

# FOTO HAUS ARLES 2017

UN PROJET DE PARISBERLIN>FOTOGROUP

PRESS KIT

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# FOTOHAUS I PARISBERLIN

## FOTOHAUS I PARISBERLIN

7 rue de la Roquette | 13200 Arles

Festival des VOIES OFF

From 3rd to 9th of July 2017, opening hours : monday to saturday 11am to 8pm,  
sunday 11am to 4pm

## PROGRAMMATION

**MONDAY 3rd of JULY** 5pm: Press visit

**TUESDAY – THURSDAY** 11.30am-2.30am « Les Lectures électriques », with Laurie Bellanca & Céline Pévrier, [lectureselectriques.net](http://lectureselectriques.net)

## WEDNESDAY 5th of JULY

5.30pm Signing : MICHAEL WOLF: WORKS

6.30pm OPENING

9-11pm DER GREIF: Magazine Release • jubilee issue #10

## THURSDAY 6th of JULY

6.30pm Signing : William Minke : No Way Home.

Volksbühne 2004–2017 (Kerber)

8pm-11pm Nuit de la Roquette - Projections: Ostkreuzschule, Ostkreuz-Agentur, Les Associés, ParisBerlin>fotogroup, William Minke, Massimo Branca, Nina Junker, Ebba Dangschat, Maria Jauregui Ponte, Patricia Escriche, Karoline Schneider

## FRIDAY 7th of JULY

11am-1pm Encounter school OSTKREUZ presentation Ostkreuzschule, Berlin  
Werner Mahler & Thomas Sandberg

6.30pm-10pm CAMERA AUSTRIA & EIKON

Magazine presentation and drinks with Camera Austria International & Eikon • artist talk with Tatiana Lecomte

## SAMEDI 8 JUILLET

8.30pm Closing

#POESIAFICA #FORATEMER - projection organised by Sue-Élie Andrade-Dé

## Bookshop for photography books « L'Ascenseur Végétal »

opening hours : Monday to Sunday 11am to 6pm

ParisBerlin  
>fotogroup

COLLECTION  
REGARD

Fk WBH  
Freundeskreis  
Willy-Brandt-Haus

HAUS am  
KLEISTPARK

a  
L'ESSENCE

OKS

OSTKREUZ  
Agentur der  
Fotografen

PiB  
Photography  
in Berlin

arte  
ACTIONS CULTURELLES

Voies Off :: Arles  
Alternative photographique

F GALERIE  
FRANZKOWIAK

COLLECTION  
2017

GALERIE MICHAEL SCHULTZ BERLIN | SEOUL | BEIJING

L'Ascenseur Végétal

OFAJ  
DFJW

FOTOHAUS I PARIS-BERLIN is an exhibition concept that was brought to life during the “Rencontres in Arles” in 2015 to highlight the Franco-German photography scene and create a space for institutions, photographers, galleries, collectors, agencies and publishers to get into dialogue and build synergies. In addition to exhibitions, FOTOHAUS offers an extensive accompanying programme.

The non-profit association **ParisBerlin>fotogroup** is a platform that has been actively promoting contemporary photography and the German-French photography scene for 17 years. The association is organised by a team of Franco-German curators: **Christel Boget** and **Elfi Rückert**. Under the umbrella of PB they also run the photographers’ collective with the same name – ParisBerlin>fotogroup – with Parisian and Berlin photographers whose works are showcased and published in the form of portfolios, projections, exhibitions and publications. ParisBerlin>fotogroup regularly invites photographers to work on projects organised by PB. The activities of ParisBerlin>fotogroup include the curation of exhibitions, project coordination, the organisation and execution of workshops, portfolio reviews, and the issue and publication of photography catalogues, journalistic contributions and calendars. Since 2014, ParisBerlin>fotogroup has been the organiser of the “Monat der Fotografie-Off” festival in Berlin, and it is the founder of the exhibition concept FOTOHAUS I PARIS-BERLIN.

**Presented photographers:**

Holger Biermann  
Manuela Böhme  
Chiara Dazi  
Andreas B. Krueger  
Marie Lukasiewicz  
Renko Recke  
Sandra Schmalz

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Group show: *RAUSCH-INTOXICATION*  
// Photographers from ParisBerlin>fotogroup



**HOLGER BIERMANN** | Oktoberfest & drunkenness

At the Oktoberfest in Munich I was in 2008. From morning to night I was walking through the tents. Opening weekend. "On Sundays at nine a.m. the benches are already packed. You must be ready to let something happen with yourself, otherwise it's impossible to stand this. You must take part a little and melt with this beer-blest mass. Then it's provides you assistance, protection and holds everything in balance", Holger Gertz wrote at that time in the *Süddeutsche Zeitung*. Yes, then it's allows you to take photos.

Holger Biermann learnt at the ICP in New York. Since 2003 he lives and works in Berlin. Various exhibitions among others in the Museum of the City of New York, at the German House of History, Bonn, at the Berlin Willy-Brandt-Haus and the Museum in the Kulturbrauerei, Berlin.



**MANUELA BÖHME** | Élévation

The images are showing rituals or symbols connecting people with another dimension. Each religion or culture has its own keys. The trust in the gesture is worldwide; raising comes with surrender.

