

In the edit

Gaby Steiner photographs capture a moment in physical space where things meld together as one without identity. Dealing directly with her personal investigation of migration, her real movement and theme in which the narrative could unfold anywhere within a minimal equation of variables, object, light, time, space and the instant caught within the two-dimensional media of photography.

These photographs read as formulated abstractions of reality. The time and place are the set for capturing the perfect light synchronized with time to crystallize a reflection. Steiner shoots into glass using the reflection as an integral component in her composition, the glass, architecture interior and exterior, the surroundings and the artist view. This action is akin to experimental film in creating abstract stories through poetical compositions; here it's a reflection that questions the materiality of reality.

Photographing what is not real is nature's edit.

Gaby Steiner works within the context of mass media and lives in a New York City where the individual is inundated with visual information published for mass consumption, advertising. Both the mass media industry and the artist use the nature of semiotics to create complex associations with the images. In the edit, the preparation of selection and language, the artist makes an aesthetic choice to form diptychs for installation. It is human nature to create a narrative through deduction, in these photographs, it's common images and the historical use of the diptych, often associated with tablets and book covers. The composition begs the viewer to read systematically adjoining the works in parallel for cross reference. Gaby Steiner uses the pairing of images, the diptych, as a pallet to create systems of signification. This system or map can be read accurately to the context or readapted for another installation. The process adapts appropriately to the use of iconography, and symbolism in artist practice, and exchange with the viewer. This relationship is one of histories, memories, and situation.

This series of photographs explore the temporal quality of time-based media to evoke a déjà vu sensation; the viewer stands between recognition and imagination.

Michele Thursz, 2009