

Die Medien verstärken Probleme, die in der Kunstgeschichte schon lange angelegt sind, z.B. das Spiel der barocken Scheinarchitektur. Der Cyber-Space von heute ist die Trompe-l'œil Malerei von gestern. Die computergestützten 3D-Simulationen sind die Renaissance-Malerei von heute, selbstverständlich rein technisch gesprochen. Die virtuelle Informationsarchitektur ist eine Fortsetzung der barocken Scheinarchitektur. So wie in dieser die Unterscheidung zwischen Nähe und Ferne, zwischen Ferne, die nur gemalt ist und Nähe, die real ist, bzw. zwischen Nähe, die nur gemalt ist und Ferne, die real ist, schwierig ist, so haben vor allem die modernen Telekommunikationstechnologien das Ferne näher gerückt und das Nahe entfernt, also die Unterscheidung zwischen Nähe und Ferne beinahe.

In the Japanese philosophy of house building, Feng Shui, a wall which you face is regarded as an opponent. For this reason it is recommended to cover the wall with a mirror in order that instead of facing the wall you face yourself. The wall is no longer seen and the mirror has the effect of a door, like a hole in the wall, which seemingly removes the blockade of the wall. The mirror therefore does not just have a protective function, to extend the real space with a virtual space, to overcome the confinement of the real space with mock architecture, i.e. to transform the local space into a telematic space, but it also has the purpose of protecting the subject itself and anchoring it into the room. As the subject meets itself and not the space, the space loses dominance and the subject gains stability. The space becomes foam in the mirror. The subject is under the illusion of being the ruler of this foam. Using current terminology, the subject becomes the user of the space, the user of a location. These problems of localization and the loss of localization and orientation, the disappearance of the place, the search for places, orientation and localization - not just of the space but also of the subject - become more urgent in information space than in real space. Using virtual space, simply because it is unending and not real, requires more than ever a navigation technique in order to find your way around.

The media are intensifying problems which have long since been laid out in the history of art, e.g. the play of Baroque mock architecture. The Cyberspace of today is the Trompe-l'œil painting of yesterday. Computer-aided 3D-simulations are the Renaissance paintings of today, naturally, from a purely technical point of view. Virtual information architecture is a continuation of Baroque mock architecture. Just like in this where the difference between the close and the distant is difficult - between the distant which is only painted and the close which is real, or between the close which is only painted and the distant which is real - above all modern telecommunications technologies have brought the distant closer and made the close distant, thus almost cancelling the difference between the close and the distant. Therefore, observance of the world is increasingly being replaced by observance of signs and symbols, just as by and large the world of the media changes.
in quick succession, penetrates and constructs the real world to an ever greater extent.

The cancelling or closing processes described, e.g., of the borders between the close and the distant, between real space and virtual space, between the real world and the symbolic world, also lead to a freedom from limits. This limit freedom has been pursued two-fold in 20th century art for a long time: either through emptying the picture from monochromy up to the empty frame, or through separation from the spatial painting up to withdrawing from the picture. Moschik is obviously on the side of the emptying tradition. The picture frames which she presents empty, are not however the historical frames of oil painting, they resemble on first inspection side frames and are in fact, on closer examination, the frames of user interfaces of empty computer pages. She presents us then with empty frames from the computer world more precisely, from the symbolic world of the computer. Through her empty computer frames and through the mirror, Moschik makes us aware of those transformations, real space and our experience of real space — which up until now was only determined by the five natural sense organs — are subjected to in information society by the emergence of virtual, non-local spaces which are only experienced in a mediated way, i.e., supported by machines and media.

The stairwell of the Palais Herberstein, the building of the Neue Galerie, with its Baroque ceiling frescoes offers the ideal topography for such considerations. It says something for Melitta Moschik that she has taken up this option intelligently and has precisely converted it into an artistic reflection. The three stages — the mirror picture, Baroque pictures of mock architecture and empty picture frames derived from computer screens — are interpreted as historical successions of a technology of space, which strives to remove the borders and blockades of space.
