

Duration
16. 9. – 12. 11. 2023

Curated by
Anna Voswinckel

With works by: Laurence Bonvin, Seiichi Furuya, Lisa Holzer, Erich Lázár, Flo Maak, Sophie Meuresch, Georg Petermichl, Stefanie Seufert, Niklas Taleb, Manfred Willmann

The starting point of the exhibition is the ambiguity of the term *exposure*, which describes not only the photographic exposure process but also the act of exposing bodies or life circumstances. The works are characterized by the artists' motivation to reflect on references to reality through the indexical medium of photography, and to make one's own embeddedness in (human and nonhuman) relational structures visible. The theme of *exposure* as one of the essential conditions of photography may also be understood as a return to the original parameters of the medium: How can subjective visual languages prevail within a post-digital sphere of image production and circulation? How can artistic approaches contribute to this? The works presented in the exhibition are distinguished by personal approaches that are combined with both formally experimental practices and media-reflexive considerations. Series of different generations of artists are juxtaposed, identifying parallels and continuities in both practice and position.

The group exhibition *Exposure* begins with works based on the exposure process that address the documentary aspect of photography and question its relationship to reality. Like the exhibition title, **Sophie Meuresch's** work *Treppen (Reflexion)* (2018), hanging at the start of the show, plays with the ambiguity of the concept of reflection, which refers both to light reflecting on a surface and to the act of processing and conveying information. Meuresch's series *Mohn (eins–fünf)* (2021) consists of five variously exposed photographs of a poppy field hung in a row, unframed and unprotected. Close in composition, the series is an attempt to use photographic means to objectively capture the poppy's characteristic features, for instance its extraordinary luminosity and fragility. But the longer we study the different variations, the more the poppy eludes us as a motif—pointing to a mutability that photography is unable to grasp.

Similar considerations prompted **Stefanie Seufert** to address Marguerite Duras's essay collection *Practicalities* in her four-part series *sich selber zu sehen* (2021). In the essay "The Photographs," Duras reflects on the function of family photos; in the modern world, where photography is assigned the task of recording (family) history, they accelerate forgetting by replacing subjective memory's inner images. According to Duras, photography cannot live up to the identity-generating function ascribed to it ("to see oneself"), since it negates the potentiality (of a person). In the form of reproduced text collages, the artist transfers the text and its criticism onto visual motifs that she further exposes using a flashlight. This artistic inquiry into photographic exposure processes has shaped Seufert's practice for several years, as other works in the exhibition evince. In looking at the series *Soweit das Auge reicht*, Wien (1983–84), we follow **Seiichi Furuya's** view from the window of his apartment in Vienna. Like Meuresch's, this black-and-white series consists of varying exposures of an almost identical composition. Furuya's motif alternates between an open and closed window, changeable weather conditions, and times of day. The view through the closed window is for the most part fogged; because of the weather, the glass pane is covered in condensation resembling a drawing or blur filter. There's an analogy here to the camera's matte screen, while in the dark, the pane becomes the photographer's mirror and reverses the direction of the gaze.

In his latest group of works, *Universal Thoughts (or whatnot)* (2023), **Georg Petermichl** takes a look at his family of origin and inquires into the role of photography as a medium for documenting society and forging identity. The large size of the photographs, some of which are hung as unframed hand prints in dialogue with the space, stands in striking contrast to the intimacy of the re-

spective images and the closeness in relationship they reveal, while deliberate over- or under-exposure allows for distance and an openness to interpretation. In the figure of a small ceramic hippopotamus, the artist ironically reflects on his own awkwardness in dealing with his unaccustomed (power) position as photographer in this picture of a family constellation.

