



daniela comani
works and exhibitions



>Eine glückliche Ehe (A happy couple)< #2, 2003,
series of photographs, 56 x 70 cm



>Eine glückliche Ehe (A happy couple)< #3, 2003,
series of photographs, 56 x 84 cm

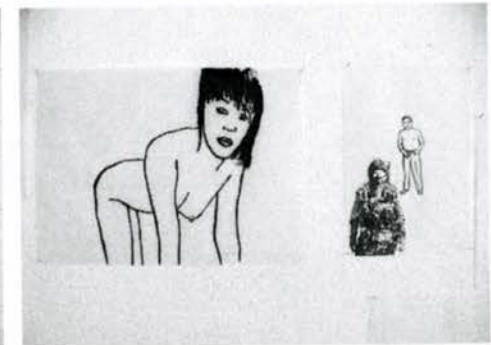
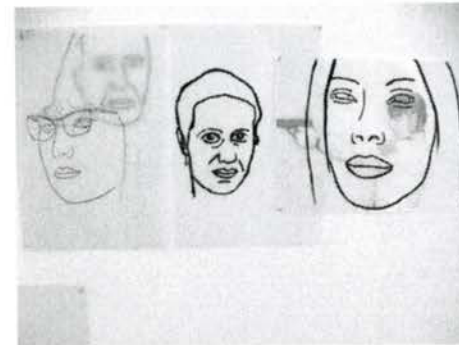
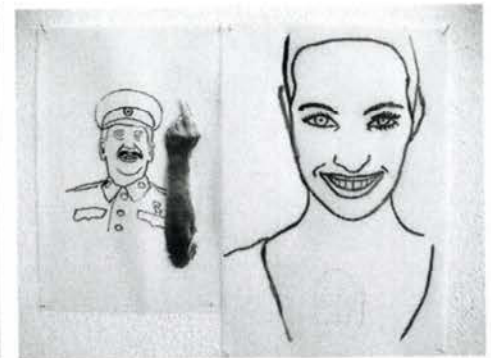
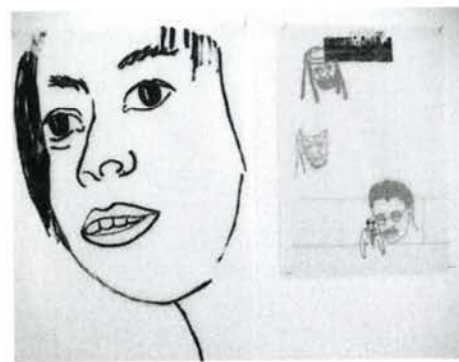
In the series of photographs entitled 'A happy couple' I appear twice as man and woman, I play both parts of the couple. I am interested in sexual identity as an open arena dealing with minimal differences rather than total disguise. The clothes and accessories act like visual clues and are taken from my own wardrobe.



>Ich war's. (It was me. Diary 1900-1999)<, 2000,
audio-cd, time: 66 min. Installation view: Kunstbank
Berlin 2002

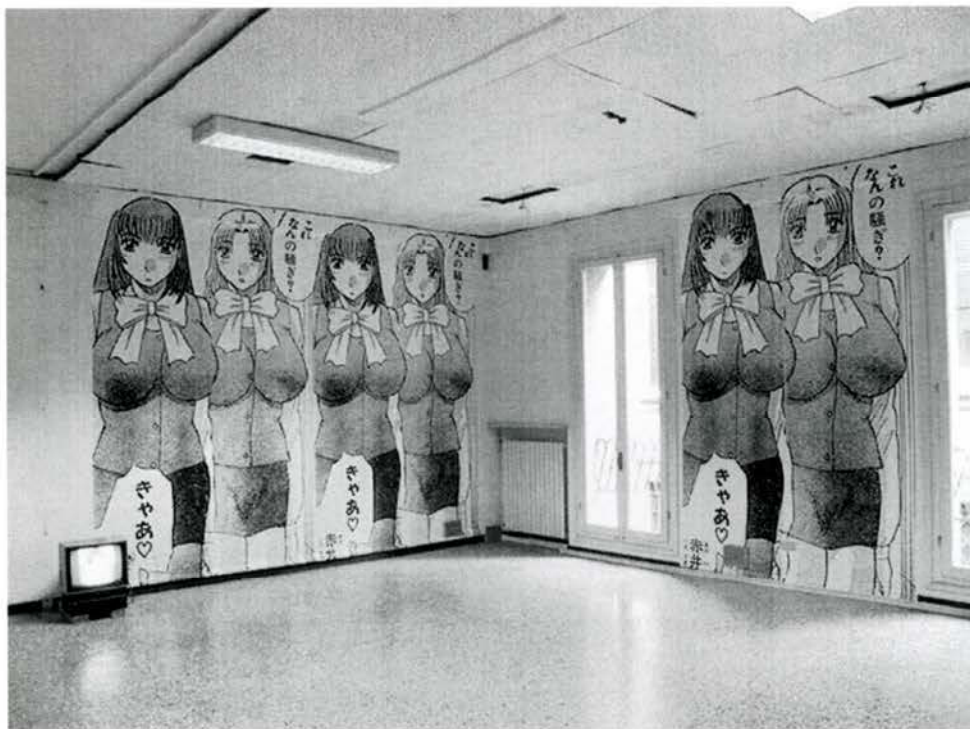
Comani created a news archive of the 20 century: for every day in one year one historical news. The fact, that this diary is written in the first person makes the narrator sometimes to a guilty person and another time to a victim. The narrator turns into the creator of the events of the world history in the 20 century.

