

BLINDSPOTTING

CHRISTINE DE LA GARENNE



JANUARY 5 - MARCH 4, 2016

SF: Your solo exhibition *Blindspotting* welcomes the visitors with a ticking hourglass, fragile objects made of glass and a somewhat older, found snapshot from a striptease bar. The glasses and the strip dancer appear to resemble the act of showing and the state of being looked at in their fragile poses – just like we, as visitors of the exhibition, seem to correspond to the male visitors of the shown bar..

CdLG: That is correct. My artwork is basically about the act of observing.

There are different ways to perceive one's own world: one can at first see the surface of things, that is what the world is constantly reflecting to oneself. At this point the viewing could be already put to an end. One could then pass over to new images, since there is so much left to be seen.

I am interested in the surface of things because it leads to the act of looking, but also because it underlines at the same time the transition to a further level. In the video work „AEON“ the glass of the hourglass is reflecting the studio space. The reflection haunts the eye and makes it linger on the video installation. The picture and speed manipulations are subtle and are revealed during a longer viewing: the sand, which is usually measuring the passing of time, does not trickle continuously from the top to the bottom, but instead in a different speed and also in the opposite direction. The sand seems to move regardless of space, time and gravity. The irreversible and uniform alignment of time is broken up in the video work „AEON“. The ticking is endless.

The visible offers alongside the obvious other perspectives, which I would like to open up by means of context and the combination of the objects. Also by means of showing pictures, which give the viewer a promise that is not fulfilled. The strip dancer spreads her legs and yet the reflections on the photography are more present than the obviously tempting.



ARA and RAR, 2015 | Martini glass, epoxy resin



Glasaugé, 2016 | Martini glass, glass eye, epoxy resin



Glassage, 2016 | Martini glass, glass eye, epoxy resin (on the left) und *Sharon 1980*, 2015 | FineArtDigitalprint of an analogue photograph, s/w, 130 x 100 cm

SF: In the exhibition room on the street side there are light reflections omnipresent, whether in the hourglass of the video work „AEON“, in the glasses installed on pedestals or in the found photography from a striptease-bar. One could partially say that the reflections reflect and re-stage each other.

CdIG: I am interested in reflections due to their ephemerality and their inherent irritating potential. On one hand, redoubling the visible leads to a reassurance and confirmation with respect to the context. On the other hand, repetition generates a confusing play with the illusion.

The change of viewpoint results in a new perspective of the room layout. The cutout is flexible and changes with the viewer's movement. The latter encounters himself in the artwork and observes himself by looking at it.

The reflections bring the individual works formally together as well; through mutual reflecting and re-staging they penetrate each other: the seeming and the real become one.

The more reflections try to depict the room, the more impenetrable and instable it will become.

The reflections on the objects contain furthermore the option of „escaping“. They adjust the view on the visible by setting back the surfaces and by creating a visual barrier. In the photo work SHARON 1980 this can be seen for example on the basis of the light reflections on the stage, which „overlay“ the dancer. „Blind stains“ without visual information are produced. A free space so to speak.

The objects of my installations do not reflect the environment faithfully according to the common parameters. Their portrayal is not symmetrical to reality. I open thereby an imaginary space, which presents an artificial setting. When

looking at the exhibition, one finds himself confronted with expectations based on familiar visual experiences which do not correspond to the given facts. The showed pictorial world appears in this way unusual and becomes independent. The own view becomes distorted and is reproduced unfaithfully. It finally brings up the question of how reality actually is.

SF: The mirroring, reflecting surfaces lead to a complete or at least partial extinction of the actual carrier and exist only through the redoubling of the surrounding world – they escape, like you phrase it. This extinction can be so radical in the medium of photography that it destroys any visual information, as described by you in the case of SHARON 1980.

The distortion of the view, as you name it, seems to have always been exerting a great fascination – as well for artists as for viewers. I am wondering whether our vision becomes perception only through the existence of a difference between the alleged reality and the almost identical reflection as well as the interaction of the two, as for example in Jan van Eyck's *The Arnolfini Wedding* from 1434 or Kapoor's *Cloud Gate* from 2006.

In how far can your photo works in the back exhibition space also be described as a type of reflection?