In his series *Dream again of better Generationenvertrag* (2020), **Niklas Taleb** addresses the conflict between artistic practice and family care work. The work's title alludes to the effort, which often proves futile, to negotiate better terms for the artist's (self-) exploitative working conditions. The photographs record everyday situations that reveal the photographer's parenthood and provide insights into his living situation, habits of consumption, and leisure time as well as into his cultural identity, which is hybrid. Taleb constructs his own frames, which lend the (digital) photographs a body and testify to a sensitivity in handling the photographic image that is analogous to family care work. In *Private Eye* (1982–2000), his black-and-white photo documentation of everyday life, **Erich Lázár** also presents images of private relationships. One motif that particularly illustrates the complexity of family constellations is the portrait of Lázár's partner and, standing in front of her, their son. The woman's eyes are lowered, she's crying, apparently upset at the picture being taken. Her son, standing in front of her and unable to see his mother's face, smiles happily into the camera. The photograph's disturbing message seems to be the inequality and asymmetry of care relationships.

Lisa Holzer's series of what initially seem like abstract color pigment prints is titled *Family* (2023). The work consists of Photoshopped pictures of fingerprints on a tablet that the artist shares with her son. Although the precision in reproduction suggests that the prints can be linked forensically to one

of the two or to their friends, the work itself is marked by superimposition and blurring. Another photograph in the series depicts a person with a tablet, with the reworked and inverted motif giving rise to a painterly quality. Ultimately, Holzer is concerned with the ambivalence between figuration and abstraction, with inscribing by means of a digital device, with questions of closeness and distance. A dialogue with language and with psychoanalysis underlies Holzer's works, which consist of photographic images and the texts that often accompany them, but are also developed independently.

Another group of works in the exhibition addresses questions of cross-species empathy and thus the dualistic human–nature relationship and its inherent interdependencies—and ultimately the question of who is at the mercy of whom. Over a period of two years, as the title of the *2018/2017* series suggests, **Manfred Willmann** took daily close-up photographs of plants and animals and the remains they left behind in his immediate surroundings. The images can be read as a tribute to the respective species. The creatures captured are brought eerily close to the viewer. It feels as though we were in communion with the animals, even in the moment they are killed—as if we were the ones they were staring at.

Flo Maak depicts insects, but he deliberately shifts the setting to urban space to shed light on the coexistence of humans and animals and their bodies' mutual interpenetration. Questioning the anthropocentrism and heteronormativity of the Gaia hypothesis, which adopts the myth of the caring mother to represent the ecosystem, the artistic investigation in Iceland featured in Maak's series *Ground Truthing* (2020–present) focuses on the function of volcanoes as participants in the global energy cycle. By inverting the scale to create an analogy between the crater's opening and a human anus, Maak points to the interdependence between humans and

nature, while his motifs of desire and physical surrender break down anthropocentric attributions (of power).

In the global energy cycle, volcanoes and glaciers are intertwined; according to climate scientists, the accelerated melting of the ice—the result of human-induced global warming—will also lead to a greater frequency in volcanic eruptions. In a series of high-resolution photographs accompanied by a soundtrack of field recordings, the video installation *Aletsch Negative* (2019) by **Laurence Bonvin** documents the melting of the Aletsch, the largest glacier in the Alps. In formal terms reminiscent of the poetic visual language of analogue animation films, *Aletsch Negative* uses the multiplication and illusion of movement to make the intensity and acceleration of the melting process palpable. In our encounter with the glacier, we become aware of the ecological contingency that is ultimately leading to its disappearance.

Anna Voswinckel

Sophie Meuresch 1–2

- 1 Treppe (Reflexion), 2022. Fine art print, 60 × 40 cm, framed.
- 2 Mohn (eins–fünf), 2021. 5 fine art prints, 60 × 40 cm each.

Stefanie Seufert 3–6

- 3 sich selber zu sehen, MD, Seite 102, #1–4, 2021. 4 photographs, photograms, 95 × 75 cm each, framed.
- 4 Towers, Option #2, Atlas Grey, 2016. Photogram, folded before exposure, 180 × 35 × 35 cm.
- 5 o.T., 2017/2023. Photogram, cut before exposure, 120 × 95 cm, framed.
- 6 Hose / Chronotype, 2015. 2 photograms, ca. 400 × 76 cm each.
Courtesy: the artist & Laura Mars Gallery, Berlin.

