Tamara Janes
SET AND SETTING
22.06 – 29.09.2024

The title *Set and Setting* was inspired by studies of psychedelic drug use. It refers to the need for a positive interaction between users' mindset and the environment in which drugs are consumed, to avoid bad trips. In our contemporary visual culture, images can also be seen as a form of drug, and as the ultimate trading currency of our era. This 'drug' or 'currency' is ubiquitous and circulates rapidly through digital spaces, distributed through a highly commercialised oligopoly of sharing platforms such as TikTok and Facebook.

In this global context of visuality, the Swiss artist Tamara Janes is fascinated by the possible ways to perceive, challenge and alter the (post-)modern visual environment. With a unique blend of institutional and popular sources, her work humorously questions our compulsive daily relationship with images. To do this, she burrowed into lengthy artistic research, taking on the role of an 'imagineer' – a combination of the words image, imagination and engineer – because she questions, (re)constructs and (re)invents the images she finds or creates.

A large part of the exhibition features works the artist produced after researching the New York Public Library's Picture Collection. Founded in 1915, this collection now comprises 1.5 million circulating images clipped from books and magazines. Since its creation, it has been a major source of inspiration for artists, writers, filmmakers, designers, and advertisers. In 2018, Tamara Janes scanned over 1,500 images under 290 categories. Back in Bern, she created new compilations and her own keywords to catalogue them. Since then, she has used this database as a repertoire that she adapts, recontextualises and modifies as she sees fit.

Appropriation of archives and images as raw material in art led her to explore the concepts of copyright and intellectual property – the main topic of her *Copyright Swap*, for which she received the Swiss Design Award 2023. Using image editing software to manipulate other artists' work, and relying on assessments of a legal expert, she manages to reach the 'tipping point' safeguarding her from potential accusations of plagiarism.

Set and Setting thus combines two fundamental principles of Tamara Janes' work: her proclivity for 'sets' of pre-existing images, and the wider 'setting' of contemporary images – the infrastructural apparatus and the conditions in which they circulate, in the everlasting present. The two fields are linked by the social life of images and the ways they can be recycled, reconstructed and revived through various modes of exchange.

Curator: Lars Willumeit

10 **PLATEFORME** **PHOTO ELYSÉE**

1
CONTACT SHEETS, 2018
NYPL Picture Collection, 120 planches-contacts,
impression jet d'encre sur papier photo,
aimants, format « lettre »

2
STORY EDITION, 2021/2024
NYPL Picture Collection, Giphys,
3 écrans, boucle vidéo, 23'

3
COPYRIGHT SWAP, 2023
NYPL Picture Collection,
7 impressions numériques Lambda,
verre acrylique, Alu-Dibond

- HALLOWEEN : Original par William Eggleston
  (1939), «Untitled (Outskirts of Morton,
  Mississippi, Halloween)», 1971
- EYE GLASSES : Original par David Seymour
  (1911–1956), «Peggy Guggenheim in Venice», 1950
- COSTUME – Fancy dress : Original par Anonyme,
  Beaux-Arts Ball, Hotel Astor,
  New York, 23 Janvier 1931
- CATS : Original par Martin Munkancsi (1896–1963),
  «Black Cat», vers 1931
- HAIR : Original par Joel Meyerowitz (1938),
  titre inconnu
- MASKS : Original par Inge Morath (1923–2003),
  «Saul Steinberg with Masks», 1959
- PHOTOGRAPHERS – Ray : Original par Man Ray
  (1890–1976), titre inconnu

4
PICTURES I HAVE NOT YET RETURNED, 2024
Diverses images de la NYPL Picture Collection,
plaque magnétique, aimants

5
LOW RES LOVE, 2022
151 pavés, peinture en aérosol

6
STEVEN J. SASSON
(OR HOW KODAK MISSED THE TURN), 2022
Story d'Instagram imprimée, impression jet d'encre
sur papier photo
Original par anonyme, Kodak, 1975

7
POOR IMAGE SELF PORTRAIT #1 AND #2, 2024
2 caissons lumineux,
impression textile sur tissu rétroéclairé

8
LES HORRIBLES CERNETTES, 2017/2024
Impression jet d'encre sur papier photo,
cadre bleu clair
Original par Silvano de Gennaro, vers 1992

9
SUPERZOOM, LAUSANNE EDITION, 2024
NYPL Picture Collection, 15 présentoirs A0,
30 tirages jet d'encre sur papier à dos blanc

