

FOTO
HAUS
2023

ARLES



FOTOHAUS ARLES 2023 co **FONDATION MANUEL RIVIERA-ORTIZ**
18, rue de la Calade, 13200 Arles

LES RENCONTRES DE LA PHOTOGRAPHIE 2023
ARLES ASSOCIÉ

FOTOHAUS AWAY FROM ITS BASE // Collection Regard
PARADE, 7 rue de la Roquette, 13200 Arles

PRESSE KIT
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Nature et Société [Nature and Society]

by Jens Pepper***

Anyone who has read the latest IPCC report knows that the present efforts by governments, populations and industry are in no way enough to massively reduce greenhouse gas emissions to counter the warming climate. The propensity to act for the wellbeing of future generations on the planet is apparently lost on many individuals. For example a referendum held in late March in Berlin to impose climate neutrality in the German capital by 2030 failed for a lack of citizen participation in the vote. Yet at the same time gigantic fires, major droughts and floods are increasing around the world. Through news reports we increasingly learn that the disasters are caused by the changing climate.

In his recent book the American historian, David Christian, who coined the notion of Big History (in which human and natural history are intertwined) writes that although humans acknowledge individually that their personal fate is linked to that of humanity's as a whole, it is not a given that this awareness is leading to act quickly to fight against changing climate, environmental pollution, the extinction of certain animal species and all the other existential issues that we have generated ourselves as a living species. Yet it is urgent to cooperate effectively together to deal with these topics in order to preserve a livable framework for future generations.



29°33'16.3"N 106°32'48.8"E, from the series "surrounded", 2019
© Verdiana Albano | Deutsche Börse Photography Foundation



Faced with the notion of urgency that this worrying crisis involving the relations between society and nature should instigate in public debate, Fotohaus Arles 2023 is featuring three collectives* and three female photographers**. On the one hand it is a matter of gathering works to highlight the need for certain discourse and, on the other, to present individual works focusing on isolated, vulnerable individuals, who are both guilty and victims of the present mutations. The exhibition offers a widely diversified range of documentaries, reports, bodies, portraits, reproductions and abstract pictures done through traditional and experimental processes such as cyanotypes and photograms, as well as digital collages and installations. Yet the whole is distinctive in its beautiful consistency through the declared intention of making the present understandable and giving impetus to forge the future starting from observation and thought.

* – fiVe collective: Regina Anzenberger, Barbara Filipis, Gabriela Morawetz, Eva-Maria Raab, Anny Wass

– DOCKS Collective: Arne Piepke, Aliona Kardash, Fabian Ritter, Ingmar Björn Nolting, Maximilian Mann

– Collectif LesAssociés: Alban Dejong, Alexandre Dupeyron, Hervé Lequeux, Elie Monférier, Olivier Panier des Touches, Michaël Parpet, Joël Peyrou

** – Verdiana Albano, Isabelle Chapuis, Philippine Schaefer

*** – Curator, Berlin

A Year Along the Banks © DOCKS Collectif
600 ° © Collectif LesAssociés

PRESENTED PHOTOGRAPHERS

surrounded

Verdiana Albano

Deutsche Börse Photography Foundation

600 °

Alban Dejong, Alexandre Dupeyron, Élie Monférier,
Hervé Lequeux, Michaël Parpet, Olivier Panier des Touches,
Joël Peyrou / **LesAssociés**

A Year Along the Banks

Arne Piepke, Aliona Kardash, Fabian Ritter, Ingmar Björn
Nolting et Maximilian Mann / **Docks Collectif**

connected - visions of a related world

Regina Anzenberger, Barbara Filips,
Gabriela Morawetz, Eva-Maria Raab, Anny Wass / **fiVe**