Seiichi Furuya 7

- 7 Soweit das Auge reicht, Wien 1983–1984. 5 gelatin silver prints, 60.6 × 48 cm each, framed.
Courtesy: the artist & Galerie Thomas Fischer, Berlin.

Georg Petermichl 8–13

- 8 Universal Thoughts (Petrified), 2014/2023. C-print from diapositive, 152.5 × 230 cm.
- 9 Universal Thoughts (Mutter), 2004/2023. Analogue, hand-enlarged c-print, 158 × 195.5 cm, framed.
- 10 Universal Thoughts (Akt), 2015/2023. C-print, 185 × 124 cm.
- 11 Universal Thoughts (Vater), 2006/2023. C-print, 200 × 154 cm.
- 12 Universal Thoughts (After Kühn 3), 2009/2023. Analogue, hand-enlarged c-print, 154 × 195.5 cm.
- 13 Whatnot, 2023. Glazed ceramics, 48 × 80 × 36 cm.
Courtesy: the artist & Wonnerth Dejaco, Vienna.

Niklas Taleb 14–20

- 14 Untitled (Tripping/Trapping), 2021. Archival pigment print, glass, multiplex suspension, tape, 26 × 18 cm.
- 15 Untitled, 2022. Archival pigment print, glass, multiplex suspension, tape, 30.5 × 46 cm.
- 16 Reverse Psychology, 2020. Archival pigment print, glass, tissue wrapping paper, multiplex suspension, tape, 53 × 72 cm.
- 17 Psychologie, 2020. C-print in artist frame, 74.8 × 111 cm.
- 18 Ohne Titel (ibnb), 2020. C-print, glass, multiplex suspension, tape, 48.5 × 33 cm.
- 19 Ohne Titel, 2020. C-print in tulipwood frame, 104 × 70 cm.
- 20 Ohne Titel, 2020. Archival pigment print in tulipwood frame, 52.5 × 78 cm.
All from: Dream again of better Generationenvertrag, 2020–ongoing.
Courtesy: the artist & Lucas Hirsch, Düsseldorf; Courtesy 16–20: Loan from the Contemporary Art Collection of the Federal Republic of Germany, Bonn.

Erich Lázár 21–25

- 21 Akt mit Maske, 1985.
- 22 Julia, Wien, 2000.
- 23 Kamil, 1992.
- 24 Sigrid und Johann, 1993.
- 25 Helga und Valentin, Wien, 1991.
All from: Private Eye, 1982–2000. Gelatin silver prints, 38 × 30 cm each.

Lisa Holzer 26–29

- 26 Family (6), 2023. Pigment print on cotton paper, 110 × 79 cm, framed.
- 27 Family (2), 2023. Pigment print on cotton paper, 110 × 77 cm, framed.
- 28 Family (Clouds), 2023. Pigment print on cotton paper, 110 × 78.6 cm, framed.
- 29 Family (5), 2023. Pigment print on cotton paper, 110 × 74 cm, framed.
Courtesy: the artist & Layr, Vienna.

