

Sabine Dusend, Morgaine Schäfer memo

15 February – 15 March 2019

Opening: 14 February, 6 pm

Artist Talk: 9 March, 6 pm

On the occasion of the 'Dusseldorf Photo Weekend 2019' SETAREH GALLERY presents the double exhibition **memo** by Morgaine Schäfer and Sabine Dusend. The overarching themes of the exhibition are „memories“ recorded or deleted by visual media. While Morgaine Schäfer shows photographs of analog „slide projections“ from her rediscovered family collection, Sabine Dusend illustrates the process of deleting private and artistic images from the memory of her digital camera.

Morgaine Schäfer's (b. 1989 in Wolfsburg, lives and works in Cologne) works are based on her own family history, which the artist seeks to present in generally understandable forms, and that offer potential links to often similar pictorial recollections of the viewers. Morgaine Schäfer takes photographs of slides on which her parents and other relatives can be dimly seen, lying on paper or visibly erected by hand, creating a blurred projection on the respective sheet. These are pictures of images of past situations that, although often forgotten - as the slides prove - must have happened. The ambiguity of these memories captured in photographs, which theoretically could belong to someone else, is expressed in the blurriness of the scenes projected onto paper. Photographs of self-written lines give the respective pictures a narrative framework.

Sabine Dusend's (b. 1984 in Neuss, lives and works in Düsseldorf) basic work equipment is a now outdated first generation digital camera, which she uses like a notebook and diary and with which some of her previous photographic works were made. If you delete images from the data memory of this type of camera, the process is visualized by a blue pixelization of the photo to be deleted. The photographs, which are apparently in dissolution, gradually turn into a technical blue screen and are then finally and irrevocably deleted. Whether this elimination of images happens by mistake, to generate more memory space or with the intention of getting rid of unpleasant (visual) memories, it is also accompanied by certain emotions, ranging from banal indifference to melancholy and pain. By photographing the distinctive images of these extinguishing processes, Sabine Dusend catches what vanishes and captures on camera what is about to dissolve. In this way she visualises the technical process of deletion and makes the media-related oblivion-making and memory-retaining visible and conscious.

The photographic works of both artists form thematic and compositional parallels and in the overall view create not only cross-connections, but also extended spaces of thought and interpretation that relate the variability and intensity of pictorial memories to media-reflexive and media-critical discourses.