

COLLAGES

Concept

Architecture, nature and movement are the main themes in my artwork. I am striving to draw out and bring together the different elements – layers, repetitions and progressions, zooming into space to create depth and bring out individual themes.

The medium of collage – through cut and paste – in conjunction with analogue photography, creates a new composed situation. I want to show a new point of view, not portray a digitally manipulated reality. By using collage you can feel the edges and see into the reflections. The observer can see where I have cut and pasted and can tell where I have combined new realities.

Analogue photography is a challenge for me, because I don't manipulate the photos after developing. That particular day, that particular moment, that mood and that light will determine the image and through it the statement and message of the collage.

Most motifs appear in a series of six, in different sizes and sometimes as an original. This is always a hand-made collage.



"Auf Empfang - Aerial" - 170x60 cm

Mirjam Medema, Publisher

Ms. Küderli has discovered in her pictures that by leaving out, for example, the sky other elements are brought to the forefront. She executed this in her collages consistently. She started with her pictures from Australia and Thailand, which work well to focus on the individual elements of nature in all her remarkable beauty, rather than gazing at the entire environment and losing sight of the essentials. One by one, she creates a dynamism in her pictures, using more or less background or foreground, or through elements like trees and mountains, which simply wasn't there before or at most just beneath the surface.

Her collages of water and sky show this brilliantly. The dynamism doesn't come from the individual photos but instead from the blended picture as a whole. Depth and distance are intensely amplified through the collaboration of the separate photos. The view is focussed on what is being shown, just as she has put it together, with a natural motion: If she starts at the bottom, the view then sweeps upwards, or vice versa. The result is a certain peace, reinforced by the size of the cuttings.

BERLIN

Explanatory notes

I wanted to make a short movie about the multi-layered movements in Berlin. To do this I had to find a way to show the places, the moments and especially my fascination with Berlin's traffic.

Initially I chose photography as it allows me to capture fleeting moments sequences: different speeds of pedestrians, cyclists, boats, cars, trams, subways, trains and airplanes meet on different levels – in the water, on streets and paths, bridges and train tracks and in the air. I chose the medium of collage to depict the overlaps and crossing points. It's not always just a collage in its traditional sense of gluing some pictures on top of each other, but instead it's a chain of events taking place in sort of slow motion.

It is like portraying a film in a single photo. The collages show short stories and/or excerpts from motion sequences.

Peter Baur, Photographer

The movement is the intensity of concentrating on one item and forgetting everything around you. How do these collages create this hypnotizing effect?

It doesn't follow the conventional rules of setting up an image format or using the stylistic devices of classical photography. Much more, it is a whole list of elements that acting together to get the pictures to speak to us, which she uses to tell a story. A story, whose ending always remains untold, so the observer is continually drawn to it anew, surrendering himself to it with enthusiasm.

Like a wild animal on the prowl, Natascha Küderli follows her project instinctively, not letting up until the last photo of the sequence has been put into place. Her eye is well trained in observing and capturing commonplace movements as standardized, repeated actions. These „pictures“, which are like short films, no longer have meaning for everyday life, since we have seen these a thousand times before and they have lost their resonance. Lining up single photographs taken from the same vantage point, creates a sort of slow motion, rarely seen in this fashion before. Single shot photography however shows distinctive features, which can only be noticed after longer and more intense gazing.

The objects of enthusiasm are machines like airplanes, trains, cars, as well as people whom she chases and then lets go again, as we watch them for a short moment. Everyday situations are brought together into her collages and these pictures create a type of film and/or film extract, which through the slow motion style give a completely different impression than expected.

The eye is used to thinking in photographs and seeing in films. The photography (snapshot) and short films show that, through the sequential photography combined with collage technique a new view opens up to the observer. At first the eye recognizes a picture clearly structured with repeating horizontal photos or lined up next to each other vertically. Without really seeing it, the subconscious starts to function and the human brain reproduce the situation in the form of a short film, running in slow-motion. An everyday moment is thereby translated into a level of subconscious in a form we have never before been able to experience.

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