

FOTO HAUS 2019

a project by
ParisBerlin>fotogroup

PRESS KIT

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FOTOHAUS | PARISBERLIN

FESTIVAL VOIES OFF

FOTOHAUS | PARISBERLIN
7 rue de la Roquette
13200 Arles

EXHIBITIONS

from 30th June to 31st July 2019

OPENING HOURS

daily 11-19h

VERNISSAGE I

Wednesday 3rd July, 18h30

VERNISSAGE II

Saturday 6th July, 18h30

L'ASCENSEUR VÉGÉTAL

Photo bookstore

PARADE

A cozy bar, ephemeral and open air.

DJ, natural wines, surprises. Open from
Wednesday to Saturday, animated by the
teams of Bazar et Cie.

FOTOHAUS | PARISBERLIN is an exhibition concept founded by ParisBerlin>fotogroup in 2015 to highlight the Franco-German photographic scene while still keeping an open mind for other new and interesting positions. The aim is to create a place that offers institutions, photographers, galleries, collectors, agencies and publishers a space for exchange and synergies. In addition to the exhibitions, Fotohaus offers a cultural accompanying program as well as the opportunity to meet and connect.

The non-profit association ParisBerlin>fotogroup, founded by the curator Christel Boget, is a platform that has been active for 18 years in promoting contemporary photography in the German-French and European photography scene.

PROGRAM

MARDI TUESDAY 02

17h Book Signing Ute & Werner Mahler: *Kleinstadt* (Hartmann Books)

MERCREDI WEDNESDAY 03

15h Bathroom Talk Anton Roland Laub & Torsten Schumann, moderator Lotte Laub (in English)

18h Book Signing Pierre de Vallombreuse: *Au hasard de vents* (ediSens)

18h30 VERNISSAGE I with DJ: Party Arte & ParisBerlin + **21h DANCING IN ARLES** Der Greif x Photoworks x Webber

JEUDI THURSDAY 04

11h Meeting with the photographers, *Corps impatientes / Restless Bodies*, Curator: Sonia Voss + **Book Signing** Editions Xavier Barrel & Koenig Books

15-17h Meet the photographers Patrick Tourneboef (15h) & Peter Puklus (16h) and discover their idea of "the wall" / Galeria Folia

17h Book Signing Sohrab Hura (Magnum Photos): *The Coast* (Ugly Dog)

17h30 Meet the artist Göran Gnaudschun (in German)

20h30 NUIT DE LA ROQUETTE Projektionen FOTOHAUS

VENDREDI FRIDAY 05

15h30 Release, Artist Talk & Book Signing *Der Greif* Issue 12 with Broomberg & Chanarin

17h Book Signing Sue Barr: *The Architecture of Transit* &

Tom Hunter: *Where Have The Flowers Gone* (Hartmann Books)

17h Book Signing Elie Monferier: *Sang Noir* (self-published)

18h30-21h Meeting with the Ostkreuz agency photographers and Apéritif

SAMEDI SATURDAY 06

15h Portfolio Review Pascal Clément (with the support of OFAJ)

18h30 VERNISSAGE II with DJ + **20h30 PROJECTIONS** *The Smell of Dust*, Curator: Sue-Elie Andrade-Dé

VENDREDI FRIDAY 12

18h30-22h30 VERNISSAGE III Evening of the photo collectives

SAMEDI SATURDAY 13 & MARDI TUESDAY 16

13-15h Presentation *Workshop Camera obscura*, Claude Martin-Rainaud

VENDREDI FRIDAY 19

18h30 Apéritif + projections *Parcours d'exilés à Berlin*, Rebecca Gomes Ferenczi

VENDREDI FRIDAY 26

18h30 FINISSAGE FOTOHAUS | PARISBERLIN

Mur(s) / Mauer(n)

The 2019 edition of FOTOHAUS I PARISBERLIN focuses on the subject of walls, bringing together around 50 photographers from Germany, France and other European countries. Organized by ParisBerlin>fotogroup under the title *Mur(s) / Mauer(n)*, the exhibition will be shown during Les Rencontres d'Arles, within the program of the Voies Off Festival, in July 2019.

It would seem that the need to build or destroy walls has been inscribed for centuries in human DNA. The very concept of a wall refers to the desire of peoples and individuals to distinguish national, religious or ethnic territories, public or private spaces. The goal being often to remain with one's peers, to protect and defend themselves against real or imaginary dangers.

From 1961 to 1989, the Berlin Wall was the symbol of the confrontation of two ideologies and systems, a symbol of the conflict between the so-called free and "non-free" worlds. Its „fall“ 30 years ago was supposed to mark the end of the Cold War, bringing long lasting peace to the world. However, this hope was deceptive and today's reality is sobering. While in 1989 there were only 15 walls or highly secured border fences worldwide, in 2011 the number reached up to 48, and today there are more than 60!

This equals a length of about 40.000 kilometers - roughly the circumference of the earth.

The first Schengen Agreement of 1985 led to a gradual abolishment of border controls in many parts of Europe. But some countries have reintroduced them, and in the EU, as well as in the rest of the world, borders are once again closing, and walls are being built at an alarming rate. The causes are varying: control of migration flows, fear of the "clash of cultures", fight against terrorism, economic crises and environmental degradation. However, the consequences are always the same: isolationism, nationalism, rise of populism and a general rejection of "the other."



© Peter Puklus



© Sue Barr

So what will Europe and the world of tomorrow look like? How do photographers react to our current situation?

While some of the works exhibited in Fotohaus reflect on factual geopolitical and historical perspectives, others take a more conceptual and aesthetic approach to the idea of walls: social discrimination, immobilization, confinement and isolation - chosen or imposed, restriction of personal freedom and freedom of expression, or self-censorship. Another group of exhibited photographers are rather focusing on the concept of transition and exile in the context of walls and borders. Furthermore, the constant change of urban landscape introduces yet another perception of walls, where appropriation in public spaces by street and graffiti artists have a significant effect on an architectural level.

With the exhibition *Mur(s) / Mauer(n)*, Fotohaus would like to contribute to these relevant questions, through the eyes of a visually diverse group of photographers.

Represented participants:

Aff Galerie

Anna Eckold, Anne Erhard, Stefanie Rieder,
Sarah Straßmann, Matthias Walendy,
Andrea Wilmsen, Franca Wohlt

BelleVue - A place for photography

Anja Conrad, Wilma Leskowitsch

Collection Regard

Philipp J. Bösel & Burkhard Maus, Amin El Dib,
Thomas Gosset Valère, Hein Gorny, Margret Hoppe,
Dietrich Oltmanns

COLLECTIF F1.4

Laura Bonnefous, Gabrielle Chaillat, Maud Lecompte,
Luc Quelin, Margaux Roy

Deutsche Börse Photography Foundation

Florian Albrecht-Schoeck, Jana Bissdorf,
Malte Sängner

Students of ENSP, Arles

Adèle Delefosse, Victor Drouineau, Yasmine Goudjil,
Adrien Julliard, Noria Kaouadji, Naïma Lecomte,
Maxime Muller, Marie Perraudin, Robin Plusquellec

Freundeskreis Willy-Brandt-Haus

Bernd Heyden

Galerie Folia

Peter Puklus, Patrick Tourneboeuf

Galerie Franzkowiak

Martin Imboden

Hartmann Projects

Sue Barr

Haus am Kleistpark

Göran Gnaudschun

LesAssociés

Alexandre Dupeyron, Elie Monferrier, Joël Peyrou,
Sébastien Sindeu, Olivier Panier des Touches

Curated by Sylvain Besson, collection director, Musée Nicéphore Niépce

VU, Voilà, Regards - the French press as a pioneer in the
political upheavals during the interwar period:
Maurice Tabard, Marcel Ichac, Lucien Vogel, Agence
Trampus, Agence Pacific & Atlantic and anonymous
photographers!

Ostkreuzschule für Fotografie

Miguel Bruschi, Charlott Cobler, Uli Kaufmann,
Patricia Morosan, Jana Sophia Nolle, Toni Petraschk,
Nils Stelte, Anna Tiessen, Sebastian Wells

ParisBerlin>fotogroup

(*in cooperation with Galerie Franzkowiak)

Sue-Elie Andrade-Dé, Graziano Arici ("Coup de cœur"
from Arles), Holger Biermann*, Vanessa Deflache,
Anton Roland Laub, Sandra Schmalz,
Torsten Schumann, Andreas Trogisch*

W.E.R Ulysses

Casper Aguila Christoffersen, Marion Brun,
Aurélien Ciller, Fanny Duval, Hermine Naudin

L'Ascenseur Végétal

Photo bookstore

Projections Kinohaus:

ARTE France

Documentaries + Karambolage program

HGB Leipzig

Class of Photography and Moving Image of Tina Bara

MoPa - Computer Graphics Animation School, Arles



The Gap

'The Gap' is a group exhibition by members of the aff Galerie in Berlin for the festival 'Voix Off Arles 2019'. Participating members include Anna Eckold, Anne Erhard, Stefanie Rieder, Sarah Strassmann, Matthias Walendy, Andrea Wilmsen and Franca Wohlt.

