

Naomi Tereza Salmon

Trompe l'oeil

15/03/24–17/05/24



List of works

1 *Sisyphos 2.0*, 2022, video loop

2 *Tapetenwechsel*, 2024, color print mounted on aluminum, 70 x 95 cms, , 1/1 + 1 EA

3 *Tapetenwechsel*, 2024, color print mounted on aluminum, 70 x 95 cms, , 1/1 + 1 EA

4 *æuosil*, 2022, color print mounted on aluminum, 100 x 70 cms, , 1/1 + 1 EA

5 *lisone*, 2022, color print mounted on aluminum, 100 x 70 cms, 1/1 + 1 EA

6 *Venus in furs*, 2022, video loop

7 *#SkyMetro*, 2024, video loop

8–14 *Waterloops I-VII*, 2022–2024, video loop, screen, each 37 x 56 cms

"In a competition with Parrhasius, Zeuxis painted grapes that were so lifelike that birds flew in to peck at them. Parrhasius then presented his rival with a painting depicting a linen curtain. When Zeuxis impatiently asked him to finally push it aside so that he could look at the painting that was supposedly behind it, Parrhasius was certain of victory as he had managed to deceive Zeuxis. For the curtain was painted"
(Pliny the Elder, Nat. Hist. XXXV, 64)

Naomi Tereza Salmon repeatedly returns to trompe-l'œil in her video and photographic works. The term translates from French as "deceive the eye". Her latest works also playfully explore the boundary between image and reality. They challenge the viewers senses and expectations and invite them to reflect on their relationship to reality.

While in the Baroque period, the heyday of illusionist painting, seemingly real structural ceiling extensions in sacred buildings suggested a direct connection to the kingdom of heaven and thus supported the pictorial program of the Counter-Reformation with great persuasive power, photography, on the other hand, was later ascribed the lifelike depictive power of the here and now. It can be understood as a witness of a concrete moment. But in Salmon's work, the aspect of the past moment plays no role - it is either endlessly present through a loop or timeless in the choice of motif. In *Tapetenwechsel* (2024), a piece of mundane wallpaper is translated into the medium of photography and elevated by the change of context, viewed in isolation and transferred once again into the supposed third dimension in its new, doubled object-hood. In the work *Lisone* and in its mirrored version *enosil* (both 2022), the no longer visible returns to the image section through the mirror theme. The unseen, the absent, thus becomes the main protagonist.

Interestingly, the psychoanalyst and theorist Jacques Lacan (1901-1981) noted in a seminar in 1964 that the myth of the two painters mentioned at the beginning reveals an aspect of human perception. While animals are drawn to superficial appearances, humans are attracted by the idea of things that are hidden. Thinking further, this results in the search or desire for a supposedly hidden meaning. But the artist also plays with this expectation when she has the dredger driver on Herzliya beach endlessly driving sand into the Mediterranean, only for it to be washed back grain by grain in the next moment. We give in to the illusion that human action is always purposeful.

Meanwhile, the art of illusion has lost none of its relevance. Confronted with virtual reality, fake news, photos embellished by filters in social media, trompe-l'œil has long been part of everyday life beyond the world of art. The apparent deceptions call for us to take a closer look. What is real? And what is an illusion of perception?

Jeannette Weiss, Beletage Art Space