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Nina Welch-Kling *Duologues*

Texts by Christopher Giglio, Jeff Mermelstein,
Gulnara Samoilova
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Street Photography at it's best by New York City based photographer Nina Welch-Kling

The German-born New York photographer Nina Welch-Kling is one of the new voices in Women Street Photography. With her latest work *Duologues*, Welch-Kling adds an artistic aspect to the genre: by combining two photographs as fixed diptychs, she creates a visual dialogue between two images that open up new dimensions to the viewer. Photographs taken within the blink of an eye unfold through their pairing: a wealth of connections, meanings and aesthetic relations.

For the first time, these unique compositions can be enjoyed within the quiet realm of a book's pages. As Jim Casper, founder of LensCulture, observes: »These diptychs produce visual echoes that evoke new ideas, new meanings, new connections—encouraging viewers to energize their own ways of seeing.«

From the text *Photography and Paradox* by **Christopher Giglio**:
Photographs do tell stories, of course, but without the necessity of any storytelling. The stories that come forth are often elliptical and open-ended, discovered rather than told, derived from random facts gathered in an instant, separated from their original context, and seen just so. One of the paradoxes of photography is that it can do so much with apparently so little.

From the text *More than the Sum of its Parts* by **Jeff Mermelstein**:
The idea of diptychs or multiple imagery is not new; we've seen it with the likes of Ray K. Metzger, Michael Spano, or Uta Barth. What distinguishes Nina Welch-Kling's pairings is a certain kind of music made by repeating visual patterns, lines, and textures. I've always felt that music and photographs are related and this body of work illustrates that idea; a certain frequency and pitch, an arrangement of pictures that lures us in, like visual sound that slowly but surely

leaves a residue that has poetic staying power and a ringing in the mind's eye. We can feel a vibrating sound as the stripes on the back of a sailor's uniform react to the stripes in the folds of the head coverings of three nuns. The relationship between these two images is amplified with the social content in the combination of an African American woman sailor with three religious figures. Is this about race, women, and what uniforms can suggest?

From the text *The Poet of Modern Life* by **Gulnara Samoilova**:
Like Helen Levitt, Nina's work is deceptively simple to anyone who has never tried to catch lightning in a bottle. But the best photography is always so. The longer you look at Nina's work, the more complex it becomes, drawing you deeper into the mystery and magic of the everyday.

Blurb by Ralph Gibson:
By grace of her camera handling virtuosity which is simultaneously calligraphic and precise, Nina Welch-Kling achieves a rare atmosphere within which the photographer, the lens and the viewer all share the same experience.

Nina Welch-Kling (b. 1965) is a New York City-based photographer originally from a small town in southern Germany. Her background in fine art and architecture combined with a love for roaming the city streets inform her photographic depictions of everyday life. Welch-Kling holds a Bachelor of Fine Arts from the School of the Art Institute of Chicago (1990) and a Master of Architecture from The University of California, Los Angeles (1993). Since 1995 she has lived in New York City raising her two daughters, while continuing to explore creative outlets defined by her passion for photography.

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