



## Press release

### Luzia Simons

Exhibition: **Stockage**

Photography, Video, Installation

Opening: 14<sup>th</sup> September at 7 p.m.

Period: 14th September till 28<sup>th</sup> October

The exhibition will be held within the framework of the 9<sup>th</sup> Biennial of Contemporary Art of Istanbul

Curator: Tereza de Arruda

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### Luzia Simons: Tulip Pictures (Scanograms)



The camera is constructed like the human eye. With its convex lens, focussed optical path and sharpness of definition its mechanical properties correspond to the natural law of optics. A single viewpoint is equipped with a light-sensitive receptive surface to give rise to a virtual image of reality, and the theorem of “perspective” compensates for the missing dimension of depth.

The scanner, in contrast to the camera, has no single point of view. The once secure observational standpoint has been set in motion to become a “way of view”. The scanner has neither lens nor focus, and recognises neither perspective nor sight lines. It feels its way over the surface of reality like a blind thing, storing each pixel equally and with merciless precision. To the scanner everything superficial is bright and sharp, while everything with more depth is lost in uncertain darkness. It is as if it were providing the coming globalisation with the appropriate technology.

It is not by chance that Luzia Simons scans tulips – the flowers themselves, not a ready-made reproduction. Since the tulip, once as valuable as gold, does not originally come from Holland, but from Iran and Turkey, where it to this day symbolises a person’s life, the flower is bound to be of particular artistic interest to her. Cultural confusion and the loss of identity, but also – in open contradiction to the dialectic process of any “exchange” – the enrichment that also goes along with them, are themes that have occupied Luzia Simons for a long time (“Transit”, “Face Migration”, “Luftwurzeln”).

Once again the motifs are fragmentary, immensely detailed and improbably enlarged, and they quote, more in irony, the baroque beauty and transitoriness of classical “flower pieces”. These tulips, however, possess a theatrical determination of appearance, as if they were actors in a great drama of colour. And yet we are not dealing with individuals here. The unnaturalness of the scanned surface, this microscopically exact, utterly flat rendition, raises the question of the dividing line between depiction and reality, as if this boundary were a vulnerable skin.

Luzia Simons also goes a step further and places these pictures – whose elements she sometimes releases as “stockages” for composition by the viewer – into the extended context of an installation. 300 kilos of lukum, a Turkish sweet, are arranged in strict, tulip-shaped mosaics covering the floor. It is once again a question of cultural transfer. For this is not simply the cornucopia, pouring out European antiquity in pixels, but also the primary oriental gesture of abundance intended as human generosity – and unexpectedly a bridge is built to the childhood memories of this Brazilian artist.

Prof. Werner Knoedgen, Stuttgart

### Luzia Simons: Stockage



In the work of Luzia Simons the floral still life is given a many-layered cultural and socio-political meaning. The artist has explored the history of the tulip, which is an important symbol in both Orient and Occident, and in the flower has found a metaphor for globalisation, intercultural identity and cultural nomadism. Simons raises the question of the rootedness of the individual in today's world. What gives us a sense of home, what creates identity?

Her exhibition in Istanbul contains two central elements: on the one hand large-format photographic works, on the other a floor installation of lokum. While the scanner-generated tulip pictures refer in a contemporary way to the Dutch floral still life tradition, the pointed blossom forms of Turkish ornamental tulip imagery are quoted in the installation of lokum.

With her work cycle "Stockage" Luzia Simons establishes a compelling connection from the 17th century to the present day, characterised as it is by globalisation and multiculturalism. The variety of metaphorical references, which explicitly take up current social themes, transforms the apparently "charming" floral subject matter into an exciting discursive medium.

Dr. Claudia Emmert, Stuttgart

**Luzia Simons**

Luzia Simons was born 1953 in Brazil

Education:

History - Paris VIII - Vincennes

Art - Paris I - Sorbonne

Luzia Simons lives and works since 1986 in Deutschland

Further presentations of the Exhibition **Stockage**:

**Städtische Galerie Ostfildern**

3<sup>rd</sup> July till 26<sup>th</sup> August 2005

Stadthaus Schanhauser Park

tel: + 49 711 34 04 103

**Kunstverein Konstanz**

9<sup>th</sup> September till 13<sup>th</sup> November 2005

Wessenbergstrasse 39/41

D-78462 Konstanz

tel: +49 7531 22351

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