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IF THAT BLUE COULD STAY FOREVER

The title is a quote by Virginia Woolf taken from her novel *The Waves* from 1931. We only read the conditional part of the sentence, there is no resolution. What if we could truly capture that one moment? Is blue meant to be the colour of the sky or the sea? Or is blue a cold colour that stands for distance and melancholy? Or is blue the twilight episode between day and night? If time stood still, could you then fully enjoy it or is it rather important that moments stay fleeting?

Exhibition views, Kunst im Quartier Hamburg, 2022

Mirror installation (with Leo Rothmoser and Daniel Wimmer)
58 × 522 × 0,5 cm, 2022

o.T. (statue) from the series *Going, going, gone*
19,6 × 15 cm, 2020

Publication draft, *Almost as usual*
23 × 33 cm, 2022

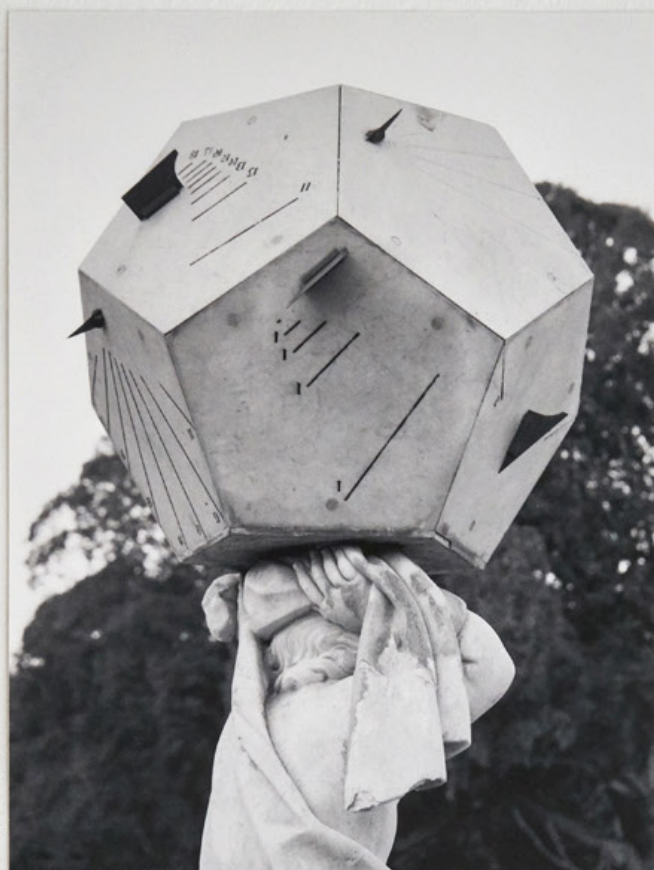
o.T. (*El primer amor*)
22,5 × 27 cm, framed, 2022

o.T. (doorman) from the series *Going, going, gone*
24 × 36 cm, framed, 2020

o.T. (*La Ricevuta*) from the series *Going, going, gone*
24 × 36 cm, framed, 2020









Adquirido en la cantidad de mil quinientas pesetas

Alto 0,90 = Ancho 1,26

Autor D^ñ Fernando Fonseca.

En cuadro titulado «El primer amor»

Adquirido en la cantidad de mil quinientas pesetas

Alto 2 metros Ancho 1,50

Adquiridos en virtud de Real orden fecha 3 de Noviembre de 1890

Figuraron en la ultima Exposicion

Medallas de 3ª clase

80

Depositado en la Escuela de Bellas Artes de Bilbao, por R.O., desde 1891. Sin localizar.

FERNANDO FONSECA Y LÓPEZ DE VINUESA

El primer amor
L. 2'00 x 1'50

Depositado en la Escuela de Bellas Artes de Bilbao, por R.O., desde 1891. Sin localizar.











ALMOST AS USUAL

The fiber cement object has been standing at the very same place in the artist's grandparents' garden for several decades. The photographs made at different times of the day and different seasons constantly change the composition around the hourglass-shaped tub at the center of the black-and-white photographs. The object is taken out of its permanence and appears again and again as something else, even though it always remains the same. Detached from clear beginnings and definite ends, the anachronistic arrangement of the analogue prints enables an almost simultaneous perception of (non-)simultaneity. Weightless formations of a turtle circling in the water as a video loop make you pause and forget the time. According to Luigi Ghirri's idea of the *Non-finito*, the oversized book page postulates the *point of departure* of every picture taken in order to make a subsequent one.

