

SCHWARZ CONTEMPORARY

Johanna Jaeger, *infinite release*
8 April - 14 May 2016

Pressing the button and hearing the sound of the camera mechanism is a magical moment in the slow, analogue process that I am working with. The preparation for a photograph is then completed and curiosity and expectation towards the outcome arise. The final result will only be visible after the development of the film.

While working, I juggle with words, thinking about possible extensions of their meaning. Words are part of the process and later often become titles: *infinite release*. Release is clicking the camera, is liberation or giving away. The camera release is also one of the most significant technical parts of equipment that I regularly use to operate my analogue cameras.

When an idea is forming, I have a situation in mind that I want to release from its actuality, to get rid of its actuality, to invent a new actuality.

An emulsion transfer of a photograph of the concrete floor of my former New York studio on 205 Hudson Street.

The four-part series *photography and gravity* shows a drop of black ink, spreading in water. With the naturally ink dispersing, the glass is leaning further and further to the right while the horizon line stays in place. Against reason?

In *white light*, a simple household lamp with the circle of light filtered white makes the rest of the space appear blue, offering a notion on how the yellow color of artificial light often goes unnoticed.

When we move through an exhibition space, the architecture becomes the picture plane. I like to interfere with that surface as it is given, to change it, and to offer a different perspective from its original setup.

Layers of space that create a view: *framing the horizon*.

Many of the images I make have to do with material boundaries or habitual perception - defined frames. A doorframe could also be seen as a missing piece of wall, a cutout from the complete and closed architectural shape. For the exhibition, I have taken the measurements of the largest rectangular passageway and divided it into two separate and freestanding shapes that create a new horizon line within the gallery. I see the exhibition space as a stage to interfere with.

This approach to space is closely related to the way I treat the motifs of my photographs. The whole exhibition can be considered one motif.

A line ticking on the wall, time ticking on the wall, *time implant*.

If we perceived the world as we measure it?

Would then sunlight be blue and the sky yellow?