Born in Germany, Manuela Böhme studied photography in Paris. Her work is mainly documentary. She lives and works in Paris as photographer.



**CHIARA DAZI** | WHAT IF...

"Hello, are you married?" As a foreign woman over thirty, wandering alone across Eastern Europe, this is the most common question I get asked. In Moldova or in Georgia, when passed twenty-five years old, a girl with no ring at her finger or no kids, appears to be suspicious: people start to worry or pity her, wondering why she hasn't met the charming Prince yet. I confront and play with the stereotypes of societies which, torn between Eastern and Western values, remain very patriarchal, and decided to picture every second interesting men who crossed my way, as if he could be The One. My One. What if?

Italian photographer, interested in border issues, identities and collective memories. She recently documented cross-border sports communities in Moldova and currently works in post-Soviet countries.

Employed three years in the archive of the Agence VU in Paris, she then graduated in Berlin from the Photography Ostkreuzschule with "Wandertage".

### ANDREAS B. KRUEGER



“It’s just a color, you’re telling me, either it’s there or not. Maybe they are all present, within reach, not some fuzzy thing but palpable, just in front of you. Be it a way too mellifluous yellow, a saffron orange tearing gently off your retina, a pomegranate red or a black like velvet, what do you know, anyway? What does it matter to you, nothing at all? I’ve always told you, just have a rummage through your drawers and one day, you’ll get it.”

Andreas B. Krueger was born 1982 in Germany. After studies in Berlin and Paris, he started to work as a photographer and director. He lives in Paris but goes back to Berlin for a beer from time to time.



### MARIE LUKASIEWICZ | Eclipse of everyday life

The loss of reference provokes a profound modification of perception, the latter is altered, the most familiar objects become clouded. This eclipse of everyday life troubles and sharpens the senses: changing ones point of view in order to continue to see becomes a necessity. A sense of urgency to restore the balance succeeds a vertiginous and intoxicating exploration of this instability. Tame the unusual contours of the image, slip into its nooks, appreciate its new materiality. The intimate mapping of this state invites us to follow these nooks and crannies to get lost and to be refound. (Text: Cécile Tourneur)

After studying applied arts, visual communication and photography in Paris, Marie Lukasiewicz refines her photographic sensibility while she lives and works in Canada then in Germany. Today living in Paris, she fulfils commissioned photographic work as well as pursuing an engaged artistic career, working on issues of pollution, environment and landscape conservation. In her last works, she adopts an off-the-wall approach and uses humour to treat her subject with more relevance.

Group show: *RAUSCH*  
// Photographers from Parisberlin>fotogroup



**SANDRA SCHMALZ** | Das Herz meiner Mutter liegt am Meer

“ 'I always wanted to live by the sea'. This phrase from my mother has stayed with me for a long time. For years, I asked myself in which place I would settle down and I dreamed of French seaside resorts from north to south.”

In this fiction, the narrator wants to find her mother, even if this means going to the seaside. He invents a multitude of possible lives for his mother, always in the aim of achieving his dream. This is a film-essay exploring the endless search for a loved one, of the re-encounter that allows one to find oneself through another.

Sandra Schmalz studied photography at the Bauhaus in Weimar and moved to Paris after her studies. She has participated in artist residencies and different exhibitions and won awards. She is a master student of Tina Bara at the Academy of Visual Arts Leipzig.



**RENKO RECKE** | Histoires d'ivresse

In January 2016, the canal Saint-Martin offers an unusual sight to the flaneur. It is empty. Since 1866, the canal, located in the heart of Paris, is emptied, cleaned and repaired in irregular intervals. The absence of the water provokes a great astonishment all over the city. But what is even more irritating, is the presence of objects, that the observer does not suspect on the ground of a canal. Strangely the objects emerge from the bottom of it. But it is up to the flaneur to imagine the stunning stories, which are behind the fate of these objects.

Renko Recke, born in East Frisia, lives and works in Paris. His works are mostly analogue photographs with a focus on instant photography. Fugitive impressions of city landscapes and portraits are his specialization.

## Collection Fritz-André Kracht

For the first time, works from the Fritz André Kracht collection, by the artist of the same name, are shown posthumously. The works of the avant-garde Fritz André Kracht (FAK) (1926-2005), from the period of 1970 to 1989, contain the rediscovery of fascinating and unique jewels employing the Polaroid photographic technique.

FAK qualifies his work as polagraphy. This “amicable rebel” was blessed with numerous talents. And he worked accordingly, as a composer, author, film-maker, translator and photographer. His complete work is as vast as it is complex, powerful and rich. The Polaroid technique, so easily wielded, immediately inspired FAK to “infiltrate and perturb the process”. He developed a technique by which Polaroids, both before and after exhibition, were manually and chemically manipulated to lead to the arrangement and creation of new works of art. FAK’s Polaroids, made posteriorly, were the starting blocks.

