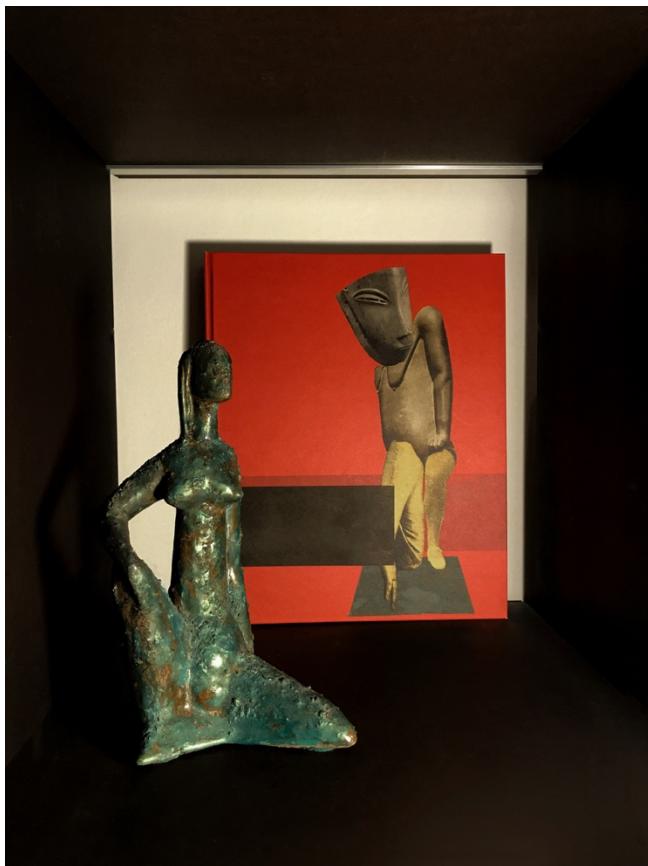


Figures and Ground – Gallery -text

In the central work of this show ,*Green Figurine*', I arranged three- and two-dimensional objects in one photographic image, thus confusing or re-defining the idea of foreground and background, altogether. The perceptual habitual patterns are being questioned, as the onlooker tries to figure out the various layers of depth and dimensions in the composition. Important to point out: the photograph is composed and shot this way, without any digital post-production.



60 x 80 cm, digital print

In the foreground of the photograph is a female ceramic figurine by Elsa Pollak set against a background of a book-cover depicting a collage by Hannah Höch. The whole image is set inside a black cube with a white backdrop, almost like a stage-set. *Green Figurine** is the matrix of the show which all the other works on show enter into a visual dialogue with.

*The ceramic sculpture is an early work by my god-mother Elsa Pollak (1911-2005), who immigrated to Israel in the early Sixties and created large ceramic works around the subject of the Shoah which were shown at Yad Vashem and Museum Lochamei Ha'geta'ot . The green figurine and some other works of hers she gave to me or my family, I've lived with most of my adult life.

The second key-work in the show is a photograph I took of Auguste Rodin's (1840-1917) bronze sculpture of the dancer Nijinsky at an exhibition in the Centre Pompidou in 2011, entitled ,*Danser sa Vie*'. Here too, I emphasized the background with its stimulating line-up of small figurines of dancers, which are in total contrast to the rough and muscular body of Nijinsky in a high-tonus position in the foreground against a back-lit white background displaying small dancer figurines, like a stage set – in analogy to the ,*Green Figurine*'.



