

FOTO HAUS 2026 ARLES



FOTOHAUS ARLES 2026 / FOUNDATION MANUEL RIVERA-ORTIZ

18, rue de la Calade, 13200 Arles

LES RENCONTRES DE LA PHOTOGRAPHIE 2026 ARLES ASSOCIÉ

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HORS LES MURS | CASA DELL'ARTE

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BLOOD AND HEART TIES

CREATING A FAMILY NOWADAYS

Fotohaus Arles 2026 examines the family as a shifting constellation. Through seven exhibitions, the visitor pathway outlines a sensitive and political map of belonging, a modern *Map of Tendre* featuring intersecting biological connections, chosen relationships, passed-down memories and budding identities.

While **Andi Gáldi Vinkó** explores motherhood as a personal disruption that is redefining her identity as an artist, **Pietro Bologna** focuses his search in a specific place – Sicily – seen as a matrix of belonging. For both artists, this involves a kind of returning to their roots in order to draw a new creative and existential grounding there.

Others create links centred on chosen expressions of legacy, a form of artistic and cultural collusion based on elective affinities. With *On ne choisit pas ses pères. Ses enseignants si* (You don't choose your

fathers, but you do choose your teachers) (**HfG Offenbach**), teachers and students from different generations come together in a collective exploration of imagery. **Eveline Soum Bonkougou** reveals the affective and cultural ties woven by the Burkinabé diaspora in France.

Spanning the sweep of history, certain trajectories encompass migrations, inherited dreams and singular accounts. **Verdiana Albano**, along with the group shows *In the Shadow of Silence* (**Deutsche Fotografische Akademie**) and *Lines of Relation* (**Freelens**), highlights how the personal sphere, socio-economic roots and historical context interweave to influence the development of identity.

Creating a family founded on blood, affective and geographical ties.

Pascale Giffard
Mai 2026



© Sarah Mei Herman / FREELENS & Hamburg Portfolio Review

PRESENTED PHOTOGRAPHERS

Sorry I Gave Birth, I Disappeared, But Now I Am Back

Andi Gáldi Vinkó

i ain't from no east coast

Verdiana Albano

Väter werden nicht gewählt, die Lehrenden schon

Thomas Bayrle, Martin Liebscher, Florian Albrecht-Schoeck,
Lena Bils, Antonia Elsa Karnetzky, Simon Gilmer,
Illyda Dagli, Elinor Karl, Len David Oswald

Mes frères et soeurs

Eveline Soum Bonkougou

Lines of Relation

Alex Bex, Aliona Kardash, Antine Carla Yzer, Arne Piepke,
Sarah Mei Herrmann, Tamara Eckhardt

In the Shadow of Silence

Andreas Trogisch, Fatih Kurçeren, Katrin Jaquet, Paula Markert,
Sabine Schründer, Wolfgang Gscheidle

Elegia

Pietro Bologna



© Alex Bex / FREELENS and Hamburg Portfolio Review



© Antonia Elsa Karnetzky / HfG Offenbach

FOTOHAUS is an exhibition concept launched in 2014 by the ParisBerlin>fotogroup that highlights the Franco-German photography scene by focusing on crossed views around a common theme. FOTOHAUS aims to open the borders for a dialog between cultures and territories. This collaboration between the partners aims to bring together the players in German and French photography and to create a space for exchange and synergies between institutions, photographers, galleries, collectors, agencies and publishers.

ParisBerlin>fotogroup, a non-profit association founded by curator Christel Boget, is a platform that has been working for 23 years to showcase and promote contemporary photography both on the Paris-Berlin axis and in Europe. Since 2014, ParisBerlin>fotogroup has founded the exhibition concept FOTOHAUS, which has been declined in three parts since 2022: Bordeaux, Arles, Berlin.

