

**FELDBUSCH
WIESNER**
AT THE INTERSTICE OF
PHOTOGRAPHY & SCULPTURE
CUT FOLD REWRITE
MAY 02 - JUNE 14, 2014
JESSICA EATON
CHRISTIANE FESER
LAURIE KANG
KASIA KLIMPEL
MARLEEN SLEEUWITS
CLARE STRAND
CARLY STEWARD
LETHA WILSON

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CUT FOLD REWRITE

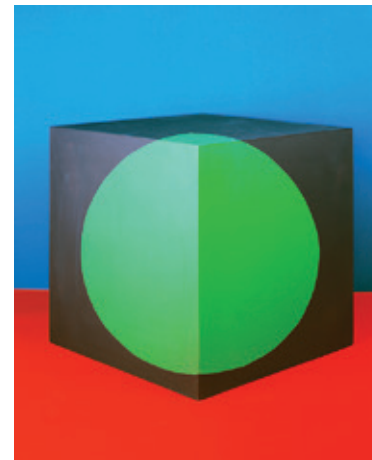
In a modern world where digital photography and smartphones allow for instant publishing and continuous reproduction, a new generation of artists are making a conscious decision to adopt an artisanal approach, combining photography and sculpture in an object-oriented photography.

If we look back at the history of sculpture we can see photographic principles reflected in the sculptural process; here, the process is also visible vice versa. The artists exhibited in Cut Fold Rewrite find ways to create colours and objects in the camera, like Jessica Eaton, and construct spectacular landscapes and spaces for their photographs, like Kasia Klimpel and Marleen Sleeuwits. Laurie Kang folds and sculpts light-sensitive photographic paper into minimalist, sensuous sculptures; Christiane Feser's multi-dimensional geometric object photographs create a labyrinth of space and time.

The artists' studios become laboratories, where arranged still lifes and constructions act as static subjects that are experimented on in a controlled environment. This environment provides the conditions for the artists to search for new aesthetics and forms for photography. They do not design within the picture, as for example in the context of Bauhaus photography, but for the picture: with the paper, with the camera, in the camera – basically, with the entire spectrum of photographic material.

The subject and production process are not immediately obvious in their works, as the artists turn their backs on classical forms of representation and capture ephemeral moments and situations. The materialisation of processes is their primary interest. Pictures no longer make reference to a single subject and a fixed point in time, but create fictional places and times. The relationship between object and representation forms a point of departure for their work, from which the medium is put under scrutiny and the borders between photography and sculpture are constantly renegotiated.

JESSICA EATON (*1977, Regina, Canada) creates stunning images of bright cubes and geometric structures with formal associations to colour field paintings by Bridget Riley, Josef Albers and Sol LeWitt. At first glance, the viewer is ignorant of their elaborate production: the forms emerge inside the camera in an additive colour process she discovered in an ancient Kodak manual.



cfaal 380, 2013
archival pigment print
50 x 40" / 127 x 101 cm, edition of 3 + 2AP



cfaal 395, (Homage to Tartan Ribbon), 2013
archival pigment print
40 x 32" / 101 x 81 cm, edition of 5 + 2AP

The artist makes actual cubes, paints them in various shades of grey, and then shoots them repeatedly on the same negative. She intermittently places a red, green or blue colour separation filter over her lens: after several exposures, the three colours eventually merge to become vibrant, geometric cubes. Her photography is a record of pure technique, she visualizes tones and shades rather than objects. In Cut Fold Rewrite she will be showing two works of the cfaal series: cubes for Albers and LeWitt.

Jessica Eaton graduated with a BFA in Photography from Emily Carr University of Art and Design in Vancouver. Her works have been presented in several solo shows, including The Hospital Club, London (2014), M+B Gallery, Los Angeles (2014), and Higher Pictures, New York (2011). She took part in Daegu Photography Biennale, South Korea (2012), the International Festival of Fashion and Photography, Hyères, France (2012), as well as several international group shows. The artist lives and works in Vancouver.

CHRISTIANE FESER (*1977, Würzburg, Germany) works at the interstice of photography and object. The presented series Latente Konstrukte consists of repetitive, polydimensional geometric structures. The detailed and clear-cut constructions require up to five steps to fabricate: the artist builds paper models and photographs these, sculpts and folds the photographs, and photographs the structures again. The elaborate method of production is not immediately obvious in the multi-layered results, which share formal qualities with works by El Lissitzky and Mondrian. They evoke architectonic spaces, play with light, shadow – and the viewer's sense of what is real and what is illusion. Her photographs contain multiple subjects, overlaid and intertwined – what can be seen only exists in the work itself. Thus, the artist creates a labyrinth of space and time.

Christiane Feser studied Visual Communication and Photography in the classes of Heiner Blum and Lewis Baltz at the Hochschule für Gestaltung in Offenbach. Her works have been presented at Reportage Photography Festival, Sydney, Australia (2013), Photoville, New York (2012), Guggenheim, New York (2012), Art Gwangju, South Korea (2011), and Palazzo Strozzi, Florence, Italy (2009), amongst others. Latente Konstrukte has been presented in a solo show at Mönchehaus Museum, Goslar (2013), amongst others. The artist lives and works in Frankfurt.

