

CÉLINE VAN BALEN, ANGELIKA KRINZINGER, NATACHA LESUEUR

Opening: Wednesday, November 10 2004 at 7

duration: November 10 – December 23 2004

CÉLINE VAN BALEN

by Remco Campert, 2001; translation from dutch by Stacey Knecht.

Listen. I've saved these words till last.

We go unnoticed, because that is better for everyone. We are of no further use. The rest of the world has pushed us aside, untouchable. By not seeing us, they mean to deny us. But we live on. They can't stamp out that stubborn flame.

Life is the law we live by. We are a tenacious army. We dwell forever in the coldest season. We find refuge in the city, in her eternal transformation. The city tolerates us. The city asks nothing of us. The city is indifferent. The city is our best enemy.

We are ageless. Perhaps we were young once: but even then, we had seen more. Look at our eyes. We were born forewarned.

Even we have our dreams, our memories. We cling to them as to a stray dog. Sometimes the memory of that stray is all we have left.

We stand our ground. We are the proud. When we've had the choice, we've taken fate into our hands. You think you can avoid us, but the reality is different. Our reality is our beauty. You are not aware of this, but we are your hidden strength. Do not seek to destroy us, for you will only destroy yourselves.

On the window of my last, cold room, the winter has etched frost flowers, touched by a breath of warmth. That is the breath of the photographer, who knows that I exist. Who brings me to light.

ANGELIKA KRINZINGER

Notes on Angelika Krinzinger's work by Peter Weiermair, director Galleria d'Arte Moderna Bologna

Angelika Krinzinger works with photography using its ability to fragment reality, a method commonly used by surrealism to express alienation and estrangement. Krinzinger isolates specific parts of the body, not to document them as medical scientific photography does but to portray them as poetry. In her portraits made up of three parts she juxtaposes the eyes, lips and nipples of one individual at a time, using these body parts of sexual, erotic and functional communication with the world to distinguish between and show each person's uniqueness.

NATACHA LESUEUR

from a text by Thomas Golsenne

In "Les Lunettes" (glasses) all that is left is the face albeit a hidden one. All resemblance to the portrait is lost, the cut off head becomes abstract, dismembered from the head it belonged to. The head is now the bearer of the irrelevant turned relevant: the glasses. Sunglasses tend to hide more than they reveal because we look through them as if through colourless mirror glass. They are a fashion accessory worn even in the dark, their use in society having long exceeded its original function. They belong to the superficial world of clothing, of outward appearance, i.e. a preliminary stage of art. Adding "embroidery" takes the glasses beyond: they are no longer accessory but a work of art. Or rather they become bearers of the work (the embroidery). The photograph we see is the result of a process in three stages of bearing: first bearer (the face) - second bearer (the glasses) - the work (the embroidery). The classical structure has been reversed: the face was used as a basis, the glasses its accessory, and the embroidery too."