Exhibition views at HGB Leipzig and Studio Hannibal Berlin

Silver-gelatine prints
26,7 × 33,6 cm, 2020 – 2022

Diasc, inkjet print on acryl & dibond
201 × 146 × 0,8 cm, 2021

Video- and Soundinstallation
1:24 min Loop, 2021, www.vimeo.com/640491026























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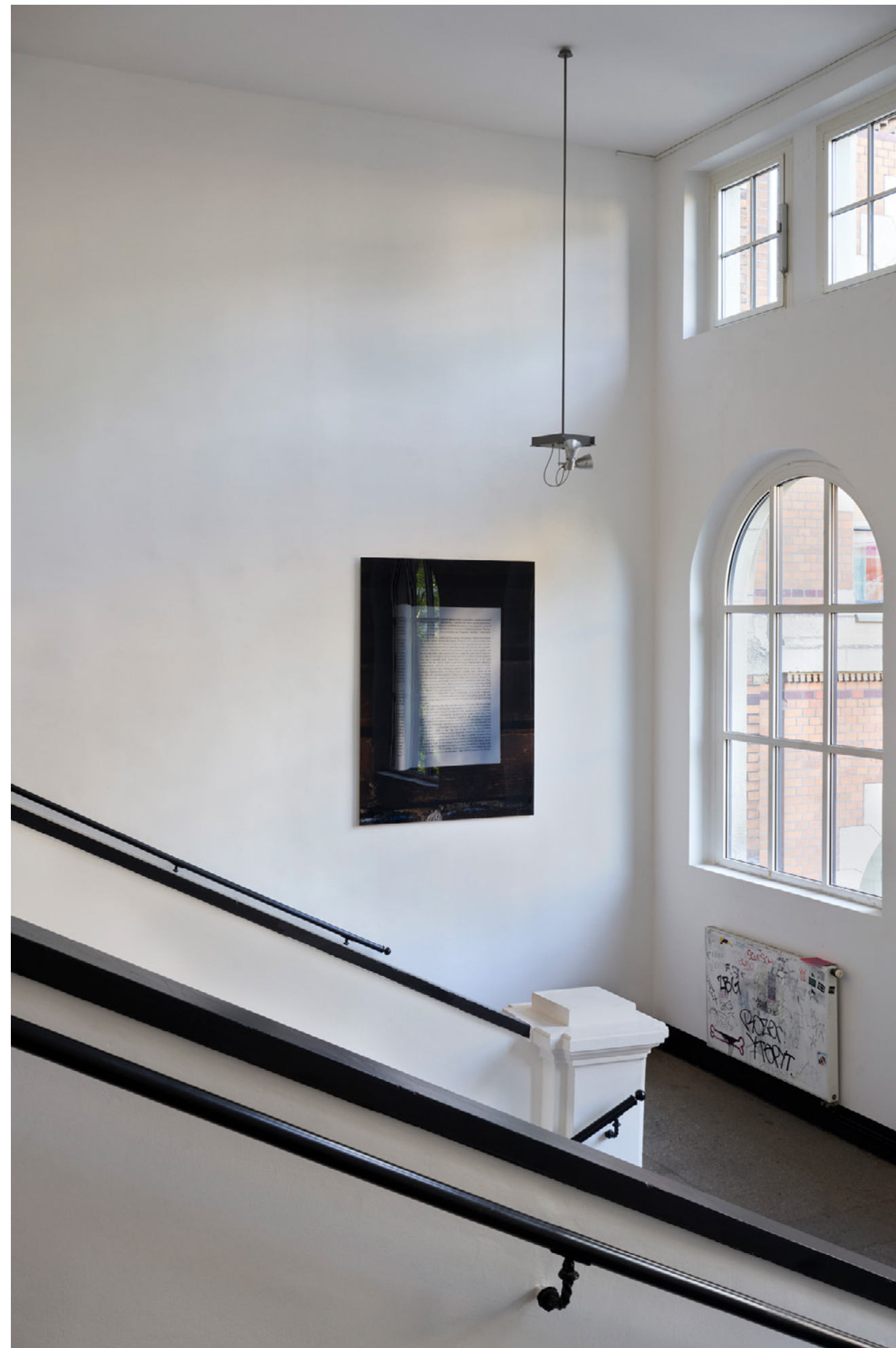
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He discusses a wide range of subjects, but it is possible to single out several clues relating to the method that underlies his entire artistic production. While not constituting pre-established formulas, they expound a series of problems that are subsequently encountered within his practice. The key-words to introduce these principles are 'fragment', 'identity', 'collectivity' and 'knowledge'.

We have already mentioned the concept of fragment. Ghirri never forgets the partial nature of each photograph. However, this is not translated into a mere awareness of a structural aspect of the language he uses, but into a diminished interest for the individual image. He discards the possibility of its celebration, concentrating instead on groups of photographs and the ties that hold them together. It is as though the main focus of each picture did not correspond to its central axis but to all those lateral elements that push it outside itself, connecting it to something else. In his essay entitled *The Open Work*, which is one of the most fundamental reflections on his oeuvre, while not referring to any specific series, he writes: 'Borges tells of a painter who, desiring to paint the entire world, begins to make canvases showing lakes, mountains, boats, animals, faces, objects. At the end of his life, putting together all these canvases and drawings, he realises that this immense mosaic has formed an image of his own face. The point of departure for my photographic project can be compared to this story. That is, there is the urge to find a cipher, a structure for every single image which in its totality defines something else'.⁴ It is the principle of the unfinished ('non finito'). The never finished. This is because the portrait he mentions is not a point of arrival, but a 'point of departure'. It is another fragment, initially of a body and subsequently of the entire surrounding universe. And so every image represents only a moment of pause and a prelude to setting out again.

