

Duration  
25. 11. 2023 – 28. 1. 2024

Curated by Anna Voswinckel

With works by Rebekka Bauer, Sara-Lena Maierhofer, Sim Chi Yin, Oliver Husain and Kerstin Schroedinger, and: Lisa Holzer, Flo Maak, Sophie Meuresch, Georg Petermichl, Stefanie Seufert, Niklas Taleb

In analogue photography, when a negative is exposed to light multiple times, it's referred to as a double exposure. Multiple exposures occur when the photographer accidentally or intentionally fails to advance the film in the camera, re-exposing material that has already been exposed to light. In this way, the negative becomes inscribed with several photographic imprints that can be spaced out in time. In the exhibition Double Exposure, the title serves as a metaphor for processes of memory politics that are explored and transformed through randomly found images or specific archive viewings. What does it mean to expose oneself repeatedly to inscription? Four very different artistic practices are juxtaposed here; each of them employs individual methods that visually (re)write unavailable or repressed experience and, in doing so, react to the dispositives of the respective media and the aesthetics of the image.

Relating to the discourse concerning the restitution of cultural assets and the reorientation of the collections in European institutions, **Sara-Lena Maierhofer's** series *Kabinette* (2018–19) examines the role of photography as an archival medium that, in historical terms, is closely conjoined with the colonial perspective. Against this background, and from a white European perspective, how can one decolonialize one's own artistic practice? By relocating documentary processes to the darkroom, where the artist uses direct exposure on various materials to re-enact the view into the museum depot, Maierhofer sets in motion a process of reflection on questions of documentation and the evaluation of (colonial) archives.

An investigation of colonialism's complex, transnational political entanglements and its traumatic effects on (family) biographies forms the starting point of **Sim Chi Yin's** multimedia practice. In-

spired by research into the life of her grandfather, whom the British colonial authorities deported to China and murdered there in 1949, the artist spent ten years studying the Malayan Emergency, the anti-colonial war of 1948–1960. The history of the deportation and the complex diasporic movement between China and Southeast Asia are interwoven in the two-channel film *The Mountain That Hid* (2022). *The Suitcase Is a Little Bit Rotten* (2023) is an artistic intervention into a colonial picture archive. As the basis for her work, the artist used found lantern glass slides from the late eighteenth and early nineteenth centuries, designed in the UK to advertise the British Malaya colony. By inserting her grandfather and her child into the glass slides in the form of barely perceptible details, Sim subjectifies the objectifying gaze inherent in colonial projection and expands the photographically mediated, cross-generational process of memory work.

**Rebekka Bauer's** mixed-media installation *Die Aufstellung* (The Constellation, 2020–present) brings together hundreds of homemade metal objects from her grandfather's estate and a collection of private photographs from the National Socialist years with family photos spanning several decades. *Die Aufstellung* is an experimental arrangement that changes depending on the exhibition context; the work inquires into the artist's relationship to her grandfather's legacy, which is historically and psychologically complex. Using methods of composition and montage, the installation searches for clues as to how unprocessed history and violence carry through family biographies and leave their mark on bodies and relationships. As a room-sized installation, *Die Aufstellung* is linked with the works in the first part of the exhibition and seeks in the superimposed traces of other bodies connections between narrative threads.

In a joint artistic research project, **Oliver Husain** and **Kerstin Schroedinger** combine material experiments, historical research, and performance into a multi-channel installation titled *DNCB* (2021). The chemical dinitrochlorobenzene, used for color developing in photo labs, was discovered by doctors and patients in San Francisco in the 1980s during the AIDS crisis as an alternative treatment for Kaposi's sarcoma; in risky experiments, it was directly applied to the skin. In their video installation, the artists draw parallels between the surfaces of skin and film, between color developing, exposure, poisoning, and healing, between self-medication and independent film developing labs. In the process, *DNCB* uncovers a little-known history of research and a movement that are linked in a unique way to the history of analogue photography.

