

HARM WEISTRA

SEEN BUT UNNOTICED

27.05 - 01.07.2017

Seen but Unnoticed targets the tipping point where images of conflict and war stop leaving traces in our mind. Although observed, the images stop to consciously being perceived.

The kind of growing indifference or even gradual disinterest to what happens around us can be explained with one of the most fundamental learning processes of biological systems: a mechanism of ignoring repeating stimuli that emerge too often. This so-called process of *habituation* allows filtering out large amounts of sensory information, so the focus can be on what is relevant and what really demands attention.

The works that constitute Seen but Unnoticed investigate how we're getting accustomed to violence, cruelty, and war. The 24/7 availability of the image driven digital media, undoubtedly strengthen *habituation* and shorten the time span in which we lose attention.

JOEY RAMONE

The installation invites viewers to contemplate on this paradoxical loss of interest, while at the same time questions at what point habituation becomes a threat. What if we leave information unnoticed that is potentially hazardous for our future and existence? What if we ignore the life-threatening danger faced by minorities?

Seen but Unnoticed appropriates material found on the Internet. By combining and abstracting images, **Harm Weistra** eliminates the original context, transforming those images into representations that hide their meaning behind an aesthetic layer. At a closer look, the works raise questions, based on Weistra's fascination with the complexity of social relations and modes of human behaviour, questions and investigations rooted in his background and identity. In particular, the vulnerability of the LGBT community is a recurring theme in Weistra's work.

HARM WEISTRA & EDDI BAL

REQUIEM FOR A FALLING MAN

27.05 - 01.07.2017

Harm Weistra & Eddi Bal's collaborative installation Requiem for a Falling Man pay tribute to any of the unidentified gay men who were thrown off buildings by ISIS.

The central focus of this installation is the animation *Echo of Falling Man* that can be seen as an afterimage. By mirroring the iconic Richard Drew photo of a *falling man*, who jumped from the World Trade Center during the 9/11 attacks in New York, the work refers to the relationship between the Al-Qaeda attacks in New York and the terror ISIS spreads in the Middle East.

The installation Requiem for a Falling Man is meant as a ceremonious farewell, not only for this unidentified Syrian but for all the gay men who did not survive the terrorism of ISIS.

JOEY RAMONE

JOEY RAMONE
Josephstraat 166-168
3014 TX, Rotterdam
The Netherlands

www.joeyramone.nl
gallery@joeyramone.nl
@joey_ramone_rotterdam