Vivant, Le sacre du corps

Isabelle Chapuis

Galerie S

Chrysalide

Philippine Schaefer

Alain Sinibaldi Visual Art Place



© Isabelle Chapuis | Galerie S

AWAY FROM ITS BASE

PARADE, 7 rue de la Roquette, Arles

Ostinato, Thomas Sandberg

Collection Regard

PROJECTIONS KINOHAUS

**Collectif LesAssociés, ParisBerlin>fotogroup,
Buchkunst, ...**

Films photographiques

Carte blanche at the festival LES NUITS PHOTO



© flora pumps | from the series *material world*, 2022 | Kollektiv fiVe

FOTOHAUS is an exhibition concept created in 2015 by ParisBerlin>fotogroup that highlights the Franco-German photographic scene by favouring an exchange of perspectives around a common theme. FOTOHAUS aims to open borders for a dialogue of cultures and territories.

This collaborative approach between French and German partners aims to federate actors and create a space for exchanges and synergies between institutions, photographers, galleries, collectors, agencies and publishers. Following the 7 previous editions of FOTOHAUS during the *Rencontres Internationales de la photographie d'Arles*, FOTOHAUS had its first edition in Bordeaux in April 2022 and in Berlin in October 2022.

For this new edition (12th edition), FOTOHAUS is putting forward a theme that allows the same issues to be addressed from different angles, enriching and completing, *GROW-UP* the theme of the MRO Foundation's proper theme, *Nature et Société* * Nature and Society, from different angles.

surrounded

Verdiana Albano



29°35'07.7"N 106°35'02.6"E, from the series "surrounded", 2019
 29°23'46.5"N 106°30'00.5"E, from the series "surrounded", 2019
 29°33'09.4"N 106°33'52.6"E_k, from the series "surrounded", 2019

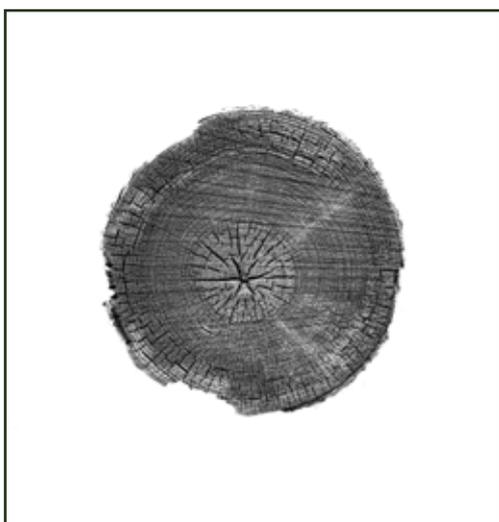
As part of its commitment for supporting young photographers, the Deutsche Börse Photography Foundation is presenting the works of the German-Angolan artist, Verdiana Albano. In her series *surrounded*, Albano focuses on the Chinese metropolis of Chongqing. The dimensions of this city are gigantic - its area now equals that of the whole of Austria. In this rapidly growing metropolis, home to over 30 million inhabitants and with hardly a building older than 40 years, an extreme idea of progress meets a special phenomenon of nature - a dense fog that often envelops the city tightly. It is this interaction that Albano studies in her series. In addition to the gigantic skyscrapers, bridges and roads, the astonishingly deserted images also show the mouth of the Yangtze and Jialing Jiang rivers. Both play a central role in the development of the Chinese economy and the city of Chongqing as important trade routes, but are also suspected by many residents to be the cause of the dense haze. For others, the permanent clouding of the air is rather smog, which is due to the unchecked growth of the city. It is most likely a combination of the two. Using her camera, Verdiana Albano charts Chongqing's strange atmosphere that, haloed by this diffuse light, reveals aspects that are both mystical and dystopian.

Verdiana Albano (*1993) lives and works in Frankfurt and Hamburg. During her diploma studies at the Offenbach University of Art and Design until 2021, she focused on photography and sculpture. Supported by a DAAD's "strategic partnerships" scholarship, she lived and studied for six months in Chongqing in 2019. In 2020 she received the "HfG-Fotoförderpreis", which is funded by the Deutsche Börse Photography Foundation for her *surrounded* series. Since 2021 several of her works have been included in the Art Collection Deutsche Börse.

