

ANNETTE KISLING ACCESSO

OPENING FRIDAY, 28 JANUARY, 2011, 6PM - 9PM
EXHIBITION DATES 29 JANUARY – 5 MARCH, 2011

Annette Kisling's solo exhibition at Galerie Kamm has the title ACCESSO, which means access. The Berlin based artist will show photographs that were taken during two stays in Venice, 2009 and 2010. The black and white photographs are divided into three work units, contrasting each other in the size and kind of framing.

The first work contains three paired images – *Portal, Kanon, Spolie*. In each pair an entrance situation is shown from two different point of views. In the sequence of views the clarity of the architectural and art-historical situations gets blurred; the strangely slowed down character of the invoked movement, the enigmatic combination of motifs, the set but objectively incomprehensible symmetries, the use of light and darkness alienating the material: all of this reveals aspects of the tremendous setting that Venice can be. Annette Kisling's interest lies here in forms of organisation and order making the not yet established characters of the objects tangible instead of extraditing them to special aesthetic precepts.

The second work *accesso* comprises twelve images that can be seen as modules for an image of Venice in which present and past entangle. Instead of explicit compositional decisions inter-references apply that cause the severe single images, formally strongly concentrated on light, surface and a hesitating space, to correspond with each other. Although not intentionally a recollection of John Ruskin's documentation *The Stones of Venice* (1851-53) is suggested here. Ruskin was the first to subject the architectural details of Venice to a syntax in which the timeless unconscious of the city could emerge. Annette Kisling's approach roots in different, in comparison maybe more defined motivations; the positivistic compulsory character of Rukin's form charts which is giving them their proto-surrealistic effect seems to be transformed in Annette Kisling's work into the mechanical medium photography and answered in the image by the beginning, the forms and surfaces auratically surrounding spatiality.

The third work *museo* shows interior views of two Venetian museums, the Accademia and the Museo Correr, which were rebuilt and newly designed by the renowned architect Carlo Scarpa (1906-1978) in the 1950ies. In Annette Kisling's photographs one can see Scarpa's exhibition designs instead of the art works. The material beauty and functional elegance of the supports correspond with a comparatively clear and graphical composition in the photographs. Here the rhythm of space is set by cuts and movements of the gaze, fastened further in the sequence of images. The intriguing, in this way sharply worked out absence of art works reveals some kind of back side of not only Venice but also of our own aesthetic perception and our perceptual expectations.

The experience of this kind of back side, of the stage-like entity of the iconic city, the forms of the timeless unconscious of the historic Venice – these with analytical austerity worked out experiences are in their combination the correlate of the project, that Annette Kisling calls shortly *accesso*, the creation of an access.

Thilo Billmeier