

## WIDE ANGELS

Astrid Busch // Sinta Werner // Guest: Markus Wüste

Opening Friday, 11 January, 7 - 22 p.m.  
through 16 February 2008 (Wed.-Sat. 2-7 p.m.)

"There are no more secrets..."

This promising assurance begins an online product review by a user who describes the practical advantages of a camera accessory that fulfills his "every desire." Today, the specialist's combination of wide-angle lens and teleconverter provides us with virtually unlimited opportunities for capturing the objects of our desire from extremely close up and extremely far away, in comprehensive detail. With the proper relation between angle of view, focal length and depth of field, technology is now able to exceed the natural capabilities of the human eye.

In addition to the purely practical technical term ("wide angle"), the exhibition *Wide Angels* alludes to those longings that transcend the sphere of the rationally discernible in photographs of the space we live in. Ever since the invention of photography and our transition into an era in which images learned to move, we have been homing in on the depiction of our world with increasing perfection, always accompanied by the desire to grasp it and pass it on. The seduction lies not only in the idea of faithfully documenting the facts with seemingly objective instruments – a deceptive undertaking, as we have learned from Susan Sontag – but also in the fact that photographers and filmmakers alike do all they can to make visible precisely that which remains hidden from the human eye. There are more than a few who use photographic media to render verifiable not only the soul of the portrait subject but the existence of angels by means of their energy streams.

With *Wide Angels*, Stedefreund presents three artists who deal with human perception in film, photography and installation, simultaneously revealing mechanisms and consciously investing in mystery and irritation:

Swirling snow, a light in the fog, shadowy figures in the darkness: **Astrid Busch's** photographs can be read as well-composed stills from a film production whose plot remains withheld from us. Frozen moments and suggestions of scenes. What has happened, and what is going to happen? We are witnesses to events we cannot decipher. As we know, horror begins when the familiar starts to look strange and we are left alone with our own psyches and projections. Thanks to our familiarity with the repertoire of film, Busch's images appear as interrupted narratives of light and shadow; arrested, they refer to precisely that which is invisible and which we expect or foresee. A video installation intensifies the air of mystery and our unease in the space. The images take on moving shapes without satisfying hopes of causal or linear resolution. Again and again we fall into a web of cryptic allusions, feeling like characters in our own dream.

**Sinta Werner** is interested in projections at the interface between photography, sculpture and architecture. In the piece *Dissolve* she responds to Stedefreund's trapezoidal exhibition space with precisely formed built-in elements, making the room's perspectively skewed plan the subject of her artistic investigation. Using methods derived from one-point perspectival construction, she creates duplications, overlaps and irritations, both structurally and optically. Alberti's model of the visual pyramid, the basis for every examination of art up to the present day, is simulated in three-dimensional space, shifting the observer's perception and the exhibition space itself to the foreground of the analysis. In the outer room, in a collaborative work with sculptor **Markus Wüste**, Werner spatializes a projection onto an everyday situation: A distant place appears to have been teleported into the exhibition space, as in science fiction.