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Photo Opportunity



## Group Show

Photo Opportunity : Katherine Di Turi, Rasha Kahil, Francisco Nicolas, Esteban Peña, Rafael Reverón  
09.02.12 - 31.03.12  
Maddox Arts / London / England



## Photo Opportunity / Reviewed by Riikka Kuitinen / 26.03.12

Maddox Arts gallery's latest exhibition title aptly suggests the diverse possibilities shared by the international group of artists seen in *Photo Opportunity*. They use photography as a tool or a catalyst for expression, going beyond the limits of any particular medium or technique.

The Spanish-born artist Francisco Nicolás (born 1956) creates mixed media landscapes that are based on photographs. He layers coloured acetate panels onto them to simultaneously distort and highlight the underlying image, the colour blocks operating like elements of underlying structure. The artworks, presented like traditional landscape paintings, echo the effect of a digital image that has been corrupted, large pixels obscuring the original.

### Francisco Nicolas

Sobre el filtro de la realidad II (2010), acrylic on digital print, canvas © Francisco Nicolas, courtesy Maddox Arts

### Katherine Di Turi

Serrana Estate II (edition of 10 2AP), 2008  
© Katherine Di Turi, courtesy of Maddox Arts

Like Nicolás's interrupted landscapes, Katherine Di Turi (born 1971, Venezuela) explores interiors through abstraction in the works from her *Finca La Serrana* series. Using vintage photographs from an old album as her basis, she adds panels of acrylic paint onto interior scenes showing the empty rooms of a grand Spanish estate. Di Turi's real spaces become imaginary, as the blocks of blank colour, based on the angular shapes of the rooms and their windows, suggest surreal presences, replacing the people missing from these pictures.

In the works of the Lebanese artist Rasha Kahil (born 1980), it is human presence that disrupts the seemingly normal domestic space. The photographs were taken by Kahil in the houses of friends and acquaintances, snapped when she was left alone, without the knowledge of her hosts. The series, titled *In Your Home*, could be described as a series of performances, disruptions into convention and the questioning the traditional behaviours in the home, or in someone else's home. Kahil questions the limits of intimacy by using her own nudity as a tool for exposure and intrusion, not just into her own privacy but also the owners of these homes. Her works also echo the role photography has long had in the documentation and realisation of performative art.

Rafael Reverón (born 1969, Venezuela) takes photography into three dimensions in his intriguing sculptural works from his series *Empty Private Space*. The images are created by the simple process of incisions on photographs of mundane interiors such as offices and living rooms. Multi-dimensional shapes emerge from the photographic surface, replacing human presence with an abstract blankness that echo the colour panels in Katherine Di Turi's giclee prints. Reverón's works are more architectural objects than photographs, almost Cubist in their spatial reworkings.

The Colombian artist Esteban Peña (born 1979) constructs post-apocalyptic visions based on found newspaper photographs. His world is submerged in water, its blue surface disrupted by familiar landmarks. The images are constructed from dots and are built of only a few elements, with a red telephone box emerging from a sea of spots. The dotted surface appears to be porous and the surface of the image absorbent.

The exhibition demonstrates how widely photography is used in contemporary art. Rather than merely "taking photographs", the artists in this show could be said to have encounters with the medium, using it in myriad of different ways and artistic voices. What really defines the show is the imaginative approaches to space and landscape, of seeing and being in the world.



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