FAK was enthralled by the human psyche. A palette encompassing fundamental experiences such as “threat, fear, doubt, madness, insecurity, self-affirmation, aggression and eroticism” established themselves as themes. He was continually attracted to Marsyas, the mythological Greek God, who had scandalously dared to challenge the great Apollo at music, for which he was skinned alive. Exploring landscapes, FAK concluded by focusing exclusively on figurative motifs. From this process stemmed completely new objects, close to paintings. Each piece is unique. The influence of sexual liberation in 1968 cannot be denied in his polagraphs. FAK was so experienced and unique that the Polaroid Company always renewed their support for his work. FAK’s work was noticed both at a national and international level. Galleries in New York, Switzerland, Spain and Germany periodically exhibited his work. Numerous publications, articles and reports were published on FAK.

Sources: FAK collection archive, private recordings of interviews and: Sofortbilder, Göbel, Kessler, Kracht, Wittig, Editor: Gruppe Da!, Munich, 1982 (FAK)



Mr. Firewater, 1978



Gennaro, 1978

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## **Freundeskreis Willy-Brandt-Haus**

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 n 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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## **Bruce Lee's dream. Inside outside under Bucharest**

By Massimo Branca and Igor Marchesan

He used a leather jacket and put chains all over his body. He never wore shoes and a pack of stray dogs always followed him. Often his hair was glued to a kind of silver helmet. He was known: All around the north railway station in Bukarest the people called him "Bruce Lee, king of the tunnels".

He was the leading figure of a group of street kids. He spend years to build a home for them in the tunnels of the city. He organized the things that were available for them and proudly presented every success in the fight for the survival.

But in 2014 everything changed. Reports about Bruce Lee appeared and they were all about narcotic abuse. Therefore, in 2015 he was condemned to several years in prison.

Two years we have lived inside outside under Bucharest with Bruce Lee and his marginalized community. We have got to know their complicated reality and request the viewer to a meeting on eye level.

**Massimo Branca**, born in 1985, is an anthropologist and photographer. He lives in Italy and Romania. He co-founded the Collettivo Fotosocial, an Italian association of documentary photographers. In 2016, his project "Inside Outside Under Bucharest" won the People's Choice Award at the LUMIX Festival in Hanover.



## **Les Associés**

Pushed into motion by a taste for action and guided by a will to delve into the meaning of things and by the necessity of playing the game, the aim of the Associates is to constantly surprise one another, even if it means losing their individuality to the energy of the whole group.

Created in 2013, Les Associés have so far produced a polymorphous set of photographs for their project called, *Les Voyages Immobiliers* - static journeys - which is a cycle of screenings of photographic films. In this project we find all the contemporary themes that the Associates are working on, either alone or in groups, which are: how territories change, how society changes, how lonely cities are and how impersonal the poetry of their design is. With *The Map and the Territory*, Les Associés seized the opportunity of the reform of French regions, to research the state of things concerning the relationship between the territories and the cities within them.

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Invited artists of the group show: **RAUSCH**  
**// Les Associés**



**SEBASTIEN SINDEU** | Bourlinguer & Ce que charrie la mer

Hand prints on the dock wall. Wiped out vestiges of Blaise Cendrars, from Corogna to Antwerp... In the twisted nights of the red light district, the chaotic possibilities, I search for his departures, pretexting the lost gist of his book to find the gist of my life. Bourlinguer ... or the quest for departure, the shore left behind for a reality which never fails to return. Reality retained, that of those who stayed behind, that of those who no longer dream, since a dream must not only stay as whisper.

From the mythology of departure to the reality of return...

I gathered on the beach offerings of Man to Nature : drum, lifebelt ,milk cartons, soles...twisted, washed out objects, shot on a white background like pack-shots, enhanced like godlike consumer-goods, over-consumed, spilled out endlessly by the sea.

Sebastien Sindeu often deals with maritime subjects.



**OLIVIER PANIER DES TOUCHES** | Faces of war

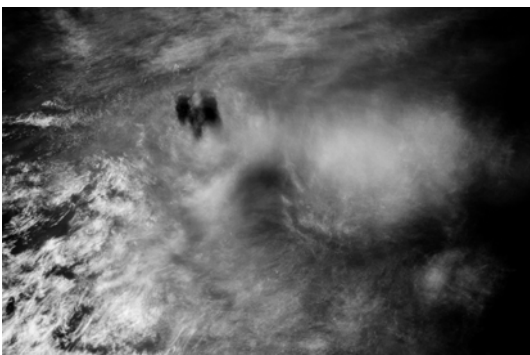
They really existed. Now they are nothing but a nightmare. A fading memory, in spite of the horror, the madness of the slaughter. Their terrestrial existence disappears behind buried scars and war memorials. These archive-photos are time-markers, the black and white is touching. The faces fade away heroically. Bringing life back to the death masks, swapping the mask of the heroic face for the authentic mask of the face which is no more. Found in the military hospital museum, these masks show Man at his angriest. There is a strange effect given by the distant matter. Like "The man who laughs" by Victor Hugo, there is a double face – that after the surgeon's knife and that of the actual wax death mask. Is he sleeping? Is it real? Interfered with by Polaroid transfer, my photos of WW1 "broken faces" lack the ruddiness of blood.



