

## **(in-) sight / (in-) place**

### **Robert Bergmann and Maximilian Seegert**

#### **Souvenir**

Opening November 19th 2024 - 7.30 pm

From November 19th to December 15th 2024

Open by appointment: [espai.souvenir@gmail.com](mailto:espai.souvenir@gmail.com)

*"I see what is, but I am always making something else of it, as I look."*

Virginia Woolf

In **(in-)sight, (in-)place**, the artists examine how images—whether from Google, films, social media, or books—shape our perception of landscapes and our relationship with them. Far from being simple reflections of reality, these images act as tools that reconfigure our connection to the environment, generating a fluctuating balance between immersion and detachment. This ongoing dynamic prompts us to rethink how images not only mirror the world but also decompose and multiply it.

The landscape emerges as a fluid field, where the visible intertwines with references and interpretations. From the myth of the American frontier as an infinite expanse to the fragmented horizons captured by cameras and screens, each image creates a tension between the immediate and the mediated. The photo series... uses the car as a framing device, much like a camera.

By employing seemingly obsolete techniques like rear projection, the artists maintain an ambiguous relationship with past technologies, oscillating between playful curiosity and a critical analysis of image production. Rear projection, once a cutting-edge technique in film and television, involves projecting images onto a screen from behind, often evoking a sense of artificiality or distance. Recontextualizing these outdated techniques makes the technological processes behind image production tangible. On one hand, it evokes nostalgia or whimsy, inviting a playful interaction with history. On the other, it exposes the constructed nature of visual media and its impact on our perception of the world.

In the video *Main.0099\_1* (Merrick Butte, West and East Mitten Butte, Cly Butte), the artists layer prefabricated 3D models, film excerpts, and digitally produced images to appropriate the montage process used in old Westerns. These techniques assemble existing landscapes into new, fictional compositions, underlining how the landscape itself becomes a site of interwoven histories and fabrications. In every fragment—a stone, a tree, or a building—there remains a vagueness: between what the image reveals and what it inevitably conceals.

Production technologies thus become not just tools but methods of commentary on the dynamics between the image, the medium, and the viewer's role in interpretation.

Curatorial text: Fabrizio Contarino