Commissaire d'exposition : Anne-Marie Beckmann

600 °

LesAssociés Collectif



31,000 hectares burned, 13,000 homes threatened, 46,000 people evacuated, 10,000 firefighters mobilized.

The fires in La Teste and Landiras (Gironde, France) made headlines in the summer of 2022. Of an unprecedented magnitude, they impacted minds by their violence, the area burned and their duration.

At the crossroads of economic and climate issues, the fires raised a lot of questions. Territorial planning, the urbanization of spaces called "natural", methods of use: the list of the topics to debate is long.

But more than that, there were people who had to retreat before this living fire, a genuine entity that left the land in ashes, an other landscape. Where is the forest?

Becoming an obsession, the climate issue is now part of the mega-fire news: Can a fire be extinguished when temperatures are 110+° F?

As it is not enough to clean the forest to make it grow back, it is not enough to photograph burned trees to express a sentiment. The rest of spectacular news and its trauma do not make sense. And that is the crux of the question. What do we have to say by taking on such a subject? Will we help a debate that should be closed move forward, that of changing the template?

From the expression of loss and dispossession (Alban Dejong) to the rebirth of plant life (Michael Parpet), LesAssociés Collective's photographers try to place in perspective that which is not (Hervé Lequeux) and that which remains (Joel Peyrou) in relation to the living (Alexandre Dupeyron) which must now be considered sacred.

LesAssociés Collective's photographers come from a documentary tradition. Since 2013 LesAssociés Collective has focused on the issues of territories: geographic, lived-in spaces and social perimeters. Their complementary perspectives are the foundation of the Collective's practice.

Three projects have been produced to date: *D'ici, ça ne paraît pas si loin* when the French government reshuffled its interior territories – can society be made in a geography that is not a region? *Sauver les corps* (Save the Bodies), a French-German project conceived with ParisBerlin>fotogroup after a year of Covid – private space as the only social perimeter; and *600 degrés* (600 Degrees) or how society deconstructs its own territory.

Very fond of testimony and the sound dimension, LesAssociés Collective has so far produced some dozen photographic films.

A Year Along the Banks

DOCKS Collective



Over two days, more than roughly twice the amount of rainfall expected for the entire month fell in parts of western Germany. Major rivers burst their banks and sweep away entire villages, over 180 people lost their lives, a thousand others lost their homes. The days and nights from July 13 to July 15, 2021, are seen as the catastrophe of the century in Germany. Studies will need to be done to determine whether or not these floods on this scale would have taken place without climate change. But scientists say it is safe to assume that it wouldn't have rained so much, for so long, without the warming of the planet. Warmer air can hold more moisture and Germany's average temperature has risen by more than 1.6°C over pre-industrial times. The drastic effects of climate change, which seemed to be far away for people in Central Europe, now also came to Germany. Since July 15, 2021, DOCKS has photographed as a collective in the affected regions to create a large-scale document of this historic event and its aftermath.



The photographic essay *A Year Along the Banks* documents the destruction, pain and hardships of reconstruction in the flooded areas. Through long-term contact with the affected residents on site, a body of work is created that ranges from the initial catastrophic images to the first festive social gatherings that took place afterwards.



DOCKS is a collective of five documentary photographers, founded in 2018 in Germany. The collective acts upon shared open-mindedness, honesty and sensitivity. The members develop individual and contemporary approaches to documentary photography, narratives that question and reflect on personally chosen subjects. DOCKS sees collaborative work as a method that makes it possible to suspend and question the classic egocentric perspective of documentary photography. The work of the collective and its members has been exhibited, published and awarded internationally. DOCKS is supported by Nikon Germany.

