

Catalogue of the exhibition "DREAMLANDS BURN", Mücsarnok, Budapest, 2006
Text by Livia Paldi & Pia Rönicke

Pia Rönicke

Pia Rönicke's practice is concerned with narratives and modes | strategies of narrating. Through her work, she has been engaged with (and very much connected to) the subject matter of urban realities and modernistic utopias. Rönicke weaves in the personal to create space for contemplation and poetic alternatives, while questioning the place and role of utopia and vision in society. She has worked with various media and formats that include computer-aided animation, film, staged situations, installations, public projects, documentary, photography and texts. In her more recent work she has been concerned with history and the act of storytelling, using language that is employing both fact and fiction.

Without a Name is a multilayered installation piece that creates a pronouncedly emotional environment, that manifests through the staging of the story and the meeting with the woman who "gave" the name to the famous Le Klint lamps – and a contract her father asked her to sign, which later in life robbed her of the possibility to name her own lamps.

LP



Without a Name, 2004

Mixed media installation

Courtesy of Fonds national d'art contemporain, Ministère de la culture et de la communication, Paris, ANDERSEN_S Contemporary, Copenhagen

Installation view, Mücsarnok | Kunsthalle, Budapest, 2006

Photo: Miklós Sulyok, © Mücsarnok



I first contacted Le Klint in 2001.
I got her address from her publisher.
I wrote her a letter, and she responded quite quickly. She told me to give her a call.
I explained to her that I was interested in making a film about her.
She invited me to her home.

It was a hot summer day. I took the train to the part of the country where she lives – a remote area.

She had prepared lunch, we sat in her living room, and around us were all the different Le Klint lamps. In her back room she had another series of lamps hanging in a row, all her own designs.

I had prepared a series of questions.

I did not bring any recording devices.

She was very curious about my life.

If it was possible for me to do the things I was interested in, and if anyone was interested in what I was doing.

She wanted to know in what way I wanted to make a film about her.

She told me that a TV station had been around to make reportage after she wrote her book.

I told her that I was interested in her story, not only as her personal story, but a story that seemed to repeat itself.

We talked about places where we had both been.

I was interested in all the different places where she had lived and traveled.

She said that her sense of place was very strong.

She wanted to show me where she wrote her book.

We drove in her old car very slowly to the forest.

She showed me different wild growing herbs that she would collect on her trips.

In a meadow a little away from the path, she used to come with her hammock, tea and write.

We made our way back to the car. I had to continue my travel and she drove me to the station.

Pia Rönicke