

C h r i s t i a n E r r o r s

a s a b o v e

10-01-06-n°0792



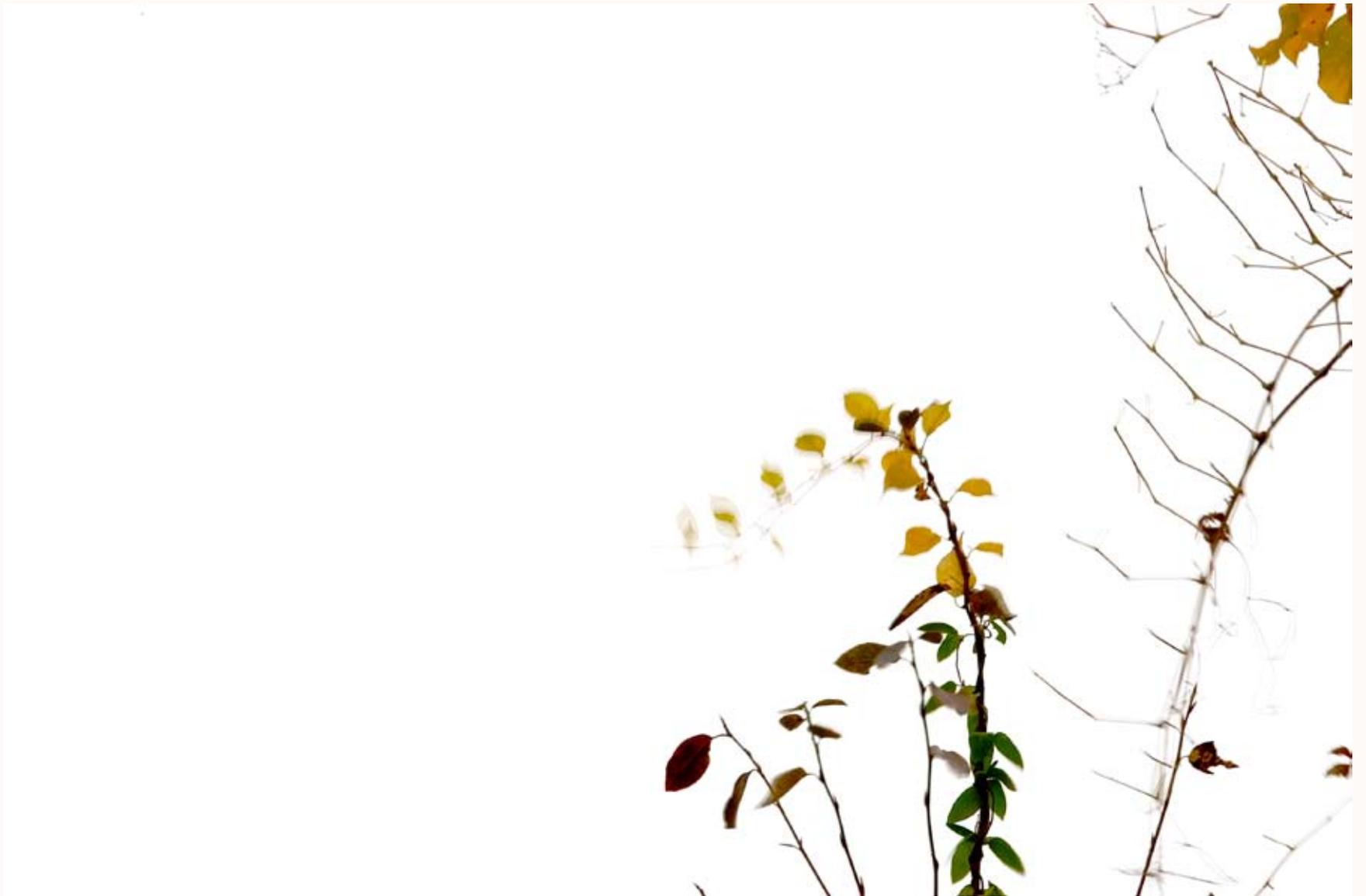
07-01-05-n°0031



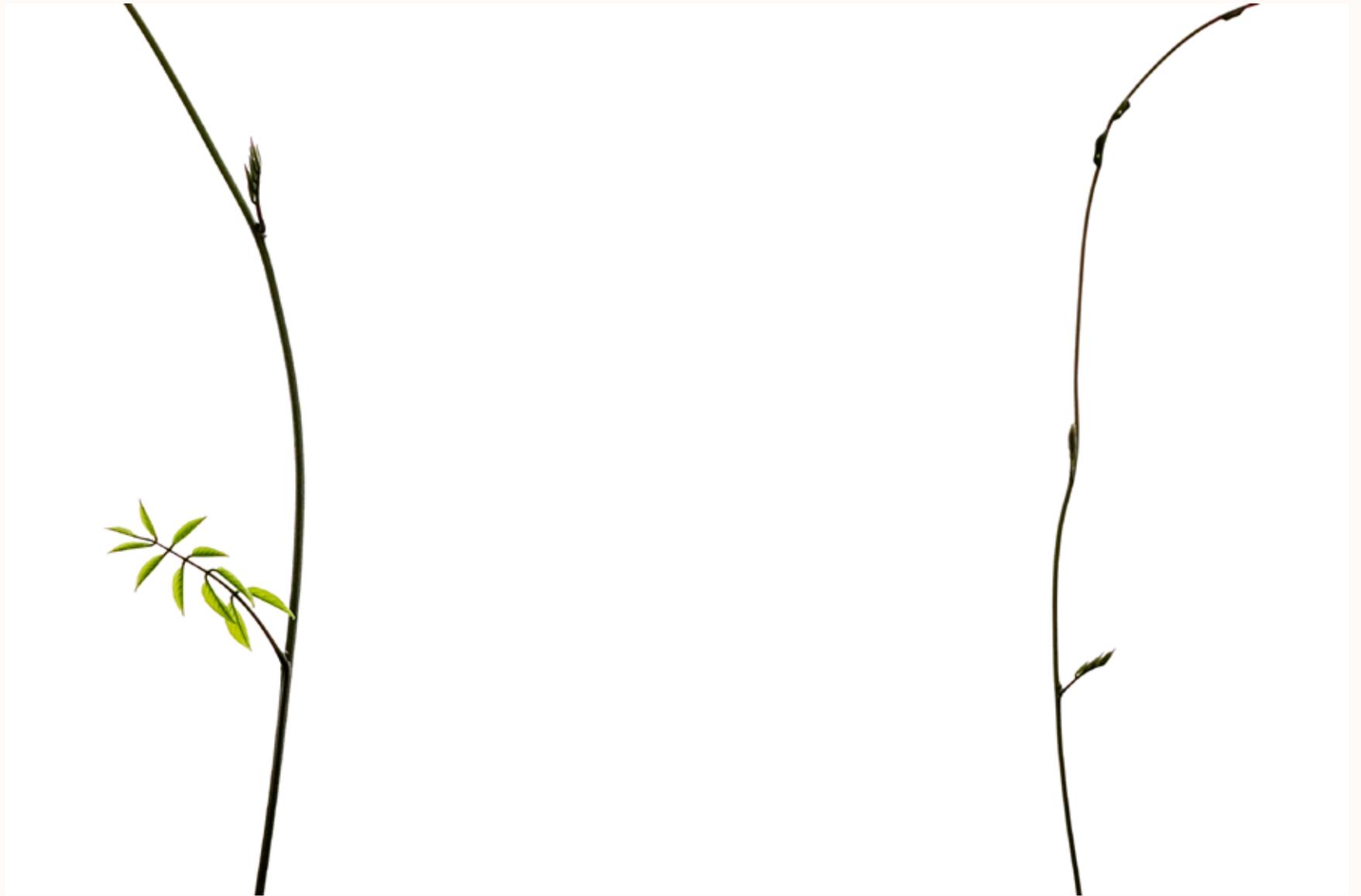
04-08-05-n°0128



10-10-04-n°0065



07-01-05-n°0041



10-16-04-n°0076



09-30-04-n°0034



04-11-04-n°0004



07-06-05-n°0011



05-20-06-n°6977



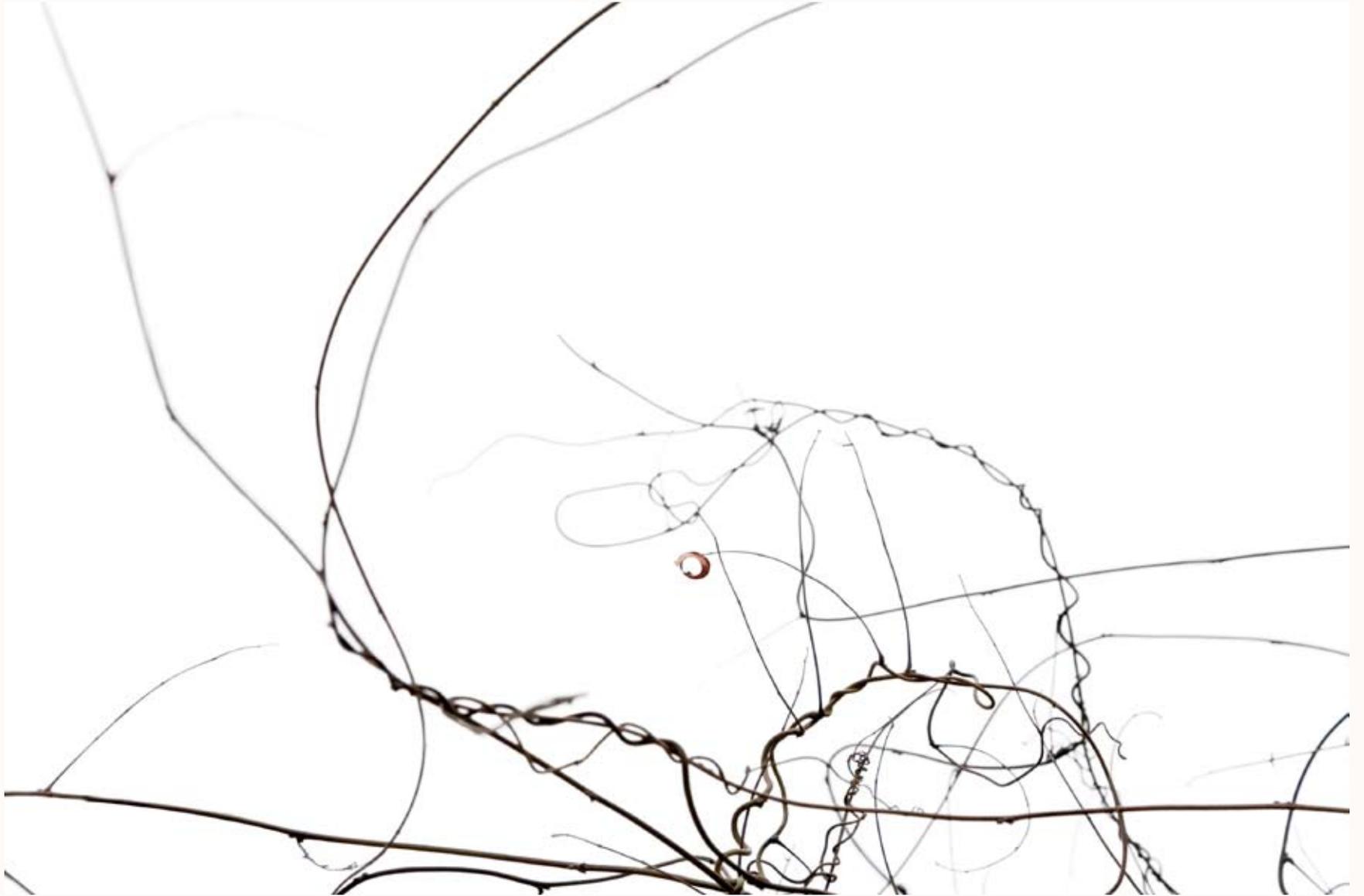
05-29-05-n°0042



02-11-06-n°0946



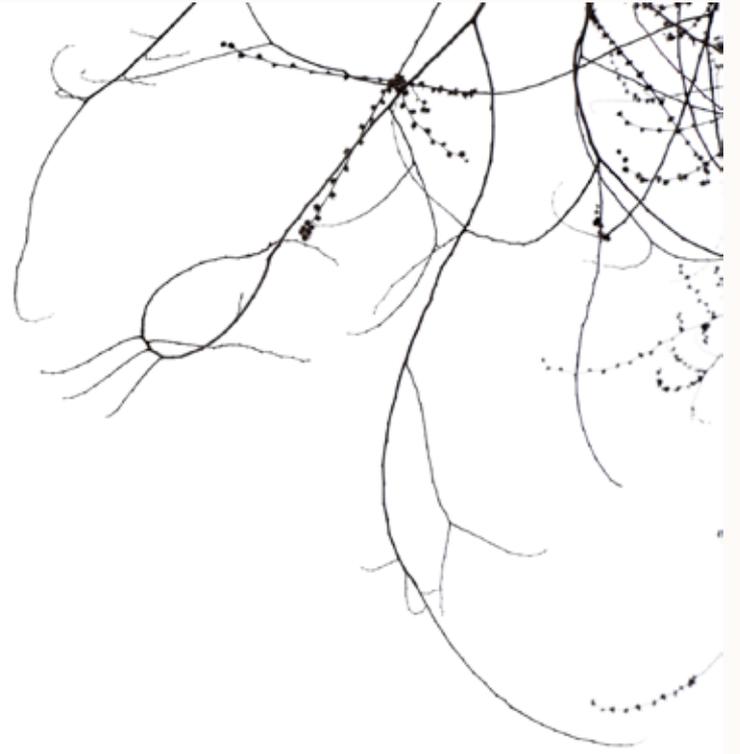
02-11-06-n°0993



02-11-06-n°0966



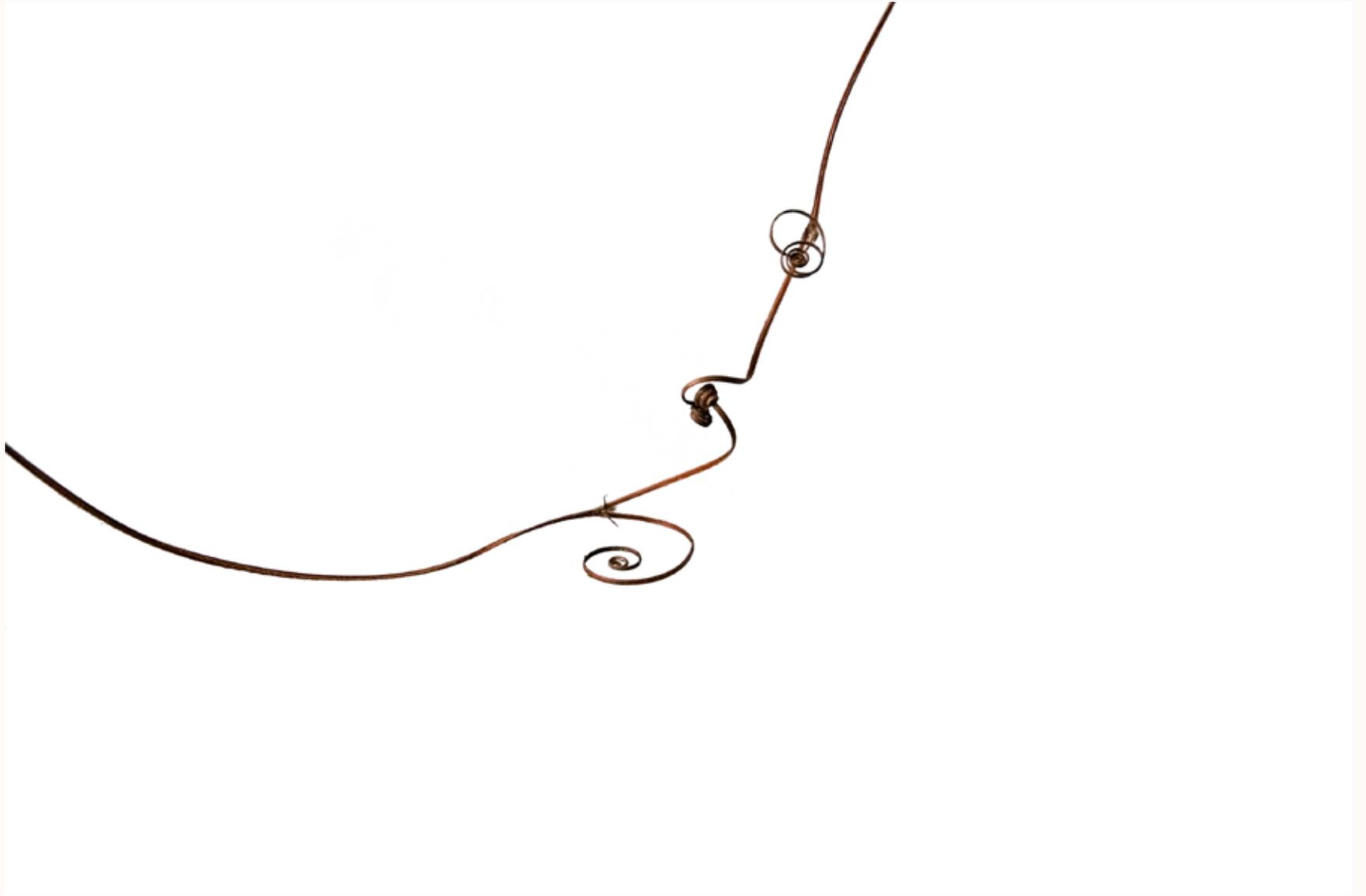
-03-06-*n*°4791



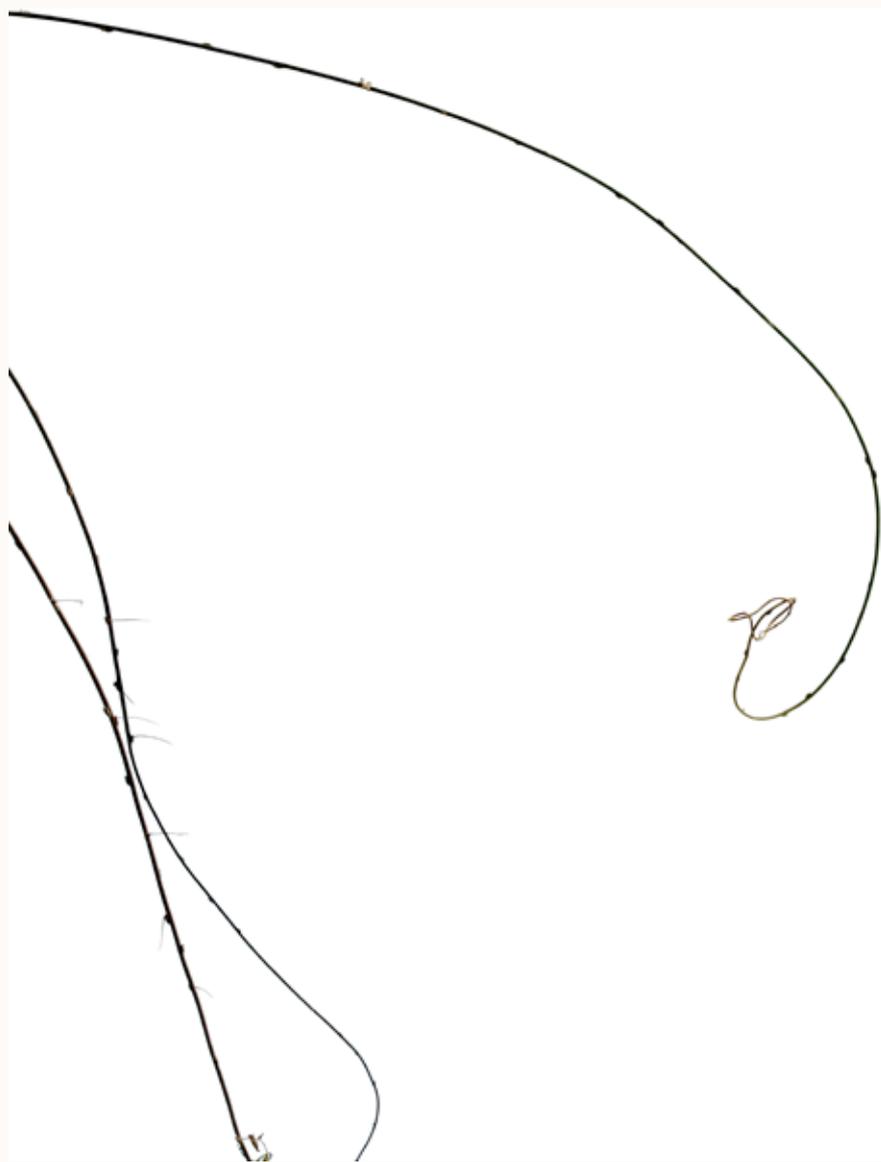
09-17-06-n°5397



