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MARC FOXX

FOR IMMEDIATE RELEASE

ANNETTE KELM

18 May – 24 APRIL 2012

Reception: Friday, 18 May, 6:00 - 8:00 PM

Marc Foxx is pleased to present works by Berlin based Artist, Annette Kelm in our third solo exhibition with the gallery.

Annette Kelm's new works show field lines of a physical force, formed by randomly spilling powdered iron filings on yellow and green backgrounds. The viewer, at first glance, might view these as scientific photographs of ferromagnetic forces, as seen from images found in online lexical entries or viewed in physics textbooks.

This impression is altered by the peculiar instability found in Kelm's use of a flash. Unlike the shadow-less flash used for scientific or archival photography, her flashlight setup produces mild shadows. The shaded elements of the photographs create an almost three-dimensional quality; abstract lines and blurs on closer inspection appear to be iron powder stacks and iron dust, whereas some lines are still clearly recognizable as field lines. In this series of work, two photographs of poppy bouquets interrupt the serial nature of the magnetic compositions.

Ferromagnetic forces were described in antiquity, but it was not until 1927 that these forces were fully scientifically explained by physicists Walter Heitler and Fritz London. Since it's discovery, magnetism has also influenced various categories and classification systems. It is still used in coatings of tape, hard disks, ATM and credit cards, pickups to convert analogue sounds to an electrical signal, and in magnetic resonance imaging for medical examinations. Magnetism still postulates as a mysterious power. In literature it is often used as an allegory for sympathy and antipathy, love and hate.

Poppies are used for culinary purposes, decoration, revegetation, highway beautification and commemoration. They are both weeds and cultivated plants. Since their use as mild painkillers in ancient medicine, they have become a symbol of eternal sleep, as the seeds of some species contain morphine and codeine. The annual production of opium poppy is monitored Internationally, they are depicted on coins, and on welcome signs on highways such as the golden poppy in California.

These themes, the way they are discovered and photographed is typical of Annette Kelm's approach. Photography's classical genres such as still life, architecture and portraiture are often easily recognizable, as are the objects, depicted scenery or the portrait sitter. But in most of her photographic work, formal and contentious elements blend into each other.

Different ways of viewing the work are offered, but never quite fulfilled – instead, they seem to undo themselves. These twists and turns around possible readings of her works open up a space for various questions and further readings of photography as an activity, and about pictures that we call photographs.

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Annette Kelm's recent solo exhibitions include the Bonner Kunstverein, Germany, Institute for Contemporary Art, Berlin, The CCA Wattis in San Francisco and the Kunsthalle, Zurich. Recent group exhibitions include the Kumu Art Museum in Tallin, Estonia, The 54th International Venice Biennial, the 12th Istanbul Biennial in Istanbul, the Kunstverein Bonn, the Aspen Art Museum in Aspen, Colorado and the Akademie der Kunste, Berlin. She lives and works in Berlin.

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