Intertwined / Entrelacés

Gestures—both subtle and sweeping—can be liberating acts. We pleased to present works by artists Sigalit Landau, Erich Hartmann, Oliver Mark, Chien-Chi Chang and Eikoh Hosoe which explore how the body can be a source of alienation but also of emancipation.

In Landau's 'Mermaids (Erasing the Border of Azkelon)' (2011), three naked women emerge from the sea and etch lines in the sand, washed swiftly away by the waves.

In 'Laser Nudes' (1977-'78), Hartmann (1922-1999) draws with a laser on the female body, playing with notions of authorship and breaking the confines of the medium.

In 'Jenny Holzer's Hands' (1996), Mark captures the artist's hands in a configuration that suggests a struggle to rid herself of invisible bonds.

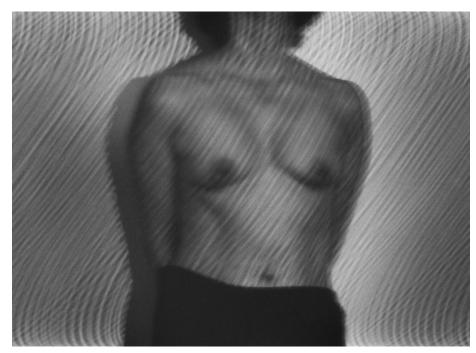
In 'The Chain' (1998), Chang records the body language and micro-expressions of mental health patients interned at a Buddhist temple in Taiwan. Chang's nuanced depiction conveys a cautious optimism—it can even be read as a call for solidarity.

In 'Embrace no. 52' (1970) Eikoh Hosoe abstracts two bodies united in an act of intimacy.



Erasing 4, from Mermaids (Erasing the Border of Azkelon), 2011 Archival inkjet print mounted to Dibond, 67 \times 120 cm, edition 1/4 + 2AP © Sigalit Landau





Laser Nude, 1978 Vintage silver gelatin print, hand printed and mounted to museum board by the artist, 8,4 \times 11,4 cm © Erich Hartmann / Magnum Photos



 $\label{eq:chain} The \ Chain, \ Kaohsiung, \ Taiwan, \ 1998$ Silver gelatin print, numbered, signed and dated on verso, 40,6 \times 50,8 cm @ Chien-Chi Chang / Magnum Photos





Jenny Holzer's Hands, Leipzig, 1996 Silver gelatin print mounted to Dibond, signed on verso, 70 \times 70 cm, edition 1/3 + 2AP © Oliver Mark



Embrace no. 52, 1970 Silver gelatin print, signed on recto in English, signed and titled on verso in Japanese, 40,5 \times 50,5 cm © Eikoh Hosoe