Sorry I Gave Birth, I Disappeared, But Now I Am Back

Andi Gáldi Vinkó



As part of its commitment to contemporary photography, the Deutsche Börse Photography Foundation presents *Sorry I Gave Birth, I Disappeared, But Now I Am Back*, a deeply personal project by Hungarian artist Andi Gáldi Vinkó. Through this photographic work, she documents the raw, tumultuous realities of motherhood and the transformations it brings about. Born out of a pregnancy that suddenly interrupted a burgeoning artistic career, the work explores the emotional rollercoaster, vulnerability, physical intensity and shift in identity that accompany the transition to motherhood.

Gáldi Vinkó contrasts intimate, often unvarnished moments—exhaustion, bodily changes, domestic chaos—with scenes of tenderness, joy and connection. By blending staged scenes with documentary imagery, she challenges culturally romanticised representations of motherhood and addresses taboos, loneliness, contradictions, and the constant tension between personal ambition and the demands of caring for young children. The project is both a visual diary and a broader reflection on femininity, time, and the difficulty of reconciling artistic identity with maternal responsibilities.

The exhibition not only highlights the motifs in the work, but also features images that illustrate Gáldi Vinkó's daily life as a mother and an artist, along with the new aspects and challenges that this entails.

Andi Gáldi Vinkó was born in Budapest, Hungary, in 1982. She studied fine arts at the Moholy-Nagy University of Art and Design in Budapest and at L'école de direction artistique, de communication et d'architecture intérieure Penninghen in Paris, as well as art history at Eötvös Loránd University in Budapest.



© Andi Gáldi Vinkó, Milk, 2024

© Andi Gáldi Vinkó, Growing, 2019

i ain't from no east coast

Verdiana Albano



© Verdiana Albano, *i ain't from no east coast*, 2024

When you're constantly asked where you come from, it leads you to think more deeply about it.

i ain't from no east coast explores the complex dynamics of family, individual identity, and the dreams and desires passed down through generations sourcing in labour migration. Albano was born shortly after the fall of the Berlin Wall in Saxony, as the daughter of a couple who met in the GDR. Her mother and father fell in love amid political and social upheaval. Their relationship was shaped by the socialist promises of the GDR and the challenges of building a life together. With the fall of the wall, not only did the ethnically-driven planned economy collapse, but so did the basis for her father's residency rights as a so-called "contract worker". Despite high unemployment and increasing racist incidents in Germany, they chose to hold on to their dream of a better life and moved to the former West in the late 1990s.

In *i ain't from no east coast* Albano consciously crosses the boundaries between documentation and staging to explore questions of belonging and identity. She uses her family archive, conducts research in archives such as DOMiD (Documentation Centre and Museum on Migration in Germany), and creates new narratives through the involvement of her older brother, self-portraits, and authentic settings from GDR museums, such as the GDR Daily Life Museum Malchow, the GDR-Museum Berlin, as well as former state-owned factories. She also conducted extensive research into philosophical and cultural debates surrounding Afro-German identities, including those by May Ayim, Katharina Oguntoye, Natasha A. Kelly and Peggy Kurka. This Afro-German narrative navigates through the tensions of torn identities, choices, stereotypes, and the opportunities in an ever-changing society.

Verdiana Albano is an Afropean, multidisciplinary artist whose work explores fragmented memory and socio-economic themes. She studied Fine Arts at the Hochschule für Gestaltung Offenbach in Germany and completed a DAAD-funded residency program at the Sichuan Fine Arts Institute. Her work has been recognized by organizations including PhMuseum, Allianz Foundation, and Stiftung Kunstfonds, and is part of the Art Collection Deutsche Börse. She has exhibited both nationally and internationally and founded the Afro-diasporic network Institute Contemporary. Albano lives and works between Frankfurt and Berlin.

Curation : Mariama Attah

Exhibition supported by Canon

Väter werden nicht gewählt, die Lehrenden schon

[Fathers are not chosen, but teachers are]

HfG Offenbach: Fotografie



Learners become teachers, the art college becomes a chosen family.

Four generations of artists in the context of the Offenbach University of Art and Design (HfG). Family relationships are freely chosen and fluid. Six students and three teachers are connected by their innovative use of imaging media, their desire to experiment and reflect, and their mutual influence and dialogue.

