

PRESS RELEASE

ALINA FRIESKE

Façade

September 11 – November 17, 2024

OPENINGS IN PRESENCE OF THE ARTIST

LAUSANNE

Wednesday 11 September – 6.30-9pm
Avenue Louis-Ruchonnet 6

GENEVA

Thursday 12 September – 6-9pm,
Nuit des Bains
Rue des Vieux-Grenadiers 2

Fabienne Levy is pleased to announce the second solo exhibition of German artist Alina Frieske, taking place in both Lausanne and Geneva. Alina Frieske masterfully uses digital collage techniques to explore the interplay of transparencies and superimpositions. Her work is created by assembling snippets of everyday social media posts—captions and selfies—appropriated from a vast crowd of strangers, which are then reconfigured into imagined portraits and scenes. These collections of images capture people posing as different versions of themselves in undisturbed moments, blending them into a collective and complex portrait.

At the heart of this exhibition is the “Stand-In” series, which delves into the intricacies of entanglement through a panoramic view. Within these works, bodies fight for space, blend into crowds, mirror each other’s movements, or seek to escape the confines of the compositions’ edges. This constant push and pull highlight the duality of self-exposure: the desire to be seen and the urge to disappear into anonymity. Through her work, Frieske reflects on the modern obsession with visibility on social media, where even anonymous strangers compete for attention, becoming noticeable only through their body language as they rise and fall through the frame like quicksand. The entire scene evokes the spirit of Tiepolo’s Rococo paintings.

Details, such as hands gripping bags or fingers pressing camera shutters, are distilled to their essence, creating a puzzle-like assembly that evokes the stained-glass windows’ sanctity and fragmented light.

Frieske’s exploration is further highlighted in works like “Stand-In (One),” where repeated pictorial elements printed on aluminum plates form a circular narrative that blurs the line between photography and sculptural silhouettes. This layering adds a dimension of camouflage, engaging both the viewer’s eyes and mind in a playful challenge of perception.

The exhibition also expands on the concept of masking, with images partially covered by reflective surfaces, revealing only the outlines underneath—much like the initial sketches of a composition.

This 2nd show offers a profound meditation on identity in the digital age, questioning how our behavior and self-perception are shaped by the constant influx of online information and the drive to be visible in a media-saturated world.