

zaza ’

paul levack

april 8th

may 5th

open by appointment

@zaza__napoli

Michael bought a camera for his design and print business. Shooting the same frame with different focal points, familiarizing himself with the technical apparatus is a fine distraction. Perhaps not realizing that he shoots the weather when the weather permits, time he spends through the viewfinder is structured by boredom. But no time is wasted if with it he garners new skills and an enlarged portfolio for clients. Yet the mind wanders this interior toward other scenes. From incubation to flight, he’s hatching a dream bird that escapes his macro lens.

Ok let’s start again ...

We’ll provisionally locate the general intellect in a curling ass hair skewed by rain drops. Airbrushing a nude comrade in the morning, it seems agreed that photography, too, was part of the experiment. Every byte of data storing the dissolution of an eyelash into wheat is haunted by silicon dreams of Adobe coders, yet unfulfilled until this blur.

Ok let’s start again ...

Remember, Lenin criticized the anarchists’ dream of the day after, when all of us would be changed: free to produce as we please. But we exchanged his Dictatorship for Love to ease-in tomorrow. All to avoid the guillotines. And it’s apparent now that the chemtrails of our club nights won’t save the parliament. Gatwick to Tegel, between gates and between bridges.

Ok let’s start again ...

Noah Barker, New York, April 7, 2019

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For zaza’ inaugural show Paul Levack presents five new digital composites of found and original images. The subjects depicted blend body parts with found images of cities, rural scenes, and visual effects, such as photoshop gradients, sparkles and water drops. Levack continues a photographic tradition that uses aesthetics born of capitalism but here he turns them towards lyrical ends in place of cynical ones.