By approaching the concept of 'walls' as borders and the event of their break down, we compiled our interpretations of this idea into a diversely curated show with works by seven aff members. We start with a gap in our understanding, a hollow space between what is and what has been: the meeting point at which the present veers into the future and past. The photographic projects on display examine the idea of boundaries from a spatial as well as physical and psychological perspective by opening up the gaze towards their opposite - the dissolution of space, body and mind. In a mobile, digital world, ideas of home, belonging, personal attachments and feelings are often destabilized. Yet, overcoming borders can be a positive as well as a negative issue. While walls provide the safety and security we long for, they can also close us in and keep us from escaping. The space we perceive between ourselves and others may be the lack of a skill that hinders us, or a home lost long ago - a chasm to cross or a wall to climb on the search for something better. Our exhibition focuses on the thin line of the in-between: walls that are constructed and demolished based on our relationship with our past, present, and future environments.



Anna Eckold

Das ABC der Hoffnung

The classroom: Adult refugees learn the alphabet and learn to read and write for the first time. Gradually increasing awareness of their own environment, the invisible wall between them and the rest of the world disappears. The blurriness lessens, they take possession of the world of letters. They write and read their names for the first time, the name of the supermarket, the name of the street they live in, the name of their lost child - the experience of a moon landing.



Anne Erhard

An elderberry place

'An elderberry place' (2017) connects a prehistoric meteorite impact and my Bohemian family history. My grandfather came from Schönfelden (Osí) in the Czech border region of Bohemia, which the German population was forced to leave in 1946. More than 14 million years ago, a meteorite struck the earth in what is now Southern Germany, tearing open a crater whose remains are still visible today. My grandfather was subsequently resettled in a German village that happened to be located within the meteorite's crater, where my family still lives today.

Born in Germany in 1993, I studied Photography at the University of the Arts, London. Since graduating in 2016, my works have been exhibited and published internationally, and have been shown at, among others, the Getty Images Gallery in London and the Pingyao International Photography Festival in China, as well as in Hotshoe Magazine and Aesthetica Magazine. In 2017 I was an Artist-in-Residence at DEPO2015 in Pilsen, Czech Republic, where I showed my first solo exhibition with the support of the Czech-German Treffpunkt Cultural Festival.



Stef Rieder

Logan Ohio 2017

The work addresses the evolving question of personal identity coming from a background now inhabited within Trump's America. It aims to show images of a culture deeply rooted in white privilege one that must now face the barriers built by their own fears, neglections, and political actions.

Stef Rieder uses photography as a resource to map out the nuances of human activity and to document both its effect on the natural landscape and its reverberated effect on us.



Sarah Straßmann

Opposite

Due to the ongoing process of globalization and the spreading presence of media in everyone's daily lives, the project asks for an individual human position within time and space – which seemingly increasingly vanishes. Found objects, as well as built and real places, represent terms like 'home', 'at home', 'security', 'loss', 'mobility' or 'constriction'. The three-dimensional localization in the world creates an individual coordinate system for a cognitive and physical orientation within space. When its fragility, its zone of indeterminacy, becomes visible, it leads to a fundamental uncertainty. The work plays with this uncertainty and depicts an in-between where space, time and identity steadily seem to dissolve and newly arise, depending on the form of consumption.



Matthias Walendy

Cornitoga Allee

The work 'Cornitoga Allee' is about seeking freedom and happiness in one's own home. Matthias Walendy accompanied the artist team 'BIEST' while remodeling a summer house at the Nicolaisee in Berlin, Germany. 'Cornitoga Allee' is the name of the road where the little house is located.

Born in Wipperfürth, Germany, Matthias Walendy studied photography at the 'Fachhochschule Dortmund' under the professors Adolf Clemens, Susanne Brügger and Cindy Gates. After an internship at 'Ostkreuz-Agency for photographers' he began his studies in photography at 'Ostkreuzschule für Fotografie' in Berlin with Prof. Ute Mahler, Thomas Sandberg und Ludwig Rauch. Since 2011 he is a freelance photographer, living and working in Berlin.



Andrea Wilmsen

Department of Justice

In 'Department of Justice', Andrea Wilmsen looks at the connection between public and private spaces in form of an improvised homeless shelter. Observing the situation around a shelter, which was directly located in front of a judiciary building in Lisbon, she witnessed continuous territorial confrontations between the homeless, the police and the employees of the state institution. Regardless, the homeless kept installing themselves right in front of the entrance of the state building. By depicting details of matter she points to the aspect of value of home within socially disregarded life situations.

Andrea Wilmsen's work has an abstract approach. She questions the idea of perception with its conditions and subjectivity. Her images seem to move between painting and photography. She often works with appearances of the everyday, the simple and the overlooked, creating moments of changing abstracted spatiality. Her work has been shown nationally and internationally, a. o. by the Goethe Institute Los Angeles and was featured in art and architecture magazines.



Franca Wohlt

Reduit

During World War II, Switzerland established a huge underground system of secret defense construction. Today the so-called Reduit continues, although privatization has begun due to high maintenance costs and years of sitting virtually abandoned. Franca Wohlt's long term project beginning in 2009, deals with the possibility of converting public shelter for use as a private niche. At the same time, it documents the preoccupation within potential emergency situations that led to the construction of numerous bunkers in Switzerland. Today, they remain as historical relics. Analogue photographs, 4x5 inch large format camera.

Franca Wohlt is a photographer born in 1981 in Southern Germany. 2009 she graduated from studies in photography at Lette Verein Berlin. Since then, she is working in Berlin as a freelancer for magazines, NGOs and companies. In 2011 Franca Wohlt joined the team of aff Galerie Berlin, she is a founding member of aff Galerie e.V. Since 2018 she is teaching at Ostkreuzschule für Fotografie in Berlin, Germany.



Anja Conrad

All That Is Solid Melts Into Air

A garden hose, the light switch or red lips reflected in the shop window are Anja Conrad's heroes of great emotions. In her pictures, the insignificant becomes a singular experience, the insignificant significant - and the beautiful forms a value-free presence of things. Conrad's pictures 'All That Is Solid Melts Into Air' show barriers, glass panes, boundaries and their possible dissolution. A red door, weeds sprouting from concrete slabs or a glowing warning light in the evening sun. The organic nature of her pictorial language goes beyond the framework of a world that seems to consist formally of right angles and a straight horizon. Her images show a reality that emerges solely from her camera and expresses a desire for the great truth. For Anja Conrad, photography is an act of aesthetic liberation and a rearranging of her surroundings.

Anja Conrad was born in Frankfurt am Main in 1971 and grew up in the United States. She holds a Bachelor of Fine Art from The School of the Art Institute of Chicago and a Master of Fine Art in Photography and Related Media from the School of Visual Arts in New York City. Her work can currently be seen in St. Petersburg at The State Russia Museum of Photography, Rosphoto.



Wilma Leskowitsch

Kristalle im Tau

'Crystals in the Dew' is a precise and emotional portrait of a remote, unknown world and the people who live there.

Wilma Leskowitsch was born in 1988, before the fall of the Berlin Wall, in the USSR, in today's Kazakhstan. Her family belonged there to a German minority, who were deported from the Volga- German Republic to Kazakhstan because of their nationality during the Second World War. Leskowitsch's family lived there for over 50 years, in the small village of Uyaly. After the collapse of the Soviet Union and the Berlin Wall in the early 1990s, when Wilma Leskowitsch was five years old, her family moved to Germany.

After 25 years of absence, Wilma Leskowitsch goes in search of her origins, of the traces of her family and her culture, in the areas of the former Soviet Union where they once lived. In her photographic work, Leskowitsch deals with cultural identities, the everyday life of ethnic minorities and the consequences of cultural uprooting.

Since 2012 she has been studying photojournalism and documentary photography at the University of Hannover and at the Danish School of Media and Journalism in Aarhus / Denmark. As a freelance photojournalist Leskowitsch works for various media in the field of reportage and portrait photography.