Members: Arne Piepke, Aliona Kardash, Fabian Ritter, Ingmar Björn Nolting et Maximilian Mann.

connected - visions of a related world

fiVe Collective



With different artistic approaches but all imbued with documentary processes so as to actively highlight the problems of our society, the Viennese women's collective, fiVe, uses photography to challenge the relations between nature and society with the idea of finding answers through art. The photographers address this subject with delicacy and acuteness, with their artistic research aiming to then merge image and content.



With her *Gstettn* series – a Viennese expression meaning wasteland – **Regina Anzenberger** uses a pictorial angle to document nature's power as it reclaims space abandoned by humans.

In her *Lake Prints* **Eva-Maria Raab** generates vestiges and poetic sculptures. She includes lake water in her cyanotypes, thus preserving this rare and precious resource. She thus uses a chemical process to highlight the societal challenge that access to water is.

As for **Barbara Filips**, she uses digital photomontages in her *Hybrid Paradise* series to meld the virtual and natural worlds. Her flashy images have both a beautiful and threatening side that evoke flight in the face of reality towards a digital metaverse.

Through her 3D work, *All In Itself*, **Gabriela Morawetz** questions the issues of existential urgency and the shifts that operate in our value scales. Her fragile photo installation creates a metaphorical and physical to-ing and fro-ing between various design shapes.

Anny Wass' *Material World* series is located between utopia and reality. Her digital collages include fauna and flora in her self-portraits, suggesting an off-center documentary approach in which the distant photographic eye also becomes a criticism of our societies' changes.

Through *Connected Visions of a Related World*, the Collective offers a journey through the essential themes of our times.



The Illusion of Summer I from the serie *Gstettn*, 2017 © Regina Anzenberger
All In Itself, 2022 © Gabriela Morawetz
lake you n°61, cyanotype, 2023 © Eva-Maria Raab

Curator : fiVe collective & Christel Boget

connected - visions of a related world

fiVe Collective



Regina Anzenberger

Born in Vienna where she lives and has photographed since 13. International award-winning publications: *Roots & Bonds*, 2015; *Goosewalk*, 2019; *Shifting Roots*, 2020; *Gstettn*, 2021

Barbara Filips

Born in Vienna in 1964 where she lives. A degree in applied and artistic photography in 2016 from the Prague School of Photography Exhibitions in Austria and abroad



Eva-Maria Raab

Born in Hollabrunn in 1983, lives in Vienna and Retz A DNSAP from Paris' École Nationale Supérieure des Beaux-Arts in 2010 Degree from Vienna's Academy of the Plastic Arts in 2007 Exhibitions and artist residencies in Austria and abroad

Gabriela Morawetz

Born in Poland. Cracow's Academy of Beaux-Arts Artist residency at Geneva's Centre Contemporain de Gravure From 1975 to 1983 lived in Venezuela Moved to Paris in 1983

Anny Wass

Born in Hallein in 1983, now lives in Vienna Degree in design and sculpture studies in 2006 Degree in photographic studies in 2009 Founder of the artists' collective, thedessous.com Exhibitions in Austria and abroad

Fauna, from the serie *material world*, 2022 © Anny Wass
seven common ways of disappearing, from the serie *hybrid paradise*, 2023 © Barbara Filips

Vivant, Le sacre du corps

Isabelle Chapuis



“Through this work, I am offering an experience of meeting the living in its human, flora and fauna forms. I am eager to celebrate the many manifestations of the living in their rich and complex beauty. I would like to invite viewers to a visual concert, the fruit of my path on the theme of bodily adornment.

Like a coat of arms, adornment is a visual sign that provides social, cultural, even biological, information. What interests me here are the most basic bodily adornments, those that are expressed by the body and that cannot forego a skin in order to be.

