SPW/ T,P&E

A Festival on Photography

PAULIEN BARBAS

VINCEN BEECKMAN

BEIERLE + KEIJSER

JOHANNES BENDZULLA

RUTH VAN BEEK

BASJE BOER

TOMAS BOIY

KRISTIEN BOSMANS

AXEL BRAUN

CHRIS CLARKE

IAN CORBETT

BERT DANCKAERT

FRAUKE DANNERT

LARA DHONDT

FERNFELD

MORITZ FIEDLER

SEBASTIAN FREYTAG

RALF GROSSEK

MICHAEL HEYM

OSCAR HUGAL

SABRINA JUNG

BERND KLEINHEISTERKAMP

KATHRIN KLINGNER

ANOUK KRUITHOF

ALWIN LAY

G. LEDDINGTON

CHRISTOPH MEIER

CHRISTINE MOLDRICKX

CHRISTIAN ODZUCK

GEORG PARTHEN

COLIN PENNO

GORAN GALIC

GIAN-RETO GREDIG

FONG PONTO

DAVID PRICE

RE: COLLECTIVE

ABE RECHTERSCHOT

RYAN RIVADENEYRA

JAN RYMENANTS

ADRIANA SALAZAR ARROYO

OHAD BEN SHIMON

MIRCEA TANACU

PHILIP ULLRICH

ANU VAHTRA

CORINNE VIONNET

YANIV WAISSA

WIM WAUMAN

JOACHIM WEISCHER

MARIKEN WESSELS

MATTHIAS WOLLGAST

CONTENTS

SUGARY PHOTOGRAPHS WITH TRICKS, POSES AND EFFECTS

„I hate nothing more than sugary photographs with tricks, poses and effects. So allow me to be honest and tell the truth about our age and its people.“
August Sander, 1876–1964

In the above quotation, Sander was venting his irritation at what he saw as the dominant style of photography in the early part of the 20th century. Sander critiqued that photographers seemed too concerned with pursuing the same artistic strategies as painters (such as heavy reliance on landscape imagery and Rembrandtesque lighting) rather than working with the unique features of the modern medium of photography. For Sander, subjects photographed in this manner were misleadingly transformed from their actual reality: the young farm boy became a prince and the servant girl a court lady. As a response Sander endeavoured to work with the specific characteristics of photography. Without the intervention of special effects or equipment such as filters or retouching, he sought to create images that emphasised his belief in the capacity of photography to relay truth, through documentation.

Though photography has arguably expanded its field from documenting subjects to perhaps more abstract, conceptual and altogether more subjective manifestations, the above thoughts on the nature of the medium serve as an appropriate departure point for a festival concerned with its contemporary uses.

An artistic climate in which technological progression has forced photography to enter a (relatively) new phase of its development, namely the digital, the medium itself is faced with the possibility to re-evaluate its means and modes of production. Through self-critique and self-reflection it is possible for photography to do this. What is the medium-specific character of photography? Why do artists choose this medium and what forms of meaning can photography produce in a contemporary art context?

„Sugary Photographs with Tricks, Poses and Effects" will attempt to raise and explore some of these questions through the bringing together of over 50 international artists and artworks across eight different locations and through the facilitation of debate surrounding contemporary photography and its uses and contexts.

BOOKS

Books is an exhibition about the relationship between the image and the book. The intention is to interpret the term „book" in a wider sense and to define (and perhaps re-define) ways of representing the reproducable medium of photo-graphy. Editions from festival artists will be presented at the FotoMuseum's „Platform 01" and „Leeszaal" – two spaces located next to the FotoMuseum library. In part, the library will also be connected to the exhibition with an interventional project using aspects of the library itself.
—

FotoMuseum Platform 01
Waalsekaai 47
2000 Antwerpen
—

006 ANOUK KRUITHOF
PLAYING BORDERS, THIS CONTEMPORARY STATE OF MIND
2009
—

008/009 JAN RYMENANTS, KRISTIEN BOSMANS
PÉRÉGRINATION
19 x 27 cm
Book, Series of five copies
—

010/011 RUTH VAN BEEK
WOUDLOPER
Series: Het huis met de arend
Collage, 2009

UNTITLED
Watercolor on inkjet-print
2010

UNTITLED
Series: Artefacten
31 x 37,5 cm, 2009
Inkjet-print on aluminium

UNTITLED
Series: Artefacten
39,5 x 54 cm, 2009
Inkjet-print on aluminium

UNTITLED
Series: Gesteenten
Collage, 2009

Ruth van Beek collects random snapshots, slides and family albums and cuts pictures from newspapers and old books. Together these collected images form an archive in which pictures are arranged in constantly changing ways. Sometimes based on their subject matter, other times based on material, appearance, story or even coincidence.

Van Beek treats the photos she collects as objects. She cuts open the once treasured pictures and rearranges them. By matching photos in actual size and connecting similar elements in different pictures she lets the form, scale and colour interplay. The resulting image is a credible picture of something that never existed.
—

016/017 FERNFELD
ANTWERP
by Peter Wildanger, Rivkah Young
18 x 35 cm, 2010
C-Print
—

018/019 MARIKEN WESSELS
QUEEN ANN.
PS: BELLY CUT OFF
80 x 64 cm
Book

My work is about communication, or the lack of it, time, and the effort of people to get a grip on life and hold on to time.
—

020/021 PAULIEN BARBAS
WALDSTÜCK & WALDINNERES
84 x 59 cm, 2009
Offset print

On the 22nd of October 2007 the Armando Museum in Amersfoort burnt down and a major part of the collection was lost in the fire. Two badly damaged paintings were recovered from the ruins. Short after the fire I photographed the remnants of these paintings. In these photographs the original works and the traces of fire merge into a number of new images.

My images which resemble new landscapes re-articulate „the guilty landscape". The landscape that Armando painted again and again and considered guilty because of its ongoing and silent existence despite the disasters it has witnessed.
—
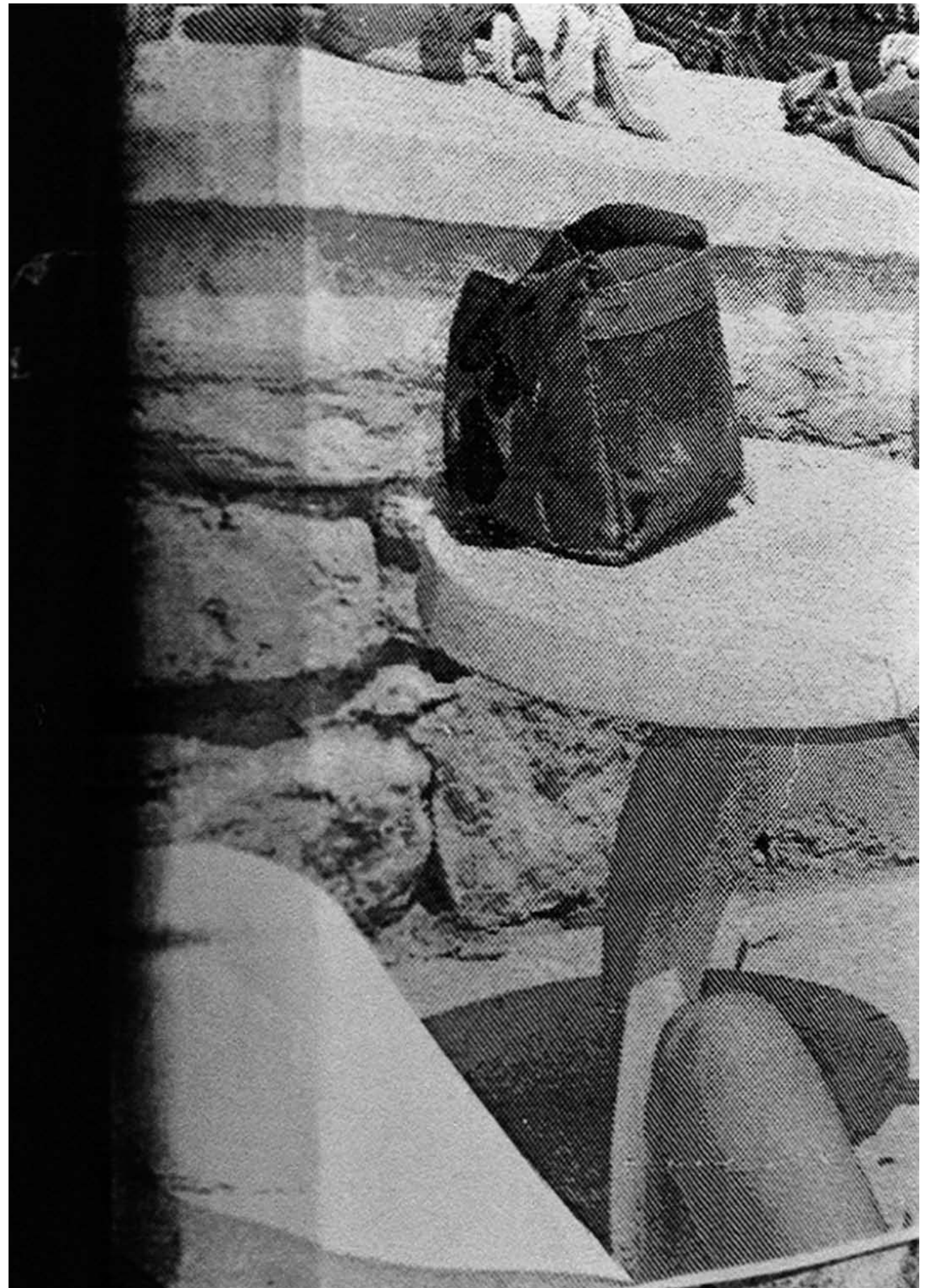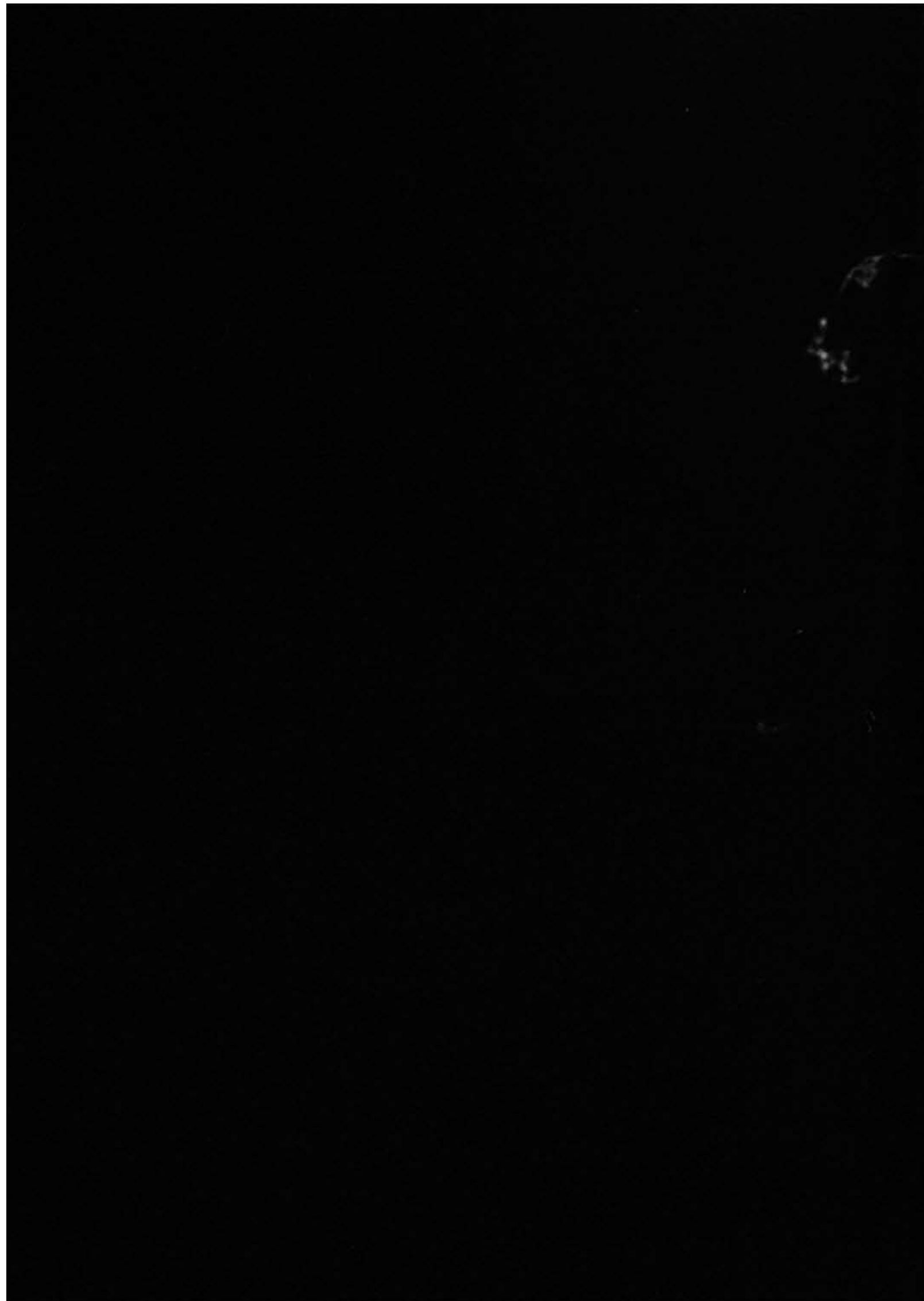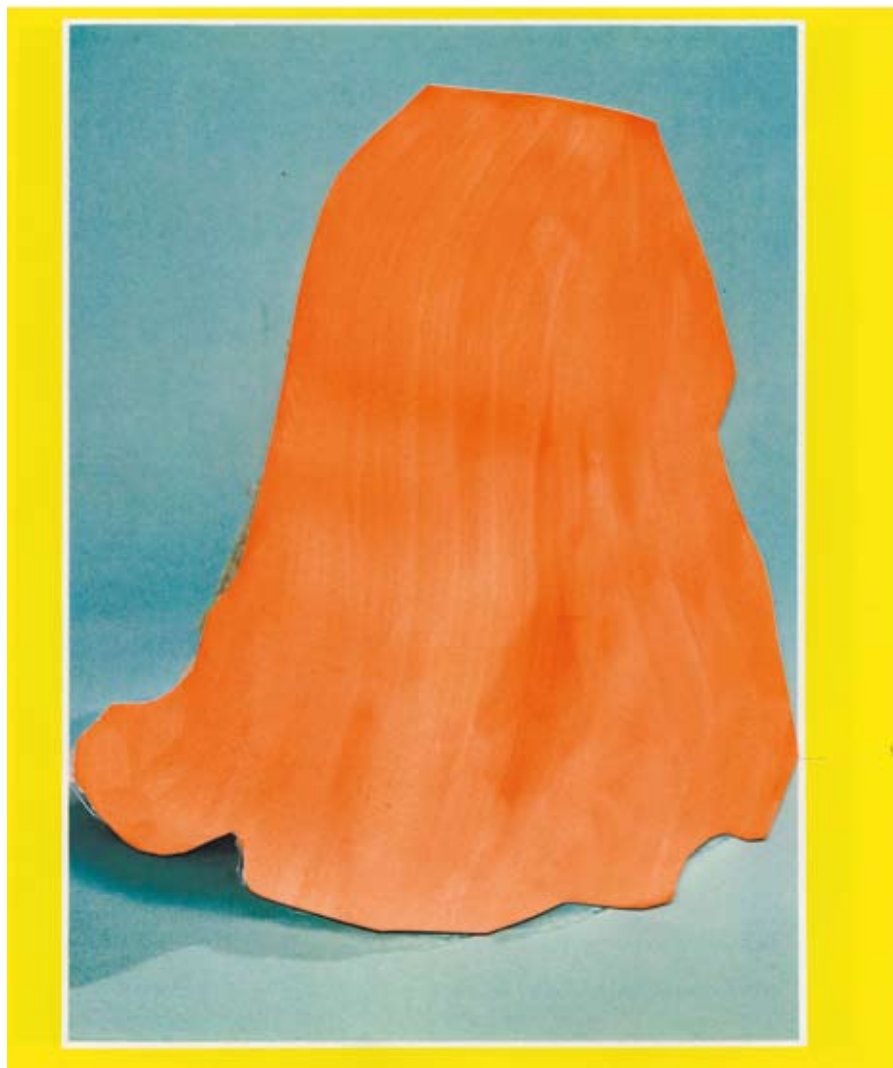
PHOTOGRAPHIC TELEPATHY

Immediate sympathy for someone's work too easily traps us into thinking, that being able to relate to a work equals having an understanding of the motives of its maker. Rarely do we make the effort of asking the artist or photographer to draw up a map of the territory he/she feels to be crossing when making work. What is your motivation or drive, your work practice, what guides you in making choices, what are the apparent as well as the secret intentions – all this stays hidden for the most part, and can – probably only ever partially – be uncovered by speaking in detail about the work. To encourage a more intimate understanding of such internal territories of the photographer, Ralf Grossek, Corinne Vionnet, Hester Keijser and Norman Beierle came together for a game of „Photographic Telepathy".

The game is played as follows: Instead of actually performing the act of photographing, each pho-

tographer describes what he intended to photograph, how he visualizes the image. This text is then sent by e-mail to the other participants, who make the photograph instead. So, the game is basically about exploring/uncovering our own photographic intentions and directions; it is about trying to communicate what it takes to us to take a photo, and during the game perhaps to become more sensitized to our own decision making.

