

Zurich, 10 March 2022  
Press Release

**Blue Links. Cyanotypes. Daniela Keiser**  
**30 March–26 June 2022**

**When the Swiss artist Daniela Keiser engages with a topic, she views it from as many angles as possible – as in her latest works: a wide-ranging group of photographs that she has realized in the finely nuanced blue tones of cyanotype prints. Blue is thus the dominant colour in the exhibition at the Graphische Sammlung ETH Zürich. Yet it is immediately apparent to the visitor that Keiser’s work is not solely about the colour blue as such, but also about motifs and phenomena that relate to it in one way or another: it is about landscape formations and human settlements, about globalisation and an economic theory. Keiser has created a blue cosmos that visitors can immerse themselves in until 26 June.**

Daniela Keiser (\*1963) is a concept and installation artist, who already has very considerable experience of working with aspects of image science, photography, collage, and language – loosely combining the latter in open structures. This is exemplified in the group of cyanotypes that she has realized for this exhibition and that are now on public display for the first time in the exhibition at the Graphische Sammlung. The starting point for this project was Keiser’s long-term interest in a technique that was invented by Sir John Herschel (1792–1871) and soon put into practice by Anna Atkins (1799–1871), one of the first women to make a name as a photographer. Keiser, inspired both by Atkins’ technique and by the particular aesthetic of her work, has breathed new life into this process from the early days of photography. In a multi-step sequence, she creates cyanotypes from found photographs and digital shots of her own.

This specific photographic technique is also a trigger of sorts for various motivic and thematic hooks in Keiser’s project. She homes in on diverse phenomena: landscapes, settlements, globalisation, agricultural trade and colour *per se*. An important part is played in all of this by the Blue Banana theory, which was developed in 1989 and concerns the densely populated region stretching from Manchester to Milan that has become an active, dynamic zone thanks to its global interconnectedness. Fascinated by this theory Keiser sought out NASA photographs of the Earth taken in outer space, in which the densely populated, Blue Banana is identifiable by bright clusters of light. She herself also travelled to the outer limits of this prosperous zone and photographed locations that are notable for one or other of two types of geological structure: basalt columns or flysch. She

then printed these images as cyanotypes. Thus at the Graphische Sammlung images of the universe, plants, and fruits rub shoulders with monumental prints of rock formations. The largest of these beguilingly immersive landscape images is over two metres in height and six metres long.

This physical journey to the peripheries of the Blue Banana led to a curatorial concept that has produced a real-life response to those various places. At the same time as the main exhibition is on show at the Graphische Sammlung ETH Zürich, two other institutions are presenting specific interventions: cyanotypes of basalt rock formations found at Panská skála (Czech Republic) are on display in the Kupferstich-Kabinett study room at the Staatliche Kunstsammlungen Dresden, and cyanotypes of the Giant's Causeway (Northern Ireland) are on display at the Ulster Museum, Belfast. A multinational collaboration has thus come about: connections have been forged between places – and institutions – that would not otherwise have come to light. At the same time, geographically dispersed works come together as images between the covers of a book. And the texts it contains take very different approaches to Daniela Keiser's art: from philosophical, art-historical and ethnographic to astro-physical, architectural, geo-chemical, geological and poetic – creating an exhilarating, polyphonic chorus that is a fitting match for Keiser's own artistic process.

### Additional Information

Curator	Dr. Linda Schädler, Head, Graphische Sammlung ETH Zürich
Events	Full details of the programme of accompanying events, including tours and conversations with the artist and art professionals, are available at <a href="http://www.gs.ethz.ch/agenda/">www.gs.ethz.ch/agenda/</a>
Opening times	Daily, 10:00–16:45 Closed: 15 April–18 April 2022 (Easter), 25 April 2022 from midday (Sechseläuten), 1 May 2022, 21 May 2022, 26 May 2022 (Ascension), 4 June–6 June 2022 (Whitsun)
Admission	Free
Press and Media	Julia Burckhardt, Graphische Sammlung ETH Zürich Tel +41 44 632 40 46 <a href="mailto:presse@gs.ethz.ch">presse@gs.ethz.ch</a>
Website	<a href="http://www.gs.ethz.ch">www.gs.ethz.ch</a>
Publication	The exhibition is accompanied by a book (bilingual, in German and English) published by Verlag für Moderne Kunst with essays by Björn Egging, Tim Kammasch, Anna Liesching and Linda Schädler and text interventions by Annette Bhagwati, Nina Buchmann, Cyril Chelle-Michou, Nevine Fayek, Andreas Fiedler, Lavinia Heisenberg, Sabine Karg, Fiona Siegenthaler, Luca Thanei, Anna Wickenhauser, and Iris Wolff. (Price: CHF 49 / EUR 48)