CdIG: Positions without given or clear visual information interest me and can be found in all my artworks. They create space for that, which is not visible at all, which stays in secrecy. I use the „blank spaces“ intentionally as an image-forming

Sharon 1980, 2015 | FineArtDigitalprint of an analogue photograph, s/w, 130 x 100 cm (left); *Black Mirror*, 2016 | Mirror, glasses, (10 pieces.) (middle); *Traurige Trinker*, 2015 | glasses (10 pieces), paint, beer mat, drip mat, cocktail umbrellas (right),





Black Mirror, 2016 | Mirror, glasses (10 pieces)

element by presupposing a previous knowledge on the part of the viewer. Perhaps the „holes“ create in their function as placeholders a framework for the individual fantasies of the viewer; who already knows what he wants to see. But perhaps it is also the blank spaces, filled regardless of individual experiences that open a way to new experiences in the best-case scenario.

The photo series „LOST AND FOUND“ is also tied to these ideas. The photo collection shows unspectacular objects I find in my surroundings. Out of their original context I examine the significance or truth of these objects beyond any utility and practical value. These everyday objects reflect to me the contemporary society.

I am showing an excerpt of reality, which is composed by finds. Photo sequence and selection is in this case flexible. I offer the viewer a wide range of fragments, which he can combine, led by his own subjective worldview.

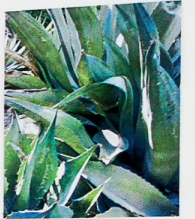
SF: I noticed that most visitors of the exhibition relate your photographs immediately to their own images and stories or also to their own found photographs and that the resulting discussions lead very fast to a really personal level. Some visitors also search for their personal favourite picture. The seemingly obvious „LOST AND FOUND“ becomes in this way rather ambiguous.

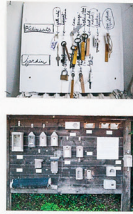
CdIG: I am happy to hear that! The displayed objects represent for me an example for the human society.

I like the fact that individual pictures are revived from unfamiliar photographs because the boundary between individual and collective memory becomes blurred.



Lost and Found, since 2002 | selection of 42 photographs, ongoing photo series, FineArt Digitalprints





Lost and Found (Ausschnitt), since 2002 | selection of 42 photographs, ongoing photo series, FineArt Digitalprints

SF: In the end of our conversation I would also like to take a look on the titles of your artworks which are partially ironical as in „Traurige Trinker“ (engl.: sad drinkers), describing as in „Glasauge“ (engl. Glass Eye) or in „SHARON 1980“ or mysterious as in „ARA“ and „RAR“.

A cocktail to end with:

„Le perroquet“

1 Dash Crème de Menthe

3 cl Pastis

8 cl water

Ice cubes

CdIG: When choosing the titles of my artworks I proceed intrusively, just as when choosing the respective motives. The reference for my photo work „SHARON 1980“ is a small analogue photo that was auctioned on the Internet. The title for my work was already noted manually on the backside.

In the cases of „Glasauge“ and of „ARA“ and „RAR“ I had to find the idea of reflection in the title again.



Lost and Found (excerpt), since 2002 | Selection of 42 photographs, ongoing photo series, FineArt Digitalprints

Christine de la Garenne www.christinedelagarenne.de

*1973 in Karlsruhe, lives and works in Berlin.

Teaching

- 2011-12 Hochschule für Bildende Künste Braunschweig, supervision of the class for experimental cinematic and video arts (prof. Corinna Schnitt),
- 2008-09 ACCD Art Center College, Pasadena, California, guest professorship in fine arts, graduate class
- 2004 Università degli Studi Genova DAMS Discipline Arti, Musica e Spettacolo, Genua (I), lectureship in media arts
- since 2002 freelance artist in the field of media arts

Studies

- 2000-02 postgraduate studies of media arts at the Hochschule für Gestaltung Karlsruhe with prof. Dieter Kiessling
- 1994-00 art studies at the Staatliche Akademie der Bildenden Künste Karlsruhe with prof. Ernst Caramelle
German studies at the Universität Karlsruhe
- 1999-01 student at the Staatliche Akademie der Bildenden Künste Karlsruhe (class of prof. Ernst Caramelle)