The interaction takes place when we try to „read" one other's mind by following the instructions, making, en effet, each other's photographs. The second step is to take it from there, which will mean: we react in turn to the photographs that are sent to us. We try to draw conclusions, or maybe not, perhaps alter our descriptions for the next round in the game, maybe anticipate the movements of the others to induce the desired effect, try some manipulative action even, or just simply rebel. The key is maintaining total freedom in doing

what each one of us likes within the given parameters. After each round played, we will have four written and twelve real photographs. The resulting work is shown always in the same order of permutations. The viewers get to see the different stages or steps, perhaps see the changes happening, the frustration, the rebellion, the small successes.
—

012 HESTER KEIJSER
RALF'S SECOND PHOTO
Series: Photographic Telepathy
21 x 30 cm, 2010
Archival pigment print
—

013.TOP NORMAN BEIERLE
CORINNE PT. 03
Series: Photographic Telepathy
21 x 30 cm, 2010
CMYK Laser copy
—

013.BOTTOM RALF GROSSEK
NORMAN'S FIRST PHOTO
Series: Photographic Telepathy
21 x 30 cm, 2010
Digital C-Print
—

014 NORMAN BEIERLE
CORINNE'S SECOND PHOTO
Series: Photographic Telepathy
21 x 30 cm, 2010
Digital C-Print
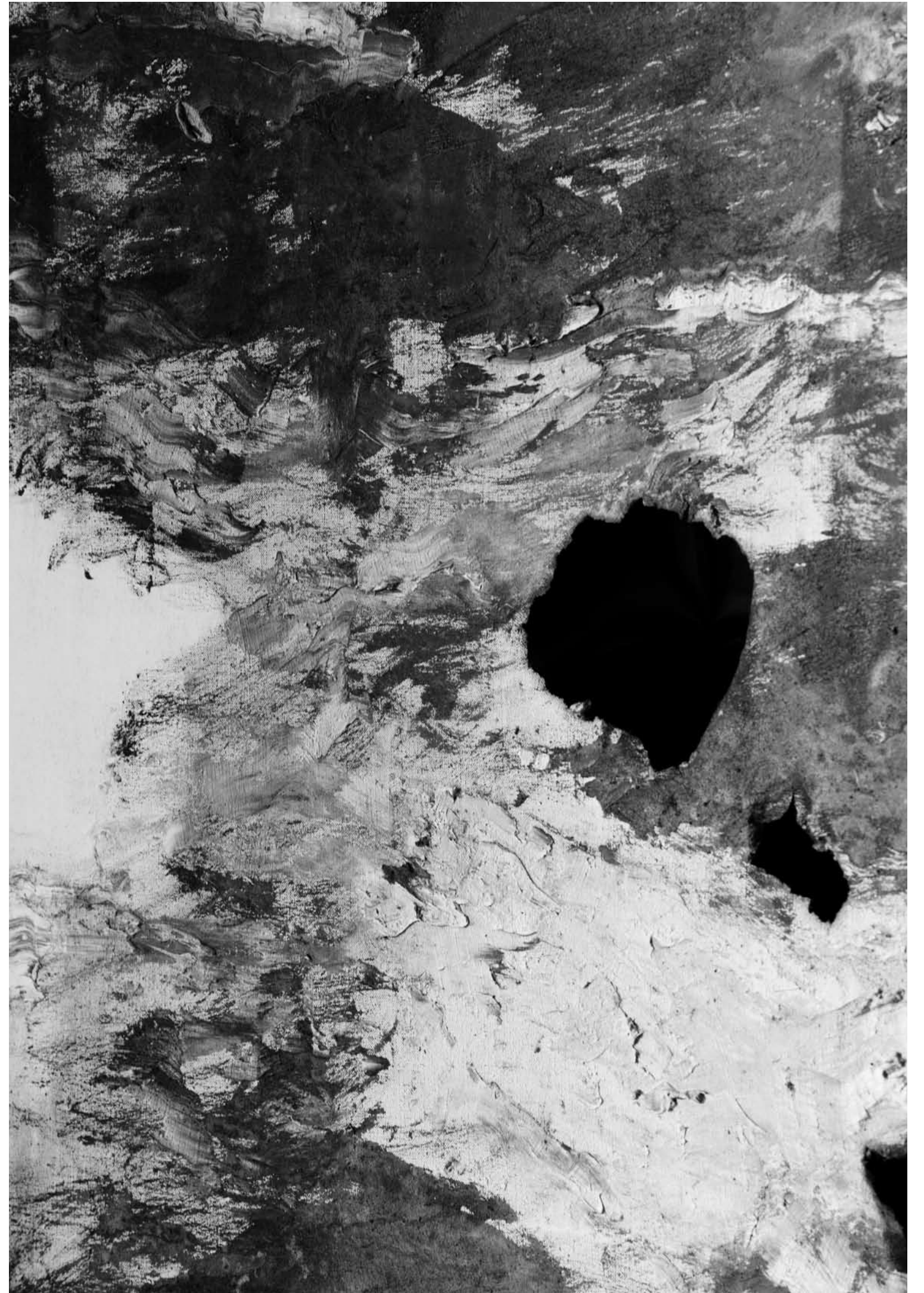—

015 CORINNE VIONNET
HESTER'S FIRST PHOTO
Series: Photographic Telepathy
size: 21 x 30 cm, 2010
Archival pigment print
—

PHOTOGRAPHERS IN CONFLICT

GORAN GALIC & GIAN-RETO GREDIG

The festival for photojournalism Visa pour l'Image in Perpignan (Southern France), has established itself as a solid framework for an annual gathering of the photojournalism industry. Controversial in its presentation of, and in its reflection on, photojournalism, the festival determined the environment in which Galic and Gredig in 2006 examined the group of the concerned photojournalists. In the aftermath of Abu Ghraib and the Tsunami, a cross-section of 32 photographers was invited in situ by the two artists into a Spartan, black painted studio, in order to capture their still portraits and video interviews. By isolating the photojournalists and placing them in front of their camera, Galic and Gredig reverse the asymmetrical power relationship between photographer and subject, and explore the self-perception of the photographers.

CHRIS CLARKE In the series Photographers in Conflict, you use portraiture, video and text to present images and interviews with various photojournalists about their practice and the role of the reporter in constructing representations to a wider audience. Could you tell me how the initial contact with your subjects came about, as well as the general response to being the subject of the image rather than the ones who take the picture?
GIAN-RETO GREDIG In 2005, we were invited by Joerg Bader the director of the Centre de la Photographie Genève and the Ecole des Beaux-Arts Perpignan to show our work Ma bice bolje in Perpignan during the festival for photojournalism Visa pour l'Image. Bader and the art school in Perpignan considered Ma bice bolje as an alternative to the journalistic work shown in the festival. So we were part of a „competing / counter event" to the official festival. That's how we got to know the festival in the first place. So, before we went to Perpignan we researched the festival and decided to bring along our equipment to make some test interviews and portraits. We went home to Zurich, searched for money, got it. And a year later we went back and

**interviewed 32 male and female photojournalists. We tried to contact them in advance, which wasn't easy because the festival did not support us a lot. So we didn't know who would be at the festival and who would not. Some we knew, because they had events and exhibitions, so we contacted those in advance. Some agreed immediately, others didn't. So a lot of them we had to address in Perpignan on the streets and the festival centre. During the week, people started to talk about the project, so we could say, „you know this guy and this guy also came along, so why don't you ..."
The reactions to the subject of images were quite different. I guess some enjoyed talking about their work, telling their stories. Some were quite skeptical. Others were honored to be part of the project. But a lot of them didn't feel comfortable in front of the cameras; they are not used to being in that position. Also it was a photographic studio, so we isolated them. It was not just a chat in a bar. On top of it, Goran didn't give exact instructions how to pose for the photographic portrait. There were just two different poses, a one frontal and one sideways. We didn't interact a lot with them. I didn't look at them when I interviewed them, because I looked through the lens and instructed them to look at the lens. So we left them pretty alone. One guy said it was like being at the dentist. Another guy almost started crying in front of the video camera. Some needed 90 minutes, others 10 minutes to answer the same questions.**
CC The title of the series Photographers in Conflict is double-edged. On the one hand, it refers to their profession, to the subject matter of the photographs. However, it also suggests the ambivalence of the position, as a supposedly objective bystander. A number of the interviews address this issue, wherein the photographic document becomes subject to editorial or political manipulation, and may even, in the photographer's view, „misrepresent" the situation. In your work, I wonder whether the isolation of the

subjects, placed against the black screen and referring to absent images through personal memories and anecdotes, is intended to circumvent the potential for misrepresentation. In eschewing photographic evidence of their experiences, do you see yourselves as prioritizing the personal, subjective viewpoint over the objective and authoritative position that we expect from photojournalism?
G-RG We were interested, of course, in the subjects, who are working as photojournalists. Thus, we were interested in the personal and subjective viewpoints of the photojournalists.

If one really wants to be informed, one can never rely on one media, one article, one reportage, one television report or whatever.

**PIC is about the métier of the photojournalist in today's world. About the changes, conflicts, ambivalences and challenges of this profession. By isolating the photojournalists and placing them in front of our cameras, we reversed the asymmetrical power relationship between photographer and subject, and explored the self-perception of the photographers.
But there's another strand. In the beginning, we thought about including in the exhibition the pictures and publications made by the photojournalists. But it became very clear that we wanted to keep the work simple, tight and conceptual. PIC is also about the interplay between the words spoken by the photojournalists (not their actual medium) and the pictures, which are evoked through these very**

words in the minds of the visitors of the exhibition. It's about the black screen you mentioned. That black screen is actually a projection screen for the absent images. It's about an inversion of the relation between text and picture. Often, in newspapers and magazines, legends override the shown pictures. They tell you what to see. It's not the pictures that are read, just the text beneath them. Pictures are forced to be objective, authoritative and freed of the potential for misrepresentation. But photographic pictures are of course always subjective. On the one hand, they are made by a photographer (apart from selecting, cropping, editorial decisions and so forth), and on the other, they are looked at by a viewer. That's what PIC is about: On the one hand, it's about recognizing the photographer's name beneath a photograph in a newspaper. On the other – and here is the inversion – it's about the (spoken) text that brings the described pictures back into the visitor's consciousness. It's about what kind of pictures are popping up and how they are pieced together in the individual mind.
CC The individual interpretation carries its own risks, of course, and this is something that I think comes across in the presentation of the series. As the viewer is presented with a particular perspective of the photojournalist, they are cut off from other viewpoints.

They have to rely on their trust in the narrator's memories of the interviews, and without corroborating evidence. This can be applied in turn to the news media's own fixation with tidy narratives, with cause-and-effect, with packaged stories that are intended to produce a certain reading of the political situation. Is there a danger that in relying upon the recollection, the individual memory which applies its own narrative on events, that the political reality of conflict zones will become subject to different, equally valid, perspectives? That a number of conflicting and even contradictory versions of events may be less capable of communicating the reality (and I use this term very loosely) of conflict?

G-RG I think there are no objective or single true perspectives, which communicate „reality". There are always multiple voices and perspectives of reality. And in the case of „conflict" that is certainly even truer.

If one really wants to be informed, one can never rely on one media, one article, one reportage, one television report or whatever. It's only the plurality of voices, perspectives and medias, which is capable to make a (more) complete picture. That's actually not the main subject of PIC. In our older work Ma bice bolje we explored that subject more deeply as we used photography, video and texts, which were sometimes interrelated. Some of the texts, videos and pictures portrayed the same person and through that the image of that person maybe altered several times in the perception of the viewer.
—

020
PHILIP BLENKINSOP / NOOR

022.TOP
Shaul Schwarz / Getty Images

022.BOTTOM
Stanley Greene / NOOR

023
Samantha Appleton / NOOR

Inkjetprints on vat paper,
framed 131x103 cm, 2006
—

FotoMuseum Galerie
Waalsekaai 47
2000 Antwerpen
—
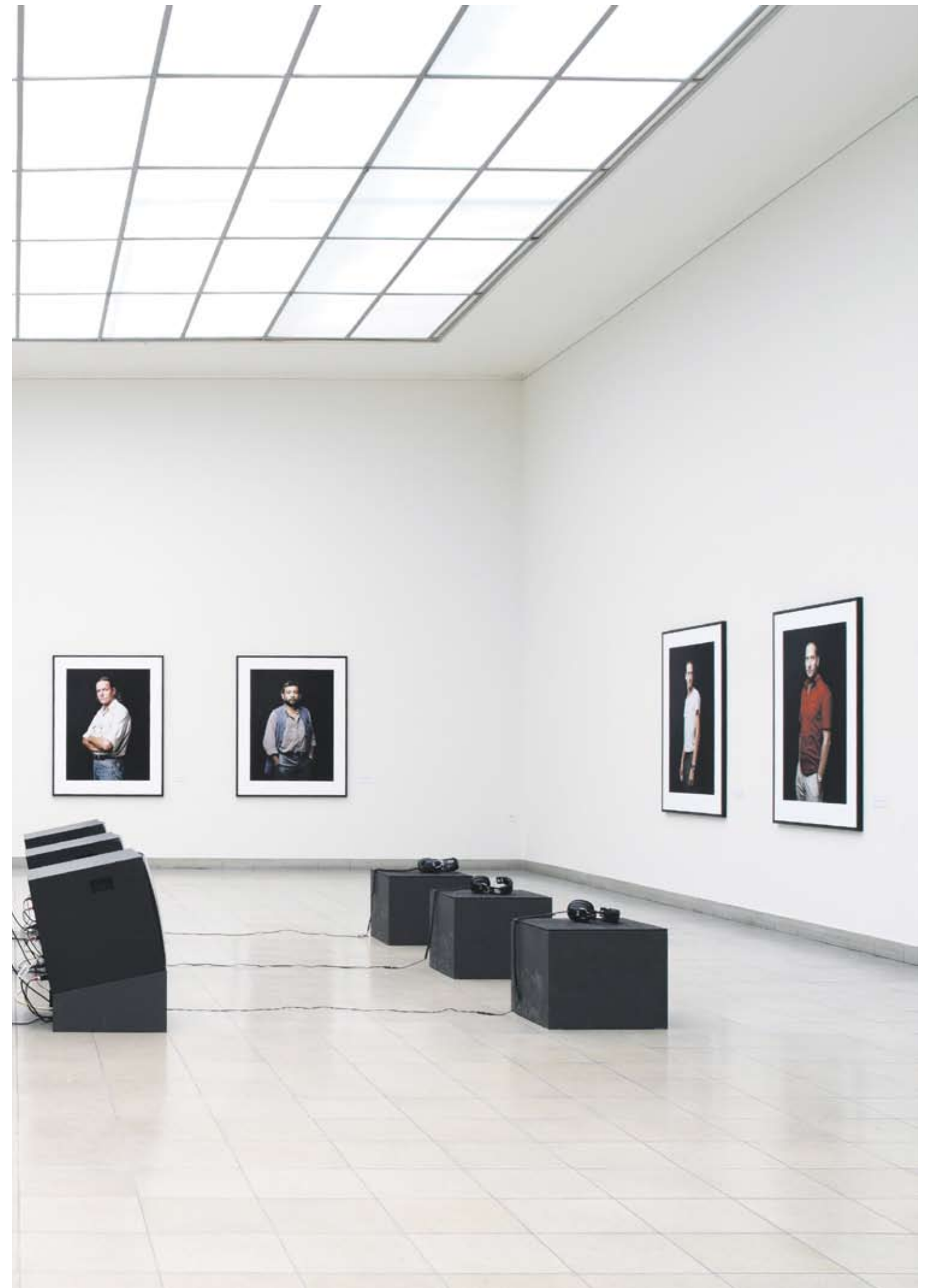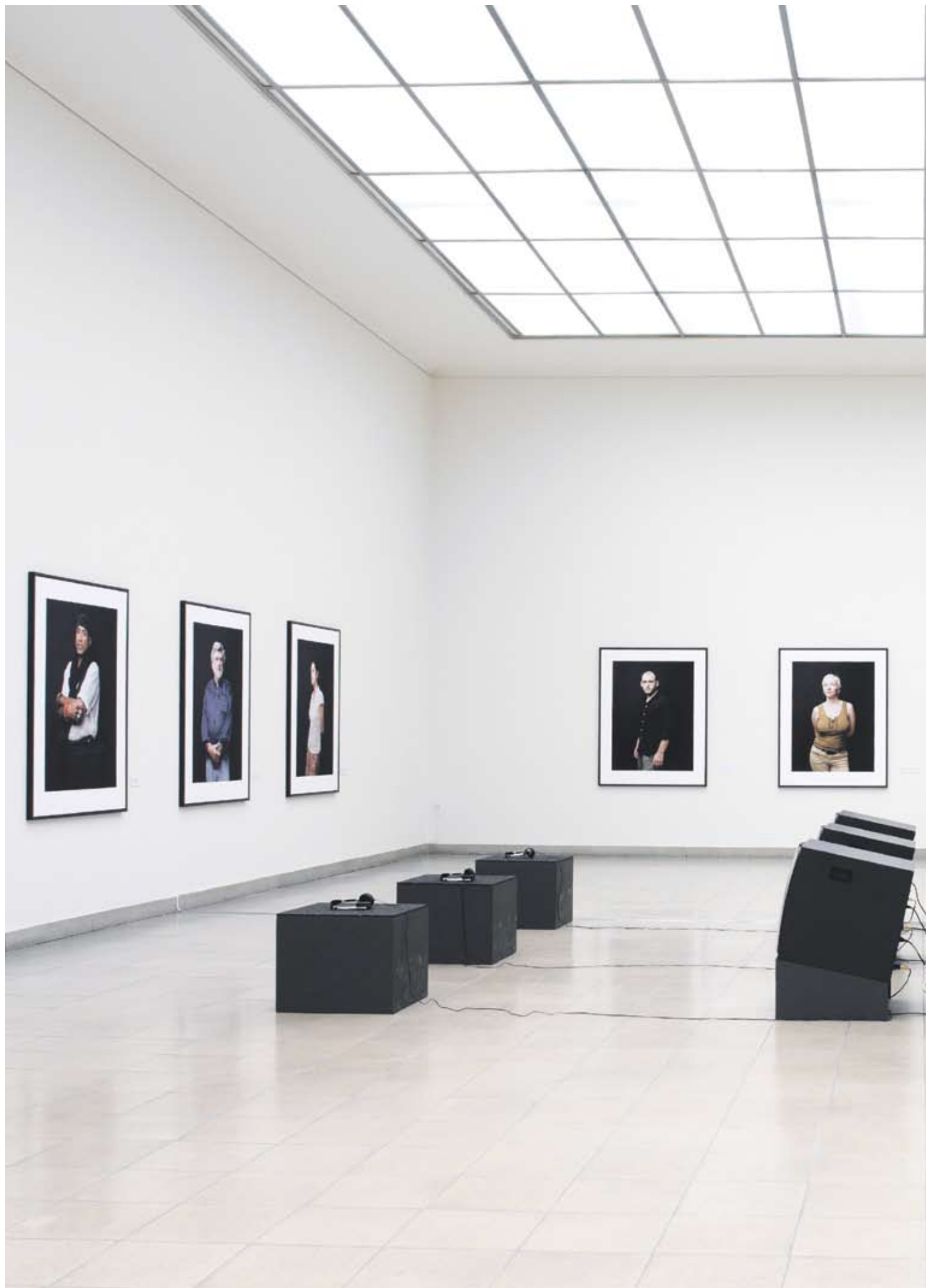
024/025
Exhibition view
Kunsthaus Glarus, 2007

(//\\\\)

ABE RECHTERSCHOT

In his work Abe Rechterschot points out interesting connections between objects, photographs and situations. He changes the hierarchic position of objects, alters them, and re-considers their (artistic) value. He investigates a way to document, present and re-document in a exhibition. He disorganizes expectations and attaches new meanings to the photographed object by changing scales, placing objects in surprising contexts and exploring the material of a photo-print. Photography and film are being used to decrypt and develop a new visual language. By small alterations Abe Rechterschot questions the construction of an image, the illusion of space in a flat image, and the materiality of a photograph and the photographed subject.
—