**JOËL PEYROU** | Swan song in the night city

It's like a dream. Footbridges without handrails spanning the void. Forget the frame, only light and shapes. A merry-looking dance of a noisy youth, ambiguous movements. Elevation at the end of the corridor, I would have dreamt of these Suns in my face and of these mouths glued to my humanity. Blue horizons, and red horizons before the buzzing hits my hears, in the silent the dawn. Youth or not, having fun, hope in disguise before death swallows us up, drains our bodies. So just a halo, a quasi prayer to let ourselves go. Headiness of our senses in quest of meaning, whatever so long as we can escape since all this must disappear. Boozy, smoky vortex of the night must fade away in front of the blinding polished facades down town.

Joël Peyrou is fascinated by the question of identity and the status of the Self in relationship to the world. He has published in 2010 "Les Invisibles", Editions de l'Atelier, on lay-priests, with the writer film director Gérard Mordillat.



**ALEXANDRE DUPEYRON** | De Anima

Time for sleep  
Time for prayers  
Time for dusk  
Dust in eyes  
Grinning jaws  
Grit in teeth  
All things pass  
Death and deeds

In Alexandre Dupeyron's work one has to interpret his world, between dread and fascination; there are freeze frames in a flowing travelling track, collected bits and pieces that shape his phantasmagoria.

Invited artists of the group show: *RAUSCH*  
// Exhibition “Errance blanche”. Curated by  
Claire Laude und Michel Le Belhomme

## Errance Blanche

Following an invitation from FOTOHAUS | PARISBERLIN to organize an exhibition on the theme Rausch / Ivresse, Claire Laude and Michel Le Belhomme have invited fifteen international positions of artists around the concept and title “Errance Blanche”.

About “Errance Blanche” : This is the condition when one changes from a feeling of comfort to a confused consciousness and then experiences a feeling of euphoria. “Im Rausch sein” / “être en ivresse” (French) / “to be in a state of euphoria” can also mean the feeling of invincible power and force which rises regardless of the substances one takes. This euphoria can be compared with a creative force and its emotions. “Errance” refers to this moment of disorder when the body falls and moves back and forth into a different state when the euphoria and its abnormalities begin.

**Cihad Caner** (Turkey, Netherlands) - **Elena Capra** (Italie, Germany and Netherlands) - **David Favrod** (Japan, Spain, Switzerland) - **Matthieu Gafsou** (Switzerland) - **Aras Gökten** (Germany) - **Isabel Kieseletter** (Germany) - **Birgit Krause** (Germany) - **Claire Laude** (France, Germany) - **Michel Le Belhomme** (France) - **Truth Leem** (South Korea, France) - **Pierre Liebaert** (Belgium) - **Sara Palmieri** (Italie) - **Ulrike Schmitz** (Germany) - **Ina Schoenenbourg** (Germany) - **Torsten Schumann** (Germany)

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Invited artists of the group show: *RAUSCH*  
// Exhibition "Errance blanche". Curated by  
Claire Laude und Michel Le Belhomme



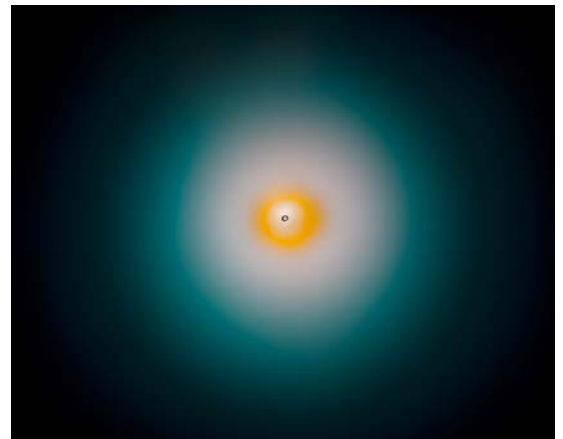
Torsten Schumann



Birgit Krause



Isabel Kiesewetter



Matthieu Gafsou



Pierre Liebaert



Ina Schoenburg

## SALON PHOTOGRAPHIQUE

**Collection Regard** is pleased to take part in FOTOHAUS third edition with a new **Salon Photographique** including works by german photographers **Thomas Sandberg**, **Christian Schulz** and **Hein Gorny**. Limited editions, publications and exhibition documentation of the photographers represented by Collection Regard will be available on site for curators, collectors and the festival visitors.

Collection Regard is one of the few private photo collections in Berlin. Since 2005 Marc Barbey collects works from the beginnings of photography until the 1990s. He is also the administrator of Hein Gorny's oeuvre. The activities of the Collection Regard clearly fall between those of a museum and a gallery.

Since 2011, the Collection Regard has curated solo exhibitions of unknown works by german photographers Hein Gorny, Hans Martin Sewcz, Manfred Paul, Ulrich Wüst, Siebrand Rehberg, Rainer König, Thomas Sandberg and Christian Schulz, accompanied with publications. Events named "Salons Photographiques" organized by Collection Regard in Berlin, Paris or Arles allow experts and photo enthusiasts to interact.

Collection Regard is working on an international level and curates or coproduces exhibitions for institutions like the Biennale Foto/Industria Bologna, Multimedia Art Museum Moscow and Goethe-Institut Paris.

