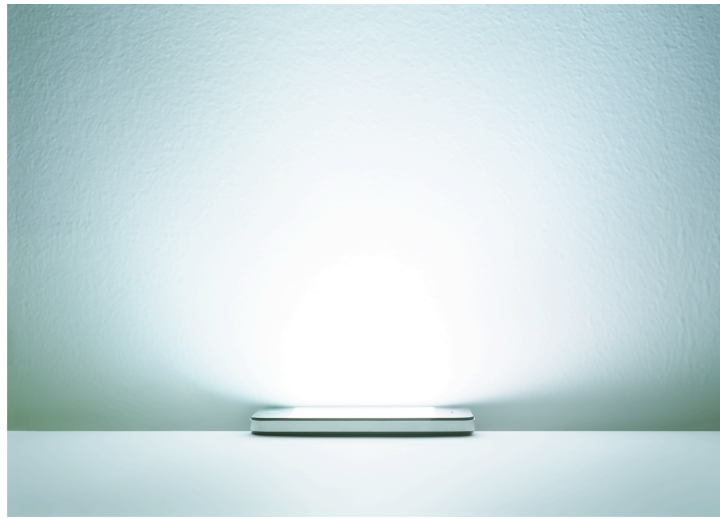


BRIGITTE NIEDERMAIR

The Present

curated by Elena Re



The Present, 2012, C-print-90x113cm

Exhibition dates: 22 November – 22 December

Mead Carney is pleased to present the solo exhibition *Brigitte Niedermair – The Present*, curated by Elena Re.

What is the present? It might be an iPhone that turns into a rising sun or a primeval fire, or even the light of the contemporary world. The curatorial concept behind this exhibition is to shed light on the innovative aspects of the artistic research of Brigitte Niedermair, an Italian artist who uses photography to reach to the heart of her own existential world. Through a selection of works that illustrate her most recent developments, the exhibition intends to examine not so much any differences, or changes of direction with regard to her previous work, as what she is focusing on now. In other words, it looks at her new level of awareness and at the freedom and clarity of vision that is appearing increasingly precisely and effectively in her work today.

Brigitte Niedermair is an artist who expresses herself through photography. At the same time, she is a photographer who ventures deep into the territories of art. This cross-fertilisation between two worlds, an osmosis that she performs with great determination, has become the characteristic feature of all her work. The poetic content of her art has always found ideal form through her great mastery of the medium of photography. But never more than in this recent cycle has the compositional balance and iconic component of her work been played out in such a lean, essential manner. It almost dissolves before the eye of the beholder, allowing the work to appear in its most subtle and immaterial dimension. Going well beyond the subjects they portray, the photographs we see here talk to us directly of Brigitte Niedermair's thoughts, feelings and inner journey. The concepts emerge with great power and immediacy, making space for themselves within the substance of photography. The abstraction creates figures which are authentic portraits.

Photography, my photography, is reality – like the recording of an invisible story, of a private tale, a secret map of feelings. It is the metaphor of a journey, the dawn of a new perception and a transformation of vision. Ultimately, it is a confession. It may well be true that change occurs when we start to be what we are, not when we try to be what we are not. That is the way it has been for me. Now I know. (Brigitte Niedermair)

Going through Brigitte Niedermair's exhibition, **Dust** (2007) is the work that marks the beginning of this new period of research. It is no coincidence that it came at the same time as the artist's experience of maternity. The symbol of the cross appears as a trace in the dust, inducing us to reflect deeply on death and life, as well as on suffering as a moment of catharsis and regeneration. The photographic sequence guides our understanding, from darkness to light, in a circular process.

The Present (2012), the title-work of the exhibition, is an introspective moment of great intensity on the significance of the present time. The iPhone is an object from which to transcend, in order to find a rising sun and a primeval fire, but also the light of the contemporary world. Both present and past find a precise location here, in a single point. The photographic sequence accompanies our eyes towards abstraction.

Transition (2012) is the most anti-figurative work in the exhibition. It tells us of a voyage, which is primarily one of the spirit. This is because it describes the experience of the pyramid, going beyond mere representation of the symbol and capturing solely its sense of threshold, as a boundary between earth and sky. This stark work reveals the artist's wish to photograph her own spirituality through photography of the world.

Even in its essentiality, **Eden** (2012) is the most romantic work in the exhibition. It tells us of an apparition, of a vision of a starry sky and of infinity – and all of this is based on the quite random observation of an apple. Her eye alights insistently on the object and the photograph enters so deeply into the detail as to modify our perception of it, bringing about a degree of abstraction that generates figures.