

Press release

Johannes Schwartz – *Shadow Stabbing*

Annet Gelink Gallery proudly presents the solo-show *Shadow Stabbing* by photographer Johannes Schwartz (1970, München). In 2000 his work was shown in The Bakery, the gallery's project space. According to Schwartz photography offers the possibility to capture the 'künstliche' inherent in reality; "Everything is 'kunstlich,' a form of design." His photographs lead the spectator along the formal aspects of the every-day.

From its inception, photography was accorded a representative function which was formerly primarily the terrain of painting. At present the belief in an objective representation of reality has faded and photography, in the digital age, no longer needs to be a snapshot of reality.

Schwartz is, however, a traditional photographer in the sense that he photographs what he finds around him. He does not stage the scene beforehand or manipulate his images afterwards. His choice of subjects place him firmly within the present; he constantly investigates whether the division between the real and chimerical, the original and the copy, can remain unabbreviated.

Vermeer (2001) is a photograph by Schwartz of a puzzle of Vermeer's famous painting *Melkmeisje* (1658-60) of a young milkmaid. The photograph shows the completed puzzle hung like a painting on a wall. The image raises the question of where we may locate the original; is it the painting by Vermeer, the puzzle of the painting or Schwartz's photograph? All three of these options could be justified, but it is the tension between the authentic and the reproduction that Schwartz looks for in his work.

A similar interrogation forms the basis of another series in the show. Schwartz has taken the unification of the three paintings of sunflowers by Vincent van Gogh during the exhibition *Van Gogh – Gauguin* at the van Gogh Museum in Amsterdam last year as his subject. He photographed the lower sections of these paintings concentrating on the different shadows created by their frames and also showing the security cord which separates the public from them. He consequently renders visible the staged element of the exhibition and, in a wider sense, of life itself.

The Bakery: Jennifer Petterson – *Electric Himalaya*

Jennifer Petterson (1974, Flädie) graduated from the Rietveld Academy in 2002. Her graduation piece, the video *Electric Himalaya*, will now be shown in The Bakery. Because the space in which the video is shown forms an integral part of the work, the smaller and lower Bakery creates a different experience in comparison to the larger one which she had at her disposal during her graduation show. It is precisely this difference which is of interest to Petterson; the different interiors which she filmed for *Electric Himalaya* using a slowly revolving camera, are projected onto the walls of The Bakery in a slowly rotating manner. The merging of the filmed interior with the real interior, for example - an overlapping of a filmed light switch with a real one, - differs surprisingly from space to space.

Electric Himalaya refers to an electric air freshener that produces a scent of the Himalaya mountains when placed into an electric socket. The effect this fragrance has on people is shown in the film. Everything seems to slow down, and this, in combination with the deliberate tempo in which Petterson portrays the interiors results in an engaging contrast to the high speed of commercial television. The measured care she takes in filming interiors also lay bare her use of an alternate language. *Electric Himalaya* clearly communicates the extent to which our identity is related to our interiors and correspondingly how interiors can form a portrayal of ourselves. Petterson displays the absurdity and beauty of this.

For further information, please contact Roos Gortzak or Floor Wullems on 020-3302066