

**NERVOUS
DIGGING IN THE
GARDEN OF**

ORIGINALITY

***TALENT 2013: EIGHT NEW ARTISTS TO
WATCH, RECOMMENDED FOR SLEEK BY
ESTABLISHED PRACTITIONERS***

PORTFOLIO — Francesca Gavin



BULLOCK BRGS

LEAMINGTON

Left: Thomas Bayle likes
BERNHARD SCHREINER
CDV tin drum 1, 2012

Silkscreen on paper
100 x 80 cm
Courtesy the artist



All images
JUERGEN STAACK
FUGE performance at
 the Museum Folkwang, Essen,
 2011
 Part of the ars viva 11/12 – languages
 exhibition with Erik Bünger and Philipp
 Goldbach. Courtesy of Museum Folkwang,
 Essen and Juergen Staack



THOMAS RUFF RECOMMENDS JUERGEN STAACK

This 34-year-old artist, living and working in Düsseldorf, Germany's home of photography, has moved from still images into complex sound installations and performances exploring language, narrative, memory and meaning.

RUFF ON STAACK: "Language, sound and image build the core of Juergen Staack's oeuvre. As he is not so much interested in the factual, visible image but in the image created in the mind of the viewer, he often presents works that consist of acoustic experiences. Thus he experiments with the aggregate state of sound and image, transforming an image in sound and vice versa. In this process the spoken languages, especially the ones that are about to disappear, are used to produce the 'acoustic image'. The spoken words in languages like the Ainu, the Yakut or the Akan-Twi, which are not intelligible to the viewer, are transfused into a narrative picture, a story, by presenting it in an acoustic installation. Staack therefore does not need a visual image anymore, as the 'acoustic image' takes its place within the exhibition space. For me, this

rather radical approach towards the world of imagery is fascinating and a possibility to expand the limits of the art world."

STAACK ON STAACK: "How are images related to our reality? Storytelling and communication is very important in my work because they work like an impulse to imagine pictures, in the same way that it reflects the reality and the storyteller. Communication is all about misunderstanding and so, the perception of reality. Every person reflects reality and images through a very subjective background, so languages as code and tool are perfect to work with. In my performances, I often use different languages together so that... something new can be created. It's not about understanding the content of the description anymore. If you can't understand the languages, the content is hidden, you are only left with the voice of the speaker, the tone, the gender, maybe the age. In this way images are created in the mind."

WWW.JUERGENSTAACK.COM

ANNETTE MESSEGER RECOMMENDS EMMA DUSONG

This Beaux Arts graduate, with a FIAC project in the pipeline, makes sculptural audio installations using suitcases or school desks, and performance works of herself singing. In Dusong's varied work, the emotion and the meaning of everyday objects – and everyday life – come to the fore.

MESSEGER ON DUSONG: "Emma Dusong was my student in the Beaux Arts School of Paris for five years. Her work is a mix of drawings, performances, films and installations. She writes her songs and poems and creates music for them. To initialise her installations, the ritual is always the same: for the first presentation of each installation, she sings live, and after, the electric machines do it. I liked a lot, for example, the piece in which there is a letterbox. When you approach it, it begins to sing, as if the inside of the letterbox was singing the letters for us. I like also very much this small piece which is only a yellow Post-it on the wall, on which she wrote 'Oublier' (to forget)."

DUSONG ON DUSONG: "I've always been afraid to sing. I used to think my voice would drop down on to the floor. I started singing in my work because I wanted a medium that would be alive. It involves a physical and expressive vocal movement. I want the receptor to feel emotions. I want them to leave with questions. In my audio work, I often use my singing voice, silence and the sounds of animated objects. I usually use objects that people can easily recognise. Objects from childhood are a common ground, as well as furniture that is part of everyday life. Suitcases, doors, school desks, ropes or swings... I add layers of signification to their own meaning to thwart expectations. I'm interested in vulnerability and strength. I feel like childhood and old age has something to do with it, as you're often powerless. Time can be circular to me. I can see bridges between ages. In this way images are created in the mind."

WWW.EMMADUSONG.ORG

Right
EMMA DUSONG
Sirène, 2010

A cappella song, "Mum"
 Two singing periscopes

Below
Classe (Classroom),
 2012

Song, "Corquoi 01"
 Singing performance,
 illuminated school desks,
 one singing while
 moving. All lyrics, music
 and vocals by Emma
 Dusong
 Courtesy the artist

