



POP 1071 Weekend 8-9 December 2012

Today's POP is Rachel. Forever and a day with Brigitte Niedermair.

The works in 'The Present' are from the last five years. What can you say about your work from this period?

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.

My photography is a metaphor for travel: as written by Claudio Magris: "travelling is not to arrive but to travel, to arrive as late as possible, and possibly never to arrive".

These works are part of a new area of research for me that coincide with my personal inner journey - it's somewhat of a spiritual vision of existence. The dark room is a place for the soul where visions are lit and become images, visible forms and matter. Here I feel at home in the photograph. And here I am living.

Speaking about your sequential images such as The Present and Dust, what draws you to explore this passage of time through multiple imagery?

With the use of different intensities of light, I am able to hide as well as reveal the images, using the light from the iPhone and traces of the cross.

'The Present' (2012) series was photographed by phoning the iPhone and ranges from a three second conversation to a three hour conversation. The light from the iPhone during the phone calls is the light of contemporary life that accompanies us every day. The seven pieces symbolically refer to the seven days of God's creation of our universe, as we read in the Bible.

The nine 'Dust' (2007) images of the cross, also photographed using light intensities are a reflection on the symbol of the sacred. Constructed as the ancient icons were painted, from darkness to light, I wanted to create a sequence where the symbol of Christianity is revealed as the image becomes lighter until it is so light, it then disappears again. However, it is only a trace, a memory of something that once was there and is now gone. Somehow, I want to say that what matters is only the spiritual dimension, the deeper intimate side of each one of us. Everyone should be free to make their own way to the light, the light of life.

The exhibition presents works of iconography against more abstract ephemera. What links these two concerns?

My gaze belongs to childhood and night: my view is to invent what does not exist. And for this to be seen as my truth... I see a universe in the skin of an apple. In 'Eden' (2012) an enlarged close-up photograph of a red apple peel, I present the skin of a fruit how I see it - as a map of the cosmos - I question my existence within this vast universe.

'Transition' (2012) is a sea of stones, defined by a perfect horizon establishing history. Those stones are nothing more than the tip of the pyramid, Kheops; a vision that goes beyond our perception and reverses the classical iconography and power of the Egyptian world. Yet, I played deeply with what the pharaohs were metaphorically symbolizing by creating of the pyramids: bring your own soul to the world of the unseen. I tried to give shape to the undiscovered world.

You described your relationship with photography as 'A confession.' How do you express yourself through your photographic work?

Each artist essentially puts themselves at stake by confessing their most intimate thoughts as more complex, tortured or poetic. They expose themselves to everyone, even the harshest critics. So I ask myself to be humble in what I do and to find a solution within the formal rigour.

My introspective research is oriented rather to create an emotional connection with the viewer. A kind of recognition code... I want to create a relationship with those who look at my work, which means to see beyond what they represent. This is my picture, this is my life.

What does the present, and the future- mean to you at this moment in your career?

I respond with the words of a great poet: The future enters into us, in order to transform itself in us long before it happens (Rainer Maria Rilke).

Brigitte Niedermair: The Present at Mead Carney until 22nd December 2012
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meadcarney.com
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