

Press Release

Jérôme Leuba
Cannibal

27.8 – 25.9.2010
Opening, 26.8.2010, 6 pm

"Cannibal", the first solo-exhibition of works by Jérôme Leuba (*1970, CH) at annex14, contains works which are coloured by a nuanced view of social structures, political events and the wielding of power, with special attention being directed to images and symbols which have become part of our collective memory.

The photographs, objects and videos in the exhibition are part of a whole complex of works with which Leuba has been involved for several years already, and which he calls "battlefield". These works in different media, including installations and performances, are mainly conceived as small narratives that cite, subvert, expand and reflect the view of reality conveyed in the media.

The video *battlefield #58, 2009* shows part of the façade of a skyscraper with an open window from which a man is hanging. This immediately awakens disturbing memories of other dramatic picture sequences. The same happens when we see the clenched fists in the two photographs of *battlefield #63, 2010*, even though, or especially because, we are familiar with this forceful gesture, reminiscent of surging masses of people. The ambiguous impact of such images is due to the often scarcely perceptible modifications of such collectively rooted representative patterns, images and ideas. The means which the artist uses for this are extremely varied, ranging from staged photograph to choice of frame to documentary record, and from the alienated use of materials (*battlefield #62/cannibal, 2010*) to the performative depiction of reality.

"I love seeing other things than what I see." This statement by Jérôme Leuba indicates his interest in perceiving the things that point beyond the intended information in the images circulated by the media. Two works, the video *battlefield #71/Mona Lisa, 2010* and the curtain installation *battlefield #66, 2010*, address this problem by exposing the process of showing and concealing. In the video, a view of the real attraction, namely the picture of Mona Lisa, is blocked by the visitors, while the installation curtain envelops a space that it is not possible to look into. Although the pointers are to things, these evade our perception and thus purposely provoke questions about the information strategies of the media, their aims and their intentions

annex14

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