(Friderike Klapp, Kunstbank-Senatsverwaltung für Wissenschaft, Forschung und Kultur Berlin, 2002)



>Double Drawings< 1999-2002, ink on translucent
paper, between 30 x 20 cm and 100 x 64 cm

The series Double Drawings is about the overlappings of different figures, faces and gestures. The montages are of ink drawings on translucent paper. The drawings are based on news images from magazines and papers.



>Office Ladies/PW#2<, 2002, large format photocopy, 340 x 360 cm and 340 x 180 cm, installation view:
"Entr'acte", Galleria Neon Palazzo Albiroli Bologna 2002

Video and installation of photographs about the image of the woman in the Japanese press.



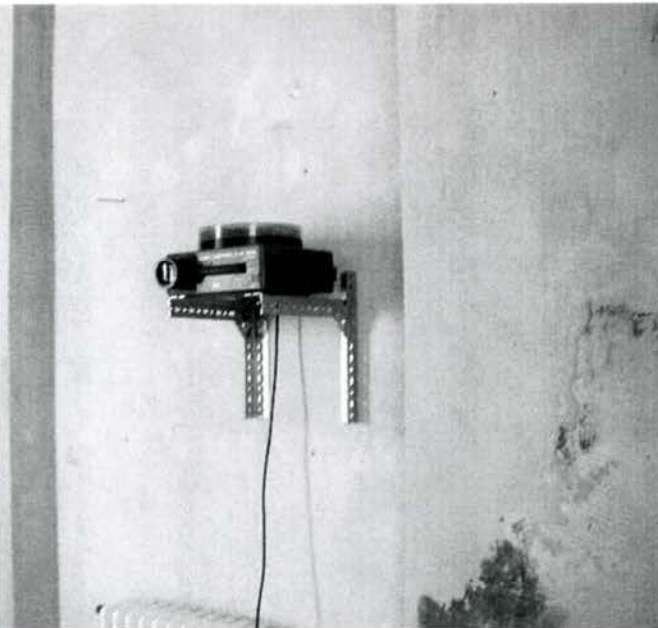
>PW#2<, 2001, installation and slide show, Maebashi Festival of Arts, Japan

In October and November of 2001 I joined the Artist in Residence Programm C.A.M.P. (Center of Art Maebashi for Public) in Japan. Every day I bought Japanese newspapers and magazines and did cut out some photographs. With the collected material I developed an installation in three parts:

1. >Printed Women #2< a slide show about the image of the woman in the Japanese press.
2. >Double Drawing/ Japan< a serie of drawings, ink on translucent paper, is based on the images of the magazines and papers. The figures, faces and gestures are overlapping themselves.
3. >Happy men #3< an installation with large format photocopies.

