

Press release

Pamela Rosenkranz

Healing Scrolls

3 October - 9 November 2024

Opening 2 October, 6 - 8 pm

In *Blade Runner* (1982), the protagonist finds the scale of a snake in the drain. Upon closer examination, it turns out that the scale has a serial number. The snake, in fact, is an animoid, a synthetic organism that reproduces the behavior and habitat of a natural animal. Similar to the replicants in *Blade Runner*, Pamela Rosenkranz's *Healer Scrolls* combine artificiality with naturalness. In this new series, artistic individuality, expressed through painting, collides with the algorithmic patterns that perforate the image and permeate it with a mechanical and repetitive pattern. The works become the interface between an archaic past and a distant, technologically advanced future.

Pamela Rosenkranz transforms the codes and products of the present into past and archival artifacts of a future by basing her paintings on search engine results or drawing on industrially manufactured products such as water bottles. The present “cutting-edge” knowledge becomes temporary. For we always find ourselves at the interface between millennia-old knowledge and the insights of the future into which we are moving. Whether written as characters on parchment, orally transmitted traditional recipes, or depicted as cave paintings, ancient knowledge is often fragmentary and incomplete, open to the present, where it is decoded, interpreted, adapted, and overwritten. The art of healing, for example, is never at the highest level; it is only ever up-to-date.

The mosaic of old knowledge is constantly being refined, while at the same time being tested through application and empiricism, thus ensuring its continual development. New technologies such as synchrotron radiation in combination with AI are now deciphering knowledge from papyrus scrolls that could no longer be unrolled without crumbling into dust. It is expected that exponentially accessible new knowledge of human history may completely overwrite our current understanding within the next ten years.

The scales of the *Healer Scrolls* are arranged in rows and fields. The resulting pattern resembles code, much like the patterns of fur or the arrangement of sunflower seeds, a form of morphogenesis studied by Alan Turing. In the *Healing Scrolls* exhibition at Karma International in Zurich, Pamela Rosenkranz shows large-format paintings on membranes cut using Kirigami technique. Where the artist has previously painted with her hands, here she works with brushes. Using the hairs of the brushes, she spreads pigments stirred in binders over the sculptural surface, closely aligning with an extended animal movement in the layering.

Under the glistening LED light—a white light created by the full activation of the primary colors red, green, and blue—Rosenkranz activates the mother-of-pearl sheen set in polymers. She works with color interference and the shimmer of iridescence so that, depending on the light source, the entire color spectrum can appear in the paintings. The iridescent sheen makes the scales and their code appear visually alive, reminding us that the information of the DNA code is also the basis of vitality.

Traditional production processes of pigments from plants, minerals, and animal substances as remedies are contrasted with the production from petrochemicals, which supply synthetic pigments and raw materials for the pharmaceutical industry. The membrane on which Rosenkranz preserves the color mixtures with binding agents stands as something connective, liminal; as a skin that covers the body and as parchment, which forms the basis for writing and image. Skin also symbolizes

continuous renewal: from the metamorphosis of amphibians and insects, to the shedding of reptile skins, moulting of feathers and fur and, of course, in the monthly cell renewal of human skin.

With the *Healer Scrolls*, Rosenkranz delves into the proto-paleo palette of aesthetic attraction experienced by our hunter-gatherer ancestors. An open perception of the visual environment associated with the glitter of reptile and fish scales, the patterning of animal skins or the reflections on insect bodies, dangers or food sources. She thus continues her work from the *Pattern Tension* and *Anamazon* series, in which step-like landscapes, our relationship with wild cats, and the Amazon as a habitat and global resource were thematized.

Rosenkranz's exploration of the placebo finds a new concretization in the latest versions of *Firm Being* (PET bottles filled with silicone and pigments). The bottles contain a solution that forms the basis for the paintings, while its pure presence in the bottle carries the possibility of effect as a kind of elixir of life. The paraphernalia of the artistic process on the plinths thus lead into the artist's wide-ranging cosmos of knowledge, while simultaneously hinting at the dazzling absurdity of magic.