

# nicola von senger

Galerie Nicola von Senger is pleased to present an exhibition with works from Olaf Breuning, Gianni Motti, and Cindy Sherman. The exhibition features new photographs by Olaf Breuning, serigraphs of newspaper interventions by Gianni Motti, and early photographs by Cindy Sherman that have only recently been rediscovered. The artists are linked by an approach rooting in Conceptual Art, and the medium of photography, which they know to use in rather different ways.

The aesthetics give the first clue to these differences. Breuning's photographs are large and colourful while Sherman's works, albeit more numerous in this exhibition, are much smaller and in black and white. Breuning's use of the large format suits the conscious and superficial banality of the subject. An abandoned theme park in Bilbao and the unfortunately named Lake Titicaca, whose mixture of indigenous cultural and existential importance and a name that is bound to elicit an infantile response, serve as the backdrop for the new photographs. The first portrays an artificially created world left to natural decay, and the second shows a natural environment that is threatened by cultural dissolution. The contextual paradox around the images rises to their surface alternately with subtlety and force.

Cindy Sherman's photographs of the *Bus Riders* series (1976) are of a simplicity that points to the strong influence of conceptual art toward the end of her university career and around the artist space Hallwalls. Sherman poses with simple theatrical dress and make-up in twenty variations as black and white, male and female bus riders. The works are studies or photographic sketches which draw the mien and manner of the quotidian onto her body. They are precursors of the famous stylised *Untitled Film Stills* (1977-80), which have defined the perception of Sherman's early work until now. The same shadow always cast on the back wall from the studio lighting and the remote cable release trailing on the hardwood floor reveal the experimental quality and immediacy of these photographs that stand at the very beginning of one of the most important artistic careers of our time.

For Gianni Motti, who rarely triggers the shutter release personally, photography is nonetheless an important tool. It serves both to document his actions and performances and to reflect the reality that he aims to undermine. In the exhibition, Motti shows serigraphs of newspaper articles that have - intentionally or not - captured such moments. Motti is present in straight-forward articles that report on actions such as his attempt to telepathically urge the Colombian president to resign from office, and, more surprisingly, wearing the same sweater in a number of photographs that illustrate stories that have nothing at all to do with him.

Gregor Staiger, February 2006

For further information and images please contact the gallery: [info@nicolavonsenger.com](mailto:info@nicolavonsenger.com)