Collection REGARD will be presenting six photographic positions this year. The artists presented are: Philipp J. Bösel und Burkhard Maus, Amin El Dib, Hein Gorny, Thomat Gosset-Valère, Margret Hoppe and Dietrich Oltmanns.

Beyond the presentation of the works, the aim of our presence in Arles at the FOTOHAUS is to cultivate and expand our international connections, to find new cooperation partners for the existing exhibitions within the collection, to meet curators and collectors, to enjoy the program of the Rencontres d'Arles, to exchange experiences with the audience and to share beautiful moments in the family of photography.

Limited editions, publications and exhibition folders by the represented photographers can be viewed on site.
Curation: Marc Barbey.



Philipp J. Bösel & Burkhard Maus

30 years after the fall of the Berlin Wall the historical importance of the structure enters anew into the public eye. The project 'Die vermessene Mauer' (has an equivocal meaning: 'The Overconfident Wall' and 'The Measured Wall') is a unique work, created by the photographers Philipp J. Bösel and Burkhard Maus. In 1984, the two photographers captured the 18,3 km of the Berlin Wall. The work contains 1,000 black and white photographs (from 1144 photographs altogether) and is of 300m length and has been shown only one time in Denmark. Collection REGARD is looking for an appropriate institution to acquire and preserve this unique work that has never been shown either in Germany nor France. Another particularity about this work which underlines its historical and photographic value is that the negatives are part of the German National Archive since 2009 and the contact sheets are in the Bibliothèque Nationale de France (BNF) since 1985.

We show unique vintage prints that were not included in the mounting.



Amin El Dib (*1961)

Amin El Dib follows the very unique way of the brutal deconstruction of his images. This is followed by a conciliatory restructuring. The images produced in this way are almost painful, both to retina and our innermost sensibilities. He captures the transient and short-lived nature of being.



Hein Gorny (1904 - 1967)

Hein Gorny, a self-taught and multitalented photographer, was very successful in the 30s in Berlin, Hannover and internationally. In the spirit of the New Objectivity he created a varied body of works in fields such as architecture, advertising, portrait, industrial, animal and experimental photography.

On display this year are works of the destroyed Berlin of 1945, which was the first show we presented in Berlin in 2011.



Thomas Gosset-Valère (*1982)

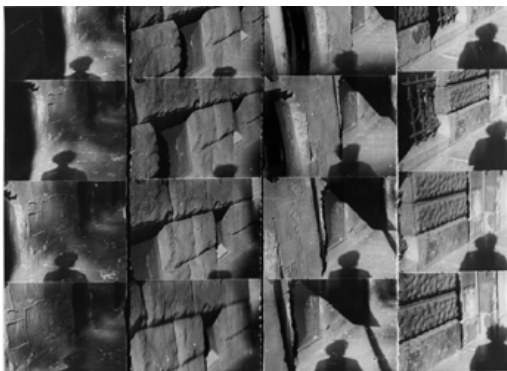
Thomas Gosset-Valère (* 1982) was initially inspired by 'Les Récréations photographiques' of the end of the 19th century and the avant-gardes of the 20th century, and he reinterprets them a century later to offer a contemporary surrealist and subversive photography. Insubordinate to his own medium, he focuses his experimental research on the deep meaning of the image and its genesis in the darkroom. It is from the very heart of the photosensitive matter that he draws a singular aesthetic by diverting the silver process from its classical applications. The result is a pictorial and chaotic photograph imbued with a tragic beauty in which a contemporary symbolism meets mythological figures. His characters carry irreversible scars that he inflicts on his negatives, mutilating them or re-composing them.



Margret Hoppe (*1981)

Margret Hoppe photographs architecture. She studied photography at the HGB in Leipzig and the ENSBA in Paris. In her early works she deals with buildings of the former GDR, which have lost their original function and today stand in public space as decayed relics or have vanished.

Her cycle 'Underexposed Modernism' was on display last year at the FOTOHAUS and later at Collection Regard is being presented in 5 shows in 2019: in Cologne, Leipzig, Braunschweig (Museum of Photography) and Lyon. On display this year are works from the cycle 'SÜDWALL'. A body of work started in a Residency at Le Garage Photographies initiated by Collection Regard and that will be shown, in partnership with the Goethe Institute Marseille, in La Friche de la Belle de Mai, from December 2019 in a show curated by Laura Serani and William Guidarini. SÜDWALL is the name of the largely forgotten German fortifications built during World War II on the complete length of the French Mediterranean coast.



Dietrich Oltmanns (*1956)

Dietrich Oltmanns (*1956) dedicated himself to photography unexpectedly after studying cybernetics. As an autodidact, he tried to make his own way in the world of images. He found his way then and has been developing it further ever since.

At first glance, many of Oltmanns' images forgo the classical language of photography. He has thoroughly mastered the canon, but does not make use of it in the usual way. Oltmanns follows a very individual, unique, sometimes melancholic, often experimental path, engaging with the photographic medium and his relationship to the world. As a master of vision and an orchestrator of the visible, he creates two-part, four-part, and multi-part images, montages in grid form made of filmstrips, or sequences of images—the single image is not in the foreground. For him, it is about the complexity and multiple perspectives achieved by using a variety of equipment, from the distortion-free pinhole camera to the large-format plate camera.

The F1.4 collective carries photographic projects and supports their development and dissemination. The artists presented here have in common the use of space with three-dimensional photographic works, participating in the construction of an artistic room. Five visions complement each other here to represent the wall.



Through her work, **Maud Lecompte** captures everyday things, an elusive reality. A sensitive look that is expressed through film as well as a dynamic display that bring her images to another visual dimension.



Instead of exposing a wall, a break, **Laura Bonnefous**' 'Cracks' reveal it between Man and his territory. The series connects the subtle emotions created by man in the face of the landscape with color and sensitivity. And it is their flaws that link them together.



For **Margaux Roy** and **Gabrielle Chaillat**, it's about revealing what is behind the creation of an image. There is strong bias concerning digital retouching. In a playful and poetic way, the artists attempt to reveal the behind-the-scenes of this hidden trade by highlighting the tools and processes that participate in the construction of the 'wall' between reality and virtual.



Using the wall as a prop is not without meaning. Mounted on plasterboard, **Luc Quelin's** deconstruction of reality offers us a new perspective on architecture. Coloring existence, somehow. The wall is an element of contradiction, at times sturdy or fragile, uniting or dividing, pillar or obstacle, it remains nevertheless an element of mystery. It hides the horizon but builds a new viewpoint. The artists of the collective thus invite to discover its geometry of shadow and light, its faults as well as what there is on the other side.

Neue, alte Grenzen

The pictures shown in the exhibition deal with the interpenetration of digital, social and temporal space, thus enabling the experience of recognition. In their confrontation with the entanglement of past and present, they pose questions to the viewer that remain open.



Florian Albrecht-Schoeck

Florian Albrecht-Schoeck, born 1980 in Darmstadt (Germany). Studied at the University of Art and Design Offenbach/Germany. He lives and works in Offenbach a.M. and Frankfurt a.M.

Florian Albrecht-Schoeck is concerned with human existence, which he sees as a universal topic, in terms of both time and space. On his photographic forays, the artist focuses on urban environments to explore the meaning of certain places. In doing so, his artistic interest is drawn by architecture and landscapes in which various life forms, ideologies and the history of the places manifest themselves. The geographical assignment of the places he photographs does not play a role when it comes to presenting his works, because Albrecht-Schoeck creates a global kaleidoscope that addresses the system behind all existence.



Jana Bissdorf

Jana Bissdorf, born 1987 in Heidelberg, studies Visual Arts at the HFG Offenbach. After training as a photographer, she first worked in Asia. Her stay there consolidated the contents of her works, which deal with the questioning of social orders. The meaning of moving through the world, the stumbling and picking up of fragments there, are the decisive moments in her working process. Confrontations with the photographic form within the installations are the second thematic field of her work process. The photographs shown unite the linear stringency between past, present and future and draw attention to the most primeval conflicts of the individual. The embedded images come from collections of bulky rubbish. Jana Bissdorf lives in Offenbach am Main.



Malte Sanger

Partition

Malte Sanger, born 1987 in Frankfurt am Main, studied art at the Hochschule fur Gestaltung Offenbach am Main in the fields of photography, philosophy and aesthetics. Lives and works in Offenbach am Main. Malte Sangers works on the depths of human memory. In his work 'Partition' he acquired a quarter of a ton of electronic scrap at the raw material prices for the rare metals it contains. The deleted hard disks found in the scrap metal were restored by software and suddenly revealed human existence in all dimensions. From the hermetically sealed space of the data medium, the most intimate private, worries, hardships, e-mails, desires, sexual fantasies, diseases, account data of people emerged. The most haunting impressions of foreign life from the space of the data medium without coordinates were located handwritten on a loose piece of paper.



