

Oct 26/Dec 8 2012 Galerie Förster Berlin



Alvin Booth BodyTalk Van KeLaita

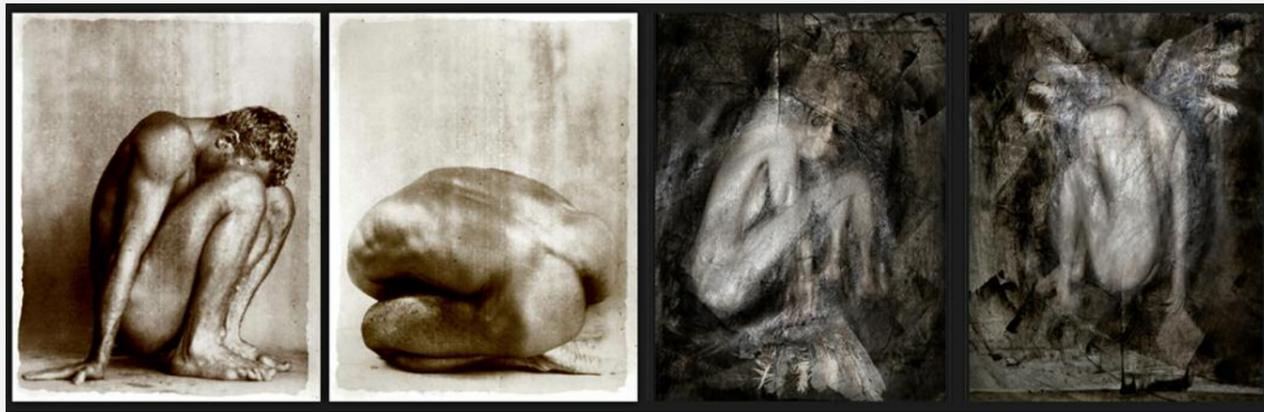
Fashion and Past

... he worked for many years as a gifted and eccentric hairdresser. Moving to New York, he gained invaluable experience by working as an assistant to a number of big names in fashion photography. During this period he was creating a significant archive of private work for his portfolio, and developing his own style... which was exhibited at different galleries including Hamilton's in London, Robert Klein in Boston and Yancey Richardson in New York ...

Peter Hamilton about Alvin Booth

... its author is a successful photographer and was in New York and Paris, using a pseudonym, one of the most famous commercial and fashion photographers. He created images for the international campaigns of world-famous fashion and cosmetics companies, portrayed the stars of the music and film industry and contributed to the idolatry of beauty. However, a weariness with the production of the "As If", in which he was, nolens volens, involved in his professional career, may have caused today's more critical attitude towards the world of glamor in the media...

Prof. Klaus Honnef about Van KeLaita



Intimacy and Private Vision

The viewer has nearly the feeling of seeing something that is not permitted for his eye to see, because it goes beyond the borders of intimacy. Like a fruit, burst open, its skin discarded to reveal its inside which otherwise would remain hidden. They refer to the very essence of a person, which is captured in his origin, in his root. It seems as if KeLaita's work whispers something mysterious to the viewer.

Dr. Ulrike Kasper (Sorbonne, Paris) about Van KeLaita

Alvin Booth, in his photography, is clearly both a great lyrical and an epic womanizer, both Don Juan and Casanova. His gift is alarming in its intimacy because he lets us see what he sees. There is tenderness and a hint of sadness in his photographs of women, seen as though slumbering in a latex cocoon. It is a private vision shared ...

John W. Krakauer about Alvin Booth



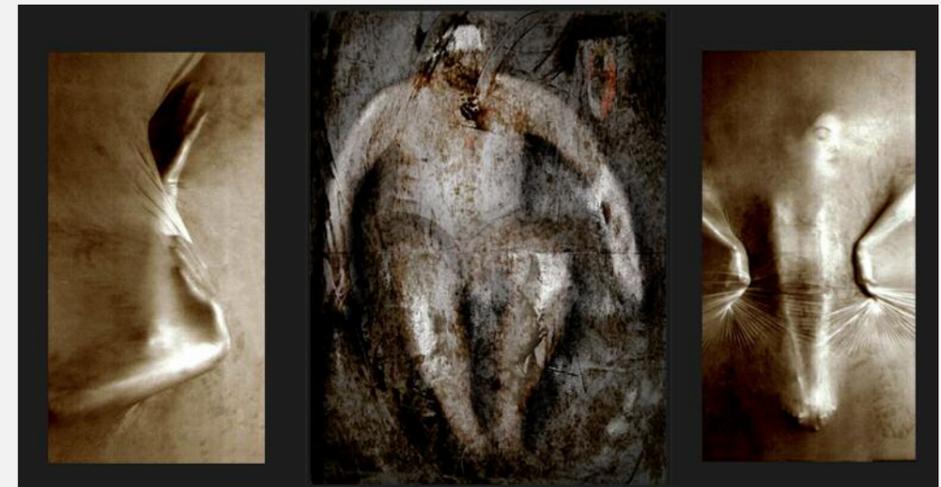
Light and Moment

... his camera captures movements and expressions of a moment and intertwines them sequence like on top of each other. One gets the impression, Kelaita paints with his camera. He thus creates his own world, or rather a world that could be his ...

Dr. Brigitte Reineke (German Historical Museum, Berlin) about Van Kelaita

A single light source warms and softens the velvet-lined space of Alvin Booth's studio. This intimate place is where they perform their kinetic dance. The light is moved with ease, responding to the spontaneity of their movement. The tactile qualities of skin and motion create the immediacy, the sense of the moment, that resonates through these photographs.

Charlotte Cotton (Victoria and Albert Museum, London) about Alvin Booth



Photography and Media

A period nostalgia is further accentuated by the Alvin Booth's labor-intensive techniques, through which he produces grainy sepia-toned gelatin-silver prints, peppered with burn marks or other calculated effects of distress. It is as if Booth were trying to reclaim for photography a formal quality of "otherness"-his pictures often seem painterly or drawn ... strongly resembling graphite drawings, the works hover ambiguously between media...

Mason Klein (Art Forum) about Alvin Booth

My archaeological eye, rather dissecting than enjoying, quickly encounters familiar structures. Like the dust of centuries, his work is covered with layers of light and shadow effects, each one cross covering or projecting the other, revealing deeper structures. In KeLaita's photography, it seems painting, graphics and etching are juggling with performance, stage design and architecture ...

Guido Petras about Van Kelaita



Alvin Booth **Van KeLaita** **BodyTalk** Oct 26 - Dec 8 2012

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To arrange an interview with Alvin Booth or Van KeLaita or to receive further information and photographs, please contact Gabriele Förster.