10
BIXBY KNOWS BEST, 2021/2022
Projection, boucle vidéo, son, 37'
En collaboration avec Linus Lutz

× **DOUCHES SONORES**
Clone vocal IA de Tamara Janes

1
CONTACT SHEETS, 2018
NYPL Picture Collection, 120 contact sheets,
inkjet print on photo paper, magnets,
letter format

2
STORY EDITION, 2021/2024
NYPL Picture Collection, Giphys,
3 screens, video loop, 23'

3
COPYRIGHT SWAP, 2023
NYPL Picture Collection,
7 digital Lambda prints,
acrylic glass, Alu-Dibond

- HALLOWEEN: Original by William Eggleston
  (1939), "Untitled (Outskirts of Morton,
  Mississippi, Halloween)", 1971
- EYE GLASSES: Original by David Seymour
  (1911–1956), "Peggy Guggenheim in Venice", 1950
- COSTUME – Fancy dress: Original by Unknown,
  Beaux-Arts Ball, Hotel Astor,
  New York January 23, 1931
- CATS: Original by Martin Munkancsi (1896–1963),
  "Black Cat" ca. 1931
- HAIR: Original by Joel Meyerowitz (1938),
  title unknown
- MASKS: Original by Inge Morath (1923–2003),
  "Saul Steinberg with Masks", 1959
- PHOTOGRAPHERS – Ray: Original by Man Ray
  (1890–1976), title unknown

4
PICTURES I HAVE NOT YET RETURNED, 2024
Various images from the NYPL Picture Collection,
magnetic board, magnets

5
LOW RES LOVE, 2022
151 paving stones, spray paint

6
STEVEN J. SASSON
(OR HOW KODAK MISSED THE TURN), 2022
Printed Instagram story,
inkjet print on photo paper
Original by Unknown, Kodak, 1975

7
POOR IMAGE SELF PORTRAIT #1 AND #2, 2024
2 light boxes,
textile print on backlit fabric

8
LES HORRIBLES CERNETTES, 2017/2024
Inkjet print on photo paper,
light blue frame
Original by Silvano de Gennaro, ca. 1992

9
SUPERZOOM, LAUSANNE EDITION, 2024
NYPL Picture Collection, 15 A0 displays,
30 inkjet prints on white back paper

10
BIXBY KNOWS BEST, 2021/2022
Projection, video loop, sound, 37'
In collaboration with Linus Lutz

× **SOUND SHOWERS**
AI voice clone of Tamara Janes
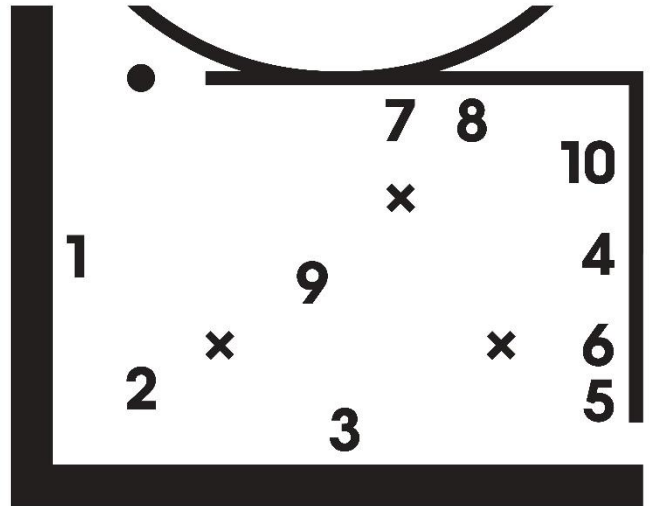
3
Copyright Swap, 2023

Attorney memos
From left to right

CATS:
The image of the cat has been altered in such a way that one or even two new creatures emerge from it. Combined with the inverted coloring and the elongation of parts of the image, the result represents a new intellectual creation of its own.

MASKS:
With the removal of Saul Steinberg as the central figure, the blurring of the contours of the masks, and the use of a striking color to create new shapes and faces in the content of the image, the result is a new creation of its own.

COSTUMES – Fancy Dress:
The image content and color scheme of the original are no longer recognizable in the treatment. The costumes have been blurred into abstract shapes or spots, making them look like columns of smoke. The result represents a new and original intellectual creation.

EYE GLASSES:
The image processing incorporates all the striking and essential aspects of the original or expands these, so that a new overall impression of the work is created. The fact that the original is the portrait of Peggy Guggenheim is no longer recognizable, so that the result constitutes a new, original intellectual creation.

HALLOWEEN:
The most characteristic elements of the picture's content (especially the people) were removed and replaced by abstract shapes. Likewise, the coloring was intensified and the textures were changed so that the original is hardly recognizable and the result is a new creation of its own.

PHOTOGRAPHERS – Ray:
The treatment makes shadow edges and image content of the original take a new shape, which makes it appear like a landscape to the viewers. The change of hue to blue further reinforces this impression. The result represents a new, own intellectual creation.

HAIR:
While the original remains clearly recognizable here, this adaptation can be made without the consent of the copyright holder under the aspect of parody, so a strategy that critiques the perfectionism of the beauty and fashion industry as well that of society as a whole.