03-02-07-n°2110



15-02-06-n°3592



09-16-05-n°018



04-05-06-n°5509



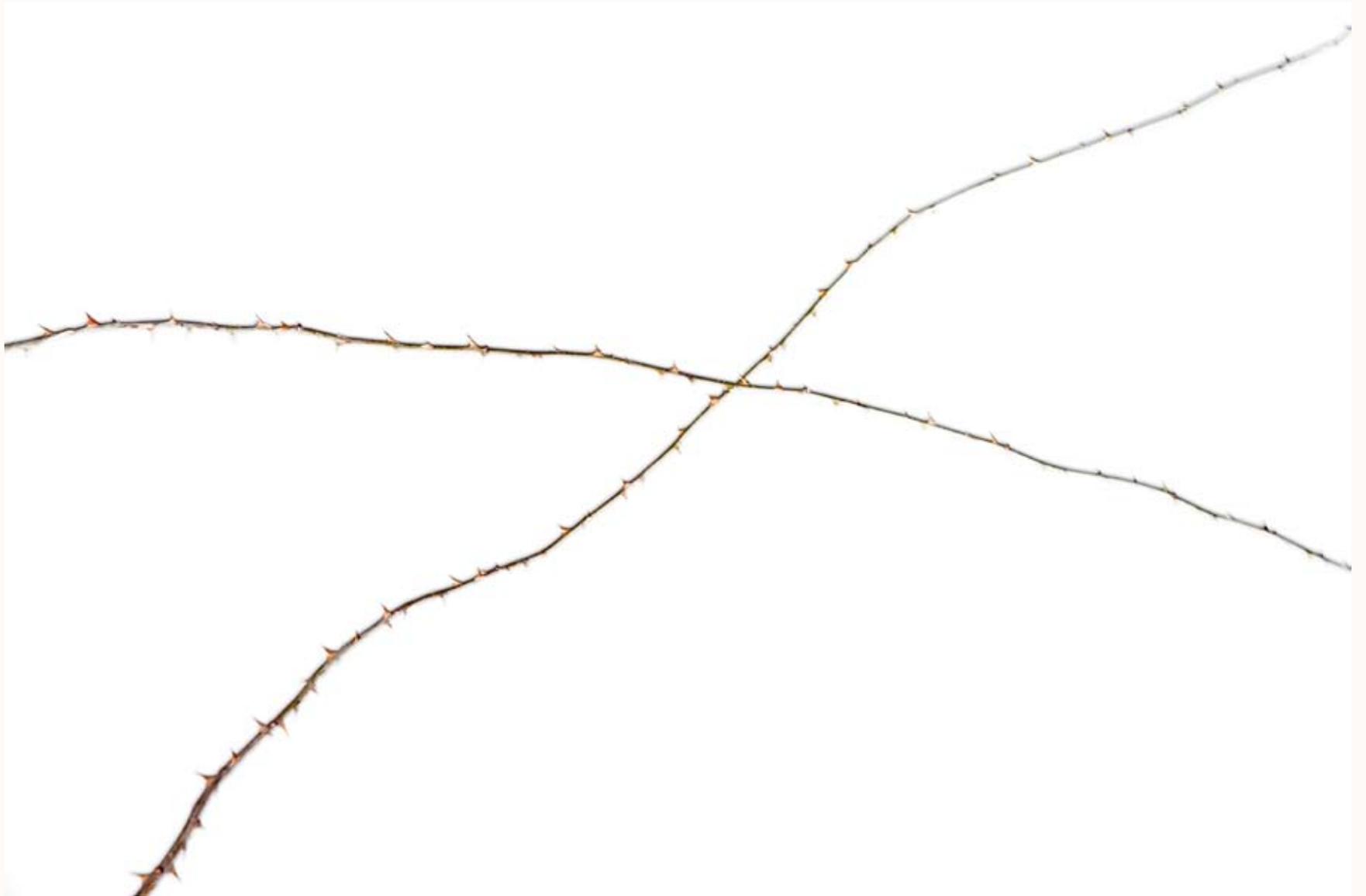
09-20-06-n°5587



01-01-07-n°9985



26-01-06-n°1844



12-30-06-n°9606



05-02-06-n°2468



03-02-06-n°2440-2



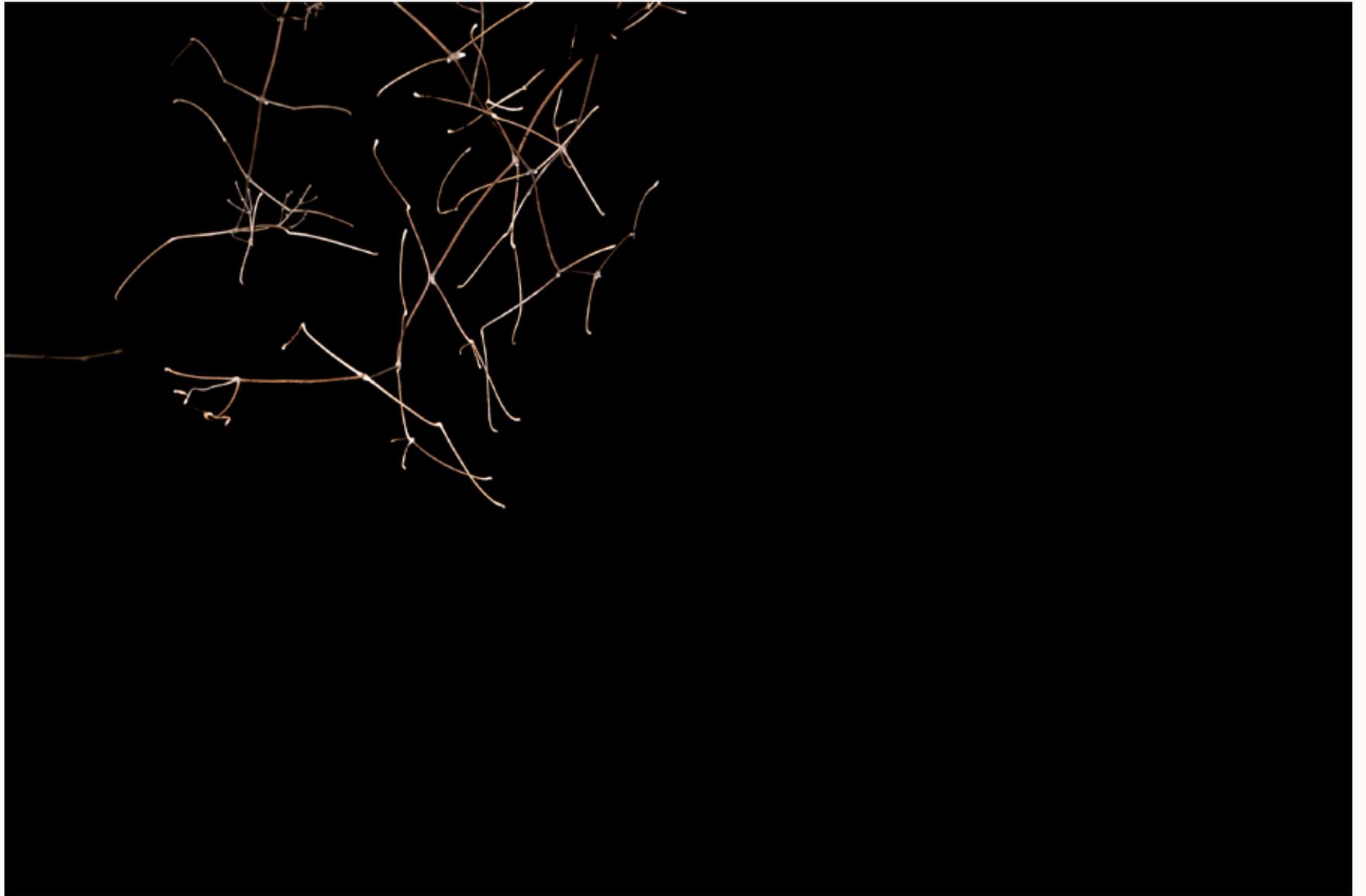
06-04-06-n°8077



06-04-06-n°7997



03-02-06-n°2428



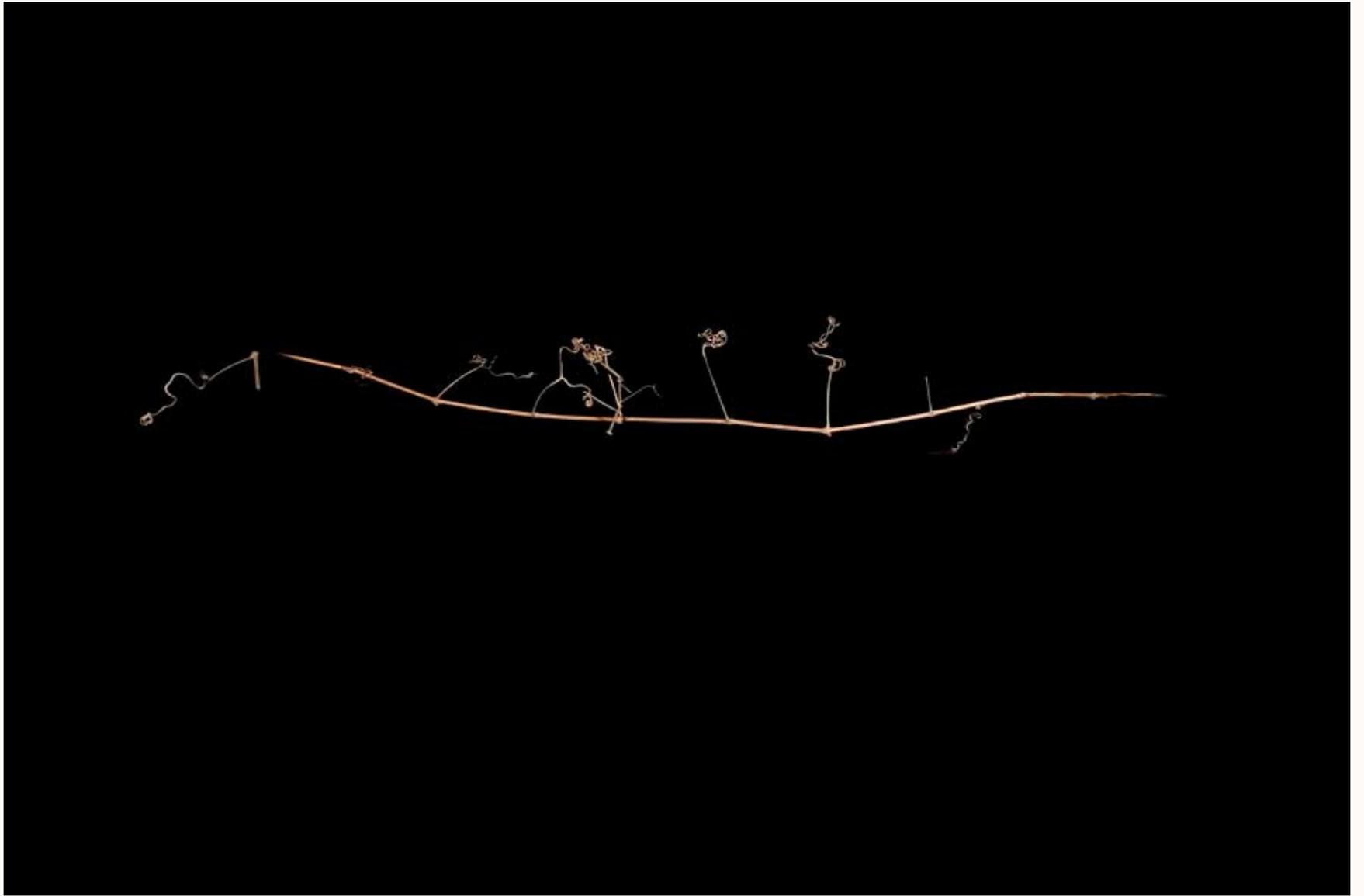
03-02-06-n°2348



03-02-06-n°2435



03-10-07-n°2360



09-14-06-n°4902



03-18-2007

as above

Anne Byrd

What does a photograph of a thought look like?