Awards

- 2013-14 Eliteförderprogramm in preparation to an artistic professorship, Senat and UdK Berlin
- 2012-13 PROJECTS, Jahresstipendium des Landes Niedersachsen und der HBK Braunschweig
- 2011 ArtSlant Kunstpreis New York
Artist in Residence, The Art Show Berlin
- 2010-11 Arbeitsstipendium Kunstfonds Bonn
- 2009 Artist in Residence, Goethe Institut Caracas
- 2008-09 studio bourse in Los Angeles by Berliner Senat
- 2006 E.G.O. Kunstpreis
- 2005 BEIJING CASE, Residency Kulturstiftung des Bundes, in Beijing
- 2004 *Cite Internationale des Arts Paris*, Residency, Baden-Württemberg
- 2003 Landesgraduiererten Stipendium Baden- Württemberg
Heinrich- Hertz- Stipendium Karlsruhe
Stipendium des Fördervereins des ZKM Karlsruhe
Aufenthaltsstipendium der Stadt Marseille
- 2000 Debütantenstipendium, Katalogstipendium, Baden-Württemberg
- 1998 Jahrespreis der Staatlichen Akademie der Bildenden Künste Karlsruhe

Solo shows

- 2016 *blindspotting*, DAS ESSZIMMER – Raum für Kunst+, Bonn/ DE
2015 *BACKLASH* Circle I Platform for Art and Culture, Berlin/ DE
2010 *A PEEK INTO CHINA*, Galerie Inken Wackernah, Karlsruhe/ DE
2009 *PALM SPRINGS*, Galerie Belle de Jour, Baden- Baden/ DE
2008 *CHRISTINE DE LA GARENNE: Video 01*, Galerie Duve Berlin/ DE
2007 *NEOBIOTA*, Städtische Galerie Wolfsburg/ DE
CHRISTINE DE LA GARENNE/ MARCEL VAN EEDEN, Galerie Rupert Pfab, Düsseldorf/ DE
INVIDEO: CHRISTINE DE LA GARENNE, Spazio Oberdan, Mailand/ IT
2006 *HAZE OVER*, Forum für Kunst, Heidelberg / DE
TWIST AND SHOUT, Galerie Neon, Mailand / IT
HEUTE FORMALISMUS, Centre Culturel Franco-Allemand, Karlsruhe/ DE
CISCA BOGMANI CHRISTINE DE LA GARENNE, Glue Berlin / DE
CHRISTINE DE LA GARENNE, Kunstkabine Berlin / DE
2005 *ABOUT NOTHING*, Guardini Stiftung, Berlin / DE
2004 *VOGLIAMO TUTTO*, Museo d'Arte Contemporanea di Villa Croce, Genua
ICH, SO ALLEIN, Galerie Ute Parduhn, Düsseldorf / DE
SOUS LE SOLEIL EXACTEMENT, Projectbox Galerie Neon, Mailand / IT
2002 *JACKPOT_BEAUTY*, Galerie De Ooievaar, Den Haag / NL
2001 *SEVEN UP SET*, Badischer Kunstverein, Karlsruhe/ DE
NAT II, Hochschule für Gestaltung, Karlsruhe/ DE
2000 *METAMATIC SCHEIN*, Staatl. Akademie der Bildenden Künste Karlsruhe

Group shows (selection)

- 2016 *DOPPELGÄNGER*, Torrance Art Museum Los Angeles/USA
2015 *AUSWEITUNG DER LERNZONE*, Kunsthalle am Hamburger Platz, Berlin/DE
ALLE, Städtische Kunsthalle Karlsruhe/DE
2014 *PHISHING THE LANDSCAPE*, Verksmidjan Hjalteri/IS
DIE ÄSTHETIK DES WIDERSTANDS, Galerie im Turm, Berlin/DE
2013 *UNCHARTED*, 267 Quartiere für zeitgenössische Kunst und Fotografie
Braunschweig/DE
between appropriation and interventions, Kunstquartier Bethanien, Berlin/DE
TRIALOG, Museum Biedermann Donaueschingen/DE
MACHT HEIMAT, Draiflessen Collection, Mebngen/DE
DIALOGUE, Kunstverein Wilhelmshöhe Eclingen/DE
2012 *HORS CADRE*. Swiss Film Experiments, Cinémathèque Suisse, Casino de
Montbenon, Lausanne/CH
MOVING SURFACE, Künstlerforum Bonn/DE
SITUATION RANGE, LegalArt, Miami, Florida/USA
MENOS TIEMPO QUE LUGAR, Museo Nacional de Bellas Artes, Santiago
de Chile/CL
2011 *ILLUMIna Nons*, 54. Biennale von Venedig, IILA Lateinamerikanischer Pavil-
lon: *ENTRE SIEMPRE Y JAMAS*, Venedig/IT
SIART 2011 International Biennale, *LA CARTA DA JAMAICA*, MUSEF Museo
Nacional La Paz/BO
MENOS TIEMPO QUE LUGAR, Museo Raúl Anguiano, Guadalajara/MX
SALUTING THE END, JAUS Art Space, Los Angeles/USA
100 MILLION ANGELS SINGING, Galerie Jens Fehring, Frankfurt am Main/DE
LA CARTA DA JAMAICA, Oi Futuro, Belo Horizonte/BR
2010 *AGUA NA OCA*, Oca-Parque do Ibirapuera, Sao Paulo/BR