Elinor Zoë Karl's woven structures are related to Thomas Bayrle's halftone images. Martin Liebscher's 'Unidentified Fotografic Objects' transform reality into picture puzzles, while Simon Gilmer's life-size models have a similar DNA. Florian Albrecht-Schoeck's dystopian, rough, generative architectures reflect Len David Oswald's wargame of a superficially intact world. Ilayda Dagli's AI hallucinations, disguised as analogue prints, find an analogy in Lena Bils' documentary evidence of the invisible in the Andalusian desert. Antonia Karnetzky's interwoven, self-reflective objects echo Bayrle's idiosyncratic German pop art.

The sediments and overlays illustrate the contentual influences and the artistic kinship between the generations that can be physically experienced in the scenographic installation. The family constellation is applied to a temporary structure. Unfinished walls, which serve as flexible hanging devices, form a new layer over the historic masonry. This temporary skin deposits new constellations between the relatives and their works. This creates an open space for thinking about inventive family memberships and artistic adoption in creative thought processes.

Featuring works by : **Thomas Bayrle, Martin Liebscher, Florian Albrecht-Schoeck, Lena Bils, Antonia Elsa Karnetzky, Simon Gilmer, Ilayda Dagli, Elinor Karl, Len David Oswald.**



© Elinor Karl

© Florian Albrecht-Schoeck

Mes frères et soeurs

Eveline Soum Bonkougou



My project explores fraternity and community through the stories of my brothers and sisters from Burkina Faso whom I have met in France. It is not a matter of blood ties but connections based on affection, culture and shared experiences. In Nîmes, Marseille, Montpellier, Bordeaux, Paris and Arles, I come across this chosen family everywhere.

Through portraits, accounts and audio recordings, I relate their journey, their emotions and how they came to settle in France. The voices add an intimate and lively dimension.

This project shows that fraternity goes beyond the traditional family: it is born of sharing, solidarity and a common culture. By allowing people to hear these stories, I am offering another perspective on the Burkinabé diaspora and a reminder that fraternal ties can be created everywhere, beyond borders.



Eveline Soum Bonkougou, born in Ouagadougou in 1992, began her career under event photographers before turning to auteur photography thanks to Adrien Bitibaly. She joined PHOTOSA and CERPHOB in 2021. Her work explores concepts of memory, the body and identity through an intimate and socially conscious approach. She exhibited *ZIKR* at PHOTOSA, Berlin, Arles, Ouagadougou and Lomé, and *Peogo* in Berlin, Angoulême and Arles. In 2023, she created *M'YINGA* with the Weimar Bauhaus and began a residency at the Manuel Rivera-Ortiz Foundation. In 2024, she was a resident artist at La Kabine and a winner of the Les Filles de la Photo mentorship.



Lines of Relation

FREELENS & Hamburg Portfolio Review



© Alex Bex - *Memories of Dust*

© Antine Carla Yzer - *Ich vergehe vor Ungewissheit*

Family is a place of intimacy, care and belonging, while at the same time a space shaped by power, silence, role models and inherited narratives. It is not a fixed entity, but a network of relationships, expectations, and memories that is formed and transformed across generations—shaped by childhood and coming of age as well as by diverse cultural experiences and lived realities.

The exhibition examines family as a social and emotional foundation. It explores processes of transmission and rupture, concepts of responsibility, authority, and cohesion and considers how new family constellations, social conditions, and autobiographical perspectives shift understandings of origin, attachment, and identity.

The six photographic positions combine documentary research, autobiographical inquiry, and staged visual worlds. In their plurality, they present family as a fragile structure—open, contradictory and continuously subject to renegotiation.

Across the exhibition, inherited histories surface through traces, myths, and everyday gestures. **Arne Piepke** follows his great-grandfather's First World War route along the former Western Front, using letters, landscapes, and found fragments to stage an intergenerational search shared with his mother. **Antine Carla Yzer** begins with a box of photographs and family anecdotes to confront what remains unspoken about a WWII past—how memory is shaped by gaps, shame, and the fragile status of "truth" within families.

