

MEDIA RELEASE

27 Seconds

Tine Guns, Dea Kulumbegashvili, Yana Kononova, Sara J. Winston
curated by Jenia Fridlyand

On View — by appointment only: Thursday, November 4th — January 3rd, Hours: 2 — 6pm

Opening Reception — Thursday, November 4th, 6 — 8pm

In Conversation:

Dea Kulumbegashvili and Adam Meeks

Sunday, December 5th, 11am (free, online) **RSVP** — penumbrafoundation.org/project-space

Sara J. Winston and Terri Weifenbach

Saturday, December 11th, 11am (free, online) **RSVP** — penumbrafoundation.org/project-space

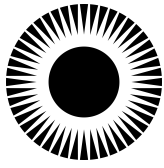
NEW YORK, NY (Nov 4th, 2021) — Penumbra Foundation is pleased to present *27 Seconds*, curated by Jenia Fridlyand.

A photograph is made at a specific moment, but the resulting image begins to inhabit its own period of time, when beheld by a viewer. What happens, then, when two or more photographs are viewed next to each other? A group of images may be related by location and subject matter, as well as the photographer's aesthetic choices and conceptual design. All of these relationships impact the viewer's perception of time in complicated ways, warping its flow during the viewing experience. In this exhibition, four artists are probing that complexity, each with a particular group of still images.

In film, the images are presented to the viewer at fixed intervals, and the challenge to surrender the control over the viewer's timeline prompted the director/writer Dea Kulumbegashvili to revert to a seemingly simple sequence depicting seemingly simple subject matter.

Tine Guns also works with film, but her primary medium is the photobook, where the sequence is fixed, but the rate of its flow is established by the viewer's turning the pages. Guns' installation "Rocambolesco", drawing from the images of her eponymous book, adds a spatial aspect to the experience of a single moment – a girl jumping off a cliff on a sultry summer afternoon...

The book form is a significant part of Sara J. Winston's practice as well, but "Our body is a clock" is a series of images where the sequence is established by the timeline of the persons being photographed.



Yana Kononova predicates her research on the single image, drawing on her background in philosophy to construct conceptually based series. For the work presented in this exhibition, Kononova engaged in a set of darkroom experiments that attempt to emulate the viewer's visual exploration of a photograph.

Twenty-seven seconds is the average time a viewer spends looking at a work of art in a gallery setting. No need to glance at the clock, but let this number be the starting point for reflecting on the experience of looking at these photographs.

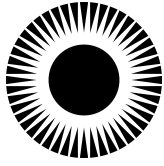
The opening hours for this exhibition are Monday through Friday, 2 PM — 6 PM. Admission is free. Viewing is by [appointment](#) only.

To learn more or purchase works included in the exhibition, contact Leandro Villaro leandro@penumbrafoundation.org

About the artists:

Tine Guns (b. 1983) lives and works in Ghent, Belgium. She is working on her PhD, entitled *The Photobook as a Visual Page-Turner: A pre-and post-cinematographic montage story (LUCA)*, and participates in *Bioscopic Books: Artist's books as seen through the cinema eye (LUCA)*. She has exhibited in Cinematek/BOZAR Brussels, Netwerk Aalst and Casino Luxembourg. Her films were screened at festivals like Jean Rouch Festival in Paris and biennials like Ostrale in Dresden. Her photos were selected for *Voies Off* in Arles, Antwerp Photo and *Salut d'honneur Jan Hoet*. In 2015 she was selected for *.tiff Young Artists Belgium* after a nomination by FOMU Antwerp, while her artist's book *The Diver* was shortlisted for the MACK First Book Award. She was awarded the 2017 Biennial Prize for Visual Arts by the Province of East-Flanders.

Yana Kononova is a Pirallahi Island (Azerbaijan) born artist. During the First Nagorno-Karabakh War, her family emigrated to Ukraine. She was awarded a doctoral degree in 2015, defending the dissertation on Bruno Latour's anthropology of the moderns. After relocating to live on Trachtemyrv Peninsula she turned to photography. Yana graduated from the Photoschool of Viktor Marushchenko (Ukraine) in 2017 and then studied the photography course during the long-term residency programme from Image Threads Collective (USA). She won the Bird in Flight Prize for achievement in photography UkrContempPhoto in Emerging photographer nomination in 2019. Her works have been exhibited in Ukraine and abroad. The artist's practice encompasses research in performative portraiture and development of the idea of landscape informed by a critical involvement in the particularity of the subject being represented; its relationship to broader themes and in regard to the ways in which landscape has been variously conceptualised in theory and the history of visual culture. Her focus of interest is also concerned with a deeper examination of the pastoral, the picturesque, the sublime, the cinematic language.



Dea Kulumbegashvili is a Georgian writer-director whose debut feature, *Beginning* premiered as an Official Selection at the 2020 Cannes Film Festival. The film, developed at the JSFL 2017, won multiple awards at San Sebastian, TIFF, NYFF and Busan. *Beginning* as well screened at Lincoln Center and MoMa in NYC on several occasions. It was Georgia's representative to the Academy Awards. Her debut short *Invisible Spaces*, the first film from Georgia to be part of the Official Competition at Cannes, was nominated for a Palme d'Or (2014).

Dea has studied film directing at Columbia University, Film Department and Media Studies at the New School in New York. She is currently working on a PHD at European Graduate School.

Sara J. Winston is a photographer based in the Hudson Valley region of New York. She uses photographs, text, and the book form to describe and respond to chronic illness and its impact on the body, mind, family, and memory. Winston is the author of the books *A Lick* and *a Promise* published by Candor Arts in 2017 and *Homesick* published by Zatara Press in 2015. Sara earned her MFA from Columbia College Chicago in 2014 and currently works as the Photography Program Coordinator at Bard College.

About the curator:

Jenia Fridlyand (Moscow, 1975) is a photographer and educator based in New York City and the Hudson Valley. Her photographs and books have been exhibited in the United States and abroad. The self-published edition of Fridlyand's book *Entrance to Our Valley* was shortlisted for the Paris Photo - Aperture First Photobook Award 2017, and trade editions were published by TIS Books in 2019 and 2020. She is represented by Gallery Wouter van Leuween.

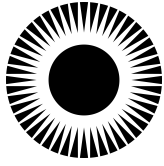
Fridlyand is a co-founder of Image Threads Collective, a non-profit organization whose mission is to bring together artists, educators, and bookmakers in communities around the world for a mutual exchange of ideas and experiences. She organized and taught workshops and long-term courses in Ukraine, Georgia, Iceland, Canada, and Cuba, and is the chair of the Long Term Program at Penumbra Foundation in New York. Fridlyand studied photography at Centre Iris and Université Paris VIII, and holds an MFA from the University of Hartford's International Limited-Residency program.

About Penumbra Project Space

The 300 square-foot Project Space offers emerging and mid-career artists a place to present new work. The exhibitions are developed in conjunction with Penumbra's editorial or educational programming.

About Penumbra Foundation

Penumbra Foundation is a non-profit organization that brings together the Art and Science of Photography through education, research, outreach, public and residency programs. Its goal is to be a comprehensive resource for photographers at any level, artists, students, professionals,



historians, researchers, conservators and curators. Penumbra specializes in advancing the use of historic and alternative photographic technologies for contemporary image-making.

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