SECONDroom
Ernest van Dijckkaai 4
2000 Antwerpen
—
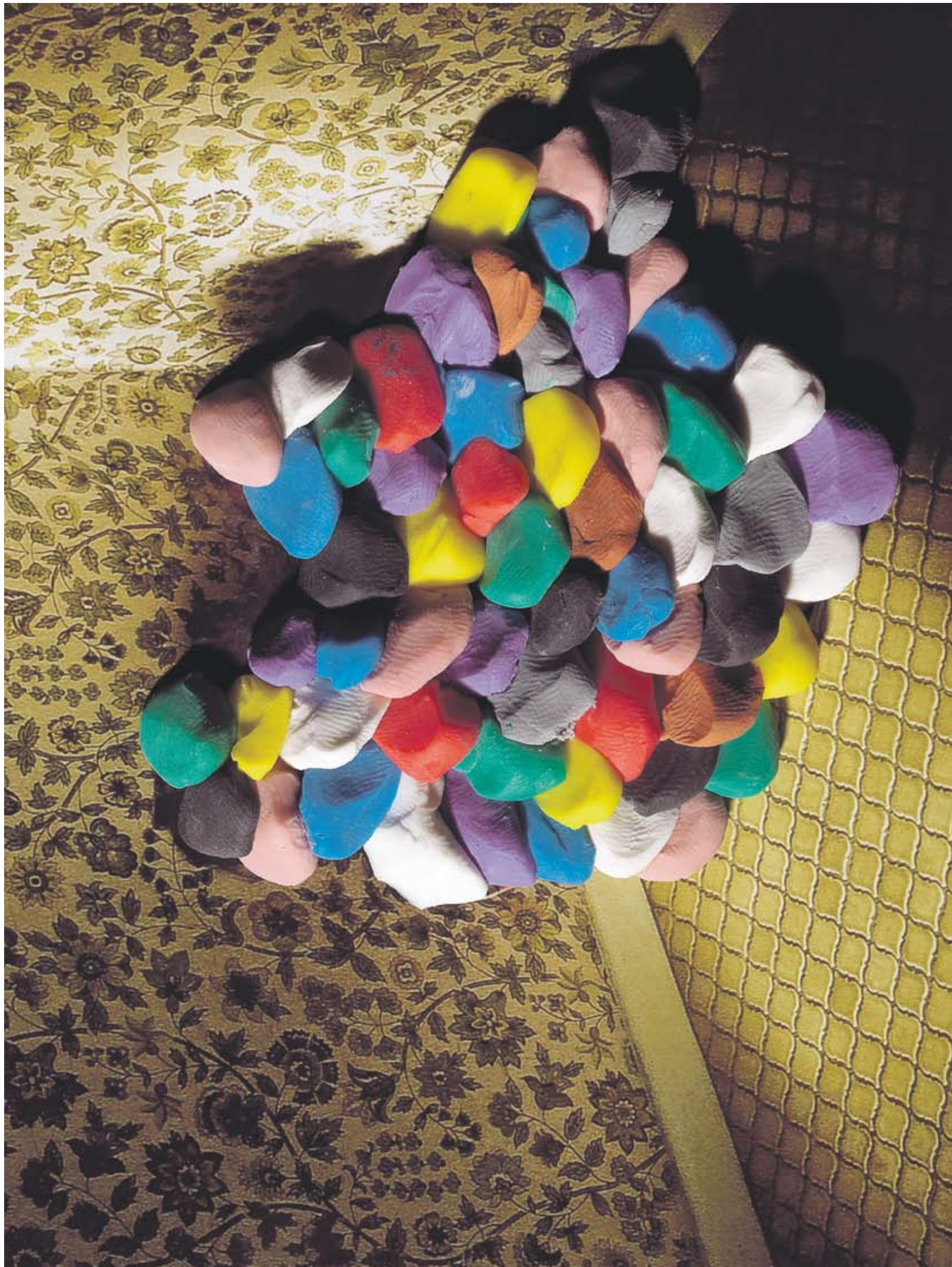
THE STAIRCASE KNOCKED THE HOUSE OVER

In Paris, there is a street;
in that street, there is a house;
in that house, there is a staircase;
on that staircase, there is a room;
in that room, there is a table;
on that table, there is a cloth;
on that cloth, there is a cage;
in that cage, there is a nest;
in that nest, there is an egg;
in that egg, there is a bird;

The bird knocked the egg over;
the egg knocked the nest over;
the nest knocked the cage over;
the cage knocked the cloth over;
the cloth knocked the table over;
the table knocked the room over;
the room knocked
the staircase over;
the staircase knocked
the house over;
the house knocked
the street over;
the street knocked
the town of Paris over;

Taken from a French nursery rhyme* the title of this exhibition implies a form of destruction from within. However, this doesn't mean that the artists in this show break down in a negative sense of the term. They rather build up, from inside to out by creating a new frame, defiant towards yet defined by the former. Their method is one of a playful abandon intended to reinterpret the definition of „space". By intervening either in, on or outside of the image they all mark their territory to compose a new configuration of local reality that is neither a true nor false representation of the original.
   When the boundaries of one arena col-lapse there is potential for a higher form to emerge constructed from its constituent parts.

*Les Deux-Sèvres, Paul Eluard
▬

Depot Dam
Lange Lobroekstraat 210
2060 Antwerpen
▬

030/032/033
JOACHIM WEISCHER
UNTITLED
▬

034 PAULIEN BARBAS
WOODEN CROSS (Detail)
80 x 80 cm, 2009
Inkjet print

035
ARA
68 x 48 cm, 2009
C-Print

My photographs play with the notions of reproduction, authenticity and appropriation. By redefining existing works and images I bring about a shared authorship, both creating a new image and allowing the original maker to shine through.
▬

036/037 LARA DHONDT
24m.00s.
11m.21s.
04m.36s.
Series: Shelters of Refuse
200 x 200 cm, 2009
Printed on artpaper

CLAIMING THE RIGHT TO DAY-DREAM. Daydreaming as a superior way to „kill" time and to control one's own personal rhythm. Sheltered daydreaming as a possible method to refuse. Spatial demarcations and primary sculptures turning into nomadic gateways, functioning as poetic stages for resistance and revolt, towards the possibility of a psychological migration.
▬

038/039 ANOUK KRUITHOF
INTERCOLLAPSING
Installation view from the exhibition „Quickscan 01" Fotomuseum, Rotterdam, 2010

My work is an examination of questions relating to the emotional and mental state of man and how it is manifested in behaviour and act in society and the time in which I live. The starting point of my projects consists of my personal commitment, experience and fascination and within this I put myself as a spectator and part of my environment. My work is a reflection of my personal character, mood and inner rhythm. I consider it necessary with all freedom, which I have, to keep up asking myself questions again and again.
   I desire at every new work again to stipulate direction and therefore I always act in uncertainty. The struggle as a direct result of this, gives me correctly the „drive" to make my work. The planned and research-based concept thinking in advance and releasing the control by reacting spontaneously and open during the work process ensures that I ever again be balanced and that I need to recover by responding to anything that occurs to me. The energy released is determined my course.
▬

040/041 SABRINA JUNG
MASKEN (MASKS)
Collages, 2009-2010

First row:
Harry, Johanna, Vinzenz & Richard, Ruth

Second row:
Helen & Charlie & Lauren, Edith, Theresia, Dörte

Third row:
Uli, Martin, Gerda, August, Danae & Jamin, Katharina

042 WIM WAUMAN
JUWITA II
Project: Pieces Of Paradise
97,5 x 97,5 cm, 2010
Fine Art Print on Hahnemühle Photo Rag Paper

My photographic gaze is attentive and engaged, never detached and superior. My sympathy, in the etymological sense of the term, extends to all living forms. I look at the world, attempting to grasp and re-create, through the tools of representation, the charm that is the final goal of all pursuit of beauty.
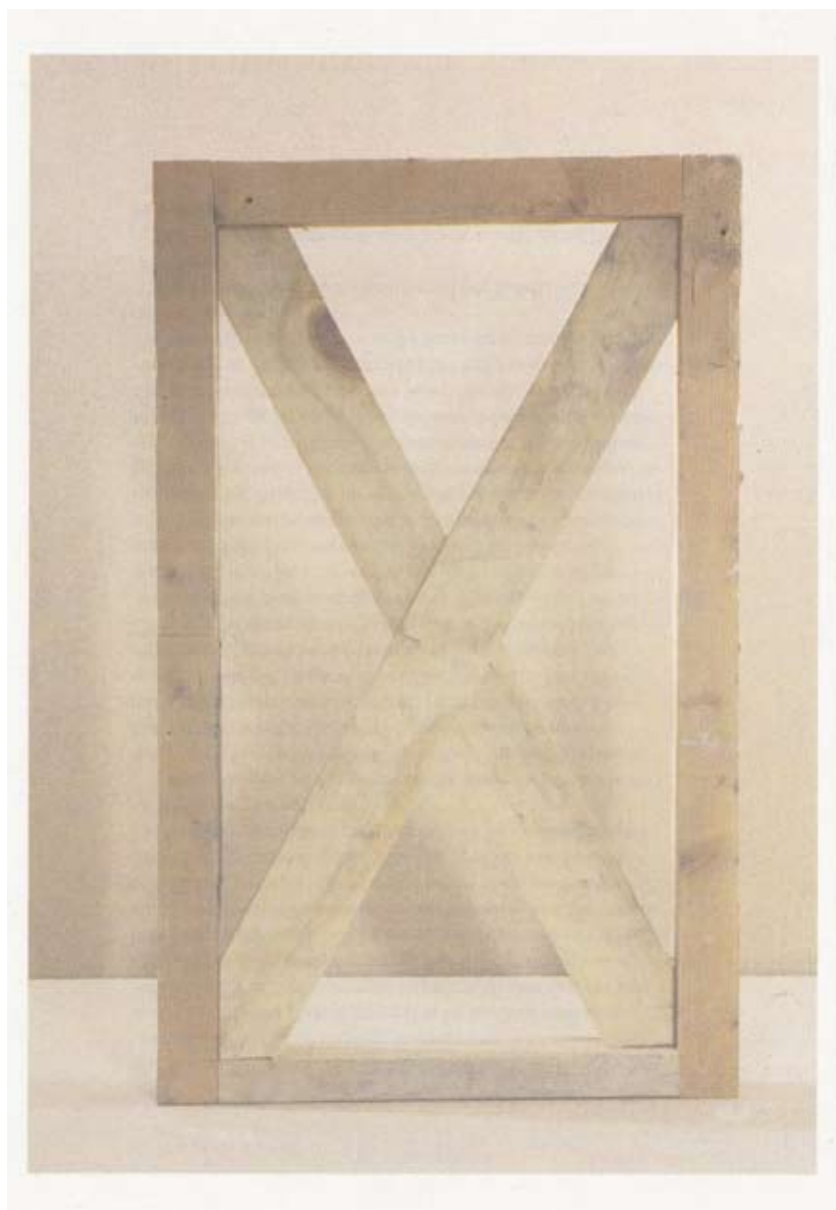
THROUGH APPARATUS

Traditionally, it is assumed that photography is a process of image production; a means to an end. However, in an expanded sense, the critical potential of photography can also exist within the processes and apparatus that produce the image. The camera that takes the picture, the projector that displays the result and the labour that pro-duces the print are just as photo-graphic as the image itself. As these apparatuses are inextricably part of the process of photography, they are also fundamentally part of that which we deem photographic.

The works in this exhibition wil maintain a focused demonstration that photography, as a process, is not just a mode of image production but a critical tool with the ability to contain artistic inquiry within and around its technological and conceptual apparatus.
—

NICC
Tulpstraat 79
2060 Antwerpen
—

044 PHILIP ULLRICH
UNTITLED (VELVIA)
2010

In my work I deal with photography as a means of constructing fictions. Because of its physical link to that which is in front of the camera photography has a history of being seen as a medium that objectively depicts reality with a scientific exactness. Photographs still seem uniquely true to life to us whereas about paintings we all know them to be fabrications. Yet it is nowadays easier than ever to create and alter photographic images, with digital tools allowing per-pixel changes.

The tension between believability and manipulability is what makes photography exciting to me. My aim is not to perfect images though or to cheat the viewer but to create fictions that reveal themselves as fictions yet still have the aura of a photograph giving them a sense of being real.

„Untitled (Velvia)" depicts a re-construction of a box of Fujifilm FUJICHROME Velvia 50 Professional [RVP50] color reversal film. Velvia is a well known brand of film known for its saturated colors. It is said to have replaced Kodachrome as a standard color film. The original ISO 50 Velvia film was announced to be discontinued in 2005, but in 2006 due to widespread demand RVP50 was introduced as its successor.
—

046/047
IAN CORBETT & DAVID PRICE
THE MODEL (Videostills)
Video, Stereo-Sound, 4:15min

The collaborative works by Ian Corbett and David Price connect elements of popular culture and the avant-garde, using the interface of minimal arrangements of contemporary songs for classical instrumentation.

The present work, The Model, takes images from a 1970's instructional guide to photography, in which a model under various lighting permutations stares at the camera. The soundtrack is an arrangement by the artists of the Kraftwerk song The Model for violin trio. The music will be performed at intervals during the opening for the festival.
—

048/049 CHRISTOPH MEIER
UNTITLED
32 x 45 cm, 2006-2010
two doublesided offset-prints
on paper
—

050 MATTHIAS WOLLGAST
#53
2010
—

051 OSCAR HUGAL
20 MINUTES LATER
each 10 x 13 cm, 2009
three black-and-white lambda
prints

20 Minutes Later is a photographic series that consists out of 3 small black and white prints. Each picture shows a partially melted ice cube, a subtle variation on form and time.
—

052/053
ADRIANA SALAZAR-ARROYO
FOUND GERMAN MOUNT
(Preamble)
black-and-white 16mm film
1:33min, loop, silent, 2010

Found German Mount (Preamble) is a single screen, looped 16mm film. It uses Marx and Engels preamble to the Manifesto of the Communist Party to determine the structure and length of the film: one letter becomes one frame and one word determines one shot; for instance, the word Europe makes the shot six frames long.
—

054 COLIN PENNO
work in progress 2010
—

055.TOP MICHAEL HEYM
THE METAPHORICAL REST
Lecture Performance at Ideenbilder exhibition, holding BÜCHER (green neon light letters) with Hans Belting on the left

053.BOTTOM
UNTITLED (OPTICAL SUPER8 BLOW-UP)
30 x 40 cm, 2009
Cibachrome-print in wooden
fotolab box (white)
—

Von: Raph Levien [raph.levien@gmail.com]
Gesendet: Dienstag, 19. September 2006 02:21
An: Christoph Meier; Heather Levien
Betreff: Re: Sincere request

Yes, please feel free to use the image. I made it myself as a test of my halftone
screening technology.

You might be interested in some of the bug images I've saved. All of these are
unintentional, the result of bugs in image processing code I've written. The last two
in the list also have to do with CMYK color separation and screening.

http://levien.com/~raph/bugimg/
http://levien.com/~raph/bug_img.png
http://levien.com/~raph/bugwts.png
http://levien.com/~raph/bugwts1.png

When I get back from my travels (I'm in Japan), I'll take a look at your site. Best of
luck with your projects!

Raph

> -------- Original Message --------
> Subject: CMYK.png on your site
> Date: Sun, 17 Sep 2006 16:26:26 +0200
> From: Christoph Meier <mastameier@gmx.net>
> To: heather@eecs.berkeley.edu
>
>
>
> Hi Heather!
>
>
>
> I found your family's site at Google, especially one of your images!
>
> I tried to send Raph an email with my request, but it didn't work,
>
> so I tried your email-address ...
>
>
>
> -/-
>
>
>
>
> Hi Raph!
>
>
>
> My name is Christoph, I'm an artist from Vienna / Austria and
> currently I'm searching the web for everything dealing with CMYK.
>
> Google helped me to find your image: CMYK.png. (There are many more
> interesting and nice images on your site!)
>
>
>
> I have some questions to that image:
>
> Does it have a special history? What are you using it for? Where did
> you find it? Or did you make it yourself?
>

1

> May I save and work with it? Wold I have to follow any terms or conditions?
>
>
>
> I don't know yet, what to do concretely with CMYK.png, but it's
> fascinating me!
>
>
>
> Take the attached Image (CMYK.gif) as a present (it's not really CMYK,
> but colour!)
>
>
>
>
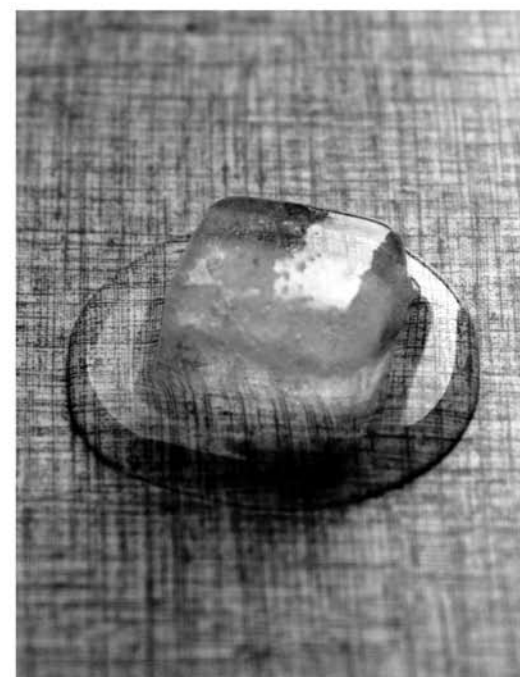> I would be happy about your answer!
>
> Greetings from Vienna,
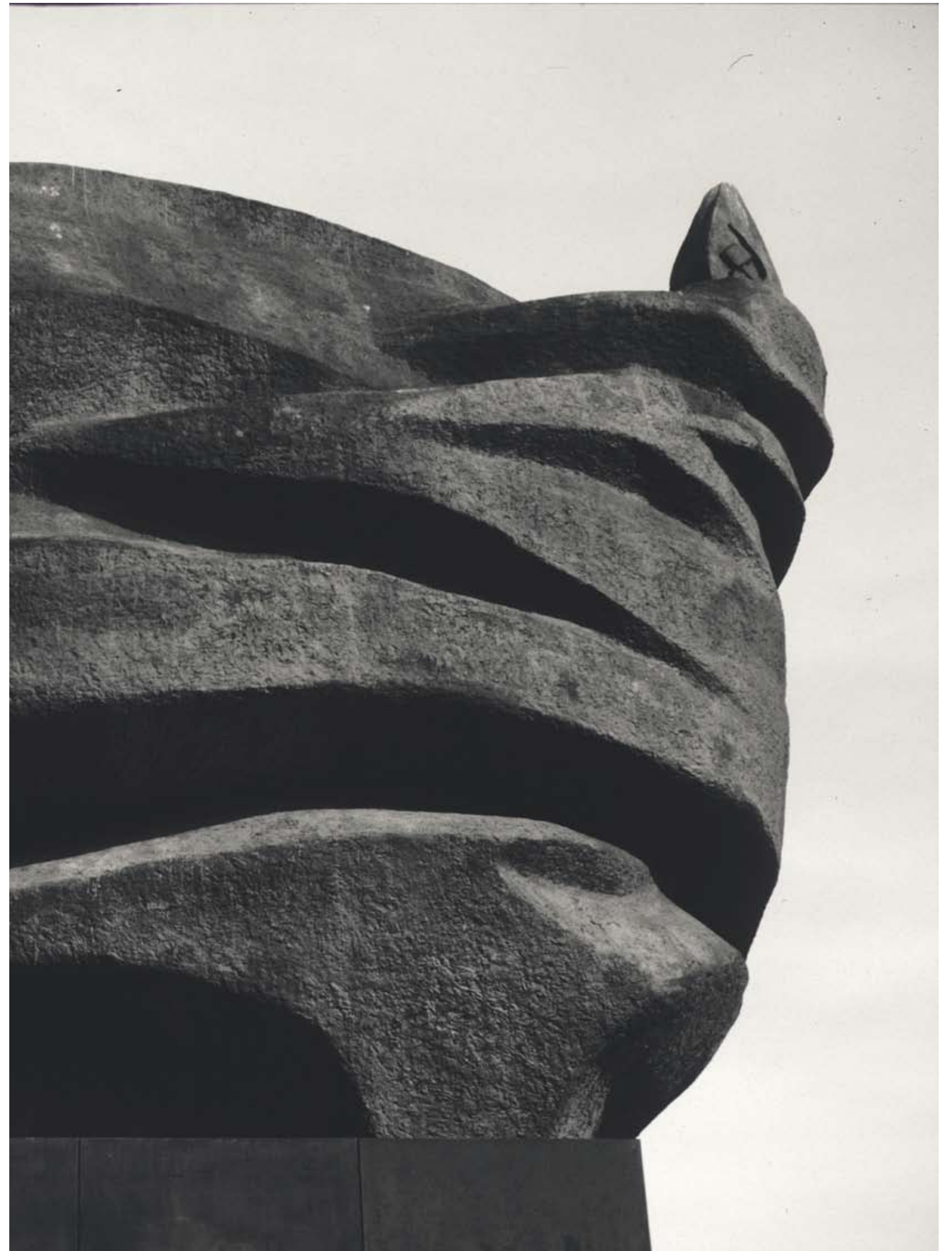>
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> Christoph
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> P.s.: feel free to search my site for images: www.christoph.meier.tk
> <http://www.christoph.meier.tk/>
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IN CONVERSATION W/

TOMAS BOIY

CHRIS CLARKE In this series of works, there is a quite intriguing interplay of the digital and the analogue, the virtual and the real. Could you elaborate on the processes through which you produced these images?

