

JULIA KRAHN

Mother loves you

December the 7th at 19.00 the exhibition *Mother loves you*, a project by the german artist Julia Krahn, will open at VOICE gallery.

The exhibition will be opened up to february the 10th 2013.

Statuesque postures, bodies projected into heterotopic environments, figures shrouded in halos of sanctity, chromatic ointments which lighten faces, attitudes and places to show a precious lightness, a softness aimed to muffle the pain of the world in order to feature it through clever allegories. The work of Julia Krahn penetrates, with great nonchalance, some of the major current issues – the importance of otherness, coexistence, conviviality, multiculturalism, charity and tolerance are a few – to bring forth the cruelty of a world devoid of love and which allows no room for sympathy or indulgence. But also to re-educate the viewer through heroic and poignant aesthetic frictions, through participation and life sharing in the era of planetary polycentrism.

At times dreamy and surreal, the artist's aesthetic universe (a universe sometimes feeding on certain Baroque premises) offers atmospheres full of tenderness, supratemporal and melancholic habitats, warm and suspended climates which draw a real revenge of emotions over the dryness of the ordinary.

Mutter (2009), *Reinheit* (2009), *Colpa* [Guilt] and *Benedizione* [Blessing] (2010), *Dein Herz* and *Mein Herz* (2010), the various *Evolutions* (2010), *Vanitas* (2011), the gorgeous *Ultima Cena* [Last Supper] and the various *Melancholies* (*wachsend*, *bluehend* and *ganz aufgeblueht*) (2011), are only a few of the projects and works which highlight Krahn's attitude, an inclination to rediscover, through the silence

and purity of composition, a benevolent galaxy, an ideal beauty necessary to restore encounters, enchantments, contacts with human nature and with her own heart – the heart of the artist – *laid bare* (Baudelaire). And with a feminine idea which often comes back to deal with a reflection focused on reception, on the importance of diversity and otherness, on a cosmos in which humanity is the child of a common destiny.

With *Mother Loves You*, the figure of the mother – a mother who is body, earth, spirit, light – now becomes the center of a new path which the artist goes into to explore a generating source which can be detected in all things. A woman who is not only femininity in all its various forms, but also the shining place of human creativity. An extension of aesthetics and ethics which, through photographs, videos and installations created specifically for the space of Voice Gallery in Marrakech, directs the viewer's gaze towards the infinite search of something that is, once again, a fragile and restless core, a bright space connected with life.

Thanks to a remarkable dramatization of composition and some essential weather metaphors which divide the exhibition space into two main chromatic colors (the blue and red used in the preparation of the project are on the one hand a metaphor for protection, a precise cross-reference to Mary's gown and mantle, on the other they represent sin, pain, blood, humanity), Julia Krahn sparks an ironic and disenchanted reflection on the histories of religions to illustrate an iconographical expression of the Virgin, but also that of a woman (the use of jeans and nail polish hint at this), a regal character in which sacred and profane love, spiritual and material gaze meet to undermine the fixity and clashes among the various religious credos.

Applaus (the title of a double video which highlights the dual nature of woman, and of a few photographs which short-circuit and transform pain into applause), *Veil* [Veil] (a blue cloth on which a face is impressed), *Voci* [Voices] (a wall installation with sentences from the video) and *Multi Mater* (a large wallpaper including all the works) are the elements from the artist's new project: a poignant story aimed to reframe the figure of Mary/Maryam, suggesting an essential

escape route from conflict and hypocrisy, with a delicate touch of irreverence which Krahn uses to wipe away any prudishness (any conservatism) and show the splendor of a throbbing, pungent humanity.

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