NY.

By Sarah Posey

Presented by The Hole in New York City, “Bio Tech” is a three-person exhibition of painting, sculpture, and video work by internationally exhibited artists Anne Vieux, Audrey Large, and Vickie Vainionpää. The work dematerializes the digital in order to create a strikingly organic digital world. In this fashion the futuristic and the natural (as well as the work of all three artists) can coexist.

Vainionpää uses traditional oil painting techniques to create computer-assisted abstractions. In *Soft Body Dynamics*, intestine-like tubes undulate and curl across the canvas. The pastel flesh tones of the painting belie this same organic feeling, though the tubes’ textures look decidedly man-made: the top tube appears glassy while the second tube has a matte plastic texture. The artist’s practice examines the impact of technology on the process of painting as well as the relationship between natural forces and digital processes.¹ Using digital modelling software, a set number of splines are randomly generated each day, which Vainionpää then draws tubal forms out of and edits. These forms are then translated into final compositions rendered in oil.² There is an important connection between the computing systems and electrical power that we use to solve daily tasks and the “organic fleshy technology that powers us and compels our brains to make decisions,” according to the artist.³

Vieux is inspired by the refracted light patterns made by optical scanners to create a digital alternative to the way that windows have traditionally been used in art.⁴ In this way she blurs the line between the physical and the digital. In “Bio Tech,” the artist presents both traditional acrylic and ink paintings and digital video painting loops. Hung from the ceiling on orange chains, her squirming videos play on loop in the gallery, bringing a breath of life through movement to the exhibition and contextualizing the themes of her traditional paintings. However, in *&drift&*, the bulbous forms interlacing with flat ribbons seem to be moving all on their own. According to Vieux, she includes moiré patterns, optical illusions caused by overlapping opaque patterns, in her work intentionally.⁵ This inclusion draws the eyes of the viewer and creates a false reality, a false reality that is quite similar to the false reality created in the digital realm.

Bringing the digital into the 3D world, Large creates color shifting iridescent 3D sculptures. Her artistic methodology is complex, stemming from an interest in the layers of visual effects that go into the production of digital moving images. She begins by creating a 3D scan of an object, “after which the artist films herself in a dual set up with the object. The video

¹ The Hole NYC, “ANNE VIEUX, AUDREY LARGE, AND VICKIE VAINIONPÄÄ: BIO TECH.”

² Ibid.

³ Vainionpää, “In the Studio: Vickie Vainionpää.”

⁴ Vainionpää, “CV/About.”

⁵ Vieux, Anne Vieux - 14 Artworks, Bio & Shows on Artsy.”

is uploaded, transformed into tracking data, morphed into a 3D scan, which is then 3D printed with uncoated polylactic-acid filament.”⁶ In *MetaBowl #12*, Vieux is able to utilize digital aesthetics in the real world, a task that is difficult to complete. Her sculptures are reminiscent of ancient artifacts which have been uncovered and put on display in a natural history museum. While they appear to be masses of abstracted shapes, given a second look they begin to mimic functional vessels with long forgotten and indecipherable ciphers carved into them. Function is implied but never fully described. As Mesopotamian artifacts have allowed us to peer into our human past, these “vessels” may be allowing us to peer into a different, alternate civilization, a civilization lodged deep within the digital. Could we be seeing their past? Or their future?

“ANNE VIEUX, AUDREY LARGE, AND VICKIE VAINIONPÄÄ: BIO TECH.” *The Hole NYC*, theholenyc.com/2021/09/15/bio-tech/.

“Anne Vieux.” *Anne Vieux - 14 Artworks, Bio & Shows on Artsy*, Artsy, www.artsy.net/artist/anne-vieux.

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⁶ Bucknell, “Fully Enlarge: The Sensory Bonanza of Designer Audrey Large.”