TOMAS BOIY: Both The Artemis and Untitled 8 [mirror mine] are projected screenshots. The hotel building with the pool in front was scanned directly from a jet-air holiday catalogue, and then converted from CMYK to grayscale. The black and white image was then inverted to imply a negative.

Untitled 8 is not a scan but was taken from the Internet. The image of the open mine pit was then mirrored and the result beamed onto Multigrade IV photo paper using a digital projector (in the darkroom). The exposed photo paper was hand developed by applying the developing liquid with a sponge or brush, and, once the image had sufficiently appeared, it was fixed and then washed. This manual handling of the surface remains visible in the final image. There is a process of degradation in every step applied. In addition, the beaming of the image involves a certain quality loss. At the same time, there are other elements that surface; for example, the translation of the image into a projection results in the presence of a grid.

The images I'll be showing here are projected screenshots too, and while the roots of these images differ, they are processed in a similar way, undergoing a similar series of actions before ending up as a residue on a sheet of PE paper. Twin peaks, [19°N, 34°W], screenshot @12,5%(layer1, gray/8), is again a screenshot of a downloaded image, but this time it's a „Super Resolved Image Reconstruction" from the original data received from the Imager For Mars Pathfinder (IMP). The data was recorded on the 4th of July 1997 and gives us an idea of what the horizon to the west of the Pathfinder landing site on Mars might look like. Somehow it's just a landscape, very earthlike, while on the other hand it's

a surreal reconstruction of an (un) inhabitable place. It's a photo of a place where no one has ever been before. This high-tech image is here recaptured as a screenshot, and again the image loses certain qualities. The smooth gradients of the Super Resolved Image are squared and rebuilt on a different structure in the process of projecting. The black-and-white image is actually made up of RGB pixels. Every action or choice is another filter if you like. The gain and loss of information is only natural in any form of information transfer, and, in this case, inherent in the transfer from analogue to digital and vice versa.

To me, these processes, although certainly photographic, are just a means to re-produce these images. In a fair amount of my other works there are aspects of re-production or transfer present too. Although less strictly photographic, there are perhaps elements that can be considered mutual. When I print surfaces of floors or walls I also deal with registering the data that is there, at a certain location. There is a different real-virtual exchange but the process functions on a similar level.

CC Your work relies on the use of found images, either from websites or commercial advertisements. It seems significant that the artistic gesture is one of distorting or altering these extant materials, whether through their appropriation, through darkroom processes, or through their projection. Would you say there is something problematic about the role of images in contemporary society, something that necessitates your intervention and manipulation?

TB I don't think that there is necessarily anything problematic about the role of images in this day and age. Has the role of images changed that much? Perhaps it has expanded. New technologies have introduced new paradigms and new search engines. When it comes down to advertising or any other type of propaganda, not so much has changed, there is just more of it, and it's in more places. The image has infiltrated deeper

into our private space, it's more a question of place and access rather than of making the image in the first place. When I type 'Twin Peaks' into any image search engine on the web I get about 1.8 million hits. Almost all of these images I can copy, download, multiply and alter in many ways.

I think the function of the image in all this hasn't changed that much. It's still about perception and deception. But perhaps this abundance of imagery often requires a more profound reading. This process of perception and deception we can bring down to quite primitive instincts and gestures. In that relation I see the projection as quite an important feature in this

> From a psychological point of view, projection is related to fear and suppression. It is the fundamental mechanism by which we keep ourselves uninformed about ourselves.

cycle of images, more so than the fact that these images were found online or scanned from a catalogue, although they are not insignificant details. From a psychological point of view, projection is related to fear and suppression. It is the fundamental mechanism by which we keep ourselves uninformed about ourselves.

Deception always has been part of nature and in the same light we can see an individual or nation use or misuse images to deceive or gain certain benefits from them. It's part of the nature of perception itself. Images rely on the projections we make upon them as well as the context in which they are shown. To me this process of projection and

re-projection is more important than the appropriation or the image distortion as a probable necessity. They are merely consequences or residues.

<u>CC</u> The content of the images then seem to reflect this psychological aspect to your work. When one thinks of Twin Peaks, the television show, one is reminded of the numerous blind alleys, dead ends and red herrings that consistently wrong-footed the viewer. Of course, one also remembers that it is a programme that was never truly resolved, that it kind of fizzled out sometime in the second series without answering most of these puzzles. Would you say this sense

of indecipherability, of irresolution, is a quality you look for in both your found material and your finished works?

<u>TB</u> **It's not impossible that I feel drawn to a certain image-type or mood, though, I wouldn't go so far to say that I was looking for these two qualities. The images in a way are quite straightforward. There are two hills, named Twin Peaks, and another image with some pine trees on a hillside named Snoqualmie valley. A lot of the mental framing of an image passes through the „naming" of the object. There are a lot of uncertainties, I agree, but I wasn't looking for them**

or trying to obscure anything in that sense. I think there would be a totally different outcome if I did have these qualities in mind. I like the word irresolution, but also here, knowing what the word resolution means in relation to a printed or pixelated image for example, would render the sentence totally different to not knowing. In that sense it seems more related to what we know, relate to or recognize, rather than to what we don't know.
—

054
SNOQUALMIEVALLEY.JPG
@100%(GRAY/8)
149 x 103 cm, diasec, 2010
Digital projection on
multigrade IV paper

A digital RGB image depicting a misty hillslope covered with pine trees, projected onto analogue black-and-white photo paper.

The base-footage of this work is a photo taken after a scene in the television series Twin Peaks. The Photo was taken on the same spot as a shot in the series was, but by a fan, not by the filmcrew or cinematographer himself. It's a different shot of the same place. I

reprojected this image in a similar way as I have projected the mars image'twin peaks' earlier.

055
UNTITLED 8 (MIRROR MINE)

056/057
TWIN PEAKS, [19°N, 34°W], SCREENSHOT @12,5% (LAYER1, GRAY/ 8)

264 x 125 cm, diasec, 2010
Digital projection on
multigrade IV paper

A digital RGB image depicting two hills projected onto analogue black-and-white photo paper.

The base-footage of this work is a High RESolution Image downloaded from the NASA website. This image shows the view to the west of the Pathfinder landing site on Mars and was taken on the 4th of July 1997. It's a Super Resolved Image Reconstruction from the original data received from the Imager For Mars Pathfinder (IMP), a camera specially designed for this mission. In this work the Super Resolved Image Data is downloaded onto an ordinary laptop and reprinted as a screenshot on analogue B&W photo paper using a digital projector. The image is projected in its original aspect ratio on the largest available paper size.

The image is hand developed, using a sponge and squeegee and then mounted diasec.

IN CONVERSATION W/

G. LEDDINGTON
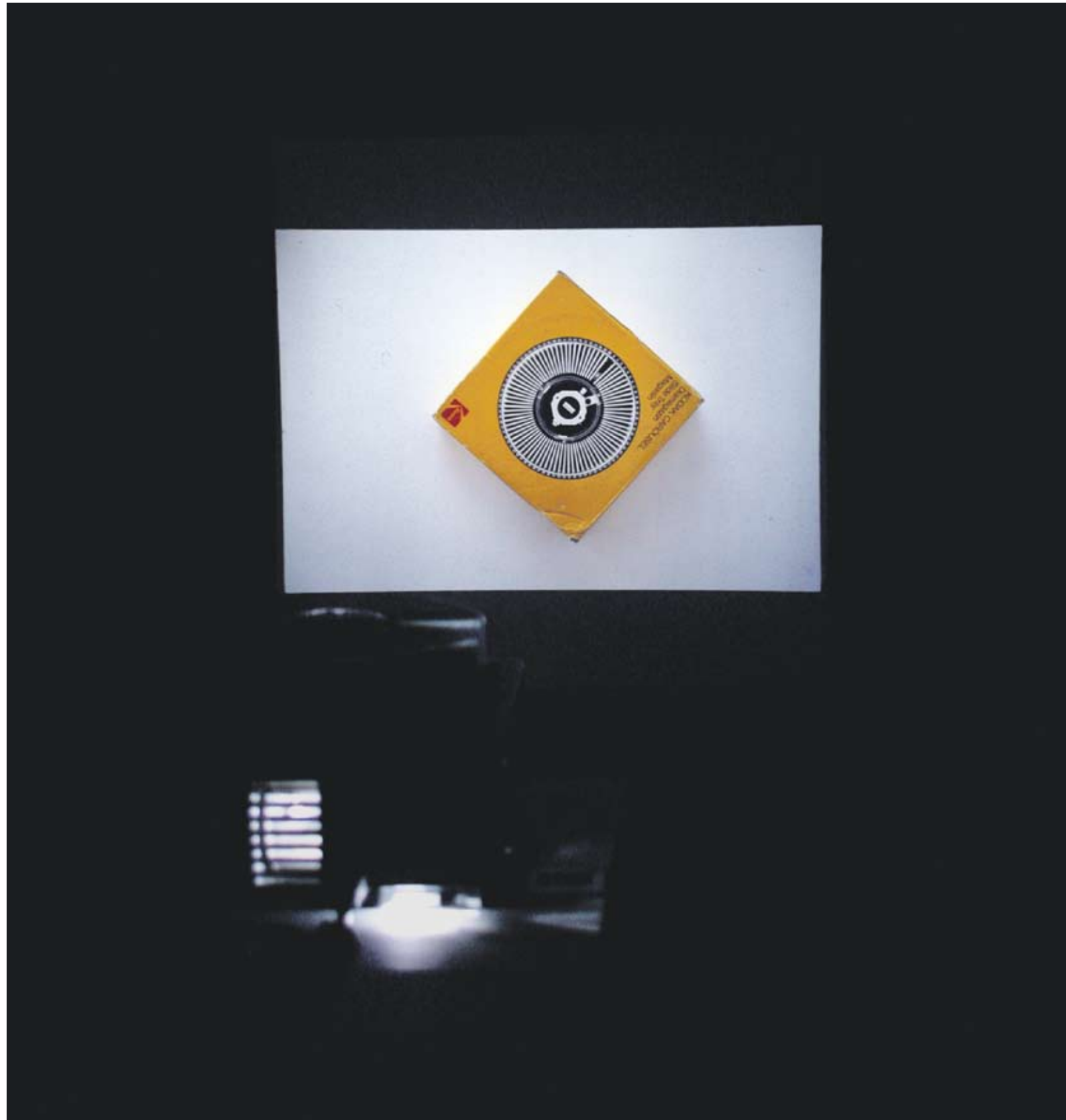
CHRIS CLARKE In the work 80x80x80, a succession of slide images portrays the perpetual rotation of the slide carousel itself. Yet the work also suggests a sense of outdatedness; in the design of the projected object and in the medium, which has been supplanted through various technological innovations and developments. Is this notion of the obsolete or the old-fashioned important to you, and do you think that a certain time-delay might be necessary in investigating the fundamental conditions of a medium?

G. LEDDINGTON The piece is not produced without a sense of cynicism. I've been working with almost obsolete photographic machines for some time now and the notion of nostalgia is a recurring dilemma for me. 80x80x80 marks a point in my practice where the work became self-aware, so to speak, of its status within the field of traditional photography in a contemporary context. Something that interests me a lot about this piece is that it has (almost) no need to refer to anything outside of itself. This built in self-referentiality is further emphasised by the continual loop and the circular hypnosis of the rotating box. There is something quite naval-gazing about this and in a sense it can go no-where beyond itself. For me this refers back to the „outdatedness" you mentioned being used as a tool of art, especially in regards to photography. Because of this the work assumes a cynical edge towards its own medium in relation to its context.

Time delay, I think, is very important. Though perhaps not in the retrospective sense you refer to. The work is not about reviewing something historically but it does use the historic. This makes it an anachronism. Perhaps its better to speak of time dilation, the idea that time is mutable according to certain conditions. The work completes a 360 degree rotation in 80 moves and it does so in an hour meaning that the „hour" is also re-divided by 80 units. Both the conventions of the 360 degrees to a circle and 60 minutes in an

hour are rendered arbitrary by the simple fact that there are 80 slides in a Kodak carousel tray.

CC The transition of image to image is mirrored by the mechanism of the slide carousel, so that the work can be seen as an almost literal presentation of the medium itself. Ironically, this hermetic, self-reflexive quality nevertheless implies certain connotations: of the work as a final statement, as the end of the medium, as a rejection of external (and extraneous) content. Do you feel that, in having established the parameters of the medium, there is still space left to manoeuvre? Or do you think that such exploration of a specific medium's conditions is a necessary pre-condition (prior to a more prolonged artistic engagement)?

GL Some of my other works use the re-photography of historical imagery and are often displayed on slide projectors or 8mm projectors etc. I think with 80x80x80 I wanted to see if the machines could be made to work without images that referred to outside influences.

There is always a danger in the employing of the hermetic. For me the piece came at a time when I was having a lot of questions about my use of traditional photography and its machines; 80x80x80 is the result of these questions. In a way it became necessary to explore some of the mechanics of my medium in order understand my attraction to and position on it.

In answer to your question, I think it is necessary for me to perform these experiments with the parameters of the medium as a kind of interesting detour or deviation that helps to thicken up my approach to photography.

CC This begs the question of how the work is related to your earlier practice. Can you discuss how this detour might have taken place? You were working with projection beforehand, I recall, but those pieces seemed to have an almost cryptic relationship to history, even with what Victor Burgin would refer to as 'dissident discourses'. Was there a particular instance or work that compelled you to investigate the materiality of the medium, to map out these parameters?

GL No, I don't think so. I am both very self-critical and have a short attention span. Quite simply I just wanted to both define my relationship to photography/ projection and work on something else for a bit.

The attention span definitely has something to do with it... I can jump between ideas very quickly in my work. Perhaps I'm of a Post-MTV Generation, as in from a generation that has found a way to utilise the short attention span rather than be crippled by it.

Aside from visual arts I also work a lot with music, particularly folk music. Actually I see this interest as very related to my artwork, particularly when considering my relationship towards history. There are however two separate things for me.

GL I think one of my interests in these machines is the sheer presence they demand. This is of course more true now than before they were superseded by digital technologies. When you see a digital projection, for example, 9 times out of 10 you don't notice or consider the projector as part of the installation, it's just a means to create an image.

The immersive quality is definitely something I work with. I like to think of photography as having a sculptural presence also. In 80x80x80 both the rotation and the regular click of the projector's mechanism become referents to time. The projector is a way to make this tangible.

CC A final question, then. You are also involved as a curator in Time to Meet. As an artist whose work often appropriates and re-

> It is necessary for me to perform these experiments with the parameters of the medium as a kind of interesting detour or deviation that helps to thicken up my approach to photography

CC Perhaps I could ask you about the installation of this particular work. In 80x80x80, and in other pieces in which you've used film or image projection, the mechanism becomes part of the overall artwork. It has a physical (and audible) presence in the exhibition space, and, as such, sets up a circuit of object to image in which the gallery visitor can intervene. In other words, the spectator is able to walk in front of the projector and disrupt the work through their bodily presence. Particularly as the content of the work is so self-reflexive, can you tell me whether this immersive quality of the installation was a consideration?

contextualises historical material, I was wondering if you see curating as an extension of the ideas you explore in your practice. Is there an overlap here?

GL There are overlaps, but I'm not sure the overlaps are there to the point of being an extension of my practice. Again, the curating is an interrelated but separate thing. This exhibition is really about working with the other artists by making sense of some of the existing links between them/us. The concepts I explore in my own work were definitely a starting point and an initial organizing principle, but there are artists in the show whose works are quite far from my own once you get over the initial photography aspect.