The four projects of *Double Exposure* overwrite the previous exhibition *Exposure*. By juxtaposing them to the remaining works of the first exhibition *Exposure*, they comment on and complement them. The superimposition give rise to a new image space that can also be understood as a reflection on exhibiting photography.

Text: Anna Voswinckel

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**Rebekka Bauer**, born 1991 in Freising (DE), lives in Leipzig (DE) and works as a visual artist. She studied media art under Clemens von Wedemeyer at the Academy of Fine Arts Leipzig, and also stage design at the Mozarteum Salzburg (AT) and the Academy of Fine Arts Vienna (AT). Her work plays out at the thresholds of sculpture, stage design, and analytical photography. She engages with specific spaces, in which she uses various media to create constellations that translate (hi)stories and social relations in a tactile way. She frequently works with other artists on exhibition formats and publications and is part of the artist collective of the Kunstverein Leipzig.

**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 Photoshop 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.

**Oliver Husain** is an artist and filmmaker. His projects are often collaborations with other artists and friends, often beginning with a fragment of history, a rumor, a personal encounter, or a distant memory. He uses a wide range of cinematic languages, technical experiments, and visual pleasures—such as dance, puppetry, costume, special effects—to animate his research and fold the viewers into complex

narrative setups. Recent exhibitions include *The Beauties of Lucknow*, a site-specific installation commissioned by Massey College, Toronto (CA), *Lenticoolers* at Susan Hobbs Gallery, Toronto (with Malik McKoy), *I don't know you like that: The Bodywork of Hospitality* at The University of Buffalo Art Galleries, New York (US), and Double Exposure at Camera Austria, Graz (AT) (the latter two with Kerstin Schroedinger), all 2023. His website is husain.de; his livestream performances (with Amy Lam) are available on drip-drop.tv.

**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 Kunsthall (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).

**Sara-Lena Maierhofer**, born 1982 in Freudstadt (DE), lives and works in Berlin (DE). In her photographs, objects, and video works, she examines the past and present of memory and identity, combining modes and concepts of analogue and digital photography. Maierhofer completed classical training as a photographer before beginning her studies in photography and media at the Bielefeld University of Applied Sciences (DE), where she graduated in 2011. Her work has been shown at the Museum für Fotografie, Berlin, Museum of Fine Arts, Boston (US), FOAM, Amsterdam (NL), ZKM | Center for Art and Media, Karlsruhe (DE), Mu-

seum für Photographie, Braunschweig (DE), C/O Berlin, and the Deichtorhallen Hamburg (DE), among others, and is part of several institutional collections. Maierhofer has received the DZ Bank Project Grant for art photography, the Wüstenrot Foundation Award for Documentary Photography, and artists' grants from Kunstfonds Bonn and the Baden-Württemberg Arts Foundation.

**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.

**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).

**Kerstin Schroedinger** is an artist working in performance, film/video, and sound. Her

historiographic practice probes the means of image production, historical linearities, and the ideological certainties of representation. She researches the coinciding histories of industrialization and film. Her works and curatorial practice are often collaborative. Recent works include *DNCB* (2021) in collaboration with Oliver Husain and *The Song of the Shirt* (video/installation, 2020). Her works have been screened at the Whitney Museum of American Art, New York (US), Forum Expanded of the Berlin Berlinale (DE), *Wavelengths* in the scope of the Toronto International Film Festival (CA), and mumok, Vienna (AT); and exhibited at the 17th Istanbul Biennial (TR), MIT List Visual Arts Center, Cambridge, MA (US), Photo Cairo #6 (EG), nGbK Berlin, and the 2nd Kyiv Biennial (UA), among other places.