Manfred Willmann 30

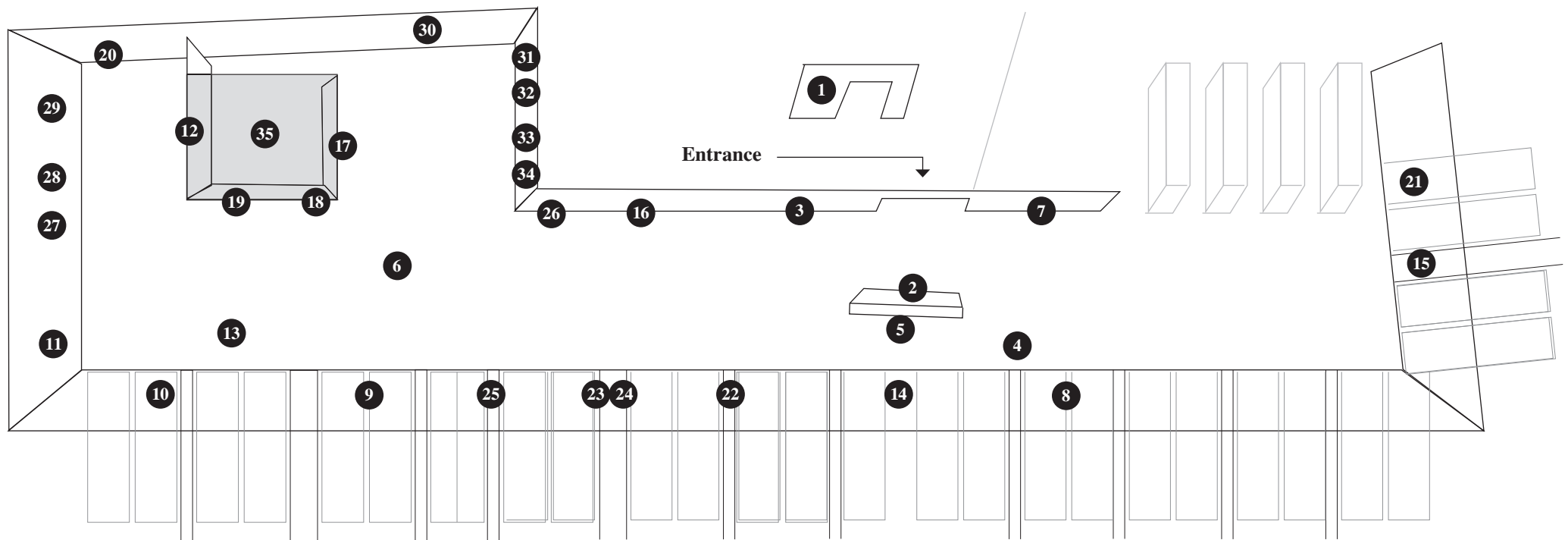
- 30 2018/2017, 2017/2018. 18 inkjet prints, 50 × 50 cm each.

Flo Maak 31–34

- 31 Tongue, 2023. Pigment print, 84 × 59.4 cm, framed.
- 32 Untitled, 2021. Pigment print, 50 × 35 cm, framed.
- 33 Descent, 2016. Pigment print, 140 × 100 cm, framed.
- 34 Ohne Titel, 2023. Pigment print, 59.4 × 42 cm, framed.
Courtesy: the artist & Bernhard Knaus Fine Art, Frankfurt am Main.

Laurence Bonvin 35

- 35 Aletsch Negative, 2019. 4:3 HD video (color, sound), 11'30''.



Laurence Bonvin is a Swiss photographer and filmmaker based in Lisbon (PT) and Switzerland (CH). Known for her multidisciplinary approach to lens-based image-making, she often combines photography and video installation to explore themes of transformation in natural, urban, and social environments. Her work has been exhibited internationally with solo shows at Le Manoir, Martigny (CH); Museum für Photographie Braunschweig (DE); Market Photo Workshop, Johannesburg (ZA); Centre Photographique d'Île-de-France, Paris (FR); Photography Center, Geneva (CH); as well as in group exhibitions and biennials, including Musée du Quai Branly, Paris; Musée d'art et d'histoire, Geneva; Dakar Biennale (SN); Kunsthaus Zürich, Zurich (CH); Museum für Völkerkunde, Hamburg (DE); Fotofestival in Mannheim, Ludwigshafen, Heidelberg (DE); Deutsche Bank Kunsthalle, Berlin (DE); Fotomuseum Winterthur (CH); Camera Austria, Graz (AT); and Mamco, Geneva. Bonvin has realized five short and medium-length films, which were selected by major film festivals (Berlin, Annecy, Montreal, Hong Kong) and showcased in exhibitions. Throughout her career, she has received several prizes including two Swiss Art Awards (2002 and 2006), the Vordemberge-Gildewart Prize (2001), the Manuel Rivera-Ortiz Film Prize (2015), the Swiss Camera Prize at the Winterthur Short Film Week (2016), and the Best Swiss Film at Fantoche FF in Baden.