I have decided to listen to these intimate details with which we come into the world and that mutate throughout our existence. It is not nudity as such that I explore, rather the body as a home to the soul. As a plastic and therapeutic photographer, my intuition tells me that body language is the exterior expression of what we are inside. Corporal attitude, the way we feel in our bodies, is more than just physical arrangement, for it translates our way of being present in the world. Even more than by words, the loquacious body reveals us as individuals; it reveals inexpressible emotions. Our bodies have so much to say about their past, their desires, their joys and their pain. Their voice can't lie and deserves our lingering a long moment to understand and relax, because meeting the body is also making room for everyone's conditioning, taboos and traumas. I have collected the testimony of people photographed in the form of recorded and transcribed interviews.

Beyond words, I have chosen to listen to this silent language. The body manifests an essential truth. When it is heard, it reveals itself to be an organ for connecting to a broader dimension. The loving celebration of the body's language does away with the illusion of a separation with the whole. It then reveals its connection to all forms of life. This fabric of correspondence links fauna, flora, mankind and the invisible world in a shared destiny and is revealed.”
Isabelle Chapuis

Isabelle Chapuis was born in Paris in 1982. Starting in her childhood her passion for the dance and live-model drawing has guided her art towards the human body. Finishing her studies at Penninghen in 2005, from which she obtained a degree in the graphic arts, she decided photography was the medium by which to express herself. Isabelle's work ranges from plastic photography to therapeutic photography. These two dimensions nourish and reinforce each other.

Isabelle Chapuis won the Prix Picto in 2010. Two years later her work won the Bourse du Talent prize and was exhibited at the François Mitterand National Library of France which then included it in its photographic collection. Since then her work is regularly exhibited in galleries, institutions and foreign countries.

Chrysalide

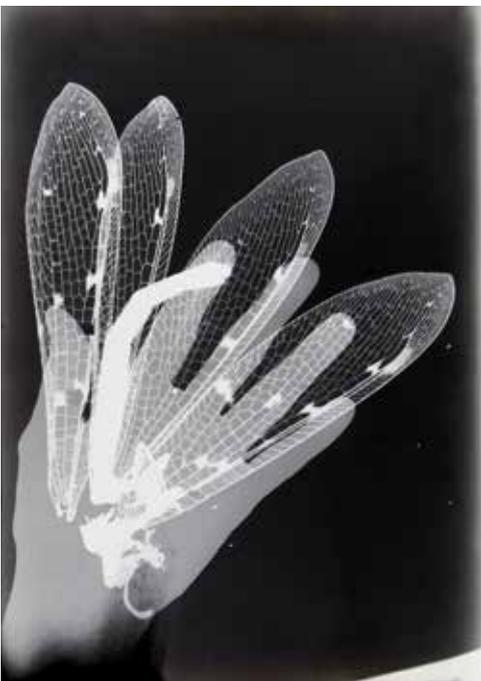
Philippine Schaefer



Through photography and more precisely the photogram, the artist invites us to connect with our deepest nature. A dialogue of shadows and light plays out in the darkroom. The body's imprint, most of the time her own, is leveraged, inverted and frozen in the photosensitive emulsion.

Philippine Schaefer allies the body's organics with the photographic technique. She is interested in the way light modifies the appearance of the elements. She sees this light as a paint brush that leaves a trace etched onto the paper. Overexposure produces different intensities which create a fanciful world where the human is taken by storm by a blazing light.

Here, photography is a space for experimentation and wonder, a kind of enumeration of possibilities, fragments of the living that are intimately allied with the geography of her body, often fragmented with organic elements such as plants and flowers. An image moved by infinite variations becomes possible. The images are born in the darkroom with each print becoming a unique work.