The same passage also discusses the matter of identity. Ghirri's writings reveal his utter conviction that photography is a subjective fact. However, this does not mean it must necessarily be the manifestation of an individuality bearing the unmistakable signature of its creator. Ghirri shuns this logic of recognisability, concentrating instead on the intimate relationship that is established between a picture and the person who created it. In this sense, each photograph represents a meeting of its creator with himself. It is a private place, an opportunity for them to find each other. Ghirri recognises photography's ability to put him face to face with his responsibilities towards himself. Then there's society, the public, towards which he takes on an equally assiduous commitment, but of the opposite nature. He passes from the silence of introspection to the clamour of politics: the goal is to assert that photography itself, via its widespread penetration of everyday space, has inhibited the direct experience of reality, invoking the need for a change of direction. He writes, 'Many people, when writing about photography say that it always shows what we already know – that which is common knowledge







GOING, GOING, GONE

Unlike the widely-held assumption, photography lacks the ability to capture people's memories or special moments, to store them or to represent something supposedly authentic afterwards. In *Going, Going, Gone*, the combination of images taken from the family archive and the own photographic material serves to highlight specific fragments of the past and to reactivate them in new arrangements. Instead of regarding the past as something concluded, the temporal levels are shifted through the sequence of the pictures. The subtle resemblances in the observations keep reappearing in different forms and shades. They lead to a never-ending story, even if the weight of time lays down on every step.

Publication, 2019

22,8 × 32 cm, soft cover, 96 pages, edition of 10

www.vimeo.com/647056842











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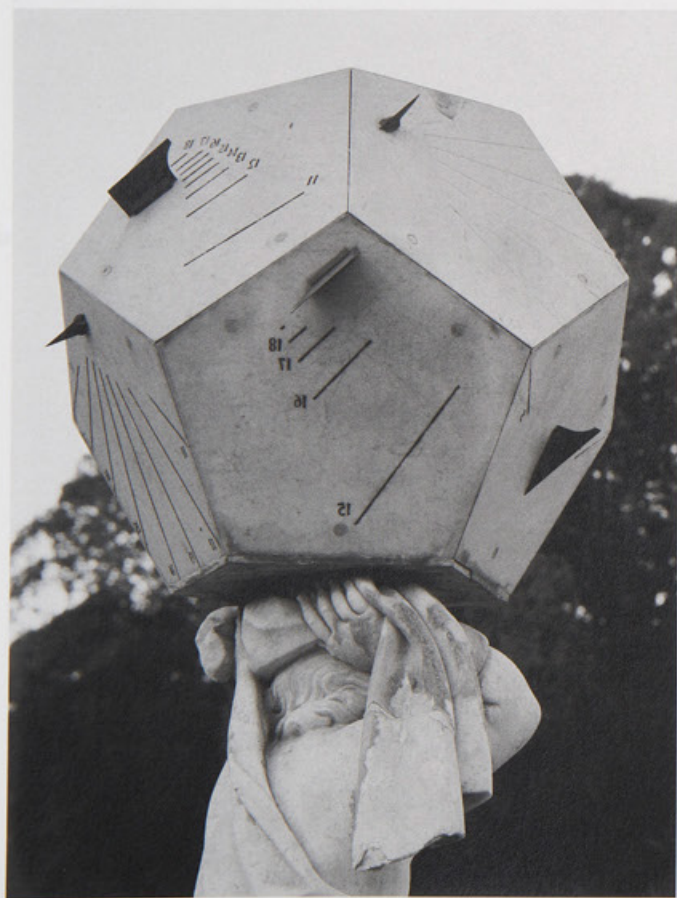




















BETWIXT (with Lars-Ole Bastar)

Betwixt is a rarely used synonym of the word *between* and addresses forms of transitions and interspaces that are explored in the work. The video of the shore at the westernmost part of the european continent shows different heights, rough and calm surfaces with varying lighting moods - different states in a short time, while the camera position does not change. The situational black-and-white photographs, which are aimed directly and frontally at the motifs, act as an immediate time freezing counterpart and focus the interrelationships between people and water in different aspects of society.

Exhibition views HGB Leipzig, 2019

C-Prints, dimensions variable, 2019

Diasec, Inkjet print on acryl & dibond
188 × 146 × 0,8 cm, 2019

Video- and soundinstallation
4:32 min loop, 2019



















