

Carl Aigner, Board of Directors of Museum Leopold, Vienna, Austria

Idyll and Abyss

Idyllic, fairytale-like and delusive appear the new photographic work series of artist Jeanne Szilit, which seem to oscillate between painting, film and photography. Szilit punctures time, tattoos a moment through light, establishing it as saved time, as time's suddenness. She cuts time-pieces, deconstructs the flow of events into a thousand microscopic picture moments. Particles of the real become fragments of fixed memory. Picture spaces coagulate into lucid visions, dreamy shapes or pure light and color formations representing images of desire, yearning and melancholy. Thus emerges a new emotionality of the visual, which by far surpasses the atmospheric quality of traditional picture worlds, carrying the viewer away into spheres of hallucination. Sigmund Freud once described the work of dreams as a process of compressing experience particles into new picture structures. Jeanne Szilit is not only aware of that but realizes it as her essential picture strategy: „As a photographer I am interested in stopping the flow of events, showing the open, often uncanny possibilities of interpretation“. Not only the „moment décisif“ (Cartier-Bresson) is relevant for her, but a sort of extreme attention to emotionally charged picture-transformations. Hardly you find finalities here, everything is an interim solution of the open, the infinite. As generally Jeanne Szilit is able to capture in a touching, almost tenderly way the transitive quality of life and its reminiscent tracks. And it is the great visual musicality of her picture compositions that results in a concert of glances, enabling a new aesthetic-emotional exchange with the work that connects us like an umbilical cord with our own world of memory, the subjective cosmos of the irreplaceable.

Read more about Jeanne in "Publications" and "Catalogues / Download"