Modell Konstrukt 66, 2012
three-dimensional photo objects
framed archival inkjet pigment prints
unique piece, 42 x 30 cm



Partition 11, 2014
three-dimensional photo objects
framed archival inkjet pigment prints
unique piece, 70 x 50 cm



LAURIE KANG (*1985, Toronto, Canada) transcends the boundary between image and object. In a skilfully staged coalescence of photography, collage, sculpture and installation, she employs the integral material of contemporary photo production as her primary artistic resource: the C-print. She preferably uses Kodak Endura glossy chromogenic paper to create objects and montages. Thus, the material carrier of photography becomes an independent artistic element. The paper of her Untitled Forms sculptures is unprocessed and continues to be light sensitive, resulting in delicate shades of pastel.



Untitled Form (Sufficiency), 2013
chromogenic paper, nail, clamp
84" x 50" x 5", 210 x 127 x 12,5 cm

Untitled Form (Sufficiency) (After Untitled Form), 2013
C-print, nail, clamp
84" x 50" x 5", 210 x 127 x 12,5 cm

Her Skins are images of different objects and arrangements in her studio, emphasizing the idea of flux and constant reinterpretation. The objects consist of different sensitive materials, both in connotation and physicality, with associative social functions and connections to the body and touch: nylon, raw leather scraps, found glass, reflective dibond. Her practice draws largely from the historical canon of Minimalism, reconfigured from a personal and gendered experience – the minimal forms combine sense and sensibility.

Laurie Kang studied photography at Concordia University in Montréal and is currently an MFA candidate at Bard College, Annandale-on-Hudson, NY. She exhibited at Powerplant Gallery, Toronto (2013), Signal Gallery, New York (2013), FotoWeek DC, Washington (2011), as well as in a solo show at Erin Stump Projects, Toronto (2013), amongst others. The artist lives and works in Toronto, Canada.

LETHA WILSON (*1976 Honolulu, Hawaii) uses photographs and materials from the natural landscape as a starting point for interpretation and confrontation. Her photo-based works, such as Sagebrush Wave, incorporate wood as well as concrete and cement, lumber and drywall and evoke the landscape of the American West, Letha's home state of Colorado.

They combine urban and natural elements into a suggestive balance, each offering a new way of looking at the other. The ability for a photograph to transport the viewer is both called upon, and questioned; sculptural intervention attempts to compensate for the photograph's failure to encompass the physical site it represents. Letha shoots with a medium format film camera, and uses traditional darkroom printing to print her own colour photographs. The hands-on relationship she developed with photography allowed her to push its potential as sculptural material even further.

Letha studied painting at Syracuse University in New York (1998) and completed an MFA in Combined Media at Hunter College, New York (2003) as well as additional studies at Skowhegan School of Painting and Sculpture, Maine (2009). Her works are currently on view at International Centre of Photography, New York, and have just been presented in a group show at Brand New Gallery, Milan, Italy, Mixed Greens, New York, Harbor Gallery, Brooklyn, and Retrospective Gallery, Hudson (all 2014). Letha was born in Honolulu, Hawaii and raised in Greeley, Colorado. She currently lives and works in Brooklyn, New York.



*Kannah Creek Rock
Circle Cut, 2012
C-print mounted
on paper, cut and
folded, paint
21" x 21" x 2"
53 x 53 x 5 cm
unique piece*

CLARE STRAND (*1973, Surrey, UK) explores various photographic genres from Victorian portraiture to crime scene and forensic photography; using a clear and decisive method of production unique to each project. The presented constructions made of photographic paper are based on the 19th century satirical novella, Flatland: A Romance of Many Dimensions by Edwin Abbott. Strand has created a work in two parts; one is a three-dimensional cube and the other is its framed two-dimensional representation in a flattened form.

In the novella a sphere from Spaceland (a 3D world) visits a square in Flatland (a 2D world) to introduce the idea of a third dimension. In the same year that Flatland was published — 1884 — George Eastman received his patent for photographic roll film, which led the way to the manufacturing of the first handheld mainstream cameras and, eventually, the mass conversion of the three-dimensional into the twodimensional.



*Spaceland, 2014
Cube made from C-tyl
with archival board su
8"x 8", 20 x 20 cm
Edition of 3*

Strand's work playfully manipulates the two dimensionality of the photographic medium; simultaneously, she references photography's history. Clare Strand gained an MA in Fine Art Photography from the Royal College of Art, London (1998). She currently featured in El Hotel Electrico in the Museum of Contemporary Art in Antwerp, NL (2014). Additionally, her works have been exhibited in various solo shows, including Brancolini Grimaldi Gallery, London (2011), Museum Folkwang, Essen (2009) and Fotografins Hus, Stockholm (2008), as well as the group shows at Deutsche Bank, Berlin (2008) and Tate Britain, London (2007). The artist lives and works in Brighton and London.