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"Danza sulla Piazzetta", Venezia, 2015



"Due donne alla stazione di Santa Lucia", Venezia, 2013



"Radicchio e carciofi", Venezia, 2013

## THOMAS SANDBERG (\*1952)

Thomas Sandberg writes: "My Europe is a literary place, it reaches from Brooklyn to Jerusalem, from Moscow to Casablanca." With his Leica and light luggage he travelled through Europe and created a cycle titled "Bronze By Gold". This work is organised in chapters with names such as "Casanova", "Joyce" or "Bulgakov" referring to the famous writers. Sandberg has been working on this project since the last ten years and is still creating new chapters in relation to other novelists he loves. The resulting motives are both very subjective and very personal to Sandberg. They are no illustrations but lives from a plethora of associations in order to create a bridge between photography and literature. Thomas Sandberg co-founded the OSTRKEUZ Agency (1990) and is now OSTKREUZSCHULE photo school director after founding it together with Werner Mahler in Berlin in 2005.



## CHRISTIAN SCHULZ (\*1961)

The photographs of Christian Schulz show us the West-Berlin of the eighties, in all its variety. With its special status, the island of West-Berlin was seen by many as a space of freedom, and it thus became a destination for an international and wild bohème. At the same time it remained a symbolic place, whose mere existence carried a political message.

Christian Schulz worked for the Tageszeitung and Zitty from 1981. He photographed the city and its inhabitants focusing on capturing the everyday life as well as the street life with pictures of festivals, concerts and demonstrations. During the Berlinale from 1988 to 1992 he shot a very personal series of portraits of actors, directors and producers such as Johnny Depp and Jane Birkin.



Dagmar Stenschke, appelée Sunshine, 1982



Protest against the visit of US President Ronald Reagan, 1982



Angered citizens insult participants to a demonstration, 1981

## HEIN GORNY (1904 - 1967)

In the continuity of Marc Barbey's role as estate manager of Hein Gorny (1904-1967), Collection Regard presents two new sections from the photographer's archive. First of all, some of Hein Gorny's portraits and selfportraits illustrating the incredible journey of this master of the New Objectivity. His career and his biography reflects the jolts of German history. Secondly the photographs by Hein Gorny published between 1932 and 1939 in the PHOTOGRAPHIE special edition of the french avant-garde magazine "Arts et Métiers Graphiques". As Hein Gorny was commissioned by major German companies for advertising or industrial photography in the 1930s, he also collaborated with publishers internationally, along with his peers Munkacsy, Breslauer or Umbo.



Untitled (Portrait of Hein Gorny in Prerow), 1930's



Untitled, in "Photographie" by  
"Arts et Métiers Graphiques", 1933-1934



Untitled, in "Photographie" by  
"Arts et Métiers Graphiques", 1933-1934

## LEBENSZENEN-SCÈNES DIE VIE(S)

The four photographers displayed here are above all humanists and portraitists, characterised by black and white documentary photography that places the subject at the heart of the piece. They bring their experiences of a period stretching from the late 1960s to the 1980s, in Paris and Berlin, France and Germany, east and west.

**Léon Herschtritt** (born in 1936 in Paris), **Helga Paris** (born in 1938 in Berlin) and **Angelika Platen** (born in 1942 in Heidelberg) present their daily lives, the world of work and the various social circles to which they were confronted. Their photographic work is a footprint of unquestionable sensibility, of empathy for human beings.

**Andreas Trogisch** (born in 1959 in East Berlin) is equally linked to this humanist current, yet develops his own vision by focusing more on details, highlighting the formal and insignificant dissonances of everyday life.

The two photographers' generations cross paths, and are confronted and entangled with each other. Two neighbouring countries, one wall separating a single city of the same country, and four photographers that leave us with their unique and authentic perception of this recent history. They present both scenes of life and life itself - full of dreams, hope, nostalgia, smiles and tears.

The exposition is presented in cooperation with the Agency **La Collection**, the **Galerie Franzkowiak** and the **Galerie Michael Schultz** and with support of **ARTE actions culturelles**.



## Group show: *SCÈNES DE VIE(S)* // LEON HERSCHTRITT

### Léon Herschtritt

Born in 1936, Léon Herschtritt is part of the humanist photography movement. He was also a member of the 30x40 collective. He was the youngest photographer ever to be awarded the prix Niépce in 1960, thanks his work during his military service in Algeria.

He consequently began his first endeavours as a reporter/photographer in the newsrooms of “France-Observateur”, “La vie catholique illustrée” and “Réalités”.

Herschtritt, a true humanist, was quick to diversify his subjects, developing a particular sensibility for street scenes, young people in the sixties and their progressive emancipation, social and political movement with projects such as “Noël 1961 à Berlin”, “Les grèves à Decazeville”, “Paysans italiens”, “La vieillesse”.

From his time in sub-Saharan Africa in 1963, he brought back thousands of images which were used to create the photo bank of the International Development Ministry, and were later exhibited at the Musée de l’Homme in Paris before exhibiting throughout in France and around the world.

In 1966 Herschtritt received the “Prix des Gens d’Images” for the layout of his book “Au hasard des femmes”.

In 1968 he illustrated a book titled “La célébration des putains” (publishing Robert Morel).

In 2006 the National Library of France asked him to take part in a collective exhibition: “Humanistic Photography”.