Bernd Heyden

Berlin Prenzlauer Berg

Bernd Heyden's photographic view is still fascinating. Anyone who sees the pictures of the East Berlin photographer, feels that he did not come as a reporter in the old Berlin workers' district Prenzlauer Berg, but was at home there. In addition to the people who worked in the shops and on the streets, Heyden portrayed the elderly, frail and stranded as well as happy, sad, cheeky children, for whom the area that was left to decay had been a huge adventure playground. The viewer gets an insight into the living conditions and everyday life in East Berlin in the 1970s and 1980s. But Heyden's view goes far beyond that: the crumbling walls of the houses turn out to be a scenery where pure life flourishes and the portrayed protagonists are in a greyish and luminous tone of reveling Comédie Humaine.

Bernd Heyden (1940-1984) came from a humble background and began taking photographs in the mid-1960s as an amateur. In 1967 he came in contact with the group of photographers around Arno Fischer and became one of many admired colleagues in a short time, who also stimulated younger photographers by his unadapated and undisguised view of the reality of life. Almost all of his pictures from Prenzlauer Berg were made between 1970 and 1980, well over a thousand motives in total.

An exhibition of the Freundeskreis Willy-Brandt-Haus and the Bildagentur bpk, Preußischer Kulturbesitz, curated by Mathias Bertram.



Peter Puklus

Life is Techno

Life is Techno is a chapter from the Epic Story of a Warrior long-term project. Through photographs hanged on raw construction materials, Peter Puklus questions the social role of man, his predestination to fatherhood, and the father and son relationship. Objects, still life and pictures based on private stories and references of his own intimacy allowed to questions the life cycle of reproduction, the repetitive rhythm of the things of life, and the confinement that results of it.

Peter Puklus, born 1980 in Cluj-Napoca, Romania, is a Hungarian artist. He lives and works in Budapest, Hungary. As a multifaceted artist – photography, sculpture, installations, videos, etc. , his works received several prizes and awards (The Grand Prix Images Vevey, Aperture, Paris Photo Photobook Award,...).

He is represented by Gallery Folia in France.

Exhibition realized with the support of DOKA France



Patrick Tourneboeuf

Berlin, Beyond The Wall

Through Berlin, Beyond The Wall, Patrick Tourneboeuf questions memory, the scar and the present, but also the symbolic and universal sense of the fall of the Berlin Wall, in echo to the several ramparts that raised all around the world these past years.

This project offers a shared and committed thought from Patrick Tourneboeuf's work, by bringing together a community of personalities and a public around this contemporary and global issue. The exhibition is composed of three series, related to three historical moments: Memory, 1988-1990 / Scar, 2003-2004 / Present, 2014-15-2019.

Patrick Tourneboeuf was born in 1966 in Paris. He is the co-founder and member of the collective Tendance Floue. He received a number of grants, awards and residency. His work has been exhibited in institutions in France and abroad.



"Maske von oben" Mia Čorak, dancer from Zagreb, Vienna, after December 1930, before April 1931, poss. Zagreb, September 1933 © Martin Imboden / Fotostiftung Schweiz

Martin Imboden

Schweizer Avantgardefotografie

*Project partner: Fotostiftung Schweiz in Winterthur (Switzerland)
curated by Melchior Imboden/CH and Marc Franzkowiak/DE*

The photographer Martin Imboden, born in Stans in 1893, is one of the most fascinating protagonists in Swiss avant-garde photography. Documented through his complex and multifaceted work, he was clearly an exceptional talent in his time. In the early 20th century, he worked in Paris, Zurich, Vienna and Berlin among other cities. His works are a testament of his high artistic standards, his obvious instinct for aesthetics still proves touching.

Driven by an irrepressible thirst for knowledge and the zest for life and enthusiasm to create resulting from it, as well as a constant urge for unlimited freedom in his actions and his mind, he confidently absconded a life and surroundings that seemed to be mapped out and traditional.

The exhibition aims at revealing these features and providing an insight into the photographer's work. Highlight of the show is the discourse on the subjects of dance, portrait, nude and architecture. At the early age of 42, Martin Imboden succumbed to his injuries following a bicycle accident. The Fotostiftung Schweiz in Winterthur serves as the custodian of Imboden's works.

In autumn 2019, the exhibition will be also presented at Galerie Franzkowiak in Berlin.



Sue Barr

The Architecture of Transit

Searching for the sublime in motorway architecture between the Alps and Naples

Motorways are architectural megastructures in the landscape, crossing nations, natural or political borders making previously remote places accessible to development, tourism and trade. Between the Alps and Naples motorways connect highly complex topographies and urban conditions, often retracing antique trade paths and routes taken by northern Romantics on the Grand Tour, searching for arcadian and sublime landscapes as painted by de Louthembourg, Claude and Turner.

Today we speed through via motorways over concrete bridges, ramps, through galleries and tunnels. But with this speed comes a new accelerated and simultaneously calm sublime of concrete motorway megastructures.

Sue Barr (Head of Photography, Architectural Association, London) is a photographer obsessed by concrete and Brutalist architecture. Following historical 18th-century routes from the Swiss Alps to Naples, she used a large format camera to photograph and depict these extraordinary and mostly ignored architectural megastructures. At the Fotohaus Paris-Berlin we show a selection of this series (which we first discovered at the Autophoto exhibition at Fondation Cartier) and also present her new book of the same title as well as other new publications by Hartmann Books. The artist is present.



Göran Gnaudschun

Are You Happy?

Göran Gnaudschun (*1971 in Potsdam) studied artistic photography and visual arts with Professor Timm Rautert at the Academy of Fine Arts in Leipzig. He lives in Potsdam.

Gnaudschun is interested in people and the life situations in which they find themselves: whether they concern social flashpoints such as Alexanderplatz in Berlin, everyday life in Hannover, or the no-man's-land of the former inner-German border.

His work 'Are You Happy?' is situated in the eastern periphery of Rome. An area where living conditions are rather cramped, residential blocks rise like walls, and abandoned agricultural land appears out of nowhere. Where young, trendy districts bleed into residential areas for white and blue-collar workers and for people whose means of income is anything but clear. And, as one continues eastward, things become increasingly poorer. High-rise complexes, shells of unfinished buildings, problematic districts. The ancient city wall divides the periphery from the postcard city of Rome.

In his latest series, Gnaudschun is concerned with the question of being, of living space and lifespans. The concreteness of the portraits and the suggestive atmospheres of the urban spaces negotiate the present of the generally human: 'Are you happy?'

PASSAGES

There are visible walls, and invisible walls. The collective *LesAssociés* presents a photographic journey through places of passage, real or symbolic, marking the border between spaces, temporalities and worlds.



The Strait is a place of passage that has become a major issue for migratory controls. The paradox between free market movement and a Europe that has withdrawn within its walls. **Sébastien Sindeu's** 'Detroit' series explores Europe's four maritime gateways, mixing the flow of cargos with the stillness of populations seeking the opposite shore.



Through 'Les Survenants' **Joël Peyrou**, puts us in front of closed faces of immigrants, haunted by the non-recognition of their difference. These hidden faces become our mirror, silently questioning us about our representation of the Other.



Whether physical or virtual, the individual convenes his own walls. Alone, among others, it erects its borders, visible or invisible, towards an infinite perspective. In his series 'Solitudes', **Olivier Panier des Touches** evokes the isolation of the one who feels alien in his world



Governed by our illusions, we are alone. But there is a space where the encounter with the other ceases to be impossible. **Elie Monferrier** metaphorically calls this space 'La Chambre des Morts' (The Chamber of the Dead). This is where the vulnerability that makes us all alike is expressed. And where the idea of a wall crumbles.



Alexandre Dupeyron slip between worlds. Traveller of the confine, he photographs the forbidden space of our humanity, getting as close as possible to the abysmal void beyond which there is no answer. 'The Morning After' is a constantly renewed gesture, that of approaching invisible walls and ineffable passages.



VU, Voilà, Regards: die französische Presse als Vorreiterrolle bei den politischen Umwälzungen in der Zwischenkriegszeit

Curated by Sylvain Besson, collection director -
Musée Nicéphore Niépce

At the end of World War I, Europe is left shaken by numerous technical, social and political changes during its redevelopment process: the rise of the popular front, fascism, industrialization, the workers' movement, and so on.

At the end of the 1920s, the illustrated press experienced significant popularity due to improved paper quality and the use of heliogravure, which now allowed the use of more dynamic layouts. Photographers started to be equipped with practical hand-held cameras and found new platforms in magazines.

