

## **DOUBLE CHECK.**

*Re-Framing Space in Photography: The Other Space, Parallel Histories*

**Opening:** February 4, 2005

**Duration:** February 5 – March 20, 2005

## **Short texts on the projects in the exhibition**

### **Carlos Aires**

With "The Enchanted Woods" series Carlos Aires challenges our imagination and reality by taking photographs of real gay cruising parks in Brussels in the style of Romantic paintings. Sex in parks is still illegal and as such these places are notorious for the persecution of gay men. But nothing of the kind is to be seen in these photographs – sex, secrets and illegality are all subjected to the expressive potential of old masters.

### **Barbara Caspar**

The project "Acker. Homage in progress" is part of a documentary film on the American Underground-Icon Kathy Acker (1947 – 97). Caspar is not making a simple documentary, she is writing a text. It is the product of an interdiscursive knitting of statements by Kathy Acker with the statements of those who are re-conceptualising Acker's body of work from the present.

### **ECLIPSE**

The duo ECLIPSE parody body and sexuality; on one hand, ECLIPSE subverts the erotic and representational, and on the other, kitsch and porn. The work points to the ecstatic disposition of the self towards the world that subverts cognitive and historical mastery. The digitised photograph, with reference to mythology and mass media computerized imagery, opens a relation between who is en-framed in life and art and in what manner.

### **Petra Gerschner**

The Burka is sign of incommensurable levels of visibility and invisibility. It is a mark of narration within photography that effectuates an evacuation of common sense. Her series "Interventions" relies on performative aspects of the Burka's validity in the social and political sphere of Western normalcy.

### **Frances Goodman**

The starting point for the new series of works by Frances Goodman is a text on flowers by George Bataille, which is coupled with the provoking image of Miss Havisham in Charles Dickens' novel *Great Expectations*. Goodman's works reconsider ideas about the epistemological and the evidence of "that-which-has-[never]-happened". Goodman is performing already when modelling (scissoring, sewing and sculpting) her flowers, which will acquire through photography their re-que[er]ed artificiality.

### **Emma Hedditch**

Emma Hedditch's snapshot photographs are related to feminist projects and research where social strategy is foregrounded in both the content and form of production/non-production. Her photographs document simple moves, inertia in space, in the closed community that hangs around. Accidents happen; they dissolve all familiar ties, confuse the senses and cause one to lose countenance.

## **IRWIN**

IRWIN's new series of works reconstruct in the medium of photography some of the most challenging conceptual projects and actions conceptualised at the end of 1960s and early 1970s by the Ljubljana group "OHO". It is no longer a question "Was ist Kunst?" (What is art?), but what art triggers, how art intervenes in the practical, in politics, in the structures of art history and as a performative pattern of the individual's perception.

## **Dorit Margreiter**

Dorit Margreiter's work deals with narrative components in film studies, and the role of architecture and gender in relation to modernist locations. Margreiter locates these spaces between city, film and television settings while investigating forms of identity and the contexts of urbanity. The condition of the production of a setting for the film narration can be then perceived at the same time as a setting for a life out of the film.

## **Aydan Mürtezaoglu**

Aydan Mürtezaoglu's "micropolitics of representations" rethink how the reality of the apparatus that records places out there deals with the documentary style. She questions the collapse of the boundaries between aesthetics and the political field, while questioning the ambivalence of every and each medium. She also opens the question of a space, seen as double histories, one is the history of photography, and the other is the history of art and the question of representation.

## **Tanja Ostojić**

Situationists' performances open images to the profane that are defined by politics and humour, in order to situate images within contemporary stories of controversial cultural spaces. The picture behind the photograph by Ostoji is Gustave Courbet's "L'Origine du Monde" (The Origin of the World), 1866. There is a lot that is going on between Tanja Ostojić's legs; in between them she examines social configurations and relations of power.

## **Jack Pierson**

Jack Pierson mixes fiction with photo "documents" whose fluid identities "play" with performance and homosexuality. Pierson's Self Portraits are portraits of other men and boys, which bear the title "Self Portrait". Pierson's life is displayed as an allegorical and vertiginous body double, a photographic narrative that "virtually" records his life from childhood to old age. The result is photography as a performance site, as a site of pure process operating between life and visual practices, between history and memory, and between identification and radical de-realization.

## **Oliver Ressler**

Oliver Ressler's work is concerned with issues such as racism, migration, genetic engineering, economics, forms of resistance and social alternatives. Ressler's photographs taken in a reference to the anti-globalisation riots question the mainstream press and *mediactivism*. Ressler's photograph without action(s), while being a site of precise textuality, is for himself a possible answer to questions about the difference between mainstream journalism, big capital, the power elite and *mediactivism*.

## **Erzen Shkololli**

Does "being there" at the event itself, guarantee some privileged access to its truth, which other more distanced, mediated perspectives cannot provide? This is the main question posed by Erzen Shkololli's work in which he explores the harsh reality of life and crimes in contemporary Kosovo, and as well the characteristics of Albanian tradition and identity. He deals with various aspects of the social arena, their political implications regarding personal and public fields; these aspects are the result of lingering struggles with a communist past and a new European identity.

### **Kamera Skura**

Kamera Skura's clichés and performativity bring to their work near bizarre constructions of what can be termed ethnographic contemporary photography. Fashion and art market tendencies are drowned by Kamera Skura into disgusting solutions stemming from contemporary art cuisines, in such a way they provide disturbing and stomach-revolting identity clashes and fashion hybrid identity solutions.

### **Weekend Art**

From 1995 on, every Sunday, Aleksandar Battista Ilić, Ivana Keser and Tomislav Gotovac, have climbed Medvednica Hill near Zagreb. In searching for an alternative expression of life, the project evolved into a "performance without an audience", being thoroughly documented. Hallelujah the Hill is closely related to the subject of body and mind, it is the outcome of a deep friendship: "our conversations in nature tended always to focus on literature, film, and philosophy, and on different manifestations of daily life."

### **Anita Witek**

Anita Witek in a sophisticated narration, with a dramaturgy of slide projections, displays the history of photographic studios that were the settings preceding most photographs' spaces. Making visible what was for long invisible, though being the skeleton of photography, she guides us toward an experience of place that is always attached to the research of the art medium dealing with it, and therefore it is not about just psychological or individual experiences, but historical, strategic and structural questions of photographs' places.