I ask this question despite having absorbed all the warnings – from Baudelaire to Sontag and beyond – that there can be no such thing. It's a question, though, that Christian Erroi's *as above* keeps posing, keeps making interesting and beautiful – even if the works don't pretend to answer it literally.

How our minds work, what our thoughts are: these have been unusually pressing problems for Erroi. Between 1990 and 2000, for reasons that remain unknown, he had a series of strokes that caused temporary paralysis, loss of vision and memory, and a host of other problems. As time went by, Erroi increasingly gained perspective on what was happening while the strokes were in progress. He became conscious of the way that he, not knowing what anything was, would interpret the world entirely on the basis of its qualities. While the strokes were never welcome, he's said that there were times when he could "play" with his radically altered perceptions. Time also brought him an increasingly poetic view of the MRIs (Magnetic Resonance Images) picturing his brain; he grew more and more interested in the fragile, flexible, malleable, arboreal forms he saw branching through them.

As above, so below. Since 1999, Erroi has used his camera to unearth the relationships between what was inside him – both biologically and perceptually – and the external natural world. He's focused on this relationship most explicitly in *as above*, a series begun in 2004, for which he's photographed sharp but tender thorns, tumbleweed that turns wildly in on

itself, and spindly, delicate branches and leaves. These photographs allude to the appearance of Erroi's brain, but they do not reproduce it. Instead, they invite us to recreate the work of his mind: interpreting, free-associating, letting all seeing be seeing-as. The impossibly