VU magazine was founded in 1928 by Lucien Vogel and brought to life, by a generation of talented photographers. With special attention to high-end photography and its pacifistic standpoint, the magazine responded to the pressing questions of its time.

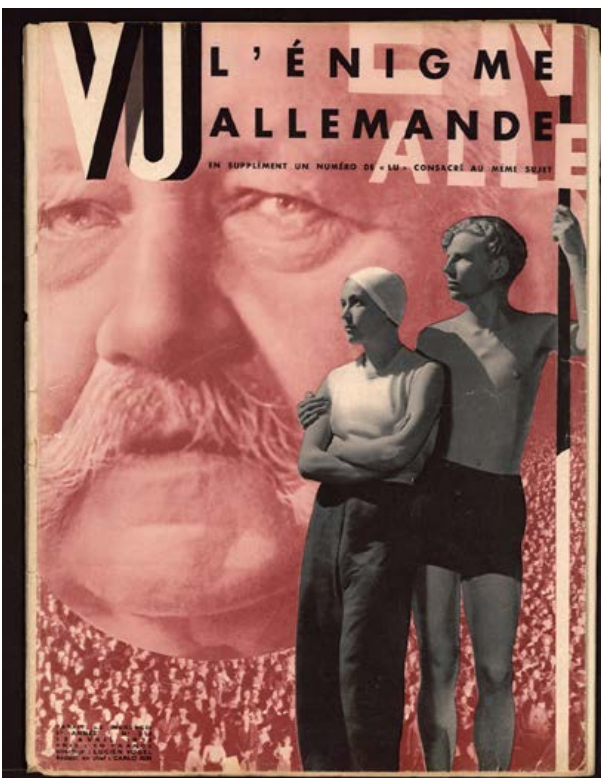
Four special editions were devoted to the Soviet Union, the United States, Germany and France. These four models of society were examined in detail, analyzed and compared through photographs. Other regularly discussed topics include the industrialization and the struggle for women's suffrage.

The real theme of the era, however, were the colonies, although in the 1930s, the so-called 'human zoos' are already abolished and the colonial exhibition of 1931 involuntarily helped to change the view of others.

The sensational style of the magazine *Voilà*, founded by the publisher Gaston Gallimard and directed by the Kessel brothers, stood in stark contrast to the respectful and striking approach of the Communist magazine *Regards*. VU, however, supported from 1929 the role of France in its colonies.

The major problems that characterized the second half of the 20th century were already present in the 1930s. Through their work, the emerging photo magazines bore witness to these very upheavals.

Sylvain Besson





Miguel Brusch

The Black Pool

Blackpool on England's northwest coast is one of the most popular seaside resorts in the UK. But despite an increasing number of tourists, the town's economic and social situation is precarious: Hundreds of hotels are in a state of decay, the unemployment and drug abuse rates are among the highest in Great Britain. Still, the town is presenting itself as a place of joy where tourists and locals may escape the reality of everyday life.

The Black Pool is a work about the thin line between monotony and distraction, between illusion and disillusion.



Charlott Cobler

Eine unumstößliche Verbindung

Is there such a thing as an eternal bond between two people? If there is, then it is the bond between siblings. Between the two people who can be there for each other for more of their lives than anyone else. Their mutual affection can be deep; their devotion boundless. They see a bit of themselves in each other, but also accept the parts that are different. This truth is simply there, within the dynamic of unspoken surrender that forms the way we reveal ourselves to one another.



Uli Kaufmann

Einszweidrei, im Sauseschritt läuft die Zeit, wir laufen mit

The series 'Einszweidrei, im Sauseschritt läuft die Zeit; wir laufen mit' captures everyday life in Germany in a humorous way. The work describes the apparent casualness of our daily routines without losing reference to the profundity of life. The images allow us to pause on the sidelines of our own existence for a short moment.



Patricia Morosan

(I) Remember Europe

'(I) Remember Europe' is a photographic journey which reveals the center as existential pursuit, as geographical destiny and as political metaphor. The geographical center of Europe lies somewhere in between the Mediterranean Sea in the South, the Atlantic in the West, the Cape in the North and the Urals in the East. Various places, in seven different countries claim to be the center of the European continent - and of course each one of them points this out with its own monument. The geographical midpoints are located in: Germany, Lithuania, Saaremaa island, Poland, Ukraine, Belarus and Slovakia. (I) Remember Europe is a photographic search and an emotional localization in the coordinates which claim to be the geographical center of Europe.



Jana Sophia Nolle

Living Room

The photographs from 'Living Room' document a series of temporary homeless shelters erected in various wealthy people's living rooms in San Francisco using materials found on the street.

For the project, Jana Sophia Nolle established access to both worlds — the world of the rich, with nice, stable homes and the world of the homeless, living in improvised dwellings on the streets of San Francisco. She approached homeowners and homeless people and asked them for access to their private spaces. Homeless people were asked to share their construction plans or lists of materials, while wealthy people were asked to open their living rooms. The photographs are an inventory, a typology of improvised dwellings, cataloging their various attributes. The elaborate reconstructions show a conglomerate of repurposed items and materials, resulting in a series of architectural interiors. As the individual living rooms of the privileged homeowners reflect their owners and tell us something about them, the reconstructed shelters also reflect their original creators: some are minimal, some are complicated or fragile, some are folded together and others are assembled into nomadic vehicles, giving the impression of constant movement.



Toni Petraschk

TRACER

Seventy Two years after it's end, the second world war is still imprinted into the collective memory and explicitly or implicitly shapes current events. Endlessly discussed in the media, ever-present, the war seems from a long-gone historical time. Nevertheless the traces of war are to be found everywhere today, even if not always decipherable. Next to the relics engraved in the countryside, the constant search for missing persons and the memory of the survivors, the staging of the war is an audible resonance of the war. But in the echo of the past – in-between imitation and authenticity – a paradoxical ambiguity is felt. While veterans return to the sites of their battles to admonish their horror, a new generation reenacts the war for the purpose of amusement. Searching for tracks of the Second World War, 'TRACER' is set between the poles of memory, remains and reenactment and describes the shifts in the collective approach to the Second World War.



Nils Stelte

in security

The perceived threat grows with each terrorist attack in Europe, and with it a desire for security. A sense of security that cannot simply be created, but must be demonstrated. A security policy that reacts to the fears of the public requires swift and visible solutions: the quasi-militarisation of the police, concrete barriers, surveillance, and crisis simulation. Terrorism is a fight with unequal means. It produces a ubiquitous sense of shock and provokes strong reactions. My photos document the subtle shifts that occur in the struggle for security. These shifts operate between technologisation and improvisation, media production and research, and constitute the political staging of the new infrastructure of things designed for our protection.



Anna Tiessen

Kommando Korn

In the north of Germany at the border of the federal state Schleswig Holstein there is a rural region called Dithmarschen. A region full of farms, tractors and windmills. For my work 'Kommando Korn' I went back to exactly that area which I once called home. The area I felt connected to as a child but ran away from as a teenager. With a few years distance and a fresh view towards my origin I discovered a group of countryside youth, formed out of young farmers and mechanics who caused my new fascination for village life.

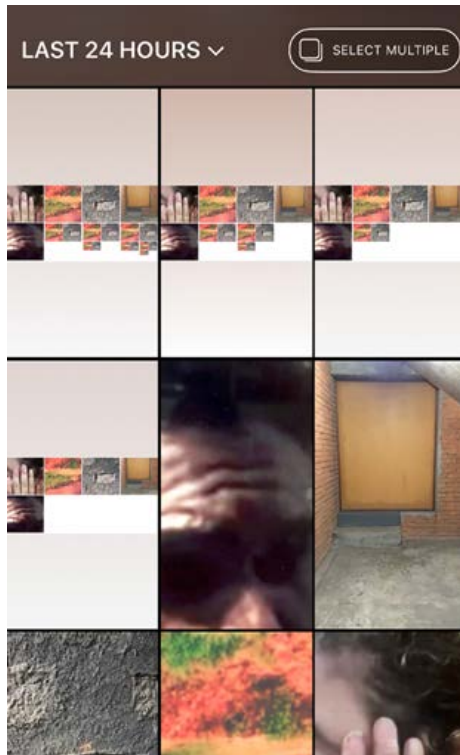
'Kommando Korn' is a story about being young and living in the provinces. About friendship and getting drunk together, about work and the wish to being part of a community.



