

“DOUBLE TAP # 9: Arno Beck”  
Anna Meinecke / August 2, 2019



Arno Beck, Photo: Falko Alexander.

On Instagram, Arno Beck invented the best place in the world, analogously, he paints what looks like digital. Somehow retro and yet completely free from nostalgia. With gallerytalk.net, the artist from Bonn talks about the appeal of coarse-pixel computer graphics and the Frankfurt station district.

**gallerytalk.net: Can you smoke Crystal Math?**

**Arno Beck:** Can not recommend ... What I would recommend, however, is my exhibition with the title of the same name in the Frankfurt gallery Schierke Seinecke to see - runs until 31 August.

**The exhibition title fits perfectly into Frankfurt's Bahnhofsviertel. Are you feeling well?**

The notorious Frankfurt train station district is a kind of walk-in Darknet. Of course, my works feel comfortable there.

**Actually, everyone is going to Berlin. After your studies you are back to Bonn, where you were born. What's so beautiful in there?**

The periphery is today the new center. I believe that through the Internet and social media, you can operate more globally without having to physically be there. That's why the Berlin question is outdated for me. I'm not really local and Bonn is just the focal point where I set up my command center.

**According to Instagram, you can find Pizza Internet in the district of Godesberg . Your own geotag?**

“Pizza Internet” simply sounds seductively trashy and that's where I like to settle with my work. I always go there to upload pictures on Instagram, because there is free wifi and pizza. A pure feel-good ambience, which provides an excellent fertile breeding ground for my work.

**Although digital Ä plays a crucial role aesthetics in your work, you do not work on the computer. Do you want to tell a bit, how it came to the station wagon?**

I understand myself as a painter and as such I depict what surrounded, fascinated and shaped me. My creative work is driven by the need to make digital image worlds tangible and - in the literal sense - to get into the hand. Hence the transfer of on-screen material into physical space.



Installation View: 'Crystal Math', Schierke Seinecke Gallery Frankfurt. Photo: Frank Blümmler.

## **How are your works created?**

In the first step on the computer, I look for suitable analog translation methods to transfer what is represented into physical space. I've just completed a series of large-format drawings that translate pixel graphics into line art. It's about the interplay between the digital and the handmade that permeates each other.

## **Growing up today is digital – aesthetics combine other elements. Why do you stay just with mouse arrows and pixel optics à la 2000er turn?**

My work is not misinterpreted as nostalgia. It's not just an early digital aesthetic that I grapple with. It certainly elements of current digital worlds find their way into my pictures. On the coarse-pixel, early computer graphics, on the other hand, I am interested in the fact that it does not imitate reality, but stands by itself and can be identified as a digital "in itself". It has a much greater intrinsic value for me than the almost real imitations of today.

## **Is there a danger that too many artists will work their way through the Internet crate?**

The internet box is pretty big and spacious. There is plenty of room in it.

## **Does Instagram make art experience better, more accessible, or maybe just broken?**

I do not think broken, definitely achievable! For many, it seems to me that emerging fears do not even occur when they can consume art at home via Instagram and do not have to enter a gallery or a museum. Since Instagram is very limited in his perceptions, it does not make the art experience any better. For me, the live experience remains a primary part of the art reception. Only this allows the perception of surface structures and size dimensions in space. As an artist, I understand Instagram primarily as a tool to multiply me and my work in the world and to achieve an effect anywhere.