

A WALK IN THE BLACK FOREST

Jennifer French

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Jennifer French uses found images to explore the possibility that contained within an image are aspects of the zeitgeist of the period in which the image was originally made. She states that 'within any period there are latent utopias that are either realised and transform with the progression of time into history as we understand it; or are suppressed as unrealised dreams but are somehow encoded in the image anyway'.¹ Here French has selected source images mainly from 1950s Eastern Europe. 'These images can stand analogously for any forest of the psyche - one of sanctuary as much as that of fear, where the good and evil of childhood morality tales exist concurrently with the Latvian partisans of WWII or Stalin's Soviet genocides, in a twilight of the half-remembered'.²

French's work is both understated and resonant. These are quiet images even as large-scale prints. Tonally dense inkjet pigment rests on the surface of matt paper evoking the velvety coating of moth wings. They remain in your consciousness, flittering like the memory of an unsettling dream.

¹ Jennifer French, 2005.

² Ibid.