50 x 40 cm, digital print

Energy and Gesture

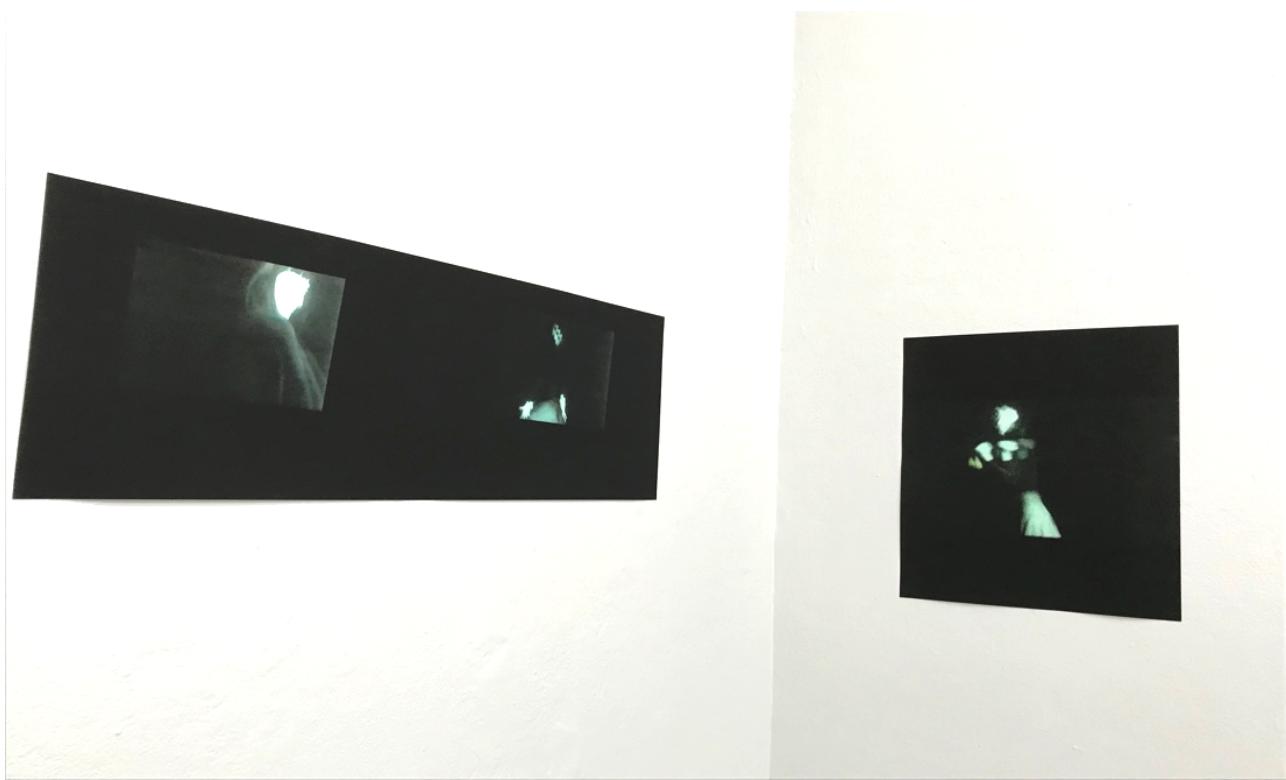
The group of six dance-gestures called ,*Green Figure over Black*' is a visual reflection of the energy body, the layers of muscles, the anatomic components underlying any bodily expression; the speed, the splash of energy or the concentration of muscles and mind in holding a specific posture before exploding into movement.

The immediacy of the energy is ,held' by a yellowish-ocre backdrop, in some cases, with its own dimensions and kept ,in place' – so-to-speak - by black color-fields framing the images like a stage-setting, as in the two key-works, mentioned earlier.



The second series is dedicated to the Ausdruckstanz dancer Dore Hoyer (1911-1967) whom I saw in her last solo appearance before she committed suicide in 1967. I was a teenager then and can say that witnessing her dances influenced my artistic development from then on until today. Here, more than in any of the other images, the gestures of the dancer emerge out of an all- black background, as if they come out of nowhere. Essentially, they represent the focus in the foreground and almost eliminate the background in terms of anything concrete. It's this abstract blackness which I wanted as a 'framing' for Hoyer's expressive, dark impact.





Gallery view

40 x 50 cm
and three images 30 x 90 each
digital prints of double dance
gestures

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