

What's that got to do with me?

Pauline Marcelle, born in Dominica, West Indies was raised in Brooklyn, New York. Her works reflect much on the thematic subject of human meetings and encounters - their variety, interaction and influential effects of the social surrounding, to which they are subjected. The artist known for her strong expressive paintings, in which she connects the intensity of modern art with the expressivity and figuration of her Caribbean origin, shows in this exhibition a room-filling installation, which reflects the lifestyle of today's New York where she grew up.

Pauline Marcelle's installation "What's that got to do with me?" has nothing to do with the impressive and striking draft sketches of star architects for the relaunch development of Ground Zero, but rather transports emotions and tendencies of the city and its inhabitants. Eyecatcher of the exhibition is the one wall filling abstracted skyline of New York, printed in black on a flash blue plastic foil. On the space, representing where the World Trade Center stood until 11 September 2000, are two towers composed of red wooden brick components; a domino representation. These stand on an encroachable plastic foil, which shows an aerial sky view of Ground Zero resembling a moon landscape. The two narrow towers throw a well-perceptible shadow on the skyline installed behind them, work rather unstable than monumental, as if they are about to break or fall down; touch them too violently and so they transform into the symbolic representation for the sudden perceived vulnerability of the city and its system.

The eight photographs, in color and black-and-white, portray a different view of New York formally and content-wise reminding of snapshots. They were taken by the artist during a New York stay and show guests at the Village Halloween Parade party, scenes in the underground as well as of the streets. Altogether the photos describe the unorthodox, exotic side of the city, strengthened by the confrontation with the "Superheroes" Bill, Hillary and Chelsea Clinton as well as Monica Lewinsky. In this digital print on canvas the persons, all four are being located, ironically one behind the other alienated with their bodies shortened, fitted into peculiar bathing costumes, are more amusing than heroic.

The combination of the photographs and the Superheroes focuses two stereotypes - the occasional tragicomical heroes and anti-heroes - against each other, who determine the lifestyle of New York and America. Pauline Marcelle succeeds in analyzing at the same time the opinions and prejudices of the viewers of these New Yorker scenes and those, which occur therein. In front of the background of the city's skyline, with the two red towers, the artist creates a reflected and alive picture of the city, which is characterized by enormous contrasts.

**Mag. Eva Ebersberger**