**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.

**Sim Chi Yin** (b. 1978, Singapore, SG) is an artist whose research-based practice includes photography, moving image, archival interven-

tions, and text-based performance, focusing on history, conflict, memory, and extraction. She is currently based in New York (US) where she is a fellow in the Whitney Museum's Independent Study Program. Her work *One Day We'll Understand* (2015–ongoing) was most recently exhibited at the 17th Istanbul Biennial (TR, 2022) curated by Ute Meta Bauer, Amar Kanwar, and David Teh. Her solo exhibitions include *One Day We'll Understand*, Zilberman, Berlin (DE, 2021), Les Rencontres d'Arles (FR, 2021), Landskrona Foto Festival (SE, 2020), Hanart TZ Gallery, Hong Kong (2019), *Most People Were Silent*, Institute of Contemporary Arts, Singapore (2018), and *Fallout*, Nobel Peace Center, Oslo (2017). Her work has also been shown at the Istanbul Biennial (TR, 2022 and 2017) and the Guangzhou Image Triennial (CN, 2021). She is doing a visual-practice-based PhD in war studies at King's College London (GB).

**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 Mertex 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).

## Sophie Meuresch

- 1 Treppe (Reflexion), 2022. Fine art print, 60 × 40 cm, framed.

## Stefanie Seufert

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

## Georg Petermichl

- 5 Universal Thoughts (Petrified), 2009/2023 C-print, 154 × 195.5 cm
- 6 Gertraud Petermichl, Ärger über den gefällten Baum (Universal Thoughts), 2002/2023, digitaler C-print, framed, 158 × 106.5 cm.
- 7 Universal Thoughts (After Kühn 3), 2009/2023. Analogue C-print, 154 × 195.5 cm.  
Courtesy: the artist & Wonnerth Dejaco, Vienna.

## Flo Maak

- 8 Ohne Titel, 2023. Pigment print, 59.4 × 42 cm, framed.  
Courtesy: the artist & Bernhard Knaus Fine Art, Frankfurt am Main.

## Lisa Holzer

- 9 Family (2), 2023. Pigment print on cotton paper, 110 × 77 cm, framed.
- 10 Family (6), 2023. Pigment print on cotton paper, 110 × 79 cm, framed.  
Courtesy: the artist & Layr, Vienna.

## Niklas Taleb

- 11 Psychologie, 2020. C-print in artist frame, 74.8 × 111 cm.
- 12 Ohne Titel, 2020. Archival pigment print in tulipwood frame, 52.5 × 78 cm.  
Both from: Dream again of better Generationenvertrag, 2020–ongoing. Courtesy: Loan from the Contemporary Art Collection of the Federal Republic of Germany, Bonn.

## Sara-Lena Maierhofer

- 13 Bewegungsstudie 1, 2020. B/w print on Baryta paper, 49 × 64 cm.
- 14 Bewegungsstudie 14, 2020. B/w print on Baryta paper, 49 × 64 cm.
- 15 Tablar (Rautenstrauch-Joest-Museum), 2018. Multi-part photogram, 80 × 120 cm.
- 16 Königliches Museum für Zentral-Afrika, Tervuren, Ausstellungsräume Erdgeschoss, Maske munyagi, Provinz West-Kasai, Kongo, 2019. Photo emulsion on plexiglass, 95 × 60 × 5 cm.
- 17 Regal (Rautenstrauch-Joest-Museum), 2021. Multi-part photogram, 290 × 260 cm.  
Courtesy: the artist & FeldbuschWiesner-Rudolph, Berlin.

## Oliver Husain & Kerstin Schroedinger

- 18 DNCB, 2021. 3-channel video installation, video (color, sound), 10'; 16mm film (color, no sound), 5'30''; audio interviews, 10'.

## Rebekka Bauer

- 19 Die Aufstellung, 2020/2023. Installation with metal objects, archival photographs, dimensions variable.

## Sim Chi Yin

- 20 The Mountain That Hid, 2022. 2-channel video installation (color, sound), 5'56''
- 21 Spine, 2023. Inkjet print, 102 × 91 cm.
- 22 Hawker, 2023.
- 23 Climb, 2023.
- 24 Harbour, 2023.
- 25 Crowd, 2023.
- 26 Antecedent, 2023.  
UV-prints on glass, 30.5 × 23 cm each; light boxes; Ständer, 33,5 × 26,3 × 60 cm.  
20–25 all from the series: The Suitcase Is A Little Bit Rotten, 2023.  
Courtesy: the artist & Zilberman, Istanbul / Berlin / Miami.

