

## Pia Rönicke

### Letter, 2004

COLOR PHOTOGRAPH (ONE OF A DIPTYCH) MOUNTED AND FRAMED 15 X 22 CM

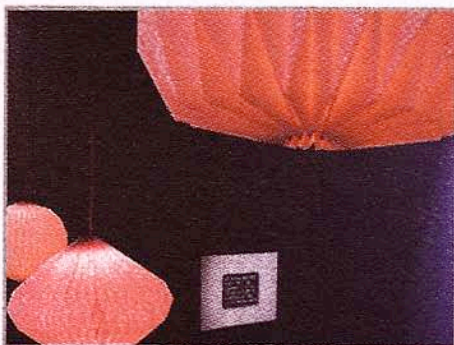
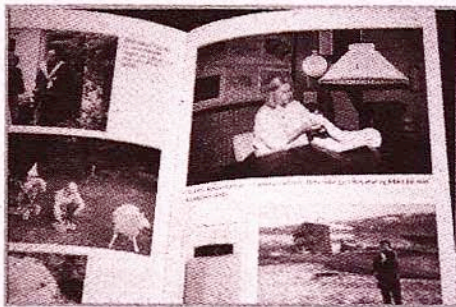
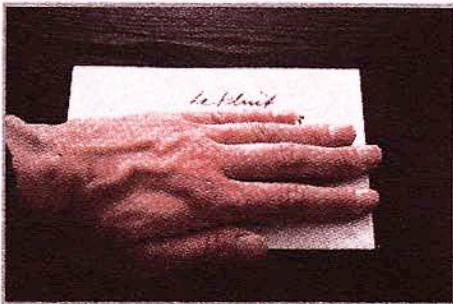
### Album, Le Klint Biography, 2004

COLOR PHOTOGRAPH MOUNTED AND FRAMED, 20 X 29 CM

### Installation view of *Without a Name*, 2004

FOLDED PAPER LAMPS AND SLIDE PROJECTOR WITH SLIDES, DIMENSIONS VARIABLE  
COLLECTION FNAC, PUTEAUX

ALL COURTESY GB AGENCY, PARIS



Twentieth-century utopian visions and their failures and disenchantments everywhere traverse Pia Rönicke's (b. 1974, Denmark) works. But if the vicissitudes of modernist history (particularly architectural and urban) were the subject of so much of her earlier work, *Without a Name* (2004) continues her questioning in a decidedly different, more personal way. The installation, one of Rönicke's most ambitious and complex works to date, is shown either as an ensemble or through its component parts, which include two video pieces, a slide show, a series of photographs, documents, and a suite of handmade folded paper lamps. These evoke the story a woman, Le Klint, and the lamps that bear her name. In one part, entitled *Table of Contents* (2004), Rönicke uses projected slide images of a black plastic board on which white plastic letters spell out Le Klint's story, sentence by sentence. Using the slow pace and outdated technology of the slide show and homey plastic lettering (like those once used to announce the occupants of apartment buildings or the names of doctors in medical offices), Rönicke recounts a narrative that flits from the present to Le Klint's birth in 1920. Each frame tells a part of Le Klint's story but they eschew linear order, fragmenting and reversing the facts of history: she receives 100 Euros a month in compensation from the million dollar enterprise that her family runs and which bears her name; as a young woman, she had her name and lamp designs appropriated by her family; she was forced by her father to sign a contract giving up her rights to her name...To follow the narrative as told by the slides (and evoked in the constellation of other objects that accompany it) is to be engulfed in the true story of one woman's loss of identity and effacement from history. Intricate paper lamps, *Five Lamps* (Untitled) (2004), folded by Rönicke according to Le Klint's instructions hang elegantly and vulnerably overhead—part illumination for the installation, part reminder of the obstinate power of objects to bear the traces of their origins. Reversing history (again), Rönicke reins amnesia into form so that Le Klint emerges as the insistently present center around which the installation revolves.