Sebastian Wells

Utopia

Refugee camps are supposedly temporary solutions, all built to the same design. They are fenced, and strictly regulated, with no way out. These camps exist for decades, constantly evolving and expanding but never becoming an official 'place' on a map. The inhabitants become experts at crisis management and being able to adapt to changing conditions. The refugee has become a new category of human being, the refugee camp is the political stage on which he has to play his part. For his project 'Utopia', Sebastian Wells travelled to 24 refugee camps in seven countries in Europe, Africa and the Near East.



Sue-Elie Andrade-Dé

@parlerauxmurs

Speaking about walls when they have fallen is to choose indecision, a state of ruin that reflects the current political and social situation in Brazil (- and the world), the country in which the Franco-Portuguese, Sue Elie Andrade-Dé, has been living since 2013.

This online exhibition project, designed to be seen on the Instagram platform, allows visitors of the exhibition WALL to access an iconography selected and produced by the artist, which will be broadcast live on the Instagram-Stories tab, and subjected to disappear within 24 hours as designed by the platform. After that period some of the 'debris' will be published on the Instagram-wall of '@parlerauxmurs' profile. Videos, photos, and texts will be shared live throughout the opening week of the exhibition so that together we question the rubble that we are and in which we live in.



Graziano Arici

Die Mauer, the wall, le mur
(*'Coup de cœur' from Arles*)

Graziano Arici, photographer, born in Venice, lives and works in Arles. He focused on the world of culture and art. He followed artists for decades, making thousands of portraits and documenting much of contemporary international cultural life. The archive of Graziano Arici gathers more than a million and a half photographs.

In 2018, the President of the Italian Republic promoted him to the rank of Knight of the Order of the Italian Republic for cultural merit.



Holger Biermann

Leaving Today
(*in cooperation with Galerie Franzkowiak*)

After the attack on the World Trade Center on September 11, downtown New York was completely evacuated. Along with tens of thousands of other people I left Manhattan on foot over the Brooklyn bridge.



Vanessa Deflache

Ce mur murant Paris

The city of Paris as we know it today is surrounded by the former Thiers wall, which has been replaced by a ring road. I walked through this in-between zone, where there used to be a wall, which is still a frontier between Paris and its suburbs. It is a barrier that we cannot always see, and that I strode along looking for encounters with the people who live there or walk through it, looking for those fragments of concrete that leave us inside or outside. I wanted to investigate the texture of the city and question what is at stake in this particular space.

Vanessa Deflache has been living in New York for 6 years, where she studied at the International Center of Photography. Established in Paris since 2012, she mainly photographs urban life.



Anton Roland Laub

Of Titans and Geniuses

Even during the dictatorship, there were rumours of a bathroom made of pure gold. When I first entered it recently, I was immediately reminded of Lee Miller's photo.

The omnipresent Ceaușescu portrait was turned into a mask due to the ritualised personality cult practiced in the Romanian police state. The simple working clothes of the dictator couple were presented to the public, but behind them hid opulent kitsch. State artists praised Nicolae (and Elena) Ceaușescu in nationalist odes as 'The Titan of Titans' or 'The Genius of the Carpathians'.

Anton Roland Laub (RO, Bucharest), MA Weißensee Kunsthochschule Berlin, Neue Schule für Fotografie Berlin; Finalist New Discovery Award, Les Rencontres d'Arles, 2018; Finalist Dummy Book Award, Unseen Amsterdam und Les Rencontres d'Arles, 2017.



Sandra Schmalz

Die Zeitzeugin

A conversation with the cousin of my grandmother, who left from East Germany to West Germany, only to emigrate to the USA.

The distant, yet close look at a contemporary witness about seeking refuge after war, and the Building of the Berlin Wall, tainted by time.

Sandra Schmalz studied at Bauhaus in Weimar, Germany. She currently lives in Leipzig, where she studies in the class of Tina Bara at the 'Hochschule für Grafik und Buchkunst'.



Torsten Schumann

Square Bricks and Round Heads

‘Our heads are round so our thoughts can change direction’ – Francis Picabia

Still, our heads can house prejudices that are as rigid as brick walls and, like walls, obstruct our view of our surroundings, resulting in isolation and exclusion.

As a photographer, I see such similarities in the small details of our busy urban spaces, regardless of city limits. Over and over this includes such common details as hedges, fences with surveillance cameras and walls. Growing up in the GDR, restrictions and demonstrations of power triggered in me a need to rebel against it. However, having lived in two completely different social systems, I have also learned that things are never as rigid as they seem. Not even walls, which can serve as planes of projection for a multitude of realities.

In ‘Square Bricks and Round Heads’, I dare such an experiment by connecting separate chapters of my own history: my childhood, during which I spent a lot of time tinkering with machines and contraptions, my former profession as an engineer, and my long-standing passion for photography – playfully overcoming my inner borders between them.



Andreas Trogisch

Berliner Mauern

(in cooperation with Galerie Franzkowiak)

In Andreas Trogisch’s presentation, the Berlin Wall appears in individual images, image pairs and montages: shortly after the opening, traces of melancholy mourning are found on its remains, as well as premonitions of our time. And in 2007, its echo appears in the form of a construction fence.



© Robin Plusquellec

Students of ENSP, Arles

Curated by Adrien Julliard

In 1989, The Berlin Wall collapsed, bringing East and West Germany together. This wall / border has been totally diverted from its original function and has been taken as a real expression space.

Today, many frontier (or sometimes opening) walls still surround us. how to look at these spaces today?

Since the 80s the walls surround us, and become medium of expressions, creators of new spaces or witnesses of a city in evolution. The wall becomes a support waiting for a new imagery, a new space.

With the exhibition *MurS / Walls / Mauerwerk* Adrien Julliard proposes a stroll through various spaces in crisis or poetic by 8 young French photographers: Adèle Delefosse, Victor Drouineau, Yasmine Goudjil, Adrien Julliard, Noria Kaouadji, Naïma Lecomte, Maxime Muller, Marie Perraudin, Robin Plusquellec.



© Marion Brun

W.E.R Ulysses

W.E.R Ulysses is a European collective founded in 2014 by Aurélien Ciller and Hermine Naudin in Marseille, to gather several photographers around different themes. Established between Marseille, Paris, Arles and Copenhagen, the collective highlights several visions of European culture.

Fanny Duval questions the historical tensions between Israel and Palestine, where symbolic and religious conflict around a border, combines with a seaside tourism of recklessness and materialism.

Traveling every day in the train between Marseille and Arles, **Hermine Naudin** observes travelers. The daily commute becomes a third place where privacy and public life mingle.

Through the forms and faces photographed, the material used and the silhouettes that are exposed, **Aurélien Ciller** creates a symbolic work that frees itself from the borders between image and matter, past and present.

Marion Brun uses photography as a tool for contemplation. Turning to natural forms, she questions how our perceptions create boundaries between man and nature.

Casper Aguila Christoffersen deconstructs gender borders by showing naked sculptural bodies in private and domestic surroundings, in favor of a common, equal ground for cooperation and cohabitation.

KINOHAUS

Like the previous year, KINOHAUS offers a diverse program as part of FOTOHAUS with a series of films on the subject of "Mauer", with partners such as ARTE, HGB Leipzig and lesAssociés, as well as other collectives and photographers invited by ParisBerlin>fotogroup.



ARTE

The aim of ARTE is to strengthen the understanding and rapprochement between people in Europe through culture and an inspiring, innovative program.

Since its foundation, ARTE has been committed to enhancing cultural heritage and promoting today's creative work through an open-minded and valuable program. In this sense, ARTE invites you to share multifaceted and limitless experiences on screen.

As a partner of ParisBerlin>fotogroup, ARTE presents in FOTOHAUS a selection of its programs, which were broadcast on the occasion of the 100th anniversary of the Bauhaus.

Architecture, art, design, dance, theater, philosophy of life. An idea celebrates its anniversary. As a media partner, ARTE will be celebrating this decadal birthday in 2019 and will follow the history and global influence of the Bauhaus movement from 1919 until today.