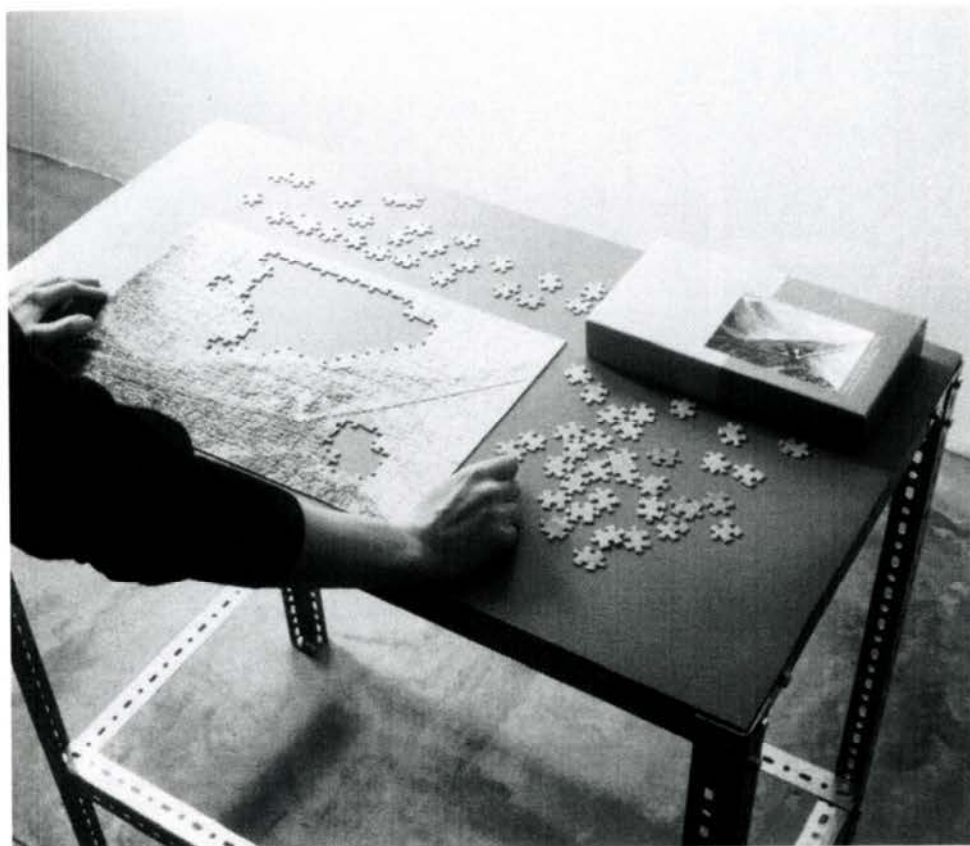


>Happy Men #3<, 2001, large format photocopy,
installation view: Maebashi Festival of Arts, C.A.M.P.-
Center of Art Maebashi for Public, Japan, 2001



>Printed Women<, 2000, slide projektion

In 1999 I begun my work in progress 'Printed Women'.
This project consists of a slide projection of about 300
selected photos taken from magazine and papers,
unknown and prominent faces of women from different
fields: fashion, politics, culture, publicity, sport, chro-
nicle, etc.



>Spiel doch mit! (come and play!)<, 1999, puzzles, 30 x 44 cm, installation view: Gallery Studio g7 Bologna 1999

