

Fotofeis is exploring photography from every angle. In the north-east of Scotla

Visual crossed with the arts

FOTOFEIS, Britain's first major international festival of photography, is exploring every camera angle and in the north-east of Scotland the theme linking exhibitions is "photography plus" which concentrates on the cross pollination of skills and ideas that transcend into painting, sculpture, performance and literature.

Of the exhibitions running in Aberdeen, the most formal and conventional in technique is the work by German artist Jürgen Klauke. His precisely placed people and flat inanimate objects are treated in the same detached manner in these large black and white photographs to create isolated images laced with humour and sexuality.

Tonzwerver, from the Netherlands, dispenses with the figure and concentrates on inanimate objects in *Sculpture for the Moment*. By making a sculpture from found objects within a room, photographing it and then returning the room to normal, he creates very interest-

ing surreal photographic images.

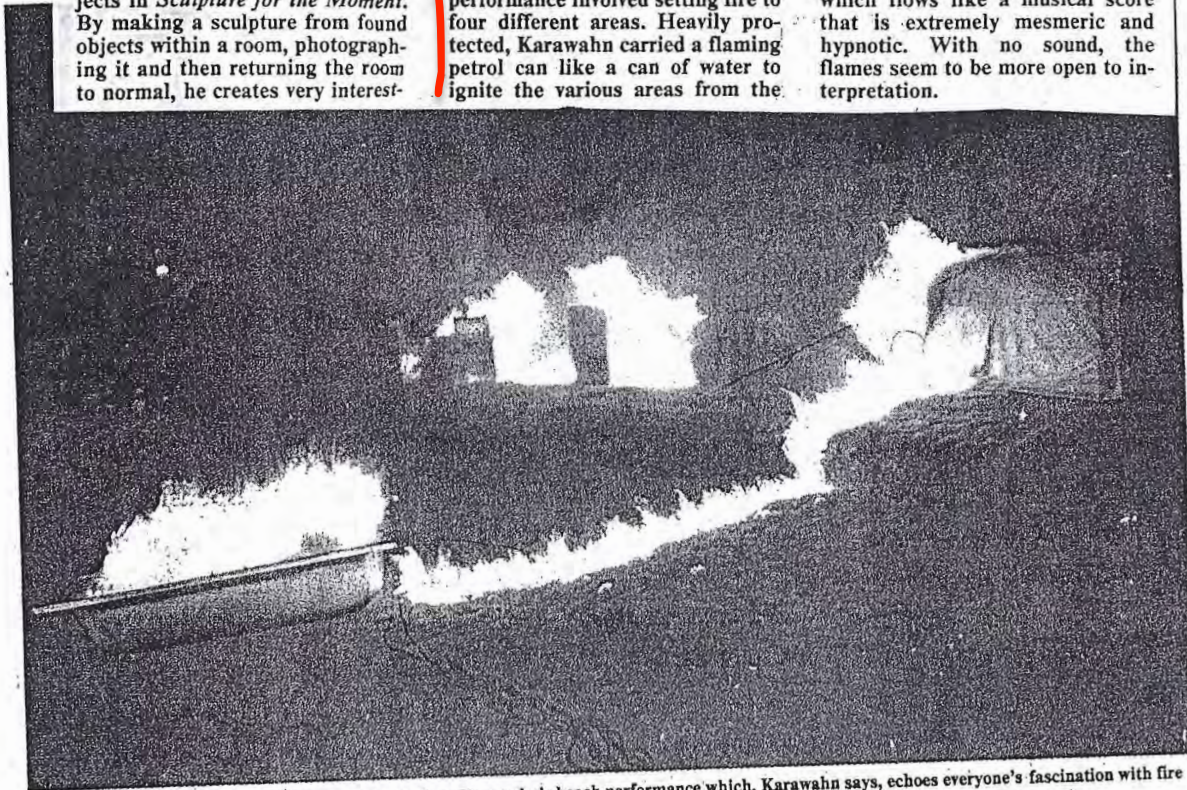
The Austrian, Sebastian Holzuber, portrays his close friends in his exhibition in large overpainted photographs. By simple direct use of photography and heavy emphasis on symbolic gestures and objects he creates within each portrait an historical inner sight into their prophetic natures.

The most locally inspired exhibition is that of Mark Johnston who has spent time photographing recumbent stone circles indigenous to the north-east. His circular rings of photograph are attempts at avoiding the mystique and romance surrounding the stones and treating them as works of art.

For real visual stimulation, however, it was hard to beat the stunning fire performance by German artist Kain Karawahn at Aberdeen beach. His spectacular performance involved setting fire to four different areas. Heavily protected, Karawahn carried a flaming petrol can like a can of water to ignite the various areas from the

toilet bowls to the bath being pulled by a Scottish dancer on skis, to the wrapped furniture and the ring of fire. Insisting he is a pyromaniac rather than a pyromaniac, Karawahn emphasises his obsession and use of fire only echoes everyone's innate fascination with fire and our daily use of it for comfort, warmth, rituals and excitement. In his photographic portraits at Peacock Artspace he also uses the flame to burn areas in the pictures to create quite disturbing painful images.

Continuing on the burning issue, but in a less direct manner, is Stuart Wilson's fascinating video installation at Peacock Artspace. Comprising 42 TV screens standing in a concave pyramidal stack, each screen is an autonomous film on burning paper, flames and smoke. But within the whole framework there is a continuity which flows like a musical score that is extremely mesmeric and hypnotic. With no sound, the flames seem to be more open to interpretation.



Warm glow: photographer Iain Stewart captures Kain Karawahn's beach performance which, Karawahn says, echoes everyone's fascination with fire