CARLY STEWARD (*1979, Redlands, CA, USA) portrays absences. The Californian artist cuts sculptures out of found reproductions and leaves an empty space where the object was depicted. All that is left is the pedestal, a display or a supporting structure. She layers the empty images over one other; photographs them and presents them as a single image: a repeated attempt to look at the space of absence. In a way, the artist portrays the space between the three dimensional object and the two-dimensional photograph.

To take this idea further, Steward developed her series Museum Displays, for which she arranged empty displays and photographed them: metal objects without apparent function or context. Without the aesthetic objects they usually present, the structures remain mysterious - and mostly seem to stress the point that something crucial is missing.

Carly Steward graduated with a BFA from Otis College from Otis College of Art and Design, Los Angeles and completed an MFA at California Institute of the Arts, Valencia, California in 2007. Her works have been shown in solo presentations at 3001 Gallery, Los Angeles (2010), amongst others as well as in group shows at Dan Graham Space, L.A. (2009), Soil Gallery, Seattle, Washington (2009), The Armory Centre for the Arts, Pasadena (2008), Gavin Brown Enterprise at Passerby, New York (2004), i.a.. The artist lives and works in Los Angeles.

*Rodin Cut 2, 2013
C-Print
11x14" / 28 x 35,5 cm
Edition 3 + 2 AP*



*Rodin Cut 1, 2013
C-Print
11x14" / 28 x 35,5 cm
Edition 3 + 2 AP*



MARLEEN SLEEUWITS (*1980, Enschede, NL) photographic interiors show artificial office, airport and hotel environments with harsh neon lighting; timeless transitory spaces stripped of subjectivity and interpretation: functional, anonymous and interchangeable.

Her usage of a large format camera, seemingly without engagement or emotions, is reminiscent of the Becher Schule. Yet, the Dutch artist makes her personal struggle with the superficial nature and the solitary and disconnected experience of our society a central sujet. Thus, she actually promotes emotional experience. The precision of their depiction renders the shots almost unreal — is it a real place or a staged interior we see?



*Interior no. 39, 2013
Ultrachromeprint on aluminium with frame
130 x 220 cm, Edition of 5*

The impression is not entirely without reason: as her work developed, Sleenwits move into a studio in a deserted office building from the seventies and started to create spaces herself. With the resulting fictitious interiors the artist claims the found spaces and creates them anew, merging sculpture, installation and photography in her artfully staged photographs.

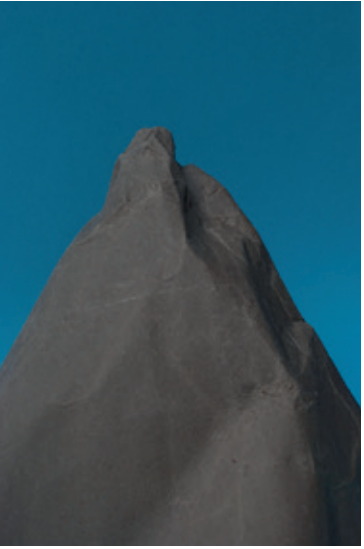
Marleen Sleenwits studied at the Academy of Visual Art in Den Haag and gained an MA in photography from St. Joost School of Art and Design, Breda. Her works have been presented in several group shows, i.e. at Serpentine Gallery, London (2006), Photo Biennale, Rotterdam (2003), MK Gallery, Berlin (2009), Belo Horizonte Photo Festival Brazil (2013), as well as solo shows at MK Gallery, Rotterdam (2005), Gallery Hof & Huyser, Amsterdam (2009), and Exhibition Space LhGWR, The Hague, NL (2011), amongst others. The artist lives and works in Den Haag.

KASIA KLIMPEL (*1970, in Gliwice, Poland) photographs appear to show spectacular landscapes: radiating sunsets, clear-cut glaciers, and surrealistically lit horizons — which turn out to be entirely fabricated in the artist's studio: various arrangements of processed coloured paper; in layers, crumpled, or in combination with light. The artist reconstructs genres and image templates she finds online and photographs them: the deception is artfully executed — the landscapes appear hyperreal, like their photoshopped online counterparts. In a second step, she puts these images back online and assigns them to their respective geographic locations. The ongoing project of fictive landscapes is called The Grand Tour.

The artist toys with the viewer's desire to identify images and ascribe meaning to them, as well as our idea of the perfect landscape — in a time when people post Google images of beaches on Twitter, instead of real, flawed photographs.

Kasia Klimpel graduated cum laude in photography at the Royal Academy of Art, The Hague, in the Netherlands and completed a Master in Fine Arts at HfGK Basel. She also holds an MA in English Studies and another in Psychology, both from the University of Warsaw, Poland. Her works have been shown at Camera Austria, Graz, Austria (2013), Fotomuseum Winterthur (2012), Kunsthalle Basel (2012), Kunstverein Freiburg (2011), among others. The artist lives and works in Amsterdam.

*Still - Mountain, 2009 - ongoing project
archival inkjet pigment print
45 x 30 cm*



*Still - Sun, 2009 - ongoing project
archival inkjet pigment print
45 x 30 cm*