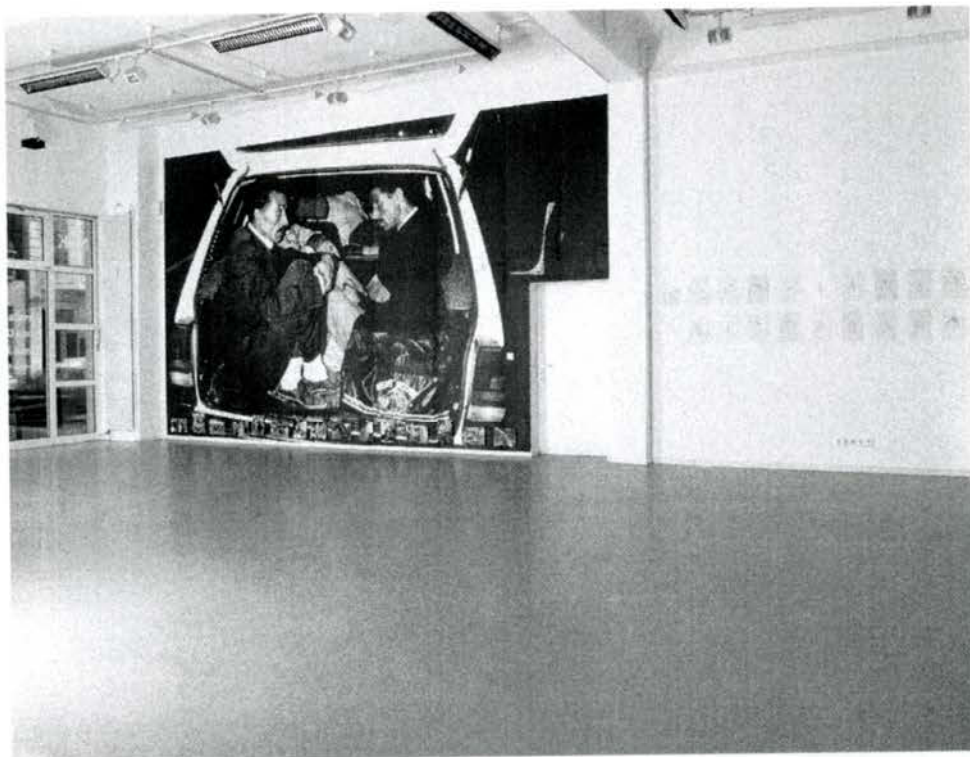


Four subjects from press photography made as jigsaw puzzles. Doing a puzzle creates a new relationship between visitor and puzzle due to the unusually slow perception of the photography. The main point of these works is not the puzzle self, but the confrontation between the visitor and the puzzle: an interaction.



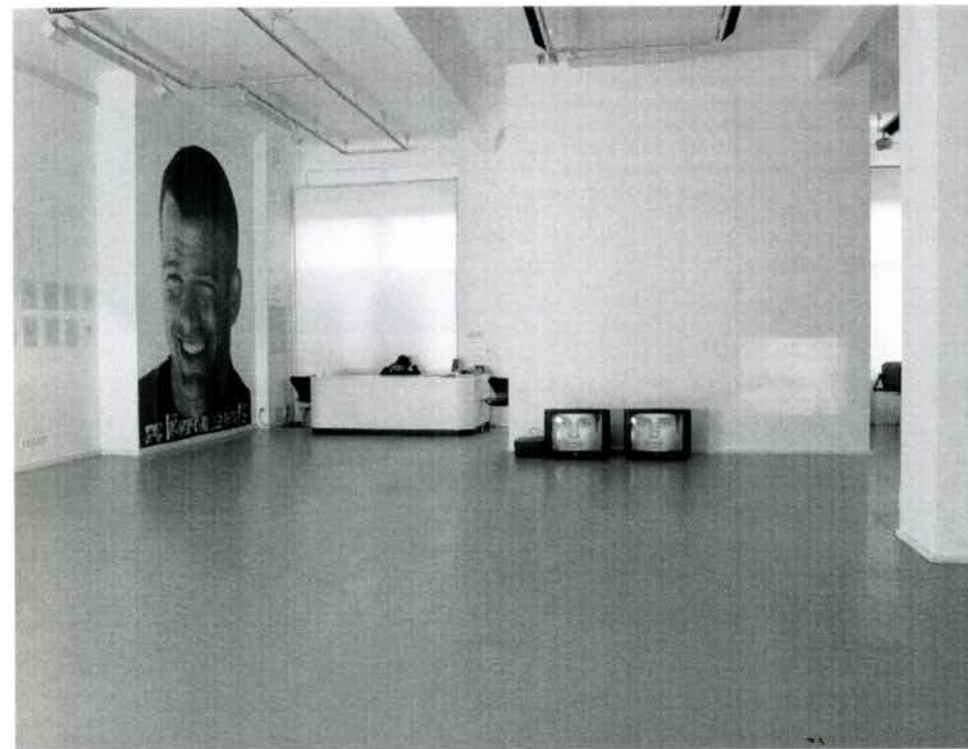
>Happy Men< 1998, Mobile
Installation view: >Sehen Sehen-Berlin '98 < , Loop-Raum für aktuelle Kunst, Berlin, 1998

The Happy Men are pictures from print advertisement: smiling men with white teeth. Just faces cut out and put on PVC. The mobile is an aluminium construction.



