



Sonia de Jager & Lotte Reimann

**20.06.15: Work in progress
presentation**

Sonia de Jager

Buenos Aires, 1988. Sonia de Jager is a Rotterdam-based researcher working at the intersection between philosophy of technology and cultural analysis. Graduated from the Gerrit Rietveld Academie in 2011, and from Universiteit Leiden in 2015, de Jager has developed a number of projects, both 'artistic' as well as 'academic', focused on subjects ranging from visualization matters in high-energy physics laboratories, to the philosophical implications of possible artificial intelligences, to the endlessly debatable nature of our technological situation. Most recently de Jager's work has centred around issues of originality, the putative digitalanalog divide, and questions that interrogate the creative platform facilitated by the technologies of contemporary art. It is here at these latest developments that the possibility of a collaboration with STUDIO 47 emerged.

Lotte Reimann

*Lotte Reimann (*1982, Achim, DE) studied fine arts with a focus on photography (University of Applied Arts Bielefeld + Gerrit Rietveld Academie Amsterdam). Her narrative works, presented as photo books and room filling installations, give insight into her personal world and artist perspective. Found and own images and texts connect easily into open story lines. Her works have been shown internationally i.a. Art Rotterdam (2015); RVB, Paris (2014); Unseen, Amsterdam (2013); Petty Thieves, Washington D.C. (2013); Dyson Gallery, London (2012); FOAM, Amsterdam (2011) and were supported by the German foundations Kunststiftung NRW and Stiftung Kunstfonds, as well as the Dutch Mondriaan Fonds. She published artist books with Knust/Extrapool (NL), RVB Books (FR) and Art Paper Editions (BE).*



Stoffleidenschaften or The Cocoon Is So Quiet, As If Lifeless

Upon graduating from the Gerrit Rietveld Academy, Reimann and de Jager maintained a close working relationship, without actually producing any work together. This summer they join forces in the centre of Amsterdam with Studio 47 for the display of an unusual audiovisual installation, deemed "work in progress".

Reimann's image-series often portray varying aspects of the "prohibited." The fetish, the taboo, the 'dirty'. With striking nonchalance and relevant actuality, the artist presents these as a fist to the face, which comes on a silver platter. And all the while what is questioned is: what is it exactly that is weird or unusual about this? How does it feel to identify with what's on print right in front of you? How does it feel not to? When starting this project she set out for an investigation into the self-portrait, with a focus on sexually charged representations, mixed with variations on the theme of attire and identity, of the habits of draping oneself. From today's "freak" online male performers, to females diagnosed "hysterical" a century ago: this research process opened doors towards historic reproductions of the self, and of cloth in general. By repurposing existing material, Reimann gives insight into the historical, as well as into the very subjective aspects of contemporary digital research, reflecting on cultural changes in time by branching along the most extreme uses of cloth. Veiling and stripping, masking and tagging.

While Reimann's images focus on displaying the concealed, on accentuating the weird language that is human camouflage and overt display, de Jager's sounds contort melodies and restructure sonic passages into camouflaged versions of themselves. The semi-dry, semi-nostalgic songs and surround-soundscapes in the installation engulf observers/listeners as they are watched over by the images, and triangulated by the speakers. At times voices, at times noise, at times music; the landscape created hints at a desolate narrative of sorts, somehow reflective of the images but confusing their own internal narrative as well. In de Jager's soundpiece, the corporeality and location of the listener/viewer are crucial to the nature and meaning of the sound-image presented. The music's physical (aural) invasion plays with highly diverse tones and volume levels, and with a variety noises that produce different effects depending on when and where the listener is located. There lurks a sense of following a thread of meaning and at the same time being lost in an undecipherable blindness, both reflected in the music as well as in the images. These speak to each other thereby allowing the spectator to eavesdrop and speculate.

Not only the above, but moreover: upon request of Studio 47, Reimann and de Jager produced work with tactics based on the idea of appropriation and re-shuffling, ending up in an audiovisual installation which camouflages itself and its concept in an unfamiliar way.