Curating for this festival was something that kind of happened naturally as my role got more and more involved, it was never my ambition to curate but it has definitely been a curiosity for me. I guess I was just waiting for the right opportunity to experiment.
—

058/060/061
80x80x80
2009
Timed slide projection of 80 slides
each lasting 45 seconds.
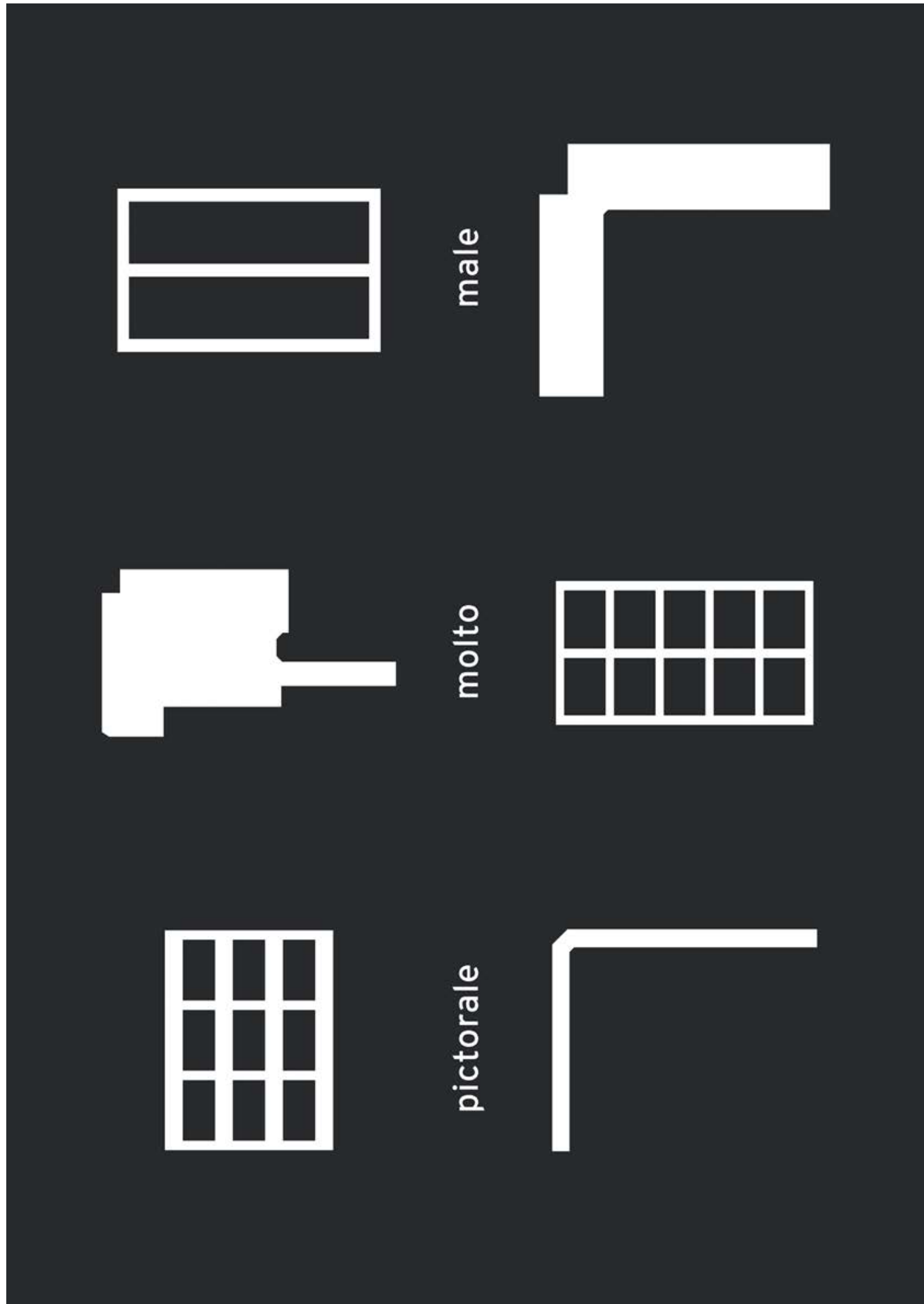
PICTORALE MOLTO MALE

The curatorial concept of pictorale molto male concentrates on certain aspects of the festivals general themes: What is the medium-specific character of photography? Why do artists choose this medium and what forms of meaning can photography produce in a contemporary art context?

The artists exhibiting in this location demonstrate a specialised interest in the materiality of photography and as such, photography appears as a part of their work in several different manifestations. All of them use material supplementary to the photographic process for the realization of their artwork. It may contain the picture as the final result, just a sketch or be equal with other media also within the work.

Like no other medium photography is about information, and it is for this reason that it has become the most common pictographic medium of reflection. When viewing a photograph, one continually moves around the illusiory space of the image interpreting the information in much the same way we interpret the written word on a page. We are conditioned to accept the word as the thing that it represents rather than first acknowledging it as a representation of that thing.

Photography takes light as its means with which to record information; it literally means to write with light. For this to take place there is not only the need for light with which to write but also for material with which to write on. Nevertheless a black sheet of paper may be called photography as well as the appearance of a projected white rectangle on a wall.

The concern of this exibition is with the borders of photography. What criteria must a certain peace of material achieve so that one may call it a photograph? What display of photographic qualities give us the perception of an picture and when do we give up on calling something a photograph? What is the relation between the idea and the materiality of photography?

pictorale molto male takes a space related and site-specific approach to these questions. Its artworks not only deal with the physicality of pictures in space but also with space in a broader sense of the term; specifically toward the one in which they are presented. The works range between the illusion of space within photography and the surface of the presentation, between the photographic notion and its materialization.
—

Van Geertstraat 81
Van Geertstraat 81
2140 Antwerpen
—

064 CHRISTIAN ODZUCK
PICTORALE MOLTO MALE
2010
—

066/067 MORITZ FIEDLER
UNTITLED
2010
—

068.TOP
JOHANNES BENDZULLA
UNTITLED
each 30 x 40 cm, 2007
three inkjet-prints

068.BOTTOM
30 x 45 cm, 2009
pencil on inkjetprint, 2 clips, 2 nails
—

069 OSCAR HUGAL
PLACEBO
36 x 25 cm, 2009
framed black-and-white
lambda print

Oscar Hugal often starts from the everyday world in which he makes concise interventions that disturb a certain logic or order. These interventions are documented in photographs, videos and (more recently) objects. With a sense of humour his works construct their own logic and situate themselves between the true and the false.
—

070/071 FRAUKE DANNERT
UNTITLED
each 37 x 53 cm, 2009
Papercollage, MDF
—

072 SEBASTIAN FREYTAG
ERROR
280 x 420 cm, 2008
laquer on glas
Bell street project space, Vienna

073
UNTITLED
2009
offsetprints glued on wall
The Suburban, Chicago

074 CHRISTIAN ODZUCK
ERGÄNZUNG - BAULÜCKEN

075
UMBAU - OBJEKTE
—

076 CHRISTINE MOLDRICKX
TAG UND MILCH BRICHT AN
250 x 400 cm, 2009
Inkjet print on canvas

It is a foto printed on raw canvas. You see the image of a wall drawing I did in my flat. I took a foto of this wall and printed it one third smaller on cotton.
It deals with the idea of transformation from one material/condition to another.
—

077 FRAUKE DANNERT
UNTITLED
2010
Papercollage on wall
Kunstakademie Düsseldorf

On Thursday 21 May 2009, while performing an action outdoors, I left the scenery causing the action to remain unfinished.
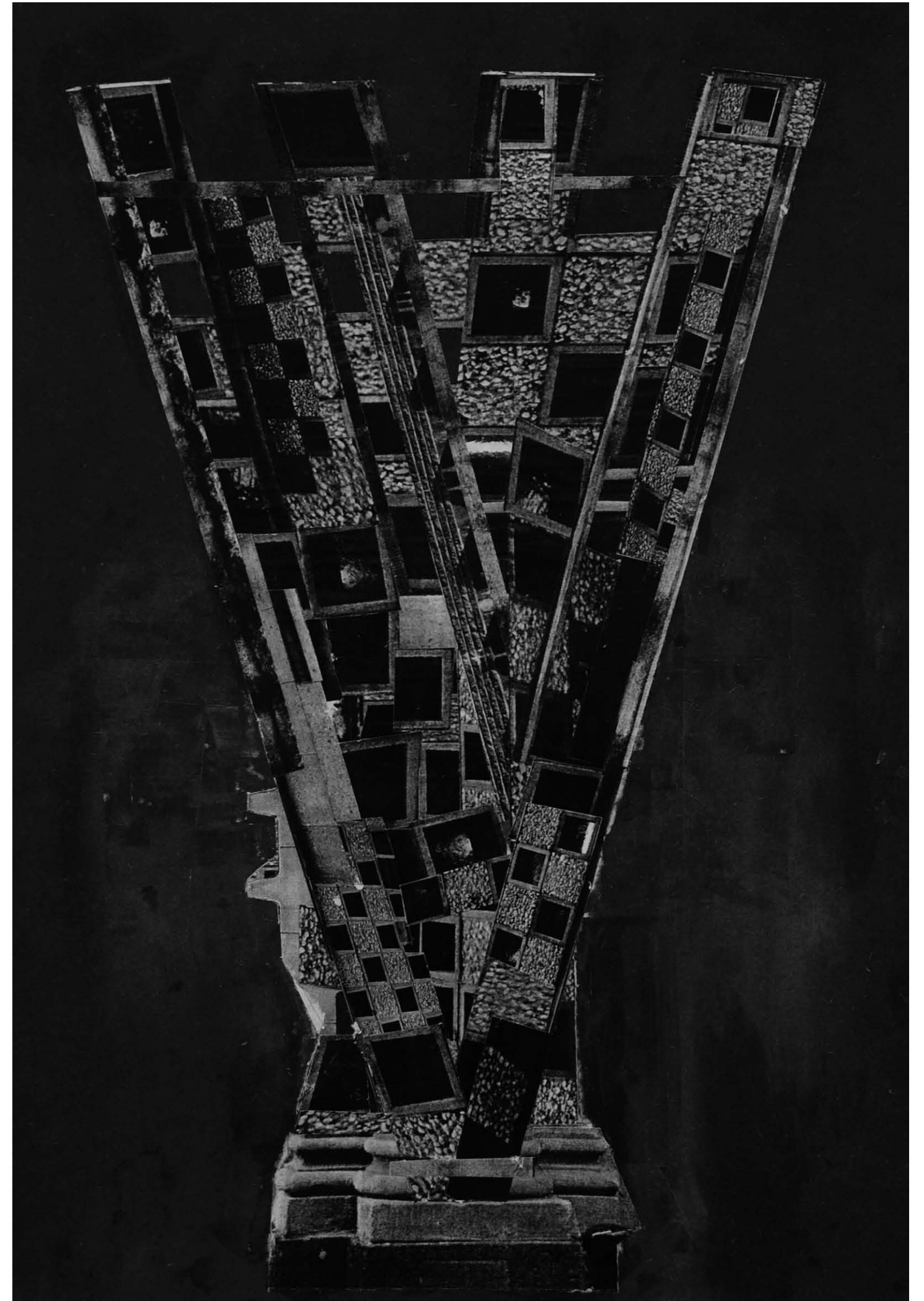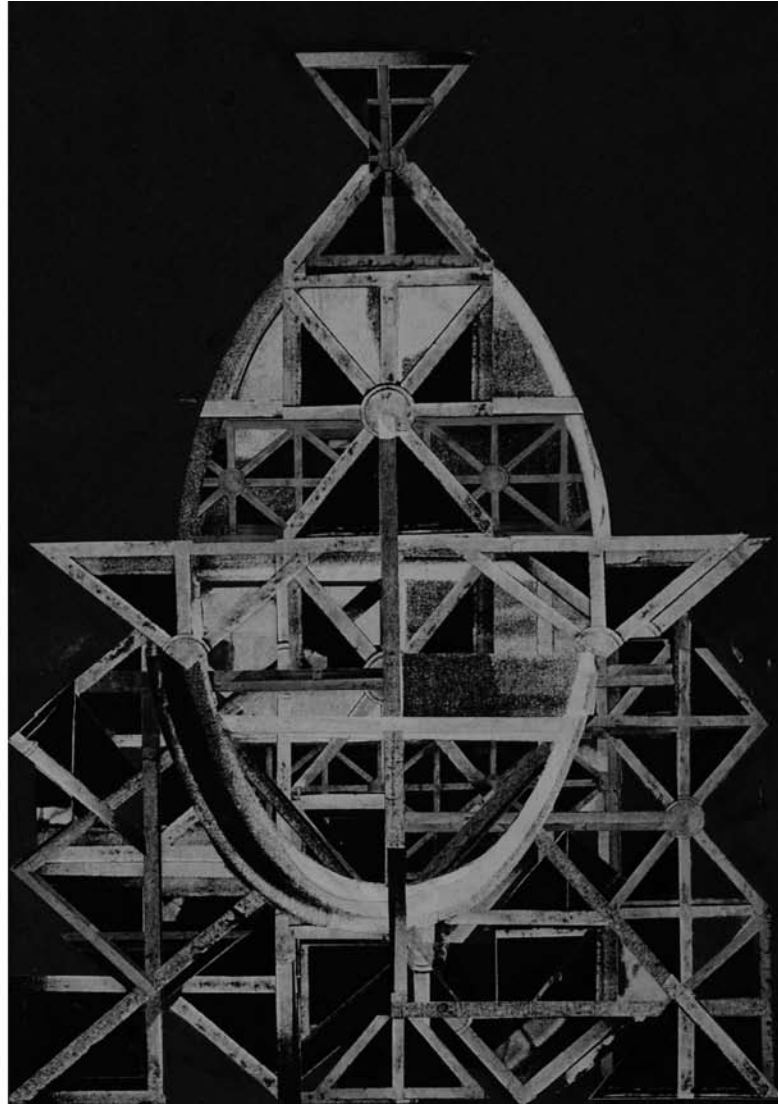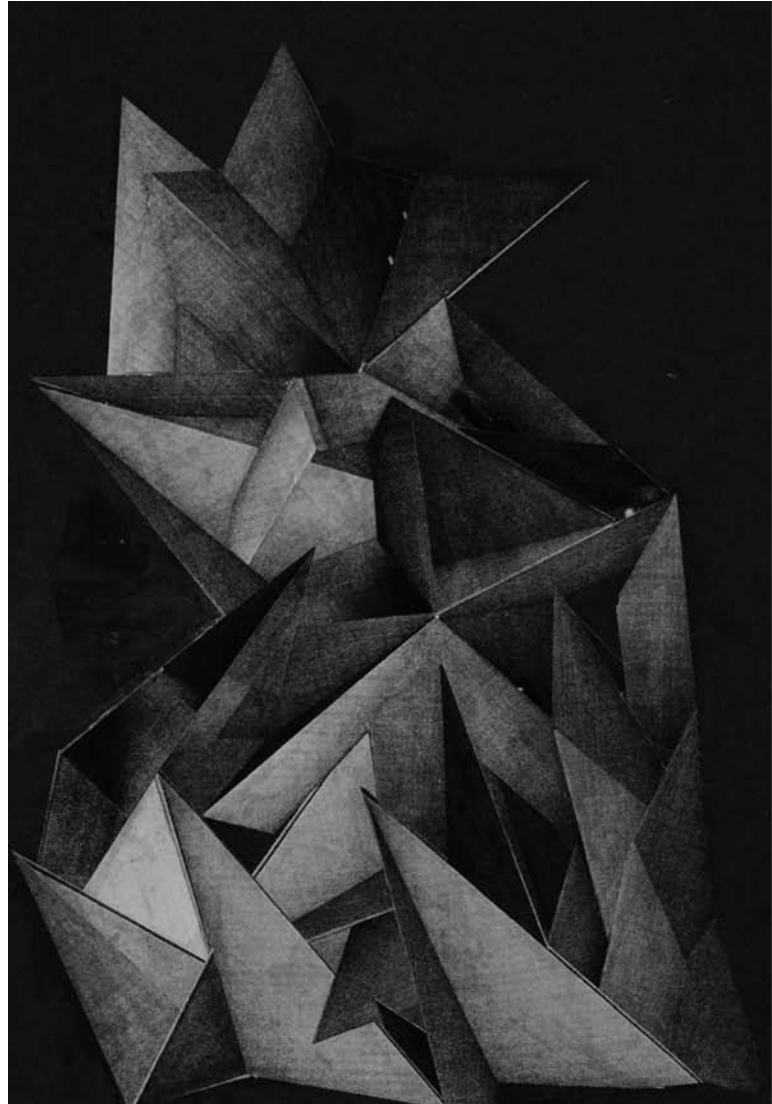
IN CONVERSATION W/

AXEL BRAUN

Axel Braun's work deals with reality and its representation. It is an attempt to preserve or to reconstruct certain phenomena like traces of everyday life by means of photography. The phenomena Braun chooses to preserve are impressive to him, not only because they remind him of the ephemeral state of existence but also because of their similarities to photography.

<u>CHRIS CLARKE</u> In the series „Holding on to the Image", a number of life-size, high-resolution images display the traces left on wallpaper by furniture and objects that haven't been moved for some time. There is also a clear analogy between the gradual discolouring and marking of these surfaces and the processes of photographic production (developing over time and through exposure to light). Perhaps it is fitting then to ask how your own practice evolved to this point and how this series relates to your earlier works.

AXEL BRAUN As this installation is part of a long-term project it is quite difficult to say whether it is an earlier or later work of mine. When I took the first photgraphs of traces on walls in 2004 I was experimenting with different kinds of documentary photography. Interiors were especially important to me as I saw them as a more interesting and maybe even more honest approach to a person than, for example, a straight portrait. When I discovered the first traces on walls in an abandoned building I realized that a photo of these traces could describe somebody's living space even more subtly than an ordinary interior shot of a room with furniture and accessories. That's why I started collecting more of these images and founded my archives. At that time, I tried a lot of different ways of working with photography as I wanted to find my own specific use of the medium from practical experience. But since I regularly returned to these almost monochrome images, I began wondering why they were so important to me. I recognized that they combined quite a lot of aspects I was interes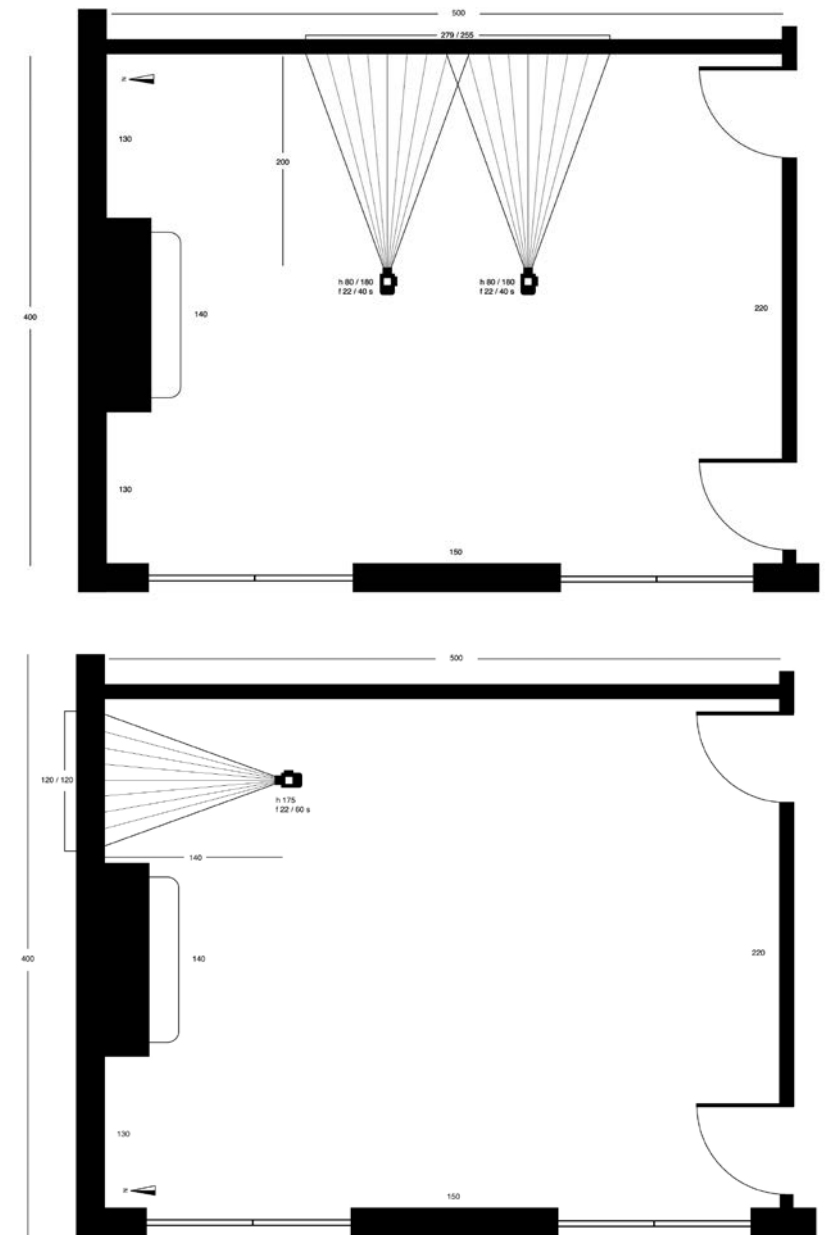ted in while doing other photographic experi-ments. Furthermore, they were fascinating to me because they did not seem to be photographs. Often spectators ask me what kind of media I use and if these were paintings or some kind of prints... Even though these representations do not seem to be typical examples of photographic images, they reflect more on the nature of photography itself.**

<u>CC</u> The works almost shift back-and-forth, from images that expose the processes and duration of photography despite being, as you say, not immediately recognisable as photographs. However, they are also readable in other ways; as works of social documentation, as images which question the notion of representation versus reality (in that the reproductions of the walls are of accurate dimensions and are positioned in a way that references the original setting), and as forensic investigations of overlooked, unseen spaces. Could you elaborate on some of the other photographic experiments that this series brings together?

