

## "Moments Suspended in Time"

Omar Alessandro, Michal Budny, Florian Dombois, Vlatka Horvat, Ana Roldan, Martina Sauter

23.8.2012 - 29.9.2012

Opening Thursday 23.8.2012, 6 pm

"Moments suspended in time": the fleeting captured, floating, given a form. This is the leitmotiv permeating the current group exhibition. Therefore time and space, in which events unfold, overtake each other or encroach upon us, are important reference points despite all the differences in artistic approach. We have to do here with philosophical, poetic, scientific and - with allusion to the technique of suspense - filmic variations. These are used to visualize the ephemeral, to encircle it pictorially and linguistically, or to attempt to grasp it through models.

The works of Michal Budny (\*1976, PL) appear to contradict the idea of the "suspended moment". In them, time is often combined with light, be it that the artist uses yellowed pages, as in *Untitled*, 2011, or that he shows a preference for sticking tape and other light-sensitive materials that continue to change after the work has been completed. His approach is therefore paradoxical, as it is the transient, the processual, that inspires us to think about irretrievable moments.

Two works - *Untitled (Ménage a trois)*, 2010 by Omar Alessandro (\*1979, CH) and *And Counting (Five)*, 2011 by Vlatka Horvat (\*1974, Cro) - approach the momentary via time. With a simple gesture, Vlatka Horvat combines this category with that of space by placing a broken, irregularly folded metre stick inside a clock. She thus shows us the incorruptible precision with which events can be precisely located. At the same time she relativises this objectivity through the formal interplay of clock and metre stick, letting space and time become expandable and compressible quantities, thus bringing subjective perception into play. Omar Alessandro also "manipulates" time when he has one of the three clocks be a bit slow, with the result that time repeats itself. Expanded and compressed time is also the theme of Omar Alessandro's work *24 HRS ON* (2003-2012), a projection, lasting 24 hours, of a film of one of On Kawara's Date Paintings. Here painting and film turn out to be extremely contrary means of preserving moments to be remembered.

The photographic works by Martina Sauter (\*1974, D) are about pictorial and/or dramaturgical processes. She creates tension by filmic means such as editing, montage, lighting and suspense, thereby charging situations with mystery. Or else she produces magical moments when space and time seem to be suspended, as in the photograph *Stapel*, 2011. All that is required is a ray of light falling onto books from the impenetrable darkness in order to create a moment of peace and timelessness. As in the case of Michal Budny or Vlatka Horvat, Martina Sauter and Omar Alessandro are interested in bringing about suspended states that could be the beginning or end of events that are to be repeatedly reinvented.

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Individual works from the 2009 *Bestiarium* by Ana Roldan (\*1977, MX) deal with space and time from the perspective of the art scene. Individual concepts are illustrated, commented on and described by means of text-image pairs that allude to medieval animal poems. The form recalls lexicon articles, a specific form of cultural memory which also serves to temporarily preserve knowledge.

Florian Dambois (\*1966, D) has been concentrating for some time on depicting seismological phenomena in the art context. For his new light object *Anti-Katastrophe* he used data from the measuring station in Yuzhno Sakhalinsk (USS) relating to ground movement during the Tōhoku earthquake (11.3.2011, 5:45 UT). The result is an extremely irritating, twine-ball-like construct that immediately raises the question of the correspondences between fleeting natural event and form. How can the temporal-spatial expansion and the tremors be rendered visible. This preoccupation with the ephemeral inevitably leads both Florian Dambois and Anna Roldan to consider in-depth the possibilities and difficulties inherent in pictorial representation.

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