Installation view: >O.m.U.< Neuer Berliner Kunstverein
Berlin 1997-98, large size photocopies, 400 x 700 cm
>Fotoleinen<, 1996, Photos on canvas, 22 x 30 cm /
28 x 32 cm

This photographic works are based on press photos from daily papers and magazines. Storyboards. Lost images rescued from the flood.... A vast amount of "pictorial material" rushes past us in the media, the details are lost; for the uninvolved viewer, a passive role emerges - he in turn acts within his own personal structures of violence, and is also the victim of these. Your photographic works are not only concerned with the simultaneity of disparate realities in our lives and the power structures resulting from them, but also with the question of whether it is possible to develop individually verifiable criteria from this flood of images.
(From: Dorothea Strauss "I close my eyes" catalogue, published by NBK, Berlin 1997)

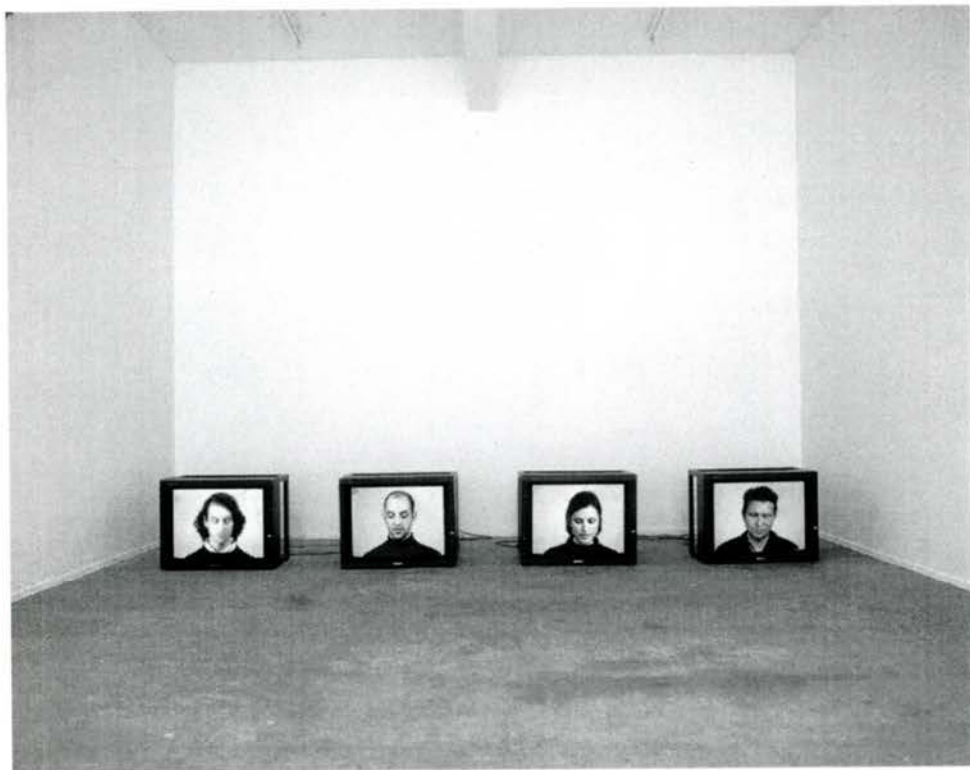


Installation view: >O.m.U.< Neuer Berliner Kunstverein
Berlin 1997-98, large size photocopies, 400 x 300 cm
>Jein<, 1997, Videoinstallation



>Jein< 1997, videoinstallation

The same woman is seen on two monitors. An off-voice asks her same personal questions. The woman on one monitor answers „ja“ (yes), while the other one answers „nein“ (no). The answer sounds like „jein“, a contradiction, a non-information.



**>Kommunikation vs Entfremdung< 1993, Videoloop
Installation view: >Lesen<, Kunsthalle St. Gallen, 1996**

The video installation, Communication vs. Alienation, made up of four monitors and four video players shows four individuals readings aloud from famous literary texts in the original language. None of the speakers, however, have any command of the language in which they are reading. A German woman who does not speak Italian reads from Dante Alighieri's, La Divina Commedia, an American man who know no French reads from Victor Hugo's, Les Misérables, an Argentine man who know no Dane reads from Søren Kierkegaard's Enter- Eller, an French man who know no German reads from Goethe's, Faust. A functional breakdown of language and meaning.



**Installation view: >More than zero< Magasin, Centre
National D'Art Contemporain de Grenoble, 1993**



>Moscow-Tokyo<, 1993-94, Videoloop, Betacam

Across the background of this fifteen minute long video rolls uncut footage of the empty Siberian Landscape taken from the window of a slow moving train. In a rectangular window, inserted into the center of this rolling landscape is a continuous mass of people as they descend the escalator of a Moscow subway. A temporal incorporation.

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