Seiichi Furuya, born in Izu (JP) in 1950, is a freelance photographer; since 1973 he has been based mainly in Austria, from 1987 in Graz. From 1975 to the present, his work has been shown in numerous solo exhibitions at the Forum Stadtpark, Graz; Fotomuseum Winterthur (CH); Albertina Museum Vienna (AT); and Tokyo Photographic Art Museum (JP), among others. He has published several photographic books about his late wife Christine Gössler, beginning with *Mémoires 1978–1988* (Edition Camera Austria, 1989) and continuing with *Mémoires 1995* (Scalo Books, 1995), *Christine Furuya-Gössler, Mémoires 1978–1985* (Korinsha Press, 1997), *Portrait* (Fotograf, 2000), and many others. *Our Pocketkamera 1985*, published

by Edition Camera Austria, is the latest volume in the photo book project Seiichi Furuya began in 2019, which takes various documents he found in his attic in 2018 as its point of departure. *Face to Face* (2020) and *First Trip to Bologna 1978 / Last Trip to Venice 1985* (2022, both Chose Commune) are also part of the series. In 2019 Furuya received the Austrian State Prize for Artistic Photography.

Lisa Holzer is a visual artist living in Berlin (DE). She works with photography, text, and occasionally performative gestures in an exhibition context, inquiring into what an image is, what constitutes it as such, and what it can do. Holzer is interested in the ambivalence between representation and abstraction, the relationship between Photo-shop and weakness. She views her works as protagonists that cry or sweat (polyurethane on the outside of the glass of the frames), for instance, or cry inwardly (Photoshop). Holzer also considers what can literally fall out of her works. If an image or text features cake, for instance, that cake may be served at a show or reading. Holzer accompanies her exhibitions with auto-theoretical texts that move towards or away from the images or with autonomous texts that become the basis for performative readings. Apart from her artistic work, she has also curated projects such as the recent *How to Move and Respond* at Haus am Waldsee, Berlin.

Erich Lázár was born in Graz (AT) and studied law. He has been involved with photography since 1980, has lived in Vienna (AT) since 1990, and has been working as video editor at ORF since 1995.

Flo Maak is an artist who works with photography, which he presents on a regular basis in the form of installations. He also collaborates with the filmmaker and artist Lasse Lau. Currently, they are working on a documentary feature film about an early queer uprising. Maak studied fine arts at the Städelschule, Frankfurt am Main (DE) and at Cooper Union, New York City (US). As a professor of art photography, he taught at Chung-Ang University, Seoul (KR), from

2013 to 2017. Following a one-year scholarship at the Braunschweig University of Art (DE) in 2017, he now lives in Berlin (DE). Maak has exhibited internationally, including at the Nikolaj Kunsthal (Copenhagen, DK), MMK—Museum für Moderne Kunst, Frankfurt; Pro Arts (Oakland, US); Villa Romana (Florence, IT); Corner Art Space (Seoul); Kunstverein Bielefeld (DE); and Agathenburg Castle (DE).

Sophie Meuresch, born in Braunschweig (DE) in 1994, lives and works in Leipzig (DE). She studied at the Folkwang University of the Arts in Essen (DE), the Royal Danish Academy of Fine Arts in Copenhagen (DK), the National Institute of Design in Gandhinagar (IN), and the Academy of Fine Arts in Leipzig. She had her first solo exhibition in May 2022 in the Gimp project space in Berlin (DE). She has also been included in numerous group shows at the Photoszene Festival in Cologne (DE, 2023); Luma Arles as part of the Rencontres de la photographie d'Arles (FR, 2022); Kunstquartier Bethanien, Berlin (2021); Halle 14 UG, as part of the f/stop—Festival for Photography Leipzig (2021); Goethe Institute Mumbai (IN, 2020); and Pact Zollverein in Essen (2018), among others.