His photographic approach is presented in the exhibition “Scènes de vie(s)”, covering several thematic subjects at the end of the 1960s.

Herschtritt captured this zeitgeist in his series on “Les Halles de Paris”, portraying two completely different universes: the world of young students and the disreputable cosmos of prostitution.

His humanistic perspective also sought to explore the public figures of the time, including Charles De Gaulle, François Mitterrand, Catherine Deneuve, Salvador Dali, Serge Gainsbourg, Rudolf Nouriev, Marguerite Duras, Henri Cartier-Bresson, Victor Vasarely, George Simenon ...



„Jeunes sur un banc“, Paris, 1970



Marguerite Duras, 1969

The artist is represented by the agency **La Collection**.

Founded in 2006 by Véronique Martingay and Hervé Mourioux, art historians by academic training, La Collection is an agency of photography specialized in works of art, architectural heritage and historical archives from public as well as private collections. Since 2008 La Collection has the privilege to represent the oeuvre of Léon Herschtritt. La Collection is very proud of exhibiting this year the extract of his artistic works which will include as well little-known as well-known photographs.

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## HELGA PARIS

Helga Paris, born in 1938 in Gollnow, Pomerania, is an exceptional photographer. Paris is both a member of the Berlin Art Academy and a laureate of the Hannah Höch prize in 2004. Before dedicating herself entirely to photography as a self-taught professional, Paris studied fashion design and modelling at the Berlin Higher School of Fashion. Her first works date back to 1961. and she continued to photograph until 2008.

Equipped with a camera and an untouched curiosity for human beings, she first explored her immediate neighbourhood on Winsstrasse in Berlin's Prenzlauer Berg district, (former East Berlin). Her talent and predilection for portrait photography became apparent very quickly. Paris worked with a documentary approach and hence regularly produced series. Her work became one of the most important evidences of everyday German life, especially that of East Germany. Helga sometimes immersed herself in the quotidian microcosms shown in her series and quickly developed her own techniques in order to establish a trusting relationship with her subjects. This is for example how Paris achieved here "Treff-Modelle" series, "Müllfahrer" und "Berliner Kneipen". Even before the fall of the wall, Paris begins to travel extensively which lead to excellent series such as "New York", "In Siebenbürgen", "Georgien" or "Il Legionario" in Rome. Simultaneously, her working methods changed. Paris started to experiment with blurring, and "dedicates time to poetic stories, giving shape to her memories". There appears a manifestation of emotional components in Paris motifs. However, in her later work, she returned to her original method.

Paris will turn 80 in 2018. This fine selection of her early works modestly pays respect to this great photographer.



„Winsstraße mit Taube“, Berlin 1970er Jahre



Aus: Frauen im Bekleidungswerk  
VEB Treffmodelle Berlin, 1984

The artist is represented by **La Galerie Franzkowiak**.

La Galerie Franzkowiak, supporting both renowned and younger artists, is interested in photography, video, installations, painting, sculpture and performance. Since the opening of the gallery, photography has become an integral component of its programming. La Galerie Franzkowiak in 2014 became a leading partner of the "MONAT DER FOTOGRAFIE OFF" in Berlin, and is also a partner of the FOTOHAUS in Arles in 2016. The gallery equally took part in the Positions 2016 art forum in Berlin.

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## ANGELIKA PLATEN

Angelika Platen \* 1942 in Heidelberg, is a german photographer well-known for her black and white artists-portraits.

The most important images presented in Arles include series with Sigmar Polke, Walter De Maria and Gerhard Richter as well photos of Ben, Joseph Beuys, Marcel Broodthaers, Robert Filliou, Henry Moore, François Morellet, Man Ray and Andy Warhol, taken in a characteristic position seizing the specific context of their work.

Her life's work comprises more than 500 leading personalities in plastic arts such as John Armleder, Christian Boltanski, Jeff Koons, Roman Opalka, Neo Rauch, Thomas Struth...

On the occasion of a commemorating exhibition in the Museum of Modern Art in Frankfurt she published the photo book titled "Platen Artists – No photos please" followed by a comprehensive monograph 2010.

Museums in Hamburg, Paris, Washington, Leeuwarden, Bologna, Prague, Bucharest, Delmenhorst have dedicated her solo exhibitions as well as this year the Freundeskreis Willy-Brandt-Haus with their exhibition "Künstlern auf der Spur - Portraits 1968-2008" and "dialog.digital.analog" at the Galerie Michael Schultz.



„Joseph Beuys“, 1968



„Sigmar Polke“, 1971

The artist is represented by **Galerie Michael Schultz**.

Michael Schultz Gallery, established 1986, centres on contemporary painting and sculpture of international significance.

In the starting years Georg Baselitz, Markus Lüpertz and A.R. Penck were an important part of the program. In addition Anselm Kiefer, Gerhard Richter as well as American painters such as Jean-Michel Basquiat, Keith Haring, Robert Rauschenberg and Andy Warhol were shown.

Important priorities are the discovery and advancement of younger painters. Among those were Cornelia Schleime, Helge Leiber, Norbert Bisky and SEO, at present there are Andy Denzler, Römer+Römer, Maik Wolf, Feng Lu, Bernd Kirschner and Sonja Alhäuser. In October 2005 "schultz contemporary" was established, exclusively dedicated to the presentation of young and yet unseen positions.

