

## **GEORGETTE MAAG** NUVOLE BASSE

A still water surface was once enough to create a human face. Then came polished stone, metal or glass. Georgette Maag found inspiration in the old halls of mirrors in the palazzi of Genoa: Nuvole basse (low clouds) plays with overlaps of time, light, reflections and imperfections. A deliberate optical confusion. On display are photographs, videos and objects that were developed during her City of Zurich studio scholarship in Genoa.

“A shadowy appearance here, a fugitive movement there. Light effects, gestures, rhythmic occurrences that reclaim poetic moments from the daily routine. I tack the lens on side stages, side walks, and proclaim them to momentary stages: operating daily life. Associations and stories are lurking behind every found image, laying tracks for me, in front of my window, on my strolls, sentences, serial series, painting by video, real time in a continuous loop. Little whitecaps that take effect in the underground. It’s like an restless running around the very-same by various means. In short: I collect with my baroque eye and let the findings sober up in the Nordic light.” Quote Georgette Maag

Maag circles around time and transience of life, movement and downtimes by the means of various media and situative questions following a dense mesh of associative relations and inklings. The indirect glance, the play of light and shadows and mirroring occupies Maag already for some time. For Nuvole Basse she turned her attention towards the old mirrors in the palazzi of Genoa. The photographs depict parts of the splendid interior spaces but only as reflections. The direct glance is refused, atmospheric errors, stains and flaws are presented on these mirrors instead, proving their centuries old history. There are two more video installations in the same room, both are titled ‘Labor’. In these works Maag examines the flow movement of water as well as aluminium. Mercury, which was used in the production of mirrors in former times was eventually replaced in 1886 by silver nitrate and aluminium. Maag picks up the concept of continuous change: water runs on an empty table board and moves—controlled by the high surface tension—along the edges. As if it could suspend the laws the water explores the flat land. The worktop becomes the carrier of ephemeral images and thoughts. A place, which calls for a stop and prompts questions about established and presumed safe issues. On the expanding water surface there is nothing but the reflection of light.

Georgette Maag lives and works in Zurich. She completed her education at the Schule für Ausdruck und Bewegung, Zurich and at the Freien Kunstakademie, Basel. Her works and performances have been presented in numerous national and international solo and group shows, such as the Museum Bären-gasse, Zürich, Haus für Kunst Uri, Tief-parterre Kunstraum, Kreuzlingen, Aargauer Kunsthaus und Dienstgebäude Zürich. Georgette Maag is co-organiser of exhibition platform Vorzimmer im OG9. She is a laureate of the publication award of the Schirn Kunsthalle Frankfurt.

### **Special**

Making-of mit Georgette  
Saturday, June 2, 2018 | 4 pm

### **Exhibition**

May 19–June 30, 2018  
Wed, Thu, Fri 2–6 pm | Sat 11 am–4 pm | and by appointment

### **Opening reception**

Saturday, May 19, 2018 | 3–8pm  
3 pm: Opening of the exhibitions  
4 pm: Welcome address, hot soup and traditional buns  
6 pm: Exhibition tour

Sunday, May 20, 2018 | 11am–4 pm

### **Long Weekend**

Saturday, June 23, 2018 | 11 am–9 pm  
Sunday, June 24, 2018 | 11 am–4 pm