

## Fotinia i polis (Lights and the City)

At the end of 1990 I travelled a lot. Whenever I was not on the road I spent most of my time at a music club that was two minutes away from my apartment, right across the street. I worked there as DJane, appeared on stage together with *Die Hexen*, washed my clothes in the basement, ate a lot of Indian food at the club's restaurant, co-curated an exhibition of posters by *Jason Austin*, *Coop*, and *Frank Kozik*, saw a lot of concerts and had a solo show with my own artwork.

Part of this solo exhibition was an installed pin up devil girl, made of painted wood. I hung it up at a special place and put a red spotlight on it. Graphic artist and musician *Spacke* (Michael Kramer, *Slow Death*) who worked at the club too helped place the spot to produce a dynamic shadow of the devil girl on the wall. Finally the shadow turned out to be the real work I wanted to realize.



I had always loved working with light indirectly or technically but during this installation process I realized how much I wanted to go further and take light as an independent artistic issue. Therefore I felt it could be useful to start with a series of photographs about all kinds of lights I was able to see: natural lights like daylight, twilight, blue hour, golden hour, sunrises, and sunsets; artificial lights like bulbs, neon light, car lights at night, flashlight, and candlelight.

This photographic examination of light took 6 years. Mostly I used *Agfa Optima* or *Kodak color* to catch different colors and atmospheres of specific light scenes. I even thought that the variety of everyday life would be more interesting than stage-managed pictures of arranged tableaux or other controlled situations. Jump ahead right into your death ... My camera was a *Pentax Espio 738 S*. It was a very small one I had picked – inconspicuous and light weight, perfect for the road.

Moreover it had a function that allowed the user to expose the film as long as the release button was pressed. This function was another important reason why I bought this camera, for it brought in an aspect that was very individual as well as physical. Whenever I used this function taking pictures turned into a performance act and the artistic decisions I made had another quality than decisions I made when I simply photographed something. The physical and psychological distance between me and the camera disappeared.