<u>AB</u> **Another aspect that is very important for me is the idea of photographic imitation. In a group of works that I call 'personal storage' I tried to transfer objects from one place to another by means of their representation. I chose big objects like mail boxes in high-story buildings or lockers in a swimming pool because I saw analogies between their construction and the architecture I found them in, especially in the relation of public and private space. Of course, the attempt of replacing something by its image must always fail but for me it was worth trying anyway as we are surrounded by images that are intended to do the same.**

The installations that I create from my archives of traces refer to this practice as they use the same kind of trompe-l'oeil effect. One could say that the whole idea of doing installations with my photographs derives from the concept of reconstructing reality. There were other ideas I used to follow for some time that also reappear in this work, like 'pars pro toto', to take a part of something as a representation

of the whole. These experiments started the process that led me from portraits to interiors and later on to my current practice. I have always been fascinated by the idea of involving the spectator into a process of reconstruction, of doing a kind of detective

work to recombine the hints I have given.

My wallpaper photographs did not just combine different fields I was interested in. They also represented a 180° turn in my photographic research at that time. I was occupied with formal questions of photography. Studying documentary photography with Joerg Sasse as my professor surely had an influence on me, so I tried, like many other

of his students, to learn how to deal with composition, representation of space or the necessity of contemporary force. But soon I realized that the attempt of creating ideal image spaces was not my main interest. My nearly monochrome images, neglecting

almost every aspect I used to take care of before, seemed to be more fascinating as they were more conceptual and less formal. It is not the single image that counts, nor when it was taken or by whom; it is the idea to keep hold of an ephemeral trace. These images are not composed, as somebody else did the composition of objects on the wall. The photographer's job simply is to capture the en-

tire ensemble of what is left of them.

CC I can see how documentary photography might have had an influence on these works, however. What do you feel your relation is to personal objects, furnishings, public and private spaces? Why gravitate towards these items rather than to photograph the occupants or users of such spaces?

AB It is the highly narrative potential I see in such objects and spaces that make me gravitate towards them. As I work more like a detective or archeologist than like a typical photographer it is the more subtle, perhaps more complicated, approach to people or phenomena that fascinates me. We definitely have a relation to things we use, consume or keep despite their uselessness, and because of these relations these objects can give information on our manners, preferences or the circumstances we live in. Especially traces that were left unconsciously over long periods of time can tell far more about a person or a place than, for example, a portrait which is always a mise-en-scène that depends more on the particular moment the photo was taken. On the other hand these images of objects, spaces or traces are more universal; they may even remind us of personal experiences. We do not need to identify with a particular person as in a portrait, since they are

abstractions of everyday life.

CC How about the installation of your works? In the images I've seen, you've constructed interior spaces to display the photographic works. Is there an element of the theatrical or architectural that is important in how these images are viewed? Do they allude to the original settings in some way?

AB You've seen images of the

—————

Of course, the attempt of replacing something by its image must always fail but for me it was worth trying anyway as we are surrounded by images that are intended to do the same.

—————

installation that I'm showing in Vangeertstraat 81 during the Time to Meet festival. That kind of installation is just one possible way of displaying images from my archives. In this case, I reconstructed the room where I

found the traces in an abstract, simplified way. To reconstruct the room, or the 'find spot', to speak in archeological terms, allows me to show the specimen in the same spatial relationship to one another in the same way I found them in the original location. That means every image is hung in the place and height corresponding to its position in

the original room. I chose a kind of theatrical stage set because I like the aspects of temporality and improvisation that go along with this kind of architecture. It also stresses the illusionistic character of the life-size trompe-

l'oeil-like photographs. Furthermore, I try to transfer the idea or the virtual remains of a room that doesn't exist anymore to another context. I find it interesting to see how this autonomous structure interacts with the architectures of different exhibition spaces.

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076
WENIGSTENS AM BILD SOLLTE MAN FESTHALTEN KÖNNEN. (HOLDING ON TO THE IMAGE)
Installation view at Folkwang Hochschule Essen
stage set, lightjet prints on aluminium, vitrine, atlas

077
20090414002 (Study)
20090414007 (Study)

plan of the location with information on camera position
excerpt from the archives

078
20090414007 (Study)
lightjet print
excerpt from the archives
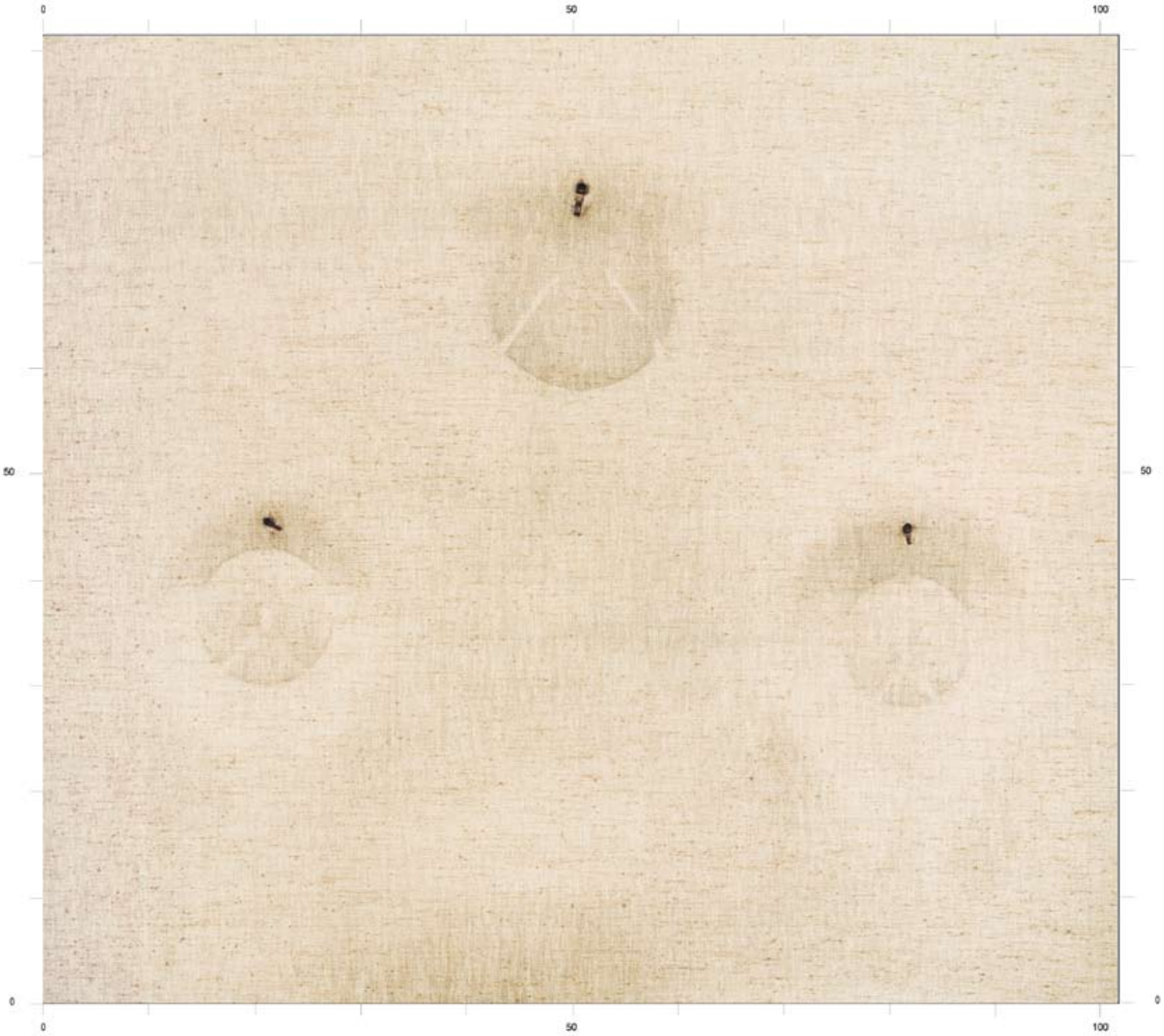
IN CONVERSATION W/

MATTHIAS WOLLGAST

<u>CHRIS CLARKE</u> You refer to your practice as 'borderline photography', as a means of exploring the conditions of photography without necessarily using a camera. Can you elaborate on this term and how it applies to your work?
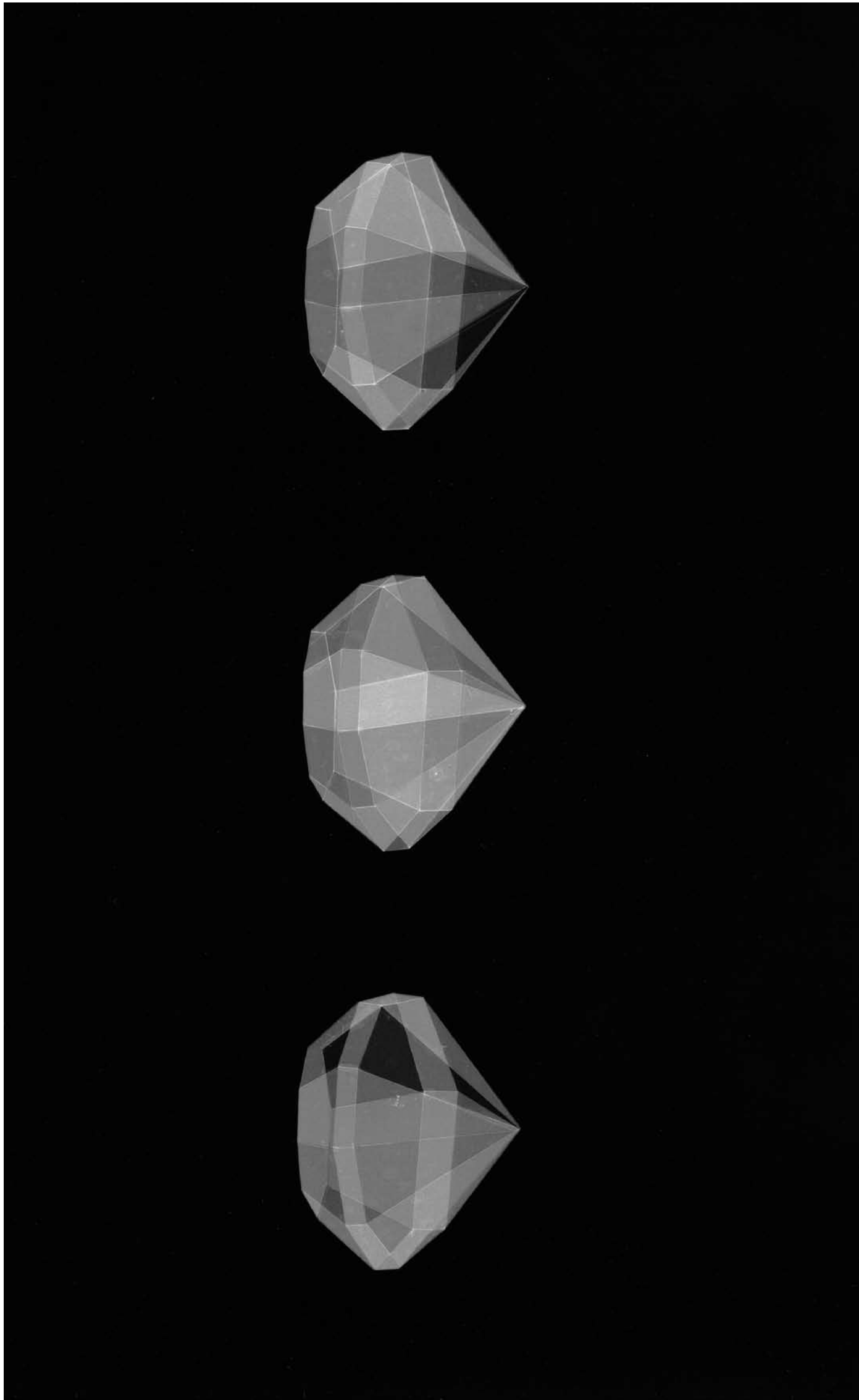**MATTHIAS WOLLGAST My practice has its seeds in two different historical fields of art. On the one hand, there is the phenomenon of the cliché-verre, a technique that was used by French artists during the second half of the 19th Century. It is similar to etching, except that, instead of scratching into a metal plate, you etch into glass plates that have been made impermeable to light through varnish. Afterwards, you can expose the lines on photographic paper, black on white, just like the lines of an etching. On the other hand, there is the photogram, invented by Moholy-Nagy and Man Ray at the same time, which creates pictures on photographic paper by just placing something between the paper and the light.**

I went to the darkroom straight from the printing studio, moving from etching to cliché-verre. Later, I began to explore the idea of the photogram but, quite quickly, started calling my practice lumography, because there are some differences to the classical photogram. My invitation to this festival was actually the first time I began to think of myself as a photographer. I would have always called myself a printer and still wouldn't call myself a photographer. But since then, I've been dealing with the medium more deliberately, questioning the essence of photography. What differentiates photography from other media? Where is the border? That is why I call my practice 'borderline photography', because it questions the definition.

For Moholy-Nagy, the photogram was the key to photography and he had proposed to start with the camera-less photograph to learn more about the properties of the light-sensitive emulsion, which was the basic element of photography to him. After the digital revolution, the light-sensitive emulsion has
become a less important thing. By still using it, I see myself at another border of photography. While the light-sensitive emulsion may have become obsolete to camera-based photography, it still contains a number of possibilities that digital photography can't provide. It allows me to deal with light itself and to examine the relation between image and reproduction in another way.

<u>CC</u> You mention two different aspects of „borderline photography": one, that explores the medium itself and its relation to other disciplines (particularly, etching) and another, that sees certain photographic processes as being almost irrelevant or obsolete in an era of digital photography. Could you talk about how these two borders might be related to one another? Do you think your interest in analogue photography comes out of your own background in print, which is often seen, as least traditionally, as being a hands-on, manual process of making images?

<u>MW</u> I definitely do not say that the chemical technique is almost irrelevant in an era of digital photography. It is not needed anymore for developing camera-made photography but it is a technique in its own right, with its own possibilities. Just like the invention of the photograph released painting from the demand to copy nature, the invention of digital image processing releases the chemical process from its commitment to the camera.

I am an artist who likes to use his hands and I am very interested in various media, but I don't use this medium because of its tradition; it is rather because of the new possibilities I see within. A digital photograph may consist of recorded light information but to build up a digital image at the computer (and that would be the digital equivalent to my work) means to modulate light rather than to modulate with light. It may be a small difference but it matters to me. I want my work to be a product of light, not light-production.

I broached the issue of that by building up handmade cubes
that remind me of digital images, although one could tell that they are not. By showing the difference between the media I want to prove that this part of photography hasn't lost its ability to tell something about itself and about other media in its own special way. It is not that I have something against computer graphics. It is essentially something different. It isn't connected to the idea of a direct contact to reality; it is virtual reality.

<u>CC</u> It conjures up associations of photography as 'painting with light', an idea that seems to have been forgotten in the rush towards new technologies. Your work also sets up a relationship to the photographic negative that, in a contemporary context, is often read as an obstacle, as an unnecessary impediment. This, of course, also brings in the element of chance or unpredictability. Is this sense of uncertainty towards how the finished work will actually look

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I want my work to be a product of light, not light-production.

Another thing that is unique for the chemical technique is the use of negatives. We have gotten used to gathering the visual nature of the referent from the picture in front of us. That is not the way the photogram works, because it looks like a negative and you get a sense of the light as the true referent of photography. The way I work also uses the effects of the light sensitive emulsion to react differently to diverse colours. You could never tell how the piece of foil looks like; that is the origin of my work. The result is positive and genuine as the referent. For me it is just two parts of the same work. Although I don't see my work as homage to a dying medium, this tradition is at least something to deal with. My picture of a stripe refers to this aspect. It tells something about painting, photography and their relation to each other. It is the disused part of photography. The light that made this picture went through the stripe itself. For me this picture pacifies photography and painting.

important to your practice?
<u>MW</u> The fact that you can never gather the look of the referent from my final picture doesn't mean that the outcome is unpredictable to me. During my practice, I got more and more familiar with how the medium works and how to control it. But this gap of time between the building up of the foil and getting to see the result is important as well. It is a challenge to my imagination. If I just light up the photographic paper it becomes black. Everything I construct is formed out of this black, which has become an endless continuum of possibilities for me. There is a big difference between the white paper usually used to make an image and the imaginary black space of the photographic paper. During the building process, this black space is a clear foil on a light-table. By changing its permeability to light, I may set everything that I want to appear in the final picture.

The final result is of course a bit surprising, because things don't always work out the way I

expected, but mainly it is important as it keeps me going. I am always curious about the result and this motivates me to go deeper into the phenomena I find. Before I can control a certain effect of the medium, I have to do an amount of research (which is also a pleasurable experience). This research is also important in the way I deal with these issues and how I present my pictures.

