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19. OKTOBER – 25. NOVEMBER 2012

EXHIBITION RECOMMENDATION

WWW.MDF-BERLIN.DE

EUROPEAN MONTH
OF PHOTOGRAPHY
M O P

INFOLINE: +49 (0) 30 24 74 98 88

In 2012, the European Month of Photography Berlin, the most important German photography festival, takes place for the fifth time. Every two years more than 100 institutions in Berlin – including museums, cultural institutions, private collections, galleries, embassies, offices of the representatives of the federal states, photography schools and project spaces – present exhibitions and events focusing on historical and contemporary photography. MdF Berlin is part of EMOP, a network of European photography festivals in Bratislava, Budapest, Ljubljana, Luxembourg, Paris and Vienna. The results of this collaboration include a catalog and an exhibition of contemporary European photography shown in different forms in the respective cities, as well as the expansion of the European network. The MdF has been held in Berlin since 2004. Starting from 83 institutions with 93 exhibits and 135,000 visitors, participation has grown to encompass over 120 partners who, in the previous edition in 2010, presented over 140 exhibitions and 250 events, attracting more than 500,000 visitors.

Thematically „The View of the Other“ kicks off a diverse discussion on questions of the “known and the unfamiliar“ and the construction of identity, as well as of foreign cultures, issues of exoticism, colonialism, and voyeurism, etc. Photography as an imaging procedure in its various artistic or medial functions, from mobile phone - to pinhole cameras, is considered through various curatorial concepts and different exhibition formats. The exhibitions and the photographers and artists who participate in them also enter into a dialogue with one another and thus reflect on the development and nature of our current society, or rather societies.

In its fifth installment, MdF Berlin 2012 introduces a wide range of institutions, which illuminate different perspectives of this year’s theme, The View of the Other. With the aim of representing the wide institutional, thematic, medial and artistic variety in photography today, a professional jury led by new curator Katia Reich selected approximately 100 participants with 107 exhibitions from over 150 applications received. The jury consists of Florian Ebner (Museum für Photographie Braunschweig e.V.), Matthias Harder (Helmut Newton Foundation), Felix Hoffmann (C/O Berlin), Gereon Sievernich (Martin-Gropius-Bau) und Christiane Stahl (Alfred Erhardt Stiftung).

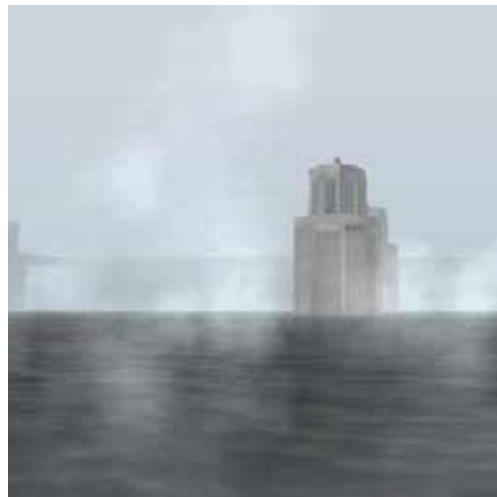
**Press Contact European Month of
Photography Berlin**

Achim Klapp, press officer
Tel. 030 . 25 79 70 26
info@achimklapp.de

Festival Centre
Ehemahliges Kennedy-Museum
Pariser Platz 4A
10117 Berlin-Mitte

Detailed information to any exhibition on:

www.mdf-berlin.de
www.facebook.com/monatderfotografie



distURBANces - Can Fiction Beat Reality?

October 19th – November 25th, 2012

Thibault Brunet at the Computerspielemuseum Berlin

Kaya Behkalam at the Festival Center with the exhibition *Cairo. Open City - New Testimonies of an Ongoing Revolution*

distURBANces is the title of the joint exhibition of the EMoP partner cities of Bratislava, Budapest, Ljubljana, Luxemburg, Paris and Vienna. In Berlin, two positions from this exhibition are presented: the work *Excursions in the Dark* (2011) by Kaya Behkalam at the Festival Centre within the framework of the exhibition *Cairo: Open City* as well as Thibault Brunet's series *Vice City* (2007–2012) in the Computerspielemuseum (Computer Games Museum) as a solo exhibition.

top from the left side:

© Thibault Brunet: aus der Serie *Vice City* 29/08/2010 20h38

© Thibault Brunet: aus der Serie *Vice City* 03/01/2012 