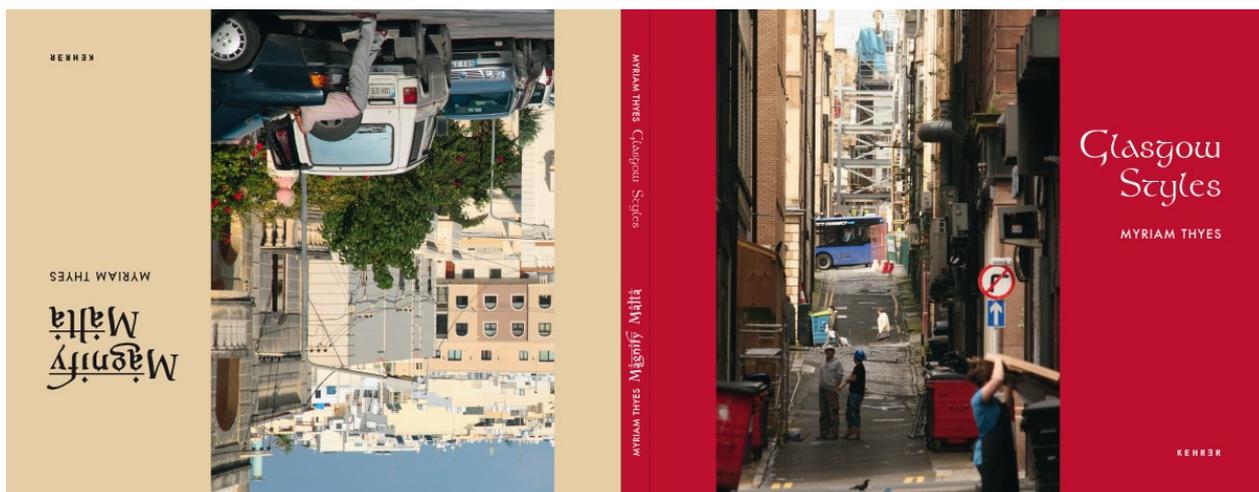


Myriam Thyes - Glasgow Styles / Magnify Malta

Book launch and exhibition, Kunstverein Duisburg, 21 Jan. till 4 March, 2012. www.kunstverein-duisburg.de



Myriam Thyes GLASGOW STYLES / MAGNIFY MALTA

Editor: Kunstverein Duisburg, 2012. Authors: Malcolm Dickson, Michael Staab. Publisher: Kehrer Verlag, Heidelberg
Hardcover, 30 x 24 cm, 104 pages, ca. 80 color illustrations, German / English. ISBN 978-3-86828-276-4, 30 Euro

Swiss media artist Myriam Thyes, based in Dusseldorf, known primarily for her video installations, explores contrasting cities in northern and southern Europe in these two photo series. The once-thriving industrial and trade city of Glasgow is caught up in a structural change, marginalizing social groups that can't keep up. The fortified island of Malta, a Catholic stronghold, bears witness to a warlike past and today accommodates mainly tourists and African refugees. Myriam Thyes' work revolves around social and cultural symbols, and how their meanings change over time. Her photo series include a few photo montages that expand the documentary aspect into a representative snapshot of a moment in history. In this way, Thyes manages to paint a picture of the psychosocial state of European industrial societies.

*Myriam Thyes **Glasgow Styles** delineates how Glasgow as a contemporary city reflects its past through the present. Initially what seems like a random visual derive is coherently held together through a detailed narrative that the artist has perceptively encountered and which helps to inform Thyes' personal topography of our city. This topography is the city's changing face – a place historically and contemporaneously of contrasts and tensions. (...) Parallel to city and waterfront regeneration schemes of course, has been the rise of surveillance – on the one hand part of a multitude of human, physical and technical methods used to monitor and regulate behaviour in cities, but also symptomatic of a decline in trust and safety – of disengagement and disempowerment. This is referenced in the series of pieces in 'Social Insecurity' which incorporate CCTV cameras, and in some of these she has photographed teenage mothers with push chairs (originally shot in shopping precincts) using the telephoto function and then montaged these onto what may be an example of their locale – wide shots of high rises with the figures show the disjuncture that this simple method provides.*

Malcolm Dickson, Glasgow, 2011

*To attain a widening of the first glance beyond the pure idyll is the goal in Myriam Thyes's photographic series, **Magnify Malta**. The picture area she has selected in each case and the compilation sequences of images show no nature shots but the constructed states of mind of the inhabitants. The raw, Mediterranean charm of the craggy island environment and the special quality of the light quickly become conditional with citadel-like, rambling residential estates and log-cabin constructions of unwelcoming, fort-like air. In a number of the pictures, these observations undergo yet further heightening through compositional intervention. Within the photographically recorded observations, almost imperceptible digital manipulation on the artist's part intercalates religious artefacts and military apparatus from different centuries, to emerge into view on modern house walls or in current city prospects. Astonishingly, these photomontages do not appear in the least provocative or exaggerated, but rather, self-evident and natural (...) The artistic strategy of collage and of using serial forms of depiction transforms the snapshot into a transmitter for the apprehension of the coursing of time and of spaces of time, a catalyst towards the association of perceptions, sensations and memories.*

Michael Staab, Cologne, 2011

Web links: **GLASGOW STYLES** www.glasgow-styles.de
MAGNIFY MALTA www.thyes.com/political-symbols/magnify-malta/
Book www.thyes.com/facts/artbook-2012.html