

Brigitte Felderer

Clichés of Perception. No More!

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It is apparent that the photograph was taken from a compartment of Vienna's Riesenrad. The artist's gaze was directed at the amusement park that surrounds the famous ferris wheel and while it served as her vantage point it remains out of sight. The seemingly unreal scenario shows a roller coaster and a globe shaped house in pale winter light. Everything is shut down and there are no visitors to be seen. Rather than depicting reality, the blurry photograph presents a notion. The process of photography is not subordinate to the subject matter. The medium through which the image is created remains palpable. If we follow the artist's vision this piece may just as well depict a memory, a dream, or a mere glance at a specific place she has created and documented at the same time. In this work, which itself is rather exemplary of her relationship with reality, Héléne van Duijne has chosen photography to manipulate her own perceptions and those of others - subtly and with consequence.

Her process isn't limited to one specific artistic medium. For example, she has also suspended trash culled from a Viennese train station within translucent hand cast soap (2001) or, in a collaboration with Max Frey, installed slide projectors in a gallery in such a way that exhibition guests moving through the space could catch images using large round discs on tall dowels (2005). From 2004 to 2010 she developed an installation using magnetic tape. The strands hang in the room like mesh and rotate. The video that is stored on them is projected onto the wall and the tape forms. These rotating bundles of images cast reflections onto the wall and excerpts from David Cronenberg's "Videodrome" become noticeable. This choice can be understood as rather programmatic: in the movie, people become image casting machines by absorbing video tapes. In the installation, the technical image carriers are just as visible as the content they disclose. Through means of photography, installation and performative projects, Héléne van Duijne translates virtual forms of portrayal to analog spaces and sensory experiences that equally engage the visual, acoustic and haptic. Her processes of translation remain comprehensible. As part of a 2010 performance she decorated chocolate cakes with a colorful spiral glaze. The piece, entitled Spiral Betty, does not make light of Robert Smithson's earthwork Spiral Jetty rather, it acknowledges that irony and wit never stand in the way of serious examination - quite the opposite in fact.

Héléne van Duijne's audience is never coerced into preoccupation with a solely intellectual viewpoint. They are not forced into the roll of gadget user or asked to interact, but are invited to participate in a psychedelic experience that creates the critical and/or ironic distance necessary to become cognizant of our clichés of perception.

Within her work the artist unrelentingly stalks her goal of manipulating artistic methods into triggers that scrutinize our perceptions of reality and imagination, and reflect how we distinguish the ever important difference between what is factual and what is virtual.

Brigitte Felderer (translated by Penaloza Patzak & So.)