



Höhlenlicht
Mirjam Baker

17.11.2024 – 12.1.2025

1 *Höhlenlicht*, 2022

Animationsfilm

Digitaler Film in Farbe, ohne Sound, 9:12 Min.

2 *light_1_3_127*, 2020/2024

aus *Höhlenlicht*

Schwarzweißfotografie, Pigmentdruck auf Barytpapier, auf Aludibond

3 *light_1_52*, 2024

aus *Höhlenlicht*

Schwarzweißfotografie, Pigmentdruck auf Barytpapier, auf Aludibond

4 *light_2_1_4_110* und *light_2_1_5_58*, 2021/2024

aus *Höhlenlicht*

Schwarzweißfotografie, Pigmentdruck auf Barytpapier

5 o. T. (*light_3_2*), 2021

aus *Höhlenlicht*

Stereofotografie, Schwarzweißfotografie, Pigmentdruck auf Barytpapier, Karton

6 *Höhlenlicht* Edition

1 Buch + 1 Foto (3 unterschiedliche Motive aus *Höhlenlicht*)

Schwarzweißfotografie, Pigmentdruck auf Barytpapier

Cavelight

Mirjam Baker's exhibition *Höhlenlicht* is a mesmerising reflection on the relationship between visual perception and cognitive processes: For exactly nine minutes and twelve seconds, the animated film *Cavelight* (2022) allows us to perceive something that withdraws from rational understanding due to the speed of the editing as well as the abstract content of what can be seen. *Cavelight* also deliberately undermines any spatial orientation; neither above nor below can be discerned. To describe this effect, Baker uses the term ‘spatial confusion’, which enables her to question the visual space by means of abstraction – similar to her investigations into the spatial qualities of colours in her animated film *Dust* (2019). By withdrawing from the concrete, *Cavelight* opens up an associative level of perception: viewers are invited to undertake an individual journey through Baker's pictorial spaces, imagining to make out pareidolic grimaces, tree barks or bats – or or are we looking at cone-shaped stalactites or stalagmites in a cave, as the film's title suggests? On a conceptual level, the latter also bring to mind those sensory cells in the human eye known as cones, which enable colour vision. When it comes to the visual perception of *Cavelight*, these cones are used to create a colour film that encompasses countless shades of grey.

Combining film, photography and artist's book, the exhibition plays with the specific modes of reception of each medium: in contrast to the high speed of film, the static, untitled photographs (2020–2024) allow for a decelerated viewing and thus evoke fundamentally different images than the moving image. In the artist's book *Cavelight* (2024), Baker establishes a particular structure for the photographs created at the beginning of the production process independently of the film, and thus are not film stills. In this media-reflexive setting, Baker visualises the relationship between sensory perception and the respective medium. The exhibition *Cavelight* sets in motion a complex, perceptually informed interplay between visual perception and the individual cognitive processes of the viewer when, ‘images emerge between the images’, as Mirjam Baker states in her artist's book.

Text: Veronika Rudorfer
Translation: Katja Stecher

Biography

Mirjam Baker is a painter and filmmaker. Born in Melk, Austria in 1985, she studied Media Technologies in St. Pölten (2010) and Animation at the Royal College of Art in London (2014). She has received awards and scholarships for her work at the boundaries between painting and film, including the Daler-Rowney Prize and the Nat Cohen Award of the Royal College of Art, the Künstlerhaus Prize Vienna as well as multiple short film fundings from the Film- und Medienstiftung NRW, the Federal Chancellery of Austria and the state of Lower Austria. Her film installation *Dust*, shown in her solo exhibition at the tresor in the Bank Austria Kunstforum Vienna in 2021, was acquired by the Lower Austria Art Collection. Her work can be regularly seen in exhibitions and at film festivals. She lives and works in Cologne.