The negative character of the medium does not only allow me to work in the black space. The fact that the result is so different to the referent questions the belief in photography as a copy of reality itself (which still exists in many people). The picture may be a trace of something real but is not the actual referent and its character is something very different. Just as the fingerprint doesn't resemble a finger, the picture doesn't show the true light conditions that made it; only the result of those conditions.
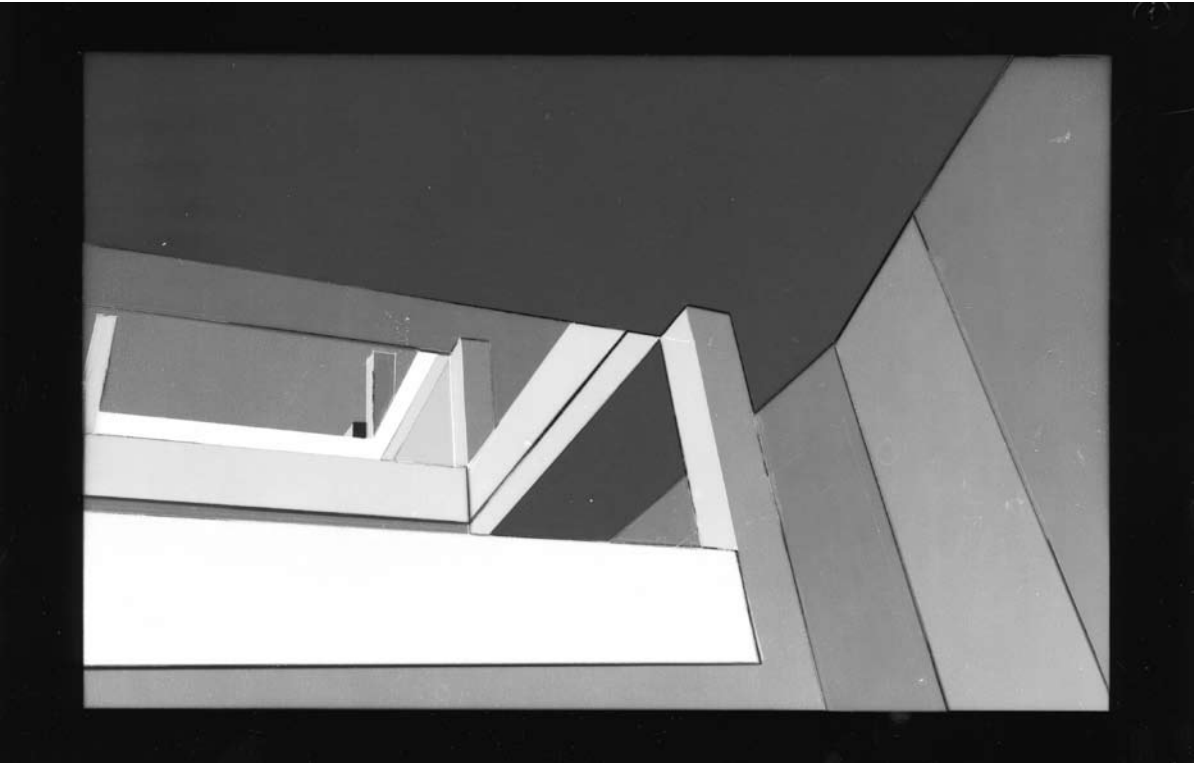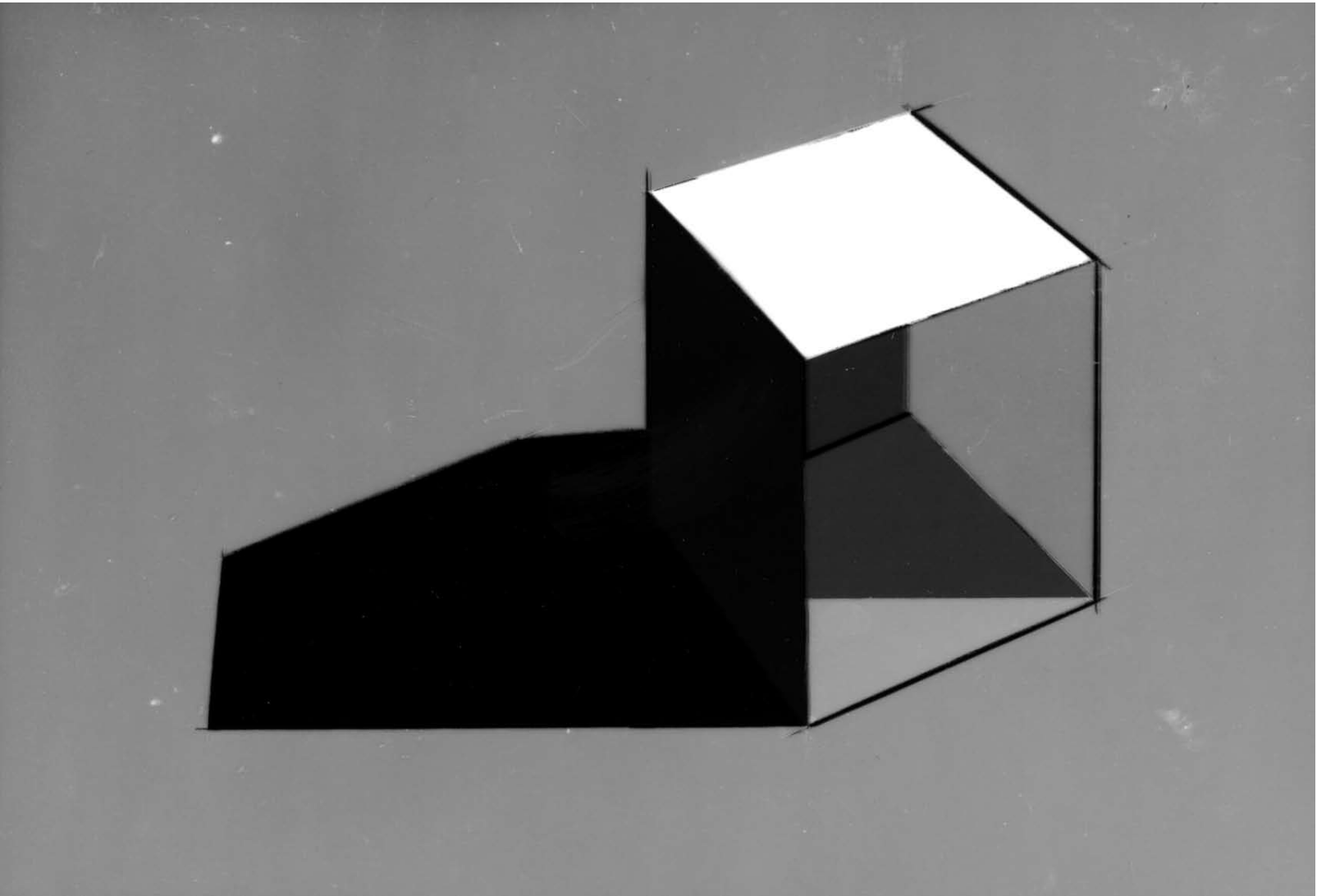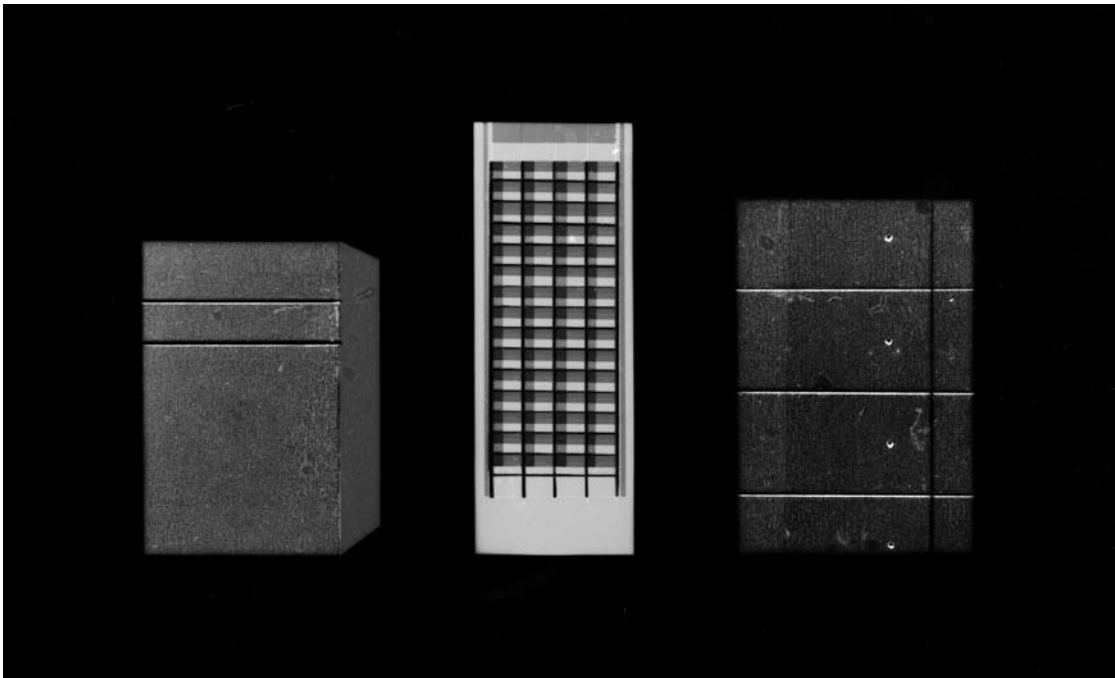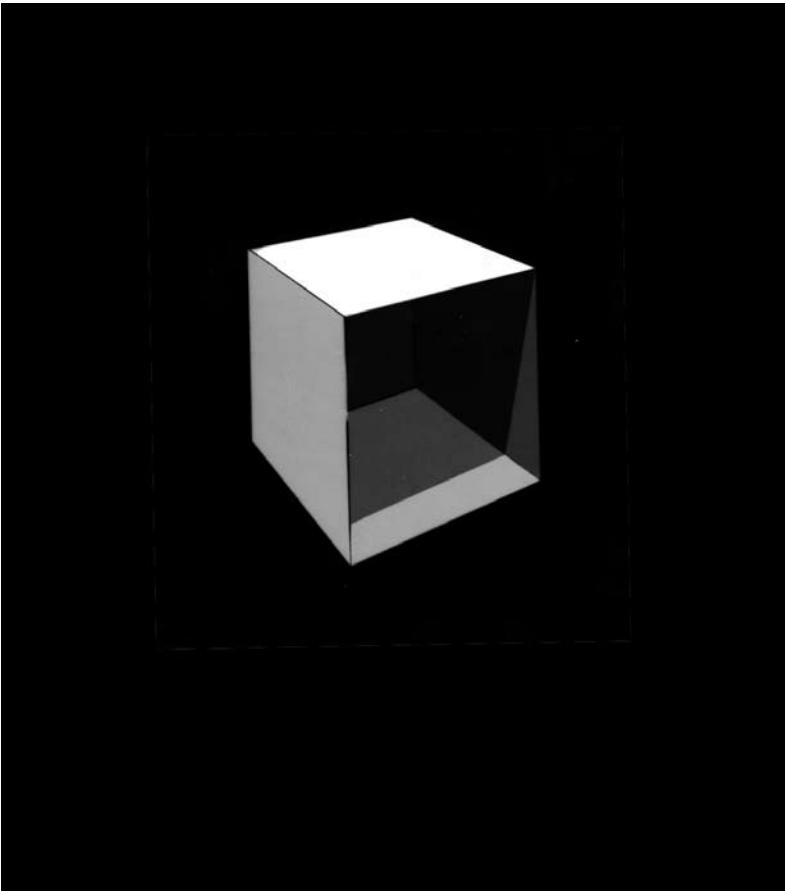
–

080
DREI DIAMANTEN
42 x 25,5 cm, 2010
Lumografie (contact print), Baryta paper

082.top
RAUM UND WÜRFEL
10 x 15 xm, 2009
Lumografie (contact print), Baryta paper

082.BOTTOM
STRUKTUR UND MATERIAL
17 x 28 cm, 2009
Lumografie (contact print), Baryta paper

083.TOP
RAUM UND WÜRFEL
11 x 10 cm, 2009
Lumografie (contact print), Baryta paper

083.BOTTOM
UNTITLED

POTEMKIN VILLAGE

„Potemkin village" refers to the fake settlements erected at the direction of Russian minister Grigory Potyomkin to fool Empress Catherine II during her prospective visit to Crimea (Ukraine) in 1787. The term has come to stand for any construction designed to stage reality for ideological or other ends. The artists in this group exhibition examine the idea of reality as a composition, as something that is staged, whether it is by conscious design or by the human gaze. At the same time, they reflect about the idea of the photographic image as a composition or construction of reality and the photographic nature of reality itself.
—

Novylon
Zendelingenstraat 38A
2140 Antwerpen
—

084 BERT DANCKAERT
UNTITLED
—

088.TOP YANIV WAISSA
ARCHAEOLOGICAL SITE, Arce

088.BOTTOM
EMPTY PARKING, Tel Aviv

089
GRAND CANYON
(CARMEL TUNNELS), Haifa

each 61 x 75 cm, 2008-2009
Inkjet prints on
Fine Art Photo Rag Paper

My photographic journeys lead me all across the country- my hometown, the city where I currently live and places I see for the first time through my camera lens. Wherever I go I examine the relationship between man and nature and the, sometimes absurd, connection and constant tension between past, present and future. I create an intimate atmosphere in every frame and put my personal feelings, emotions and nostalgia into it. Everywhere I go I recognize a personal memory that can ignite a collective memory of the viewer.

I deal with the urban revolution, manifested in the massive construction of buildings, roads, bridges and all kinds of huge concrete structures. Man is gradually reducing nature and neutralizes the past in its path.

The project deals with the changing generations. One generation is fading and its cultural remaining is being replaced by a new generation that deserts its' roots and creates a new, alienated, form of esthetics.

I'm interested in taking the viewer into my journeys, to stimulate the viewer to feel and to interpret this reality according to his own personal charges.
—

090 ALWIN LAY
MONOLITH
2008
—

091 ANU VAHTRA
UNTITLED
Dimensions variable
25 x 20 cm, 2007/2009
Digital print
—

092/093 GEORG PARTHEN
LANSCHAFTEN, 2007-2010

092.TOP
MOUNTAIN

092.BOTTOM
ENKLAVE

093
WALL

Landschaften is about the relationship of reality and its photographic representation. In the series I combine photographs of implausible places with digitally altered landscape photographs.

My work deals with the concepts of photography as a documentary medium. Ever since I studied photography in Essen I ponder about the ideas and implications of photographic representation. What are visual and contextual qualities of a photograph that make us feel as if we were looking at an extract of reality? Is there something like a visual language of documentation? Within Landschaften I try to incorporate and transcend these concepts. For the project I combine photographs of places that I perceive to be „unreal" with images that I have constructed from different photographs. The places on my images only relate to the real world up to a certain extent yet at the same time my „Bildwelt" claims authenticity.
—
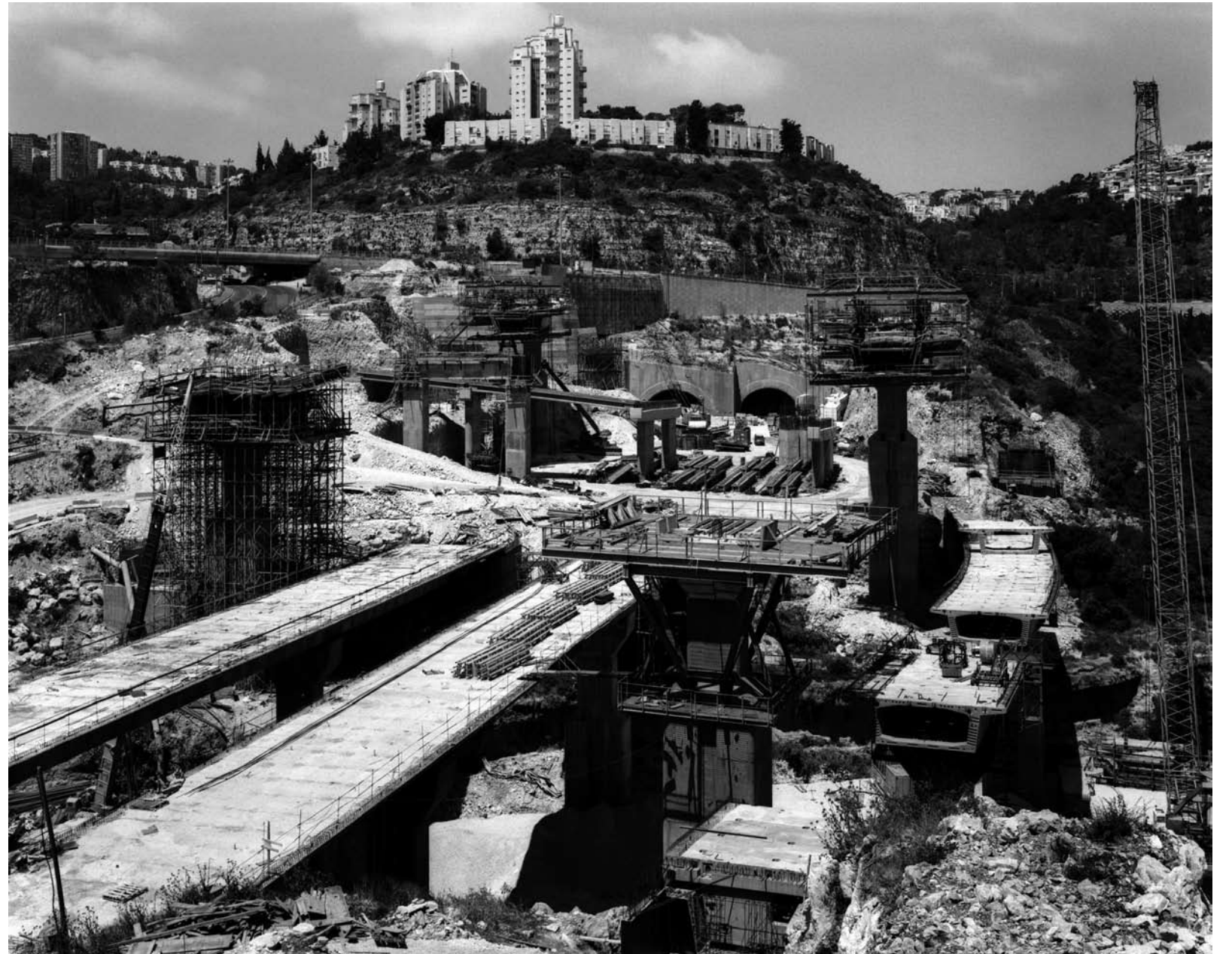
IN CONVERSATION W/

RYAN RIVADENEYRA

<u>CHRIS CLARKE</u> As a starting point (and being sensitive to the role of writing in your practice) could I simply ask you to elaborate on your work?

<u>RYAN RIVADENEYRA</u> So it's like this: trying to contextually place my work in the scope of a contemporary art dialogue is like trying to place Brangelina's relationship in the Social Studies textbooks of teenagers across the Western Hemisphere. It may or may not be critical in the formation of a nation's history or culture, yet we all know the status of our most beautiful and beloved stars. Just as Brad and Angelina made love and created a superhuman baby that would be the representation of ultimate visual splendor, the most beautiful sculpture since the Greeks carved the Venus de Milo, with my work I try to unite image and text to create an android of ultimate truth that combines fact and fiction to try and use metaphor and allegory to its fullest potential, like squeezing every drop of juice out of a plump grapefruit in order to have a healthy complete breakfast.

