

CORNELIA VAN DER LINDE

The exhibition features photographs taken from a pinhole camera, trees and foliage from a long-term project that Cornelia van der Linde started in 1998.

Part of Mexico City for scuba diving, she is stuck in her hotel room most of the time because of the terrible weather. That's when she makes her first camera with the equipment she has on hand: a 645 polaroid back, a film 665 and a shoe box found in the hotel. She begins by photographing what is offered to her eyes, trees blown by the storm, dreamlike tropical landscapes. His photographs, soft and serene, seem timeless, evoking both familiar and unreal memories.

First attracted by trees because they are almost immobile and perfect for long exposures, they become his leitmotif. She has similar photographs in many parts of the world, working in both color and black-and-white, thanks to a wide variety of pinholes that she builds herself according to the subject and the results she wants to achieve.

The project is then conceptualized: the tree becomes a sign, a writing, but also a trace of the "anti-trip". The very act of photographing, of putting oneself into play, of putting one's work 'in danger' somehow is just as important as the result obtained. She chooses to photograph early in the morning, late in the afternoon or early evening, so that the image requires an exposure time of between 5 seconds and several minutes. The challenge then is to hold the camera in his hands during these long exposures. Searching for the effect of surprise and provoking the unpredictable nature of this technique, she feels then, in her own words, 'more painter than photographer'. Time and lack of control as an attempt to escape a certain rigidity of the photographic technique?