

SCHWARZ CONTEMPORARY

JOHANNA JAEGER - SHIFT

24 February - 15 April 2023

SHIFT

/ Change

/ Reposition

/ Transition

Taking pictures in the studio, using the camera's gaze as a tool, always means looking very precisely. Minimal shifts can have maximal consequences, as in the work *vases without flowers (amber tree leaf/ green_blue/ 1_2)*. It stands in an exemplary manner for a small shift of the camera that has great consequences for the image content. In the figurative sense a metaphor for beholding and understanding in general.

An amber tree leaf is placed behind a glass vase and moves from left to right. At the same time, the color of the ground changes from green (like the leaf) to blue (like the background), as if the change in perspective had also changed the environment.

Changes, transitions, and shifts are the basis of Johanna Jaeger's work, they happen multiple times, first conceptually and then visually. In terms of content, they are the purpose of the works that seek altered states of form of the familiar. The photograph as a translation is important because it suggests a link to reality and yet produces results far removed from ocular seeing.

Making color prints in the darkroom requires yielding control. Apart from the light of the enlarger, nothing can be seen in the moment of exposure. Everything must be adjusted by touch, experience, and color filters, as in the large photograms *the four seasons*. They interpret a four-part work by François Boucher, commissioned by Madame Pompadour in the 18th century and today in the Frick Collection in New York. Similar to a note, a piece of the representation of each season is visible on one of four color backgrounds filtered in the darkroom. The rest remains rolled-up and appears as a white line. Depending on how level the foil was on the photographic paper, the motif

is either slightly blurred or in focus, and thus further alienated. The chosen analogue colors are drawn from notions of the colors of light and earth tones.

(re-)connecting lines are also photograms, where lines of light drawn in the darkroom reconnect separated halves of a stone. Depending on the filters, which determine the colors, and the exposure time, the lines vary in density and intensity. This result, too, is difficult to plan during the production, and cannot be recreated a second time.

The pebbles separated in the picture reappear as a background to the projection *river notes*. They are river pebbles from the Tertiary that were cut in half by the artist, so that their interior structure comes to light; here, they are covered by a film of leaves “floating” by. This is the surface of the river Spree, filmed in autumn and inverted; the river flows directly past the building where the artist has her studio. Metaphorically speaking, the flowing water reshapes the stones whose exterior was also shaped by water. The projection stands for the endless flow/ transport/ transformation and shaping of materials over time.

liquid_liquid/ liquid_solid_1 continues a series where ephemeral moments of dispersing ink in water are photographically captured. In this case, the first photograph shows the ink after a few hours, the second after almost two weeks in a dried state. Both pictures were also inverted and are shown as negatives.

States of being and perceptions, and the notions linked to them, in a flow, intermittently captured: change, reposition, transition: SHIFT.

The opening is on Thursday, 23 February 2023, from 6 to 8 pm.

We would be happy to send you further information and images. Please contact us at mail@schwarz-contemporary.com or +49 – 30 – 612 89 902