

NEVIN ALADAĞ
DANIEL KNORR

31 January through 21 March 1999

www.fri-art.ch

Nevin Aladag and Daniel Knorr are moved by a feeling of urgency expressed in codes that are precise and direct, in comparisons and extreme situations. They belong to a generation of artists who view art as a challenge.

Nevin Aladag, born in Van in 1972, lives and works in Munich. The human presence is often the focus of her work - often not a real presence at all but a reflection, an allusion in sight or sound, as in the piece entitled *Jaqueline*, in which the personality of a seductress is evoked by means of a handbag, stockings and a name written in lipstick on a dilapidated wall. In another work, *Dancing Derwish*, presented in a techno discotheque, white robes are engine-driven into a frenzied whirl on the dance floor, mirroring the trance of the crowd, exaggerating, perhaps even caricaturing it.

For FRI-ART, Nevin Aladag has created an environment – two Installations *Après vous s.v.pl.* and *Geissel* – which appeals to senses other than sight: hearing and touch. The room seems empty, but is full of sound and temperature. A blast of warm air hits us at the entrance, and a cold airstream grazes us almost simultaneously. A single sound, comparable to the whine of a missile on the move, fills the room. Contrasts, comparisons and extreme situations, in this case coupled with an absence of 'images', enable Nevin Aladag to refine systems of perception and communication. They are linked directly to the content expressed, to bodily sensations - heat and cold, and sound that suggests an 'action'. This information, which may seem abstract to us, discloses multiple elements referring to how we conceive of physical or mental spaces we do not yet know. One does not view the work of Nevin Aladag, one tests it, one lives it, one is sometimes overcome by a feeling of absurdity arising from a contradictory combination of materials or situations.

Daniel Knorr, born in Bucarest in 1968, lives and works in Berlin. Viewing art as a powerful dormant urge to challenge and intervene, he experiments with the overthrow and the subversion of values. In the work *Je bois (I am drinking)*, an automobile overturned on a small boat in the port of Marseille, he upsets the well-known image of the 'car with boat on the roof'. Instability supplants stability and a boat trip takes the place of the overland journey to Africa. For an exhibition in Munich train station he convinced the police to guard a drawing sketched in confiscated cocaine - welcome publicity for the police.

Daniel Knorr's works sometimes contain comic or even satirical aspects yet retain an eminently serious message. Some are closely linked to the context in which he presents them, often outside protected museum settings. He installed the replica of a post-World War II vending machine, which exchanged potato peelings for wood, in an arcade underneath the Maximilianstrasse, one of Munich's main business thoroughfares, as a telling comment on our society with its conspicuous consumption and changing values.

Daniel Knorr's work for FRI-ART is based primarily on human relationships and their perception. He presents an installation *La femme de ma vie ne m'aime pas encore (The woman of my life does not love me yet)*, made up of several series of Russian "matrjoschka" dolls. How do we perceive the Other? Why do our feelings towards the Other change constantly? Why is our attention for the Other not a constant phenomenon? Why do we admire the Other and then reject him? The Other is our reflection, enabling us to understand ourselves. Each time we discover another facet of the Other's personality, the unknown makes its appearance. At the same time, a 'film' *Dans les cafés* consisting of 360° shots made by an original technique of presentation developed by the artist, shows customers in various Fribourg cafes. Viewed through the eye of the camera or the spectator's eye, the Other is always the subject. Flyers with the message *If you need love, visit FRI-ART 21 January through 21 March 1999* are distributed in these venues.

By making use of two very different media, a traditional one (the matrjoschka) and a contemporary one (panoramic moving photography) Daniel Knorr insists on the importance of the never-ending quest for identity and for a benchmark of the intensity of our relationships.

This exhibition was made possible by the volunteers who lent a hand in the production of the matrjoschkas and the technical assistance of Bänziger & Frei, Roundshot Enlarging, Egnach

Pour l'achat d'oeuvres, prière de vous adresser à la réception.

Thursday 4 March at 8 p.m. : guided visit with Michel Ritter, director of FRI-ART

Coming exhibitions : Fransje Killaars (NL) – Jeroen de Rijke / Willem de Rooij (NL), 11 April through 30 May,

Opening : Saturday 10 April at 5 p.m..