

# KÜNSTLERHAUS BETHANIEN

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## JENNY LINDBLOM Very peasant [*sic!*] stay

### hashtagvaycay

40,158,277. That's how many pairs of eyes have witnessed the viral YouTube video simply entitled 'Yosemitebear Mountain Double Rainbow 1-8-10', not including the groups who've peered over each other's shoulders at the screen, in awe of the disembodied voice exclaiming, orgasmically, the wonders of seeing a full double rainbow 'all the way across the sky!'. With only sounds of the breeze and the tinkling of a hippie-ish wind chime in the background, a handheld camera pans the nature reserve's epic landscape as the voiceover circles round key phrases like, 'But what does it mean?', 'It's so intense!'

'Double rainbow' has now become an acknowledged expression of amazement, a meme, and a source of intriguing inspiration for Jenny Lindblom within the framework of her new exhibition. Playfully balancing an interest in images of travel and with that, the travelling of images, Lindblom lengthens the loop of glitchy journeys and 'shared' experiences on- and off-line, taking into consideration the politics of social and geographic mobility, class dynamics and accessibility. Manifested within a seemingly established realm of painting and sculpture, the fragments displayed operate on the same unstable surface of validation and rejection as a Facebook wall – ready to be reused, abused.

The role of text as a status/symbol, plays an important part in the works themselves as well as in Lindblom's approach. Rather than the disembodied *logos* which flits across the painted skies of various iconic frescos, it's the misspellings and brandings of a world of social media imagery which initiated this series, entitled by a deeply loaded faux pas on the travel site Tripadvisor.

Walter Benjamin once spoke about the limits of a thing's 'translatibility' by contrasting the trajectory of an autonomous artwork (ending in its 'potentially eternal afterlife in succeeding generations', i.e. 'fame'), with the messy 'reciprocal relationships' established when something moves into a new context. And it is this broken telephone of meanings and intensities which provides the grammar of Lindblom's exhibition. Here, the virtual realm of the gallery becomes an ideal space to repeat the kind of mediation occurring when visions of the real are transposed onto other platforms – becoming representational, banal... *mimema*: imitated things.

The swan, the bathtowel, the tattoo, the tanline, the filtered view, hurtle us into

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the romance and bathos of holiday aesthetics. What happens in Barcelona doesn't necessarily stay there, and it is the social hierarchy implicit in leisure and labour time which we find embedded within these art objects that claim a special status in the flow of production and function, but are nonetheless inculcated in that very same value system. The line between bronzed and blackened is not just chiaroscuro, and the anamorphic illusion borrowed from Hans Holbein becomes a 'Sublime Fail'.

Nothing is sacred and while this notion seems passé, it is something in the air (literally) when it comes to the circulation of value through online visibility, as extrapolated by another essayist, Hito Steyerl in her 'Too Much World: Is the Internet Dead?' (2013). Rather than records or documents, road-trip snapshots or family vacation VHS tapes, the 'circulationism' of experiences welcomes us into a liquid multi-verse of rematerialised, revived messages, owl GIFs and .mov files – asking that we have a 'Very peasant [sic!] stay'.

Clare Butcher, 2014

## References:

Benjamin, 'The Task of the Translator', in *Illuminations*, (trans. 1968), pp.69-82

Hito Steyerl, 'Too Much World: Is the Internet Dead?', in e-flux, no. 49, 11/2013. Available on:

<http://www.e-flux.com/journal/too-much-world-is-the-internet-dead/>

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