graceful becomes faintly humorous as a twig seems to smile; a moment later we might perceive these highly abstracted slices of nature as something else entirely. Erroi has said that in order to interpret his surroundings during his strokes he had to narrow his attention to just such photo-thin slices of information. In making his photographs, he takes that slenderness as a kind of limit – resulting in images that are truly minimal, because they suffice exactly (no more visual information than necessary, but also no less) as starting points from which to interpret a world into existence.

The works in *as above* aren't, however, straight photographs. The wall-mounted images are layered between satisfyingly solid sintra and plexiglass; they crystallize a minute cross-section of the visible while hinting also at its substance. The most recent works are freestanding transparencies on plexiglass and are meant to be viewed one through the next; the viewer is welcomed to rearrange their sequence, altering their visual syntax, opening new associative possibilities, and creating new perspectives on the larger environment through the layers of the work. If painting has often been described as a window onto the world and photography as its mirror, then here Erroi gives us something else all together: a visual free passage between inside and out, mind and nature.



Special thanks to Evan Mirapaul, Leonie and Elio,
Anne Byrd, Robert Blake, Allen Frame, Charlotte Cotton,
Marco Francioli, William Ewing, The Rands,
Susan Bruce and Peter Hedges, Dr. Ottorino Villatora,
Dr. Carlo Tosi, Susan Kleckner, Sandy and Ellen Luger,
Matthew Monteith, Aurelio and Natalie, Holly Pedlosky,
Carol Dragon, and Deirdre Donohue.

© 2007 Christian Erroi
New York City

No. / 30