"By returning to the art of the photogram, Philippine Schaefer takes part in an unusual moment in the history of photography. After the medium was made obsolete by the digital industry, the analogical practice of the image now acts in a context where our need for reconnecting with reality calls for a new sensitivity. Photography becomes matter, a place of experimentation, a tangible and irreproducible space where the body and nature no longer obey the eye but a whole spectrum of the sensitive. Light, the emulsified surface and the placing in contact form a nearly shamanistic combination where the artist performs the image. But is it still an image? Or else doesn't photography, here led as nearly as possible to its elemental particles, find the conditions of its regeneration? Photography is not merely an image, even if it seems so." (*PHOTOGRAPHIC REGENERATION*, Michel Poivert, art historian, university professor)

The German-born artist, Philippine Schaefer, has lived and worked in Paris since 1991. A graduate of the École des Beaux-Arts ENSBA, Paris in 1997, she has studied with Christian Boltanski, Marina Abramovic, Mona Hatoum, Graciela Iturbide and Georges Jeanclos. In her artistic career she has progressively shifted her focus from sculpture to performing art. The body has become her field of exploration with photography as its witness. Starting in 2000 she has developed her color photograms in the Diamantino Quintas laboratory. Today the old techniques of cyanotype and gum bichromate have been included in the texture of her prints.

Ostinato

Thomas Sandberg



"Behind Palermo, the mountains loomed. What a sight – beautiful and eerie. Scuro! The Italian word for dark came to mind. Sicily, as it lay before me, has remained what it always was – a continent in its own right. When the ostinato, this persistently repeating sequence of notes, paused, the procession stopped for a moment. After my return from Palermo, Jutta's condition was worsening. The chemotherapy could no longer tame the tumor. In a bright moment, and because she seemed so composed, I asked her if she now felt she had lived enough." (Thomas Sandberg, Palermo 2020).

After the presentation in Berlin (2016) and in Arles (2017) of the series *Résonances*, Collection REGARD in collaboration with FOTOHAUS shows for the first time outside Germany the series *Ostinato* by Thomas Sandberg which he completed in 2022.

Thomas Sandberg takes up this term and places it as a leitmotif over his current work, in which he allows a trip to Sicily to become, in a highly poetic way, a reflection on the duration and transience of life itself, but also on the possibility of photography in the face of such a fundamental existential break as death. In associative form, the photographer's sensitive monochrome photographs, his essayistic reflections, and excerpts from the novel *The Leopard* by Giuseppe Tomasi di Lampedusa are interwoven to create a subtle and moving image of time.

The exhibition shows about 50 works spread over 3 rooms and takes place at PARADE in 7, rue de la Roquette where FOTOHAUS was born. The publication *Ostinato* with 84 images with a two-part essay by the artist accompanies the exhibition.

Thomas Sandberg (born 1952 in Berlin) trained as a photo lab assistant and repro photographer at DEWAG Berlin from 1969 to 1971 and as a photojournalist from 1973 to 1974 as a student of Jochen Moll. From 1971 to 1989 he worked as a photojournalist for the *Neue Berliner Illustrierte* (NBI). From 1982 to 1987, he studied photography by correspondence at the Leipzig Academy of Visual Arts. In 1990 Sandberg co-founded the cooperative OSTKREUZ Agentur der Fotografen and has since worked as a freelance photographer for international magazines and journals. In 2005 he co-founded the OSTKREUZSCHULE für Fotografie in Berlin and was director of the school until the beginning of 2023 with Werner Mahler.

PARTENAIRES

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 : collectionregard.com

Austrian Cultural Forum

The Austrian Cultural Forum acts as a platform for Austrian culture in France and serves as an intermediary between Austrian artists and French partners. The ACF is also a cultural department in the Austrian embassy in Paris.

Contact : austrocult.fr

Deutsche Börse Photography Foundation

The Deutsche Börse Photography Foundation is a non-profit organisation based in Frankfurt/ Main that is dedicated to collecting, exhibiting and promoting contemporary photography. It is responsible for the further development and presentation of the Art Collection Deutsche Börse, which now comprises over 2,300 photographic works by around 160 artists from 33 nations. In its exhibition space in Eschborn near Frankfurt / Main, it shows several exhibitions a year that are open to the public. Supporting young artists is a particular concern of the foundation. It promotes them in many ways: with awards, scholarships, or through participation in the 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. Furthermore, the foundation supports exhibition projects of international museums and institutions, as well as the development of platforms for academic dialogue and research on the medium of photography.

