

—THE NEGATIVE—

From the series [Bridges]

Every 1st of the month in 2017, I have a mini-exhibition at my house. April the 1st, I am showing "*The Negative*". This is one of my Bridge-Performances photograph enlarged (180 x 122 cm) in an invert (negative) exposure. The work is presented in a black wooden professionally hand-made frame standing horizontally placed against the wall.

Around the world, I am doing Bridge-Performances. These performances are the makings of photographs of me by tourists on bridges. In post-production, I experiment with these photographs to emphasise certain ideas. Such as the bridge as a metaphor, the current refugee crisis (tourism vs. immigration), power structures, communication, authorship and personal development.

Somehow I think it is crazy and fascinating at the same time that people have claimed the right, to determine where other people can or can't go depending on their status (tourist, refugee, immigrant).

In "*The Negative*", you see the Glienicke Brücke (Glienicke Bridge). During the Cold War, in the time of the German division, this bridge over the Havel River formed the border between West Berlin and East Germany. The bridge was closed to East German citizens after the erection of the Berlin Wall in August 1961. When the bridge was used several times for the exchange of captured spies it became known as the "Bridge of Spies". Because the border between East Germany and Western allied-occupied West Berlin ran across the middle of the bridge, the East German government named it the "Bridge of Unity."

I have inverted the original colour Bridge-Performance photograph. And by this our attention shifts and other details become visible by the changed colours accentuating different details than as in the "normal situation". Also, the IDs of the people in the image are lessened. I wanted to accent process, transition, duality, and "otherness" in "*The Negative*". With the bridge still looming in the background visible as a passive but reuniting structure and possibly hopeful symbol.

I enlarged the photo to size 180 x 122 cm. This makes the work almost life-size. Although one single photograph, because of the "irregular" invert it has something moving, changing, and developing, maybe eerie or slipping. Like the news, then history, the text, the info, the picture, the evidence and alteration in the current digital age.

The photo is placed in a frame with glass, which therefore has a mirroring reflection. And thus the viewer becomes in a way more integrated into the work. In terms of size confronting and with (the reflection of) ourselves in it, by placing it informally horizontally against the wall we can still look down on it with a certain distance.

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