Traurige Trinker, 2015 | Glasses (10 pieces.), paint, beer mat, drip mat,
cocktail umbrellas

- DOPPLEREFFEKT*, Kunsthalle zu Kiel, Kiel/DE
MENOS TIEMPO QUE LUGAR, Palais de Glace, Buenos Aires/AR
SATELLITES, Freies Museum Berlin/DE
MENOS TIEMPO QUE LUGAR, 17. International Biennial of Visual Arts
2010, Santa Cruz de la Sierra/BO
2009 *EXHIBITIONS*, Galerie Novembro, Sao Paulo/BR
FAILED HOPE, New Romanticism in Contemporary Photography and
Video, the Brno House of Art, Brünn/ CZ
WISH WE WERE HERE, INDISCIPLINES, le Dojo, Nizza/FR
ARS SUBLIMIS, Orensanz Museum, Governors Island, New York/USA
2008 *TEMPO TEMPO*. Das Phänomen der Geschwindigkeit im Film, Opelvillen
Rüsselsheim/DE
GESCHEITERTE HOFFNUNG. ROMANTIK HEUTE. Herbert-Gerisch Stif-
tung, Neumünster/DE
VIDEONALE I I, Museo Nacional Reina Sofia, Madrid/ES
2007 *NEUE HEIMAT*, Berlinische Galerie, Berlin/DE
PAN SCREENING, Giardini della Biennale di Venezia, 52. Biennale Venedig/IT
VIDEONALE I I, Kunstmuseum Bonn/DE
OPERE E DOCUMENTI 2005-2007, PAN Palazzo delle Arti Napoli, Neapel/IT
REALITY CROSSINGS, Fotofestival Mannheim/Ludwigshafen/Heidelberg/DE
NUR DEN PFERDEN GIBT MAN DEN GNADENSCHUSS, Postfuhramt Berlin/DE
TO BE CONTINUED..., Galerie Beckers, Frankfurt/Main/DE
2006 *TOTALSTADT. BEIJING CASE*, ZKM Karlsruhe/DE
MUSEOMUSEOMUSEO, GAM-Galleria d'arte moderna e contemporanea
di Torino/IT
PARCOURS. BILDER VOM ORIENT, Hamburger Kunsthalle, Hamburg/DE
TRAVELING LIGHT. NOTHING TO LOSE, Chelsea Art Museum, New York/USA
ANSTOSS BERLIN - Kunst macht Welt, Haus am Waldsee, Berlin/DE
STEILER KONTER, Magazin 4. Kunstverein Vorarlberg, Bregenz/AT
2005 *FOKUS ISTANBUL*, Martin-Gropius-Bau, Berlin/DE
VIAGGIO LEGGERO NIENTE DA PERDERE, Chiesa di San Paolo/Gallery of
Modern Art Modena/IT



Black Mirror, 2016 | Mirror, glasses, (10 pieces.)

Front side, exhibition view:

Aeon. 2011 | Videoloop with sound (foreground, on the right)

Back side, Ausstellungsansicht:

Lost and Found (excerpt), since 2002 | selection of 42 photographs, ongoing photo series, FineArt Digitalprints

A complete list of the group exhibitions can be found on CdLG's homepage:

www.christinedelagarenne.de

Impressum

Editor: Sibylle Feucht, **DAS ESSZIMMER** – space for art+
gUG (haftungsbeschränkt), Mechenstrasse 25,
D-53129 Bonn, www.dasesszimmer.com | 2016

concept/design: Sibylle Feucht, Bonn

photos: Sibylle Feucht, Bonn

HASENHERZ | www.anderwald-grond.net

The Austrian artist duo Ruth Anderwald + Leonhard Grond (Wien) was hosted as part of the exhibition *blindspotting* with their film and discussion series *HASENHERZ*, inspired by *Arnold Schönberg's Verein für musikalische Privataufführung* (1918-1921) and presented two works by Christine de la Garenne: *BOKKER* (2006) and *ON - DIT* (2005).



VIDEONALE
Festival for
Contemporary
Video Art

HASENHERZ took place in cooperation with
the Videonale Bonn / Elektronenströme.