With more than 30 years of experience Michael Schultz looks to the future with great optimism.

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## ANDREAS TROGISCH

Andreas Trogisch, born in 1959 in Riesa/Elbe, took interest in photography from a very early age. Trogisch, a student of Manfred Schüler, is best described as employing a non-conventional and intuitive approach to photography. These motifs are often standalone, but at times have a common location or a coincidental common date. What interests Trogisch, in addition to his obsession for humans, are seemingly insignificant objects, separate from common and current trends. In a recent interview with the “Vice” journalist, Grey Hutton, Trogisch describes his pictures as “an arrangement of shadows and lights”. He also defines his work as “empty promises”, finding his motifs with the help of his own “seventh sense”. In other words, Trogisch is attracted by continual daily examples of formal and insignificant dissonances, as if by magic. Aesthetics take on a significant but ambivalent role in Trogisch’s creations.

From this has sprung series such “Vineta”, which one can classify as unusual and almost documentary. This exhibition shows works taken from this series from 1985–1990. In the context of this exhibition, Trogisch’s work displays the point of view of his generation. His works are included within the famed “Berlin Wonderland” book and have been displayed within collective exhibitions, for example at the Goethe Institute in Lyon. Some of his own editions, such as “Replies” or “Aphasia” have been published by Peperoni Books.

Trogisch lives and works in Berlin.



Kurt Wanski, Berlin 1985

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HAUS am  
KLEISTPARK

## HAUS AM KLEISTPARK

The exhibition venue known as Haus am Kleistpark is one of the largest and most tradition-steeped, municipal galleries in Berlin. Here, contemporary artists living in Berlin are promoted and internationally important artistic positions are presented. The gallery's director, Barbara Esch Marowski, places the main focus of the curatorial work on artistic photography. In the past few years artists such as Arwed Messmer (GER), Maria Sewcz (GER), Göran Gnaudschun and Anne Heinlein (GER), Jerry Berndt (F), Judy Linn (USA), Adriana Lestido (AR), as well as artists groups such as lux fotografen or the last master class students of Arno Fischer exhibited here.

### NACHTGESTALTEN (2015-2016)

by Maria Jauregui Ponte

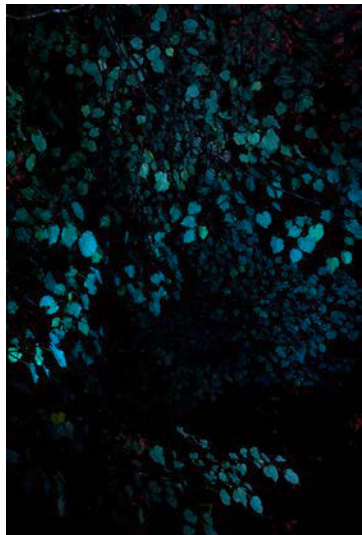
In her series Nachtgestalten (2015-2016) Maria Jauregui Ponte paints with light and, thus, comes close to the very nature of the medium photography. The artist has tracked down lonely, nocturnal places in nature, she has followed the light beam of a torch as her only means of orientation and succumbed to the different atmospheres and moods. The resulting images offer a great magic which, in their power of abstraction, are similar to contemporary non-objective painting, leaving behind the objectual, representational character of photography to open up new worlds.

A catalogue with an introduction by Dr. Matthias Harder will be published on the occasion of the exhibition.

**Maria Jauregui Ponte**, \*1972 in the basque Hondarribia, has lived in Berlin since 1996. Studies at Neue Schule für Fotografie. Exhibitions i.a. in Berlin, Cologne, Barcelona, San Sebastian. The artist conceives photography as a field of experimentation with various artistic means of expression.



From the series Nachtgestalten / 1586, 2015-2016



From the series Nachtgestalten / 2230, 2015-2016



From the series Nachtgestalten / 4304, 2015-2016



From the series Nachtgestalten / 2075, 2015-2016

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**OSTKREUZ - Agentur der Fotografen**

The Berlin based agency OSTKREUZ was established in 1990 by seven former East German photographers who were some of the most successful photographers in the GDR, amongst others Sibylle Bergemann, Harald Hauswald, Ute Mahler and Werner Mahler. Jointly they decided to continue to work in the tradition of author photography.

Today, OSTKREUZ counts 21 members from the former East and West. All of them have been honoured numerous times and their photo projects are exhibited regularly in national and international prestigious media and exhibitions. In November 2015, OSTKREUZ celebrated its 25th anniversary with a large-scale retrospective in Paris.



Ina Schoenenburg / OSTKREUZ



Ute Mahler and Werner Mahler / OSTKREUZ

OSTKREUZ is frequently realising exhibitions that are socio-politically relevant; these projects are presented in Berlin's major cultural institutions before touring nationally and internationally. At present, OSTKREUZ are conceptualising a new exhibition – CONTINENT – which will be opened in autumn 2018 in the Academy of the Arts in Berlin.