Contact : deutscheboersephotographyfoundation.org

DOCKS Collectif

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Contact : dockscollective.com

Galerie S.

Founded in 2023 by Sidonie Gaychet, Galerie S. is a young gallery that gives the contemporary French artistic scene support and dynamism by participating in its dissemination. Its committed and egalitarian artistic line highlights multidisciplinary approaches, pushing back the limits of different explored media with 8 exhibitions per year: photography, sculpture, installation, video, painting, drawing and performance.

Contact : galerie-s.com

PARTENAIRES

Alain Sinibaldi Visual Art Place

Conceived as an atypical cultural venue, a multidisciplinary crucible dedicated to contemporary art in all its forms, Galerie Sinibaldi Arles at 24 rue de l'Hôtel de Ville was opened in June, 2021 with a view to fostering the bond between photography and contemporary art. It welcomes photographers and artists in residence for on-site creations, also performances, workshops and master classes. At the same time, the Leneuf Sinibaldi space at 9 rue Henner in Paris presents a workshop/factory of artist books and fanzines and holds exhibitions and cultural events. It also presents the exhibitions put on in Arles in order to build a bridge between these two cultural venues.

Contact : alain-sinibaldi.com

LesAssociés Collective's

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Three projects have been produced to date: *D'ici, ça ne paraît pas si loin* when the French government reshuffled its interior territories – can society be made in a geography that is not a region? *Sauver les corps* (Save the Bodies), a French-German project conceived with ParisBerlin>fotogroup after a year of Covid – private space as the only social perimeter; and *600 degrés* (600 Degrees) or how society deconstructs its own territory.

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Contact lesassociés.net

ParisBerlin>fotogroup

The ParisBerlin>fotogroup – a not-for-profit association founded by Christel Boget, the exhibition's curator – is a platform that has spent the past 20 years showing and promoting contemporary photography on both the Paris-Berlin corridor and throughout Europe. Since 2001 the ParisBerlin>fotogroup association, based in France and Germany, has accrued expertise in the organization of exhibitions and events. It has mobilized numerous photographic authors and institutions in the pooling of their funds and of specific creations with a view to documenting specific themes. The works by photographers, selected according to carefully chosen themes, are disseminated in the form of screenings, exhibitions, publications.

Christel Boget also curated the French exhibitions of Erich Lessing (Austria), Léon Herschritt (France) and Angelika Platen (Germany) between 2003 and 2018.

Beginning in 2015 ParisBerlin>fotogroup founded the FOTOHAUS | PARISBERLIN exhibition concept by regularly inviting French and German institutions to work together on artistic projects. ParisBerlin is involved in curating exhibitions, coordinating artistic projects, organizing workshops and portfolio readings and the publication of catalogs and books.

Since 2014 the association has also been the driver of the Month of Photography-OFF Festival in Berlin

Contact : fotoparisberlin.com

WhiteWall

WhiteWall was founded in 2007 by Alexander Nieswandt and has established itself as the world's leading photo lab in his 13 years of expertise in the photo finishing market. WhiteWall is made up of a team of passionate experts, combining state-of-the-art technologies with traditional development methods. WhiteWall's award-winning gallery quality is based on first-class backing materials, high quality laminations, and handcrafted manufactured frames.

WhiteWall is present in more than 13 countries with 180 employees. All products are manufactured at its professional lab in Frechen (near

Cologne) which spans over 7,500 square meters and shipped to over 50 countries. With over 20,000 customers from the professional photography sector, 4 of its own flagship stores in Düsseldorf, Hamburg, Munich and Berlin as well as shop-in-shop systems in selected LUMAS galleries around the world, WhiteWall ranks among the global players in the industry. Three TIPA World Awards, in 2020 as "Best Photo Lab Worldwide", underscore the claims and quality of WhiteWall products.

Contact : www.whitewall.com