Stefanie Seufert is an artist based in Berlin (DE). She uses analogue means to negotiate photography's basic functions and potential pitfalls. Her images and sculptural works, made for the most part without a camera, revolve around concepts such as transience, movement, and the instability of individual situations and social systems. They reflect the contradiction between fixed images and ongoing change. Seufert studied photo design at the Lette Verein Berlin and visual communication at the Berlin University of the Arts. In 2023, her work will be presented in the following exhibitions, among others: Louisville Photo Biennial, Louisville (US); the Penumbra Artist Series, New York City (US); Berlinische Galerie; the Stiftung Kunstforum Berliner Volksbank; Eskenazi Museum of Art, Bloomington, IN (US); Kunsthaus Kollitsch, Klagenfurt (AT); Laura Mars Gallery, Berlin (with Luise

Marchand); Amtsalon / European Month of Photography Berlin; *POTZBLITZPAINTING*, Berlin; KOP.12 at XPINKY, Neukölln Arcaden, Berlin; Zwinger Gallery, Berlin; and Kunstbibliothek / Staatliche Museen zu Berlin.

Georg Petermichl lives and works in Vienna (AT). He studied journalism and communication science at the University of Vienna and photography at the Academy of Fine Arts Vienna. Petermichl worked as a freelance theater critic for *Der Standard*, www.nachtkritik.de, and others through 2011. Since that time, he's been active as a freelance artist and considers his work in applied photography for galleries and museums as well as for Heimo Zobernig and Jakob Lena Knebl to be part of his artistic practice. He has been a member of the Association of Visual Artists Vienna Secession since 2018. In 2022–23 he headed the class for photography and new media at the Mozarteum Salzburg (AT).

Niklas Taleb, born 1986 in Munich (DE), studied at the Folkwang University of the Arts in Essen (DE), where he lives and works. He was the founder and co-curator of the Belle Air exhibition space in Essen (2014–17) and is co-founder of the artists' group New Bretagne. In 2020, Taleb received the Peter Mertes Scholarship from the Bonn Art Association. His first solo exhibition, *Dream again of better Generationenvertrag*, took place in 2020 at the Lucas Hirsch Gallery, Düsseldorf (DE). Recent solo and two-person exhibitions include Cell Project Space, London (GB, 2023); Capc—Musée d'art contemporain de Bordeaux (FR, 2022), with Phung-Tien Phan; Edouard Montassut, Paris (FR, 2022); and 15 Orient, New York (US, 2022). Taleb's work has also been on view at the Bonner Kunstverein (2021); Peach, Rotterdam (NL, 2021); The Wig, Berlin (DE, 2021); Kunstverein Harburger Bahnhof, Hamburg (DE, 2020); Neuer Essener Kunstverein (2020); Kunsthalle Düsseldorf (2020); and Vleeshal Center for Contemporary Art, Middelburg (NL, 2019).

Manfred Willmann was born in Graz (AT) in 1952 and lives there today. At the core of his work is the photographer's relationship to the world; he is equally interested in documentary and conceptual approaches. Willmann often creates his thematic series over a protracted period of time; the form of the artist's book suits his work particularly well, with publications including *Schwarz und Gold* (1981); *Die Sieger* (1989); *Das Land. 1981–1993* (2000); and *Blitz und Enzianblau* (2017). Parallel to his artistic work, and in collaboration with Christine Frisinghelli and Seiichi Furuya, Willmann set up an ongoing exhibition and symposium program in 1976 as part of the Graz-based artists' association Forum Stadtpark. In 1980 he co-founded the magazine *Camera Austria International* and was its publisher until 2010. In 2009 Willmann was awarded the Austrian State Prize for Artistic Photography. In 2005, the catalogue raisonné *Werkblick* was published by Neue Galerie Graz; in 2018 the catalogue *Manfred Willmann* by the Albertina Museum Vienna.