CONTINENT is scrutinising present and future developments in Europe. The 21 photographers develop individual projects and by means of collectively presenting a variety of perspectives, aiming to comment on the status quo. The topics range from questions of security and identity, to issues of renationalisation and remilitarisation, migration and integration, as well as questions of solidarity, democracy and European values. OSTKREUZ will have a 'meeting place' in the photo house in Arles. Furthermore, some of the photographers will be present and able to give an insight into working processes of the agency's as well as freelance projects and to discuss the exhibition project CONTINENT.

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## THE OSTKREUZSCHULE IN BERLIN

Today most everyone can operate a camera, but does it make him 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 last years graduation works:

Stephan Bögel	“Scenic Utah”
Anna Eckold	“Berlin Pearl Divers”
Jelka von Langen	“Addicted to violence”
Charlotte Krauss	“Oak Pine Plywood Walnut”
Stefanie Kulisch	“Airport Lake”
Jan Nicolas	“My Own Summer”
Jana Ritchie	“_lesque”
Ann Katrin Warter	“the massif”

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## STEPHAN BÖGEL | Scenic Utah

The police report contains the following testimony: “On the way back to the alley, they saw a man stopped between the cemetery and the dog park. He smoked a cigarette and turned away as the car approached.”

In a night in March 1997 the brightest comet for decades Hale Bopp reached its perihelion. It was the night when my father disappeared into the forest. The next day he was found dead. Silence was not only in my family the way suicide is handled. Scenic Utah uses documentary photography and juxtaposes it with a performative approach. Different kind of material is the result of this trace for evidence and is put together associatively. The emotional memory of a tragic and not representable event is articulated. Hale Bopp will probably return in 4419.



## ANNA ECKOLD | Pearl Divers

This series concerns life's unpredictable, grotesque and genuine moments when youth, still free of major disappointments, meets adolescent challenges of disintegration and loneliness. The story is about young boys from Berlin standing between childhood and becoming a man. They are all around 18 years old, finishing school, and live with their parents'. Although there is no sea in Berlin, the boys still have to dive in.



## JELKA VON LANGEN | Addicted to violence

Addicted to violence is about a group of men and women in a boxing gym in an area of north-eastern Berlin called Weißensee. In this gym in this ungentrified part of town, boxers of many nationalities (from Cameroon and the Congo to Turkey and Romania) meet alongside older generations of the GDR. Here you can come as you are, rough edged and unpolished. It's my feel good Oasis, surrounded by these smart, humorous and genuine people.

## CHARLOTTE KRAUSS | Oak Pine Plywood Walnut

“Without mortality, no history, no culture – no humanity.” (Zigmunt Bauman)



The series is a subtle journey of discovery through this final destination on the road of life. Deliberately avoiding overtness and spectacle in her images, Charlotte instead references the nature morte depictions typical of seventeenth and eighteenth century painting, in which she intimately binds the secular and the spiritual. Her photographs take the form of still lifes, reducing to metonyms the signifiers of the social spaces in which death takes place. Many of these images contain multiple readings, as even in death there are still traces of life. Death spots that appear are a surprisingly lively red color or the tattooed eyebrows of a corpse are simple details that come to symbolize the marriage of the natural and unnatural in the process of dying.



## STEFANIE KULISCH | Airport Lake

The Airport Lake lies one kilometer north of Berlin’s Tegel Airport, and is accessible via footpaths that wind through a forest. It is a place of retreat and a point of reference for many different people. German Turks like Achmed, the former acrobat Galina, refugee children, but also dubious characters spend time there. Attracted by their openness and their unusual stories, Stefanie Kulisch spent a year and a half at this former gravel pit. Her camera points to the ways in which people shape this environment, how they move around and interact. With its thoughtful eye and careful attention to detail, her work evokes a spirit of community life that may not always be beautiful.



## JAN NICOLAS | My Own Summer

Far from the complexity of the ever-intensifying outside world, the gaze is drawn to varied and vivid colors and shapes; it swims in them. Detached from specific memory content, it surrenders to their allure. The experience of materiality dissolves within the spectrum; the ‘real’ and the ‘virtual’ blend into each other. Any notion of space gets lost. Here, there is no natural light that envelops us. How could we be further away from the sun? Drawn by the desire to lose oneself in otherworldliness – an inviting and yet persuasive seduction. And so the gaze wanders enraptured into an intermediate world whose magic is the dead mirror.

Let us linger a little longer in this place. Everything else comes later – or never at all.



### **JANA RITCHIE | \_lesque**

As soon as the curtain opens, one steps into a world filled with erotic, humor and frivolity. Fascinating tropical birds step on to the Burlesque-stage in opulent costumes. In the situate pictures, sparkling colors and light-shade contrasts come together and the series \_lesque captures the unique atmosphere of this scene. The portraits stand in contrast to this: photographed with flash in the backstage-areas they give the series moments of tranquility. These reveal the supposedly untouchable ‚stars‘ of the stage, that have fallen out of time, in moments when for them also the curtain falls. In a society, in which social and sexual roles are determined, burlesque crosses all boundaries, it plays with taboos and stands for a liberated approach to body and identity.



### **ANN KATRIN WARTER | The massif**

A new unity, a new concept of nature, which already contains and contemplates the artificial supplements and technical alterations.