© Jakub Šimčík / Image of the Border

HGB Leipzig

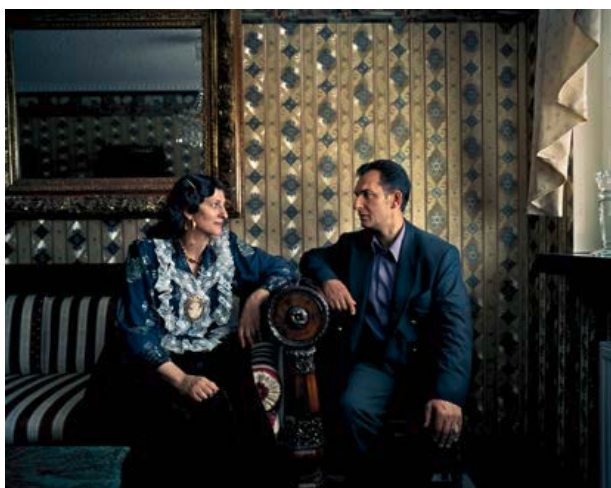
BORDER LINES / BODY BORDERS

Film program with students and graduates of the class for photography and moving image, Tina Bara, HGB Leipzig

Most of the films and videos are about migrant themes: cracks, blanks, and imprints created by flight and adjustment difficulties. They reflect European, Arab, American as well as explicitly (East) German history and present in very diverse personal microcosms and refer to topics such as dictatorship experience, religion, poverty, exclusion, self-assertion, longing and loss.

One of the film blocks deals with physical boundaries, the inner and outer, mostly of the own body, which is subjected to performative, metaphorical actions in order to visualize issues that have to do with physical border experiences and exposure: gender assignments, proximity and distance, fear, pressure, adjustment, hierarchy.

With Shirin Bartel, Aude Benhaim, Nora Frohmann, greater form, Geeske Jansen, Lisa Kuznetsova, Larissa Rosa Lackner, Anna Lebedeva, Sarai Meyron, Lucie Reichmayr, Sandra Schmalz, Sandra Schubert, Beatrice Schuett, Jana Schulz, Jakub Simcik, Stefania Tatiana Smolkina, Christina Werner, Anja Zhukova.



© Joakim Eskildsen / The Roma Journeys

LesAssociés

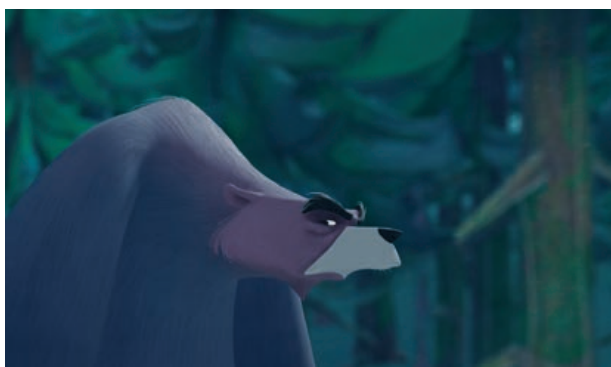
Les Voyages immobiles

Les Voyages Immobiles is a projection and an appointment: a unique moment during which the public, two or three photographers and their images are invited to dialogue around a common theme..

The collective LesAssociés has chosen photographic film because it allows to mix still image, sound and video, in a dynamic narration balance between documentary writings and authors' views.

Since 2018, Les Voyages immobiles has been on the programme of the Été Métropolitain in Bordeaux. In response to the 'Mauer' theme of the Fotohaus, the collective LesAssociés presents "Nous nous ont tant aimés. Produced with, among others, the works of Joakim Eskildsen (The Roma Journey), Kai Wiedenhöfer (Wall on wall) or Anne Leroy (I am not dead. The family is fine)... The photographic film "Nous nous sommes tant aimés" (We loved each other so much), is a back and forth between various hindrance and everyone's need for freedom.

First shown in Arles, this film will also be screened at the French Institute in Berlin in autumn.



MoPA

Computer Graphics Animation School, Arles

Specializing in CG image and animation, MoPA was created in 2000 by the Arles CCI. The 5-year cursus allows students to master the skills necessary for the world of CG animation with a project-based approach focussed on all steps of filmmaking from concept design to the final stages of post-production. Individual work is enriched by group projects, notably the final-year graduation films which are presented to a professional jury and screened in festivals around the world. A MoPA qualification is internationally recognized, offering graduates the chance to enjoy ambitious careers in CG animation. Presented here are some films which characterise the teaching approach of this comprehensive training.

PROGRAM KINOHAUS

	lundi monday	mardi tuesday	mercredi wednesday	jeudi thursday	vendredi friday	samedi saturday	dimanche sunday
11h30-11h35	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'
11h35-12h	HGB 2, 27'	HGB 3, 27'	HGB 4, 20'	HGB 5, 23'	HGB 6, 18'	HGB 9, 26'	HGB 2, 27'
12h-12h30	le Mur, the Wall Graziano Arici, 30'	marshrut-kascap, Chiara Dazi	Murs, MoPa, 30'	le Mur, the Wall Graziano Arici, 30'	Le Bauhaus de Dessau, 26'	Noël à Berlin, 1961, 6' (loop), L. Herschtritt,	Le Bauhaus de Dessau, 26'
12h30-13h30	HGB 8, 45'	LesAssociés Les voyages immobiles x 2	L'esprit Bauhaus, le nouveau monde, 53'	LesAssociés Nous nous sommes tant aimés 52'	HGB 1, 29' / HGB 7, 31'	L'esprit Bauhaus, Construire le futur, 53'	LesAssociés D'une rive à l'autre 65'
13h30-14h	HGB 3, 27'	HGB 4, 20'	HGB 5, 25'	HGB 6, 23'	HGB 9, 26'	HGB 1, 29'	HGB 7, 31'
14h-14h30	Murs, MoPa, 30'	Le Bauhaus de Dessau, 26'	Noël à Berlin, 1961, 6' (loop), L. Herschtritt,	marshrut-kascap, Chiara Dazi	LesAssociés Les voyages immobiles 30'	Murs, MoPa, 30'	le Mur, the Wall Graziano Arici, 30'
14h30-14h35	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'	The Rain, Sue-Elie Andrade, 5'
14h35-15h	HGB 2, 27'	HGB 3, 27'	HGB 4, 20'	HGB 5, 23'	HGB 6, 18'	HGB 9, 26'	HGB 2, 27'
15h-15h30	le Mur, the Wall Graziano Arici, 30'	marshrut-kascap, Chiara Dazi	Murs, MoPa, 30'	le Mur, the Wall Graziano Arici, 30'	Le Bauhaus de Dessau, 26'	Noël à Berlin, 1961, 6' (loop), L. Herschtritt,	Le Bauhaus de Dessau, 26'
15h30-16h30	HGB 8, 45'	LesAssociés Les voyages immobiles x 2	L'esprit Bauhaus, le nouveau monde, 53'	LesAssociés Nous nous sommes tant aimés 52'	HGB 1, 29' / HGB 7, 31'	L'esprit Bauhaus, Construire le futur, 53'	LesAssociés D'une rive à l'autre 65'
16h30-17h	HGB 3, 27'	HGB 4, 20'	HGB 5, 25'	HGB 6, 23'	HGB 9, 26'	HGB 1, 29'	HGB 7, 31'
17h-17h30	Murs, MoPa, 30'	Le Bauhaus de Dessau, 26'	Noël à Berlin, 1961, 6' (loop), L. Herschtritt,	marshrut-kascap, Chiara Dazi	LesAssociés Les voyages immobiles 30'	Murs, MoPa, 30'	le Mur, the Wall Graziano Arici, 30'
17h30-18h	Karambolage, 22'	Karambolage, 22'	Karambolage, 22'	Karambolage, 22'	Karambolage, 22'	Karambolage, 22'	Karambolage, 22'

MoPa Arles
Computer
Graphics Anima-
tion School

HGB Leipzig
Academy of
Fine Arts

ARTE France

LesAssociés
Voyages
immobiles

Invités
ParisBerlin

INSTITUTIONS

aff Galerie

Aff Galerie is a non-profit photography organisation located in Berlin, Germany. Run by a group of photographers from varied backgrounds, it is a platform for contemporary photography that showcases the work of emerging, upcoming and established artists. The gallery provides a space for networking and helps to promote the projects of national and international photographers. The members of the collective curate exhibitions combining their projects with invited guests and focus on collaborative projects on photography as a medium.

Contact *aff Galerie e.V. / info@aff-galerie.de / www.aff-galerie.de*

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Contact *www.arte.tv*

BelleVue - A place for photography

BelleVue sees itself as an exhibition, discussion and impulse venue for photography. We impart equal attention to creative, artistic and content-related aspects and strive for a high standard of quality. Our gallery offers established photographers, young photography talents and committed amateur photographers the opportunity to make their photographic works accessible to a wide audience.

BelleVue will celebrate its seventh anniversary in April 2019. It has established itself in Basel as a respected place for photography and continuously holds the necessary discussions on the medium of photography.

We are networked throughout Switzerland and are proud to present the works of Anja Conrad and Wilma Leskowitsch for the first time in France. Both photographers have held solo exhibitions at BelleVue.

