





> ANDERSON & LOW'S NEW PHOTOWORKS EXCLUSIVE FOR STYLE MONTE-CARLO
> INFO@PHOTONET.ORG.UK / INFO@JACKSONFINEART.COM



JONATHAN ANDERSON & EDWIN LOW

...exploring the relationship between body, costume, performance and identity

by Stella Matthew
on the melody of "Entrance of the Gladiators" by Julius Fučík

Jonathan Anderson & Edwin Low return to one of the central elements of their artistic journey in an exciting new series of images, "Circus". Shot in Blackpool in the north of England, and it features circus performers from all over the world who were at that time performing on a purpose-built stage in a theatre that is part of an amusement park called Blackpool Pleasure Beach.

With the meteoric rise of the *Cirque de Soleil* and the raised awareness of animal rights, the circuses of the past are over... The word itself is almost a negative term. The new generation of circus acts are focused on the art, spirit and emotional toil of a discipline that is passionate in its precision. Depicted here are the British photographic duos beautifully shot sequences of the human form, uniquely subjective and sensuous in its almost architectural imagery. The sense of taught, coiled strength is palpable through the pages. From the muscular beauty to the melancholic sadness, the photographers have celebrated the human condition and captured in exquisite simplicity the range of emotions in their surreal surroundings...

The term circus evokes many childhood memories, from the excitement and anticipation pre-show, to the bone-crushing tiredness afterwards. The smell of the candyfloss machine and the sound of the crowds buzzing with the pregnant promise will always transport me to the dark winter nights of my Christmas treat. But never, ever, did I stop to consider the sheer hard work that went in to producing 90 minutes of children's entertainment, nor did I realise the strong family bonds created by the hours and hours of rigorous training. Whereas the circuses of the past were more clowns falling over themselves in big shoes and ladies on horses, today there is a much more sophisticated edge. The music is haunting, the set and costume designs, phenomenal... yet the superficial aspects pale in comparison to the artistry of the acrobats and the remarkable display of sheer strength and endurance to go through gravity-defying positions. In circuses today, there are times that you forget these people are humans with the same limitations as you and I. Transforming into exotic creatures with movement, lighting and choreography and take you with them to a world without gravity...

...it seems as they glide through the air.





...But when the melancholy fit shall fall
sudden from heaven like a weeping cloud
that fosters the droop-headed flowers all, and hides the green hill in an April shroud
Then glut thy sorrow on a morning rose
or on the rainbow of the salt sand-wave, or on the wealth
of globed peonies, or if thy mistress some rich anger shows...

- John Keats







...Style can be defined as the form of one's talent.
For each talent a different style
but by talent I mean that interior virtue of spirit by which a man discover's for himself
what he has not learned from others...



A talent without individuality is not real talent..
And style means individuality,
one's own way of thinking, feeling, expressing..
In short, a person has style who has things of his own to say and knows
how to say them in his own way, with a completely personal attitude and manner
that does not necessarily have to be beautiful...

- Luigi Pirandello

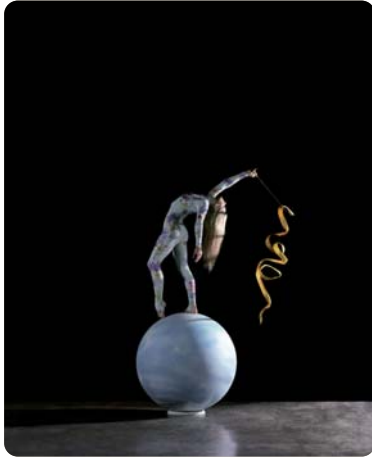








> THE PHOTOGRAPHERS' GALLERY 5 & 8 GREAT NEWPORT STREET LONDON UK
> JACKSON FINE ART 3115 EAST SHADOWLAWN AVENUE ATLANTA USA



JONATHAN ANDERSON & EDWIN LOW...

present a preview of photoworks that will be showcased at Paris Photo 2007

www.andersonandlow.com
on the melody of "The First Twilight" by Deep Forest

This project is a new development in Anderson & Low's studies of the relationship between the body, costume, performance and identity. This started with the projects that were featured in the twin set of books "Athletes" and "Gymnasts", published by Twin Palms 2002, and exhibited world-wide, and continued with "Athlete/Warrior", published by Merrell 2005 and exhibited in America and Europe. Here the artists have taken these former athletes and performers in their surreal costumes and makeup and done two series of them: portraits, mainly not in the theatre where they perform, but instead in the equally surreal, very different environment of the amusement park itself. This creates a tension, a juxtaposition, and contrast between the performers and their environment. They are dressed for their performance, but in the wrong place... The feeling of dislocation is enhanced by the strange nature of both the performers' personae and the surroundings in which they are placed. The second part of this series shows the performers on stage, both on the ground and in the air... simple, clean graphic images where performers demonstrate their power, their strength, their beauty and their skills... Here all context has been removed except for the equipment they are using in each image. There is no external reference of any sort, and the stark beauty that results lends a rigorous, harmonious balance to the images. It is the other side of the coin, can these really be the same people that were standing outside by the amusement park's rides? That complexity and incongruity has now been replaced by such power and simplicity, creating a further conundrum within this body of work as one considers the relation between the performers and the performance.

Even though Anderson & Low have been exhibiting since 1991, this is the first time that a colour, figurative series by Anderson & Low has been exhibited. The powerful, restrained and thoughtful use of colour enhances the visual power of these images, demonstrating Anderson & Low's mastery as artists. They are using the colour as a central element of each image, yet retaining the considered and refined aesthetic for which these photographers are renowned. And here the colour is truly serving the subject matter, not merely incidental to it.