

## Roni Horn

(New York, 1955)

Roni Horn employs various expressive media for her work, ranging from drawing to writing, and from works on paper to photography and to sculpture. The artist reflects on the concept of identity, the double, the continuous transformation of all things and the elusiveness of events, specifically analyzing the nature of each artistic medium. Through different languages, Horn attempts to demonstrate the mutable essence of art, which varies depending on the person, the place, and the time in which it is perceived. Many of her works consist of photographic series or present a multiplication of elements and images that express in exemplary fashion the concept of variations in perception. This mutability thus depends on the circumstances in which the work is exhibited, on individual perception, on the ephemeral nature of language, but also on the subject that is represented, which in itself is empirical and variable.

*You Are the Weather* is an emblematic work that consists of one hundred photographs that depict the same woman, Maigrét, one hundred times, with facial expressions that are almost imperceptibly different, or framed in a manner where the focus and centering varies, and which are sometimes in color and sometimes in black and white. The woman's facial features, like time, are mutable and unpredictable.

For Roni Horn it is fundamental how human beings always seeks to see elements of nature in themselves, to recognize their similarities with it. The artist has spent time in Iceland, where the desolate and boundless lands function as a surface of water in which man's soul can contemplate himself and the reality: "My image of Iceland as a reflecting pool is the idea of using nature as mirror and measure." The work *Still Water (The River Thames)* consists of photolithographs that depict the waters of the Thames. But what seem like simple photographs are actually similar to topographic maps; numbers are printed at various points of the water, and these, imperceptible at a distance, merge with the foam and ripples of the river. Each number corresponds to a statement or a question, which offers the viewer multiple points of reflection, such as: "Could you see the water in yourself?" This question, although not explicitly written, can also be intuited in the lithographs of *Pooling You*. This work, which entered the CRT Collection in 2007, clearly represents the idea of a geography internalized by man and to which he transfers his feelings and humanity. Nature in the form of a stormy sea envelops the viewer; the seven photographs are installed in a circle, and the energy that seeps out from the force of the waves seems to literally submerge and sink whoever contemplates them. (EV)