

Paula Saraste
All things, passing
Hippolyte Studio
28.2.–22.3.2020

Paula Saraste's *All things, passing*, on view at Hippolyte Studio, is a conceptual work about fandom, desire, and hopes. The exhibition examines the photographic medium as a means of display and representation and considers its relation to reality, the unobtainable, and death.

Saraste's exhibition, comprising numerous photographs, a piece of text, and a partially ready-made-object installation, is a result of an unending process—images are a collection where something is always missing. The photographs on view are reproductions of documentary images from magazines and books, of which the main character, John Lennon, has been wholly or partially removed by digital image processing. The text in the body of work describes a memory, and like a photograph, engenders a theoretical perspective of the past, and reflects Saraste's relationship to John. The exhibition softly persuades the viewer to contemplate the potential and importance of forgetting and discontinuous recollection.

This year marks the 40th anniversary of John Lennon's death in New York. *All things, passing* thematises Lennon's absence: he is no longer photographable. Saraste's images raise the question of the existence of an aura—of energy around a living being. Can this be detected from a picture, even if Lennon's image has been removed from the composition? Saraste takes the imagery of Lennon for her sole ownership by removing him from the gaze of others. Aggressively counteracting photography's normative role of remembrance, this additionally demonstrates an act of jealous possession. Though incomparable to the ultimate violence committed, Saraste suggests parallels to an act of murder and this artistic gesture of erasure. In addition to deleting the personhood of the artist, there are only few clues or visual traces of the removal left in the work. Here the documentary form is explicitly stretched, processed and digitally reconstructed—further revealing how today's photo creator can easily create her worldview and history.

In *All things, passing*, the past is transformed and becomes more fluid. The subject of the original photographs is deceased, and the iconic locations are slowly losing their once “self-evident” significance. In the end, feelings and memories fade, disappear, or are forgotten—obscured by each new coating of everyday life. The exhibition combines fundamental questions regarding the power of photography to immortalise and document—while simultaneously questioning what lies beyond the frame.

List of works:

A Microphone / from the series *All things, passing*, 2020
object installation

All things, passing, 2015-2020
installation, pigment prints

Cold Springs / from the series *All things, passing*, 2020
installation, text