In the last sentence of chapter 57 of Kurt Vonnegut's novel Timequake, Kilgore Trout states „we are here on Earth to fart around, don't let anybody tell you any different!" With a different perspective, but with an equally grandiose statement (and also an incredible reference to He-Man), physicist Stephen Hawking states in the prologue to Black Holes and Baby Universes, „once we have a complete understanding of the ourselves, our surroundings, and the laws of physics…we would indeed be Masters of the Universe". Well, I'd like to think my work lies somewhere in between Hawking and Vonnegut: a striving for a complete understanding of an existence that basically involves farting around.

CC That's about as nice an example of your incorporation of writing into art practice as I could ask for. I suppose what needs to be asked is how you see your use of text. Do you think of it as something that accompanies or supplements a visual artwork, or that acts as a substitute or proxy, or as a way of representing the essential qualities of an image through a non-literal, metaphorical approach?

RR I think it is critical to understand my approach to the most controversial and abstract emotion in the world, and probably in the universe. What I'm talking about is nothing else but love, specifically love between two things. Sometimes I hear people describe love as „a cloud that floats high in the sky and suddenly the rain drops down on you when you least expect it and blah blah blah" or „love is a large glass of water and one day you will dissolve in it like an effervescent tablet and be one with it and yada yada yada". When I hear this, I say YES. Yes, my friend! Love is the unification of two entities that will forever coexist, two things that become something new, fresh, and refreshing. In this sense, I want my texts and images to come together to make one thing completely new and different, a thing that could only exist when you combine the two parts, and can no longer be separated. It's kinda like mayonnaise. You get your egg whites, your olive oil, your salt and pepper, your droplet of vinegar (and maybe a little squeeze of lemon) and then you blend it all together to get this incredible new, incredibly tasty new pudding-like substance that makes your sandwiches delicious! But if you decide you no longer want any mayo and you want your egg whites back, it's impossible, no matter how hard you try. What I want to create with text and image is mayonnaise: something completely new out of two completely different ingredients.

To use another example, I would like to talk about marriage. I reality, I am marrying these two ways of working, bringing together the practices of writing and taking pictures. However, I want to avoid at all costs the notion of creating an arranged marriage, like they have in India or many parts of Africa. I don't want to marry these things that I think fit well, like if they were from the same cast or one of them has rich parents or something. What I'm interested in is TRUE LOVE. These two things must have seen it coming from the day they've met, love at first sight. They will get together and never leave each other. They will go on picnics, stay up all night talking, they will watch movies, take naps, and ultimately grow old together. When one dies, the other will follow shortly after, for they share an unbreakable bond. So I say NO! No to arranged marriages, and yes to true love!

CC I might push you a bit on this notion of the true marriage of two distinct entities, as in text and image. For example, when I looked at the work on your website, I was immediately confronted by this quite disconcerting publicity photograph of the actress Jennifer Aniston (or „Rachel from Friends", as she's probably still commonly known). However, this image is accompanied by an elusive narrative that posits her in the grip of an existential crisis, before wistfully concluding „I miss my Friends." If anything, I'd suggest that the text here is what makes the image, what imbues it with a significance that is otherwise lacking. The fact that it is the caption which is the „created" work, rather than a fairly ubiquitous and anonymous promotional photograph, would suggest that even in the marriage of two parts, there seems to be a privileging of the one over the other (isn't it always the way…). Do you feel that as an artist, as someone who is both a photographer and writer, you generally work in a specific direction? In other words, does the text usually respond to an image (whether found or photographed) or can it, does it, work the other way around?

RR It's like that eternal question, „what came first, the chicken or the egg?" Some people would say „Well, the egg came first, because there have been eggs laid by animals way before any kind of chicken." But those people just don't get it. The point is, once you have an omelet, you no longer have eggs - that is, the art becomes art when both pieces are together, the whole is always greater than the sum of its parts. I agree with you that in the case of Rachel, maybe her story is more dynamic (in this case) than her image, but that is only because Rachel is much more than Jennifer Aniston, she is much more than Monica's roommate, or Ross's ex (they were on a break!); Rachel is a human being too, with feelings, thoughts, emotions. Rachel is inside of us; she is part of our childhood and adolescence, just like football and ham sandwiches. You are Rachel just as I am Rachel (here in Spain they still call her Rachel, not Raquel- think about that!) Anyway I think I'm getting a little off topic here, what I'm really trying to say is that when it comes to my stories, and with Rachel in particular, the image acts as inspiration for a text. Just as the muses would sing to Homer, Ovid, or Virgil when they wrote their poetry, Rachel from Friends inspires me to marry images and texts to try and make love. However, it may be the other way around. Sometimes I may have a piece of text and use it somehow in my work, kind of like I'm doing with this interview. In a way, I'd say that I'm not really an artist at all, the art is already out there, so I'm just putting a set of words into sentences, sentences into paragraphs, paragraphs into stories, and combining stories with images- kind of like a curator. When it comes to art, I just want to put my two cents in, to be a small part of this pie we call life. So, in the end, the love I make is equal to the love I take.

—

092
BOAT, 2008

093/094
INWOOD HILL PARK
Digital Print with Text, 2007

Inwood Hill Park

Inwood Hill Park is located on the northern tip of Manhattan. It is both the location of the purchase of Manhattan Island by the Dutch in the 1600's and also the only piece of land that remains untouched by developers. In the summer of 2002, the city and park authorities constructed a large tree-house style platform and began a project with the aim to reintroduce the Bald Eagle, a national symbol, to Manhattan, and once again make it their home. New York officials also hoped that upon viewing the eagle fly gracefully around Manhattan, residents would be inspired by these symbols of strength and pride, and boost their spirits in the aftermath of 9/11. Four eagles were released each year during the four summers between 2002 and 2005. Two of these birds have died: one of dehydration, and another that was hit by a train and died after receiving medical care. The rest have all flown away, and the project was abandoned.

STILLS AND THINGS

BERND KLEINHEISTERKAMP

„Stills" plays with the variety of possible ensembles that we identify and accept as a authentic, evident situation. Something that seems to make sense in its limits of time and context.

„Things" looks for the undeniable magic inherited in all things. The useless effort to define them, to capture their essence.
—

Atelier Solarshop
Dambruggestraat 48
2060 Antwerpen
—

098
LA PIPE
116 x 150 cm, 2008
C-print

100
BOX
96 x 75 cm, 2009
C-print

101
MATTEN
96 x 75 cm, 2007
C-print

PUBLIC SPACE

102 VINCEN BEECKMAN
UNTITLED
2009
—

103 RE:
UNTITLED
35mm slide film, 2010

RE: started while studying toge-
ther at the Academy of Fine Arts
(KASK) in Gent.

RE: is a collective by three artists
that tend to share a similar attitude
towards the photographic medium.
Initially it started from an interest in
the vernacular image, but along the
way evolved into a broader view
and approach. RE: aims to start
collaborations with others and is
interested in curating, publicizing,
organizing artistic events as well as
producing autonomous artworks.
—

THREE CONVERSATIONS (PLUS EPILOGUE)

KATHRIN KLINGNER & FONG PONTO

CHRIS CLARKE Your project takes the notion of Time to Meet quite literally in that you've invited an unknown artist to stay with you in Amsterdam and to simultaneously produce artworks through this co-habitation. Have you worked alongside other artists in the past and how do you think the proximity of another artist in your house might influence or alter your own practice?

KATHRIN KLINGNER Usually I don't work with other artists, neither in collaboration nor in the same studio. My practice hardly ever involves other people. I'm more the type for messing around by myself with lifeless objects; furniture, tape, pens and my sewing machine. I cannot predict how the presence of another artist is going to influ-ence my practice. But I think it's always good to get out of the routines and the safety-zone of the own method of working.

A lot of my works have dealt with the private space and the idea of „the home", therefore it seemed like a logical step to challenge myself a bit and let a total stranger stay with me in my burrow and see what happens.

CC You draw inspiration from the domestic setting in your work, and a number of your previous works seem to capture and communicate this interest in your immediate surroundings (I'm thinking here of the Domestic Interventions series and the manipulation of everyday furniture to aesthetic effect). Could you see this new co-habitant as artistic material, as another piece of household furnishings, who might be utilised in your artwork in some way?

KK What has interested me about the everyday objects I photograph is the secret life they seem to inhabit; how they can be arranged and turned in-to something else, but are still recognizable as what they are. Seeing some chairs, pillows and a blanket, but at the same time knowing, that you are looking at a „castle" or a „cave". Of course I can't utilize a person in that way and I am also not planning to.

On the other hand, I have a couple of images pending in my

head that require a model and I am usually too shy or too lazy to ask people if I can photograph them. So maybe I will use the opportunity to have somebody around …

But what I am actually interested in is the unpredictable factor; that I cannot really come up with an image beforehand and how expectations play a role in the process. I have been thinking for a while about the idea of the „imaginary friend" and how to visualize it in my work. The visitor I am expecting in a few days has become over the past few weeks an imaginary person to me. I have been expecting his/ her arrival with great excitement, still knowing that the real person arriving would be different to my expectations.

CC And vice versa, I'm sure. The interest in the domestic always assumes a certain level of familiarity, of working with that which is known or present. You also mention your use of tape, pens, fabric, in your work. These are similarly objects that carry a definite low-tech, do-it-yourself aesthetic. How much is your practice defined by necessity? Is your use of manual techniques in some way a reaction or critique of elaborately technical art practices?

KK It's not like if I had a bigger budget, I would work with completely different materials. On one side, I really enjoy making things by hand and, on the other, I believe that the themes in my work demand these do-it-yourself aesthetics, also in terms of their presentation. It is of course tricky to find the balance between working low-tech and still making something that is executed well enough to be convincing as an art piece.

I guess my approach also derives from a certain critical distance to the fetish-like perception of material that is especially present in photography. I'm not saying that the quality of material is not important, but there is often far too much attention on the product-aspect of photography; paper, sizes of prints, mounting and framing and not enough on content and general questions about the medium.

CC I think that criticality comes across quite strongly. Even within your photography, there is an informality and playfulness that resonates with the overall aesthetic of your practice. And, similarly, the proposal to invite a co-artist to share your home subverts conventional notions of the artist residency. It makes the gesture itself the artwork, and, I suppose, makes the work produced seem to be almost secondary. How important is it to you that a tangible, finished artwork is produced during this period? Would you go so far as make that a condition of the visiting artist's stay?

My practice hardly ever involves other people. I'm more the type for messing around by myself with lifeless objects.

KK I think the outcome can never be secondary. Having an idea that I am convinced about and then not being able to translate it into a work gives me sleepless nights.

There will be some kind of tangible outcome of this period, don't know about „finished" though… It's only two weeks between our artist-blind-date and the festival in Antwerp. But I decided already that I will show whatever material I have. In the worst case it will be boring or stupid or something that I will hate a month later. But the value of experiencing failure is totally underrated. That's the best way to learn, especially in art. One should never be too scared to make some mistakes nor too vain to show them. But I'm still hoping for the best of course …

And as for the visiting artist: there are no conditions from my side.

CC The possibility of failure goes hand-in-hand with a collaborative project. I know you'd mentioned that this proposal isn't about making something with the artist but rather producing something alongside them; sharing space rather than authorship. And yet the living experience is itself, by its very nature, collaborative. Within the project, there seems to be a point of separation, where you move from a performative / real-life way of working alongside one another to two distinct and individual art-

works. Would you expect to exhibit your respective works together, as the results of the project, or does the methodology become unnecessary once you come to point of exhibition?

KK For the sake of consistency, the presentation should in some way reflect on the methodology. But that does not necessarily mean that we need exhibit our work next to each other. It depends of course on the curators of the festival and the space (which I haven't seen yet).

THE 1 MILLION $ PICTURE

OHAD BEN SHIMON

I lost all of my work.
I have to start from scratch ...

OHAD BEN SHIMON To start with, I must say I have no work to talk about. I lost all of my work. There was a terrible accident in which all of my negatives and prints were burned. I have to start from scratch...

The only thing I can talk about is how much I really liked all of my photographs. I think they were wonderful. In fact I think they were the best photographs anyone has every made. One look at them and immediately BAM!, it was there, you probably know what I mean. That feeling that what you are looking at is genuine, one of a kind, eternal. You could see yourself 100 years from now still looking at the same photographs and asking yourself, who is the genius that made these extraordinary photographs? If you would ask me what they were about, I would tell you - Everything. Everything, you know, the shit, the love, the hate, the long nights without her, without him, all the trouble all of us go through to pass by time, to catch whatever we can catch, to try whatever there is out there to try. And yet, something always escaped my understanding. Something I never managed to figure out. Why did I keep on taking all those photographs? Why did they mean so much to me, to them? Perhaps it is better like this...perhaps it is better that they disappeared...

CHRIS CLARKE And yet, here you are. How does one go about being a photographer without any photographs? If one thinks of the photograph as a document, a snapshot of a moment in time, never to be re-experienced except through the substitution of a singular image, can the continuation of your practice be seen as an extension of this principle? Is the work about the absence of work, about its re-placement with an anecdote or ceremony?

OBS I think most of all it's about a movement from thinking rationally to thinking irrationally given the internal paradox in the latter form of thinking. Perhaps you could call it the end of thought... and a return to basic emotions, feelings, and even romance. To make things a bit simpler, the answer to your question is yes, the continuation of my practice, even if it does not refer to anything but its own continuation, can and should be seen as an extension of my previous preoccupation with photography. I like to call it photographing without a camera. The work which I don't have and am not working on, is not replaced by anecdote or ceremony but by life itself. My life. Me.

CC You stated in a recent interview with Bart Rutten, that: „my whole life can be regarded as a performance". In this light, for one to make a conscious, deliberate decision to move towards irrationality almost seems to taint our common understanding of emotion or romanticism as somehow 'authentic'. Such a move might necessarily require a cataclysmic event (for example, the destruction of your negatives and prints), something outside of one's control, in order to start again and perhaps move beyond the physical object, to re-address your relationship with photography without the influence of past works, recurrent themes, signature styles. Is this shift towards art-as-life therefore a way of re-asserting control over your own practice?

OBS In the interview with Bart Rutten, which was under heavy artificial lighting and mise-en-scène, I felt very awkward, which led to my thoughts about my whole life being a performance. Besides that point, I was also questioning the validity behind the designation of performance as a specific art form. If my whole life can be regarded as a performance, why is performance - art? From this does not necessarily derive the art-as-life argument. I was just pointing out the fallacy in the definition of performance art.

As for the deliberate decision of moving towards irrationality, I see it differently than the way you suggest, even though I see the logic of your argument. I'm trying to avoid a destructive approach as it only strengthens the thing you are fighting against. In fact I have no problem with rational thinking. I just suggest a loosening up of the cortex muscles. A flow. A dérive in the Situationist sense if you wish.

As for my negatives I did not destroy my own negatives, its something that happened to me, an accident, in the purest sense of the word, be it even a fictional accident that I made up for the sake of this interview...a thought exercise, as in OOPS...its all gone. Now what? Well, now as I see it I have two options. One, as you suggest, is to re-assert control over my own practice or, two, to take it easy. I choose number two.

CC Perhaps this already answers my next question, of whether the accident was an intentional one…

However, I am intrigued with the notion of the absent artwork, regardless of the intent behind its disappearance. Usually one would think of John Baldessari ritualistically burning his paintings or Guy Debord's politically-motivated decision to withdraw his films from circulation, not to mention a whole body of dematerialised artworks. Yet the work I keep coming back to would be something akin to Tehching Hsieh's 'performances', where he'd decide to stop making art for a year, or spend 13 years making but refusing to exhibit his pieces. This blurring of art into life, life into art, while premeditated, seems to involve a move beyond dichotomies, an acknowledgement that any separation between the two is a false one. In this way, can one understand the destruction of the artwork as simply another medium, another project, for an artistic practice which no longer requires such artificial categorisations?

OBS The idea of the absent artwork can serve as a metaphor, analogy, or representation of many things. I think we should not go into that now, even though it's something I'm definitely interested in.

What I would like to expand on for the moment has to do with what you point out as the move beyond dichotomies, which I'm definitely all for. The problem starts when we locate this kind of realm of going beyond dichotomies, on the trajectory of art and life, because ART seems to be the one 'capitalizing' on this so-called move beyond dichotomies. Artists make life-like art, writers write about the life-like art, curators curate life-like art, museums exhibit life-like art, magazines, websites, art journals, visitors, architecture, all these things seem to be in the hands of the 'art' part of the dichotomy. It's not that life itself really has any say on the move beyond this specific dichotomy. Art comes with its hand on the upper, and this is very problematic. Life seems to become absent, silent, a thing of the past or some kind of sacrifice or ritual. It is useful to think about those artists that you mention, but after all I wouldn't want to glorify anything but the everyday, as I think they were and are simple people just like you and me. The art world tends to fetishize these 'real' experiences of being locked up in a cage or doing nothing for a year, or accumulated dust in an artist' studio. What I suggest is the dissolution of any form of aura, epic, heroism, external reference and to live a simple day-to-day life of doing nothing, something or everything - that's up for the certain individual to decide. For all I care he or she can also be someone standing on the corner of the street looking sideways. I don't need art to package that for me in the worn-out notion of art as life, life as art and all that crap. My suggestion to all the 'performance art' artists out there is to just follow their lives and leave us alone to our business as human beings.

Now, for your question can the destruction of an art work be another medium? Interesting thought, though I think all you will achieve with this acknowledgment is the eradication of categorical and medium-specific thinking in the arts, which is fine enough but not enough. There needs to be no 'De-', 'Re-', or 'Mis-', those signify lack or moving towards a certain lack or absence. All I'm saying is just Be.
—

ARTIST INDEX

BARBAS, PAULIEN
020/021/034/035

born 1981
lives and works in Amsterdam,
The Netherlands
—

BEECKMAN, VINCEN
102
—

BEIERLE, NORMAN
013/014

born 1967
lives in The Hague,
The Netherlands
works in Europe
www.beikey.net
—

BENDZULLA, JOHANNES
068

Born in Saarbrücken, Germany,
lives and works in Düsseldorf,
Germany
—

BEN SHIMON, OHAD
106/107

born 1978 in Israel
lives and works in The Netherlands
www.ohadbenshimon.com
—

BOIY, TOMAS
056-059

born 1974 in Lier, Belgium
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http://www.axelbraun.org/
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046/047

born 1981 in Guildford, UK
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www.bert-danckaert.be
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DANNERT, FRAUKE
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born 1979 in Herdecke
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www.frauke-dannert.de
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www.fernfeld.de
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FIEDLER, MORITZ
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www.sebastianfreytag.com
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GROSSEK, RALF
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www.ralfgrossek.de
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HUGAL, OSCAR
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http://oscarhugal.wordpress.com/
placebo/
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JUNG, SABRINA
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LAY, ALWIN
090

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LEDDINGTON, G.
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MEIER, CHRISTOPH
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www.christophmeier.net
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076

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PRICE, DAVID
046/047

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RE:
103

www.re-collective.be
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RECHTERSCHOT, ABE
028/029

www.aberechterschot.com
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091

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015

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088/89

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042

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