Contact *Regine Flury / info@bellevue-fotografie.ch / www.bellevue-fotografie.ch*

Collection Regard

As its French name 'Regard' suggests, the collection hopes to inspire a deeper gaze towards that which is being viewed. The collection aims to further the discovery and re-discovery of photographers that deserve our attention. Marc Barbey has been collecting photography since 2005. The Collection Regard covers works from the beginning of photography to the 1990s, mostly by German photographers and with a special focus on Berlin.

To this end, a series of curated solo exhibitions with exhibition-accompanying publications and photographic salons (Salon Photographique) have been taking place in the collection since 2011 in order to provide photographers, institutions, curators, collectors and photo-enthusiastic individuals with the opportunity to discover new photographic work and to exchange together. With her work, the Collection Regard deliberately takes a position between the gallery and the museum. The extensive oeuvre of Hein Gorny (1904-1967) holds a special position in the Collection Regard, as Marc Barbey is entrusted with the administration of his estate. Further to the inventorisation and archivation of the still largely unknown oeuvre of Hein Gorny, the collection focuses on making the oeuvre public and to help ensure that Hein Gorny is perceived as the great photographer he has been.

Contact *Marc Barbey / info@collectionregard.com / www.collectionregard.de*

Collectif F1.4

Contact *Pascal Clément / collectif1.4@gmail.com*

Deutsche Börse Photography Foundation

The Deutsche Börse Photography Foundation is a Frankfurt-based non-profit organisation. The foundation activities focus on collecting, exhibiting and promoting contemporary photography. Deutsche Börse began to build up its collection of contemporary photography in 1999. Art Collection Deutsche Börse now comprises more than 1,800 works by over 126 international artists. Expanding the Art Collection Deutsche Börse is one of the key aims of the foundation. The collection and a changing exhibition programme are open to the public. Together with The Photographers' Gallery in London, the foundation awards the renowned Deutsche Börse Photography Foundation Prize each year. The promotion of young artists is a special concern of the foundation. It supports them in the form of awards, scholarships, exhibitions and cooperations with other institutions, such as the Foam Talents Programme of the Foam Fotografiemuseum Amsterdam. Other focal points include supporting exhibition projects of international museums and institutions, and the expansion of platforms for academic discussion about the medium.

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Students of ENSP

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Freundeskreis Willy-Brandt-Haus e.V.

International politically and socially engaged photography - this is the trademark of the Freundeskreis Willy-Brandt-Haus e.V. The Freundeskreis was founded in 1996, the year in which the Willy-Brandt-Haus was also inaugurated. From the beginning, international artists have shaped the new location, which has also developed to a renowned exhibition venue in Berlin independently of its political importance: Jewgeni Chaldej, who has become well-known in the collective memory of Germans. Robert Lebeck with his report 'Africa in the Year Zero'. Photographs such as Silvia Plachy or Gisèle Freund. In 2012 the exhibition 'Breaking the Silence' attracted a lot of attention. Since 2002 the Freundeskreis presents the annual World Press Photo Award, the world's largest and most prestigious contest for press photography. At regular intervals, the Freundeskreis is also organizing readings and movie nights, at the interface between art and politics.

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Galerie Folia

Opened since 2016 in Paris, Folia is a multi-purpose space intended to bring together photography and literature, and put the book at the center of its approach.

Gathering at the same time an exhibition space, a library and a place for meetings, events and conferences, Folia offers all year long a multiple experience of photography, for professionals, passionate and amateurs. Round-table discussions, conferences and meetings bring together artists, writers, philosophers and economists for a living approach of the culture of images.

Evocating at the same time the tones of «photography» and «literature», the name «Folia» also makes a reference to folio, the leaf of a book, as well as portefolio, which allows to artist to gather their works. «Folia» expresses its ambition to link, to bring together at once arts and publics around photography.

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Galerie Franzkowiak

Located in the heart of Berlin, Galerie Franzkowiak represents established and up and coming artistic positions exploring the media of photography, film/video, painting, sculpture, concept art/installation and performance. While the gallery's program reflects contemporary disciplines, its work, however, focuses on painting, photography and the care of collections.

Prior to running the gallery, it's founder Marc Franzkowiak had been working as an art dealer specializing in classical modernism.

Since the gallery's opening in 2014, photography has been the strongest pillar of the program and it is the medium in which we continuously intensify our work. As partner and main venue of the MdFoff Berlin Festival since 2014, with exhibitions at FOTOHAUS | PARISBERLIN at Arles, France, since 2016 or at POSITIONS 2016- these are, among others, the documentations of our commitment.

Additionally, we realize national and international projects with partners such as ParisBerlin>fotogroup, PIB, CEPIC, Collection Regard, ARTE and others.

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Hartmann Projects

The exhibition- and artist agency Hartmann Projects was founded by Angelika and Markus Hartmann in 2014, and the publication Hartmann Books in 2016. Hartmann Projects collaborates with institutions, galleries, collectors, publishers, and the media. They search for artists whose pictures they find persuasive and relevant to our times. The works are presented to the public in exhibitions (public and private) and in books using all existing (and future) media they consider helpful. The artists are represented nationally as well as internationally.

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Haus am Kleistpark

The exhibition space known as the HAUS AM KLEISTPARK is one of the largest and longest-running municipal art galleries in Berlin. Here across 240 m² of space you can find the work of both local and international contemporary artists. One of the primary focuses of curatorial work at the gallery is artistic photography.

Over the last number of years artists including Arwed Messmer (GER), Maria Sewcz (GER), Jerry Berndt (F), Judy Linn (USA) and Adriana Lestido (AR) have exhibited here as well as groups like Lux Fotografen or Arno Fischer's most recent group of master-class students. In 2019 the exhibition 'Heimat' (The Second Home) by photographer Peter Bialobrzeski enjoyed a good deal of success.

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LesAssociés

It's an idea that comes into your life. Created without realizing it in 2013, LesAssociés has gradually become a collective, guided by the desire to do and the need for meaning.

The six photographers - Alexandre Dupeyron, Élie Monférier, Olivier Panier des Touches, Michaël Parpet, Joël Peyrou and Sébastien Sindeu - practice totally different and complementary photographic writing. Within lesAssociés, they carry out two collective projects: Les Voyages immobiles and La carte & le territoire.

Les Voyages immobiles uses the principle of projection/debate. A photographic film intertwines, in a concern for timeliness, different signatures around a main theme. Combining still images, sound and video, the production combines documentary narrative and authors' views. Since 2018, Les Voyages immobiles has been part of the Été Métropolitain - the cultural program of the Bordeaux metropolis.

La carte & le territoire uses the territorial reform of the French regions as an excuse to question the notion of belonging. What does it mean to be from here or there? Should we be from where we were born, or can we be from where we chose to live? Built in three parts, this project, which began in 2015, addresses both the geographical question and the relationship to time or narrative. A travelling restitution throughout Nouvelle Aquitaine is planned from January 2020. The book of La carte & le territoire will be published by Le Bec en l'Air.

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Ostkreuzschule für Fotografie

Today, almost anyone can operate a camera, but does that make them a photographer?

To be a photographer requires a special ability – the ability of photographic seeing. This particular ability can be learned and developed over time.

The Ostkreuzschule in Berlin offers training based in the artisanal, mental, and emotional skills of this ability. After artistic basic studies, the focus is on the development of a personal visual language. Documentary, journalistic, or artistic photography genres are differentiated and interactions and knowledge of design theory, history and theory of photography will be taught.

Successful photographers of the agency Ostkreuz report on their experiences in various photographic genres. Students also learn to make conceptual and substantive decisions through project work. The course comprises 7 semesters in the cultural metropolis of Berlin.

Werner Mahler and Thomas Sandberg founded the Ostkreuzschule for Photography in Berlin in 2005. Within the framework of the exhibition "Results" in Arles/France, the school presents a selection of the past two years graduation works.

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ParisBerlin>fotogroup

The non-profit association ParisBerlin>fotogroup, founded by the curator Christel Boget, is a platform that has been active for 18 years in promoting contemporary photography in the German-French and European photography scene.

The artistic work of the photographers, which are selected according to the theme, is presented and distributed in the form of portfolios, projections, exhibitions and editions. Furthermore, ParisBerlin>fotogroup regularly invites German and French institutions to participate in various projects. The activities of the association include curating exhibitions, coordinating projects, conducting workshops and courses for children and youth, portfolio reviews and the publication of catalogs and books. Since 2014, ParisBerlin>fotogroup is also the organizer of the festival Monat der Fotografie-OFF in Berlin, Germany.

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W.E.R Ulysses

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