Other works examine the narratives we choose in order to belong. **Aliona Kardash** turns the unresolved Tunguska event into a family myth: her father's recurring pilgrimages become a lens on longing, community, and the desire for meaning. **Alex Bex** revisits the cowboy as an inherited model of masculinity, moving between ranch life and pop-cultural iconography to question ideals that shaped his upbringing.

Family is also negotiated in the present tense: **Sarah Mei Herrmann's** long-term portrait of her father and much younger half-brother observes shifting closeness and distance across two timelines—growing up and growing old. **Tamara Eckhardt** expands the perspective to a social landscape, accompanying children and adolescents in Gelsenkirchen, where poverty, migration, and precarious housing conditions shape forms of togetherness.

Together, the works reveal family as both shelter and tension zone—a living structure in which origin, identity, and attachment are continuously redefined.

In the Shadow of Silence

Deutsche Fotografische Akademie



© Paula Markert

© Wolfgang Gscheidle

Family – a space of closeness, caring, and silence. In the group exhibition organised by Germany's oldest photographic association, the Deutsche Fotografische Akademie (DFA), which was founded in Eisenach in 1919 and continues to promote a critical dialogue about photography and society, the artists uncover these tensions in a powerful manner. **Wolfgang Gscheidle** questions the silent dependencies that exist between father and son. **Katrin Jaquet** collages family photos and makes suppressed traumata visible. **Fatih Kurçuren** leads us to unremarkable villages and homes in Anatolia where violence against women, and femicide are a reality. **Paula Markert** portrays the everyday life of women in regions in change in the east and west of Germany. **Sabine Schründer** translates family silences into multifaceted palimpsests. **Andreas Trogisch** unites landscapes with sacred texts to reflect historical and religious tensions.

The works focus on the family as the smallest social unit – one that is, simultaneously, highly- charged. It does not appear as a harmonious refuge, but as a place of transmission, conditioning, power, and caring – as a microcosm of social relationships. Ancestry, affinities, and historical interrelations become visible in fractures, overlays, and gentle nuances. Jaquet, Kurçuren, and Markert expand the concept of the family into social and political spheres in which traumata, structural violence, and social fractures become tangible. Gscheidle, and Schründer focus on the inner-family dynamics of closeness, dependence, and silence, while Trogisch positions family influences in a broader historical and religious context in which conflicts, guilt, and power structures form an integral component.

Here, photography no longer only serves to provide evidence but also as a space of silence, emptiness, and projection. Reduction, superimposition, and formal precision make historical influences, political tension, and emotional distance tangible. At the same time, relationships going beyond biological ancestry become apparent – friendships, partnerships, and transgenerational closeness. In this way, the family is shown as a dynamic, politically and historically shaped, structure between intimacy and social reality.

Elegia

Pietro Bologna



Elegia (2025) was inspired by a family trip to Sicily. As well as capturing private moments, Pietro Bologna photographed the artistic, cultural and natural heritage of Sicily. The result was a series called *Mio malgrado* (2018), which was printed using a technique that was popular in the United States in the 1960s called 'gum print' (lithography on paper).

Elegia consists of 24 matrices used to create the gum prints of *Mio malgrado*. The backlighting of the matrices highlights traces of processing and wear on the paper, such as fractures, cuts and holes, which emphasise the resilience of the material. However, they also demonstrate that the invisible, the untouchable and the inaudible are fundamental to experience (Merleau-Ponty).

"Photography has to do with light even before it has to do with representations, meanings and narratives. Perhaps we should learn to have no meaning. In the age of machine dominance, I return to matter."
(Pietro Bologna)

Pietro Bologna (born 1972) lives and works in Milan (Italy), combining his artistic research with his work as a designer.

A self-taught artist, he has lived in Germany and Argentina, working as a graphic designer, assistant photographer, photojournalist, and dark-room teacher. He held his first solo exhibition in 1998 at the J. L. Borges Cultural Centre in Buenos Aires.

He has exhibited in numerous private galleries and public institutions in Italy and abroad. His works are included in prestigious international collections, including those of: De Pietri in Lugano, Antonio Brescacin in Venice, and Luisella d'Alessandro in Turin. Between 2001 and 2020, he published seven books with the publishing houses A14, Phos, and PulcinoElefante.

God chuckles

Andreas Trogisch, Anne Schönharting, Linn Schröder and Vincent Kohlbecher



BlottoBooks Berlin and ParisBerlin>Fotogroup are presenting a group exhibition featuring works by **Linn Schröder** and **Anne Schönharting**, **Vincent Kohlbecher** and **Andreas Trogisch**.

The series *Etwas verschiebt sich* (Schröder/Schönharting), *On Circular Arc Phenomena* (Kohlbecher) and *Über Bäume sprechen* (Trogisch) revolve around reality and imagination, historical reflection and visionary outlooks – and ultimately around our failure to fully comprehend the world. As the quest for certainty grows, so does hubris: the fatal belief that we can master the incomprehensible. The works speak of the proximity of the abyss and the constant attempt to resist it.

Vincent Kohlbecher's work is being published by BlottoBooks as a book entitled *A More Or Less Visual Companion of Mr. P.'s Fairy Tale On Circular Arc Phenomena* and will be presented during the exhibition.

Casa dell'Arte, 8 rue Augustin Tardieu

6 to 10 July 2026

Opening: 8 July at 5 pm



PARTENAIRES

CANON

Canon is a globally leading technology company in the field of imaging and optical technologies. Since its founding in 1937 in Japan, the company has developed innovative cameras, printing, and imaging solutions for personal, creative, and business applications. With over 80 years of experience, Canon combines technological precision with high image quality. The corporate philosophy “Kyo-sei – living and working together for the common good” represents responsible action, sustainability, and collaborative partnership worldwide.

Contact : <https://www.canon.fr>

DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION

The Deutsche Börse Photography Foundation is a non-profit organisation based in Frankfurt/ Main, Germany, dedicated to collecting, exhibiting and promoting contemporary photography. The Foundation is responsible for the development and presentation of the Art Collection Deutsche Börse, which now comprises over 2,400 photographic works by around 172 artists from 40 nations. The Foundation shows several public exhibitions a year in its exhibition space in Eschborn near Frankfurt am Main. It supports young artists through awards, scholarships or the annual talent programme of the Fotografiemuseum Amsterdam Foam. Together with the Photographers' Gallery in London, it awards the renowned Deutsche Börse Photography Foundation Prize every year. The Foundation also works on exhibitions with international museums and institutions, as well as creating platforms for academic dialogue and research on photography.

Contact : deutscheboersephotographyfoundation.org

DEUTSCHE FOTOGRAFISCHE AKADEMIE

Today, the Deutsche Fotografische Akademie (DFA), which was founded in Eisenach in 1919 and is the oldest association of its kind in Germany, has 170 members. It is devoted to artistic photography and continues to promote a critical, public discourse. Headquartered in Mannheim, it encourages its members, the public, and up-and-coming photographers to enter into an exchange of ideas at its exhibitions and conferences. The DFA is a member of the Deutscher Fotorat (German Photographic Council), a section of the Deutscher Kulturrat (German Culture Council).

Contact : <https://dfa.photography>

FREELENS & Hamburg Portfolio Review

FREELENS e.V. was founded in 1995 by 128 photojournalists to counter the growing deterioration of working conditions for photographers. Today, the professional association has around 2,100 members, making it the largest organization of professional photographers in Germany. FREELENS advocates for photographers' interests on human, political, economic, and cultural levels.

The Hamburg Portfolio Review supports emerging photographers and visual storytellers by connecting them with leading international experts from across the photography industry. At its core are one-on-one portfolio reviews, where selected participants present their work, receive professional feedback, and build networks that can lead to exhibitions, publications, or collaborations. The program is complemented by exhibitions, talks, and panel discussions, all aimed at fostering dialogue, knowledge exchange, and critical engagement with contemporary social, political, and visual issues.

Contact : freelens.com

HfG Offenbach

A higher education institution for art and design based in Offenbach, it trains artists and designers according to the 'Offenbach model', a unique educational concept that breaks down the boundaries between fine art and applied arts, fostering a hybrid and experimental approach at the intersection of creativity and critical thinking.

Contact : <https://www.hfg-offenbach.de>

LAB 1930. FOTOGRAFIA CONTEMPORANEA

Lab 1930. Fotografia contemporanea is a private art gallery based in Milan, Italy. Founded by Elena Carotti, the gallery primarily represents mid-career artists-photographers. Lab 1930's research focuses on the latest trends in contemporary photography, favouring artists who experiment with photographic language and presenting unique works.

Since 2025, the Lab 1930 YOUNG project has offered emerging artists under the age of 27 the opportunity to engage with the art market through a solo exhibition, as well as the chance to join the gallery's roster of represented artists.

Contact : <https://www.lab1930.com>

PARTENAIRES

LES FILLES DE LA PHOTO

Founded in 2017, this professional network for women works to promote the recognition and influence of photography and its ecosystem in France. Driven by the values of sisterhood, fairness and inclusivity, it brings together professionals from diverse backgrounds and fields who are committed to creating a more equitable photography scene that is in tune with the times.

Contact : <https://www.lesfillesdelaphoto.com/fr/>

LES RENCONTRES DE LA PHOTOGRAPHIE DE MARRAKECH

Founded in 2016 and co-organised by Voix Plurielles and Cultures Nomades, they have established themselves as a major institutional pillar in Africa, bringing together emerging talents and renowned photographers. As a hub for contemporary creativity, they will host 60 artists in 2026, combining exhibitions and critical discussions to make sense of a changing world whilst supporting the professionalisation of the Moroccan and international art scenes.

Contact : <https://www.rencontres-photos.com>

OSCHATZ VISUELLE MEDIEN

The brothers Daniel and Joel Oschatz come from a third-generation family of photographers and are active nationally and internationally in image and graphic production. What began as a professional photo lab has evolved into a renowned printing service provider and a trusted partner for numerous exhibition venues and museums, including the FOAM Museum in Amsterdam and the Städel Museum in Frankfurt.

Contact : <https://www.oschatz.de>

PARISBERLIN>FOTOGROUP

The non-profit association ParisBerlin>fotogroup, founded by curator Christel Boget, is a platform that has been active in the promotion of contemporary photography and the German-French and European photography scene for 23 years. Since 2001, the ParisBerlin>fotogroup association, based in France and Germany, has developed expertise in the organization of exhibitions and events. It has mobilized a number of photographers and institutions to bring together their collections as well as specific creations in order to develop certain themes. The artistic work of the photographers, selected according to the theme, is disseminated in the form of projections, exhibitions and editions. Christel Boget also curated the French exhibitions of Erich Lessing (Austria), Léon Herschritt (France), Angelika Platen (Germany) between 2003 and 2018.

ParisBerlin>fotogroup founded the exhibition concept FOTOHAUS | PARISBERLIN in 2014 and since then has regularly invited French and German institutions to participate in joint artistic projects. The association's activities include curating exhibitions, coordinating projects, running workshops and courses for children and young people, portfolio reviews and publishing catalogs and books. Since 2014, ParisBerlin>fotogroup has been the organizer of the Month of Photography-OFF festival in Berlin.

Contact : fotoparisberlin.com

WHITEWALL

WhiteWall is a specialist photo lab specialising in high-end photo printing and framing, offering photographers worldwide – through its shops and website – a wide selection of photo media and bespoke frames to showcase their work in exceptional quality. With a team of experts and photography enthusiasts, WhiteWall is committed to refining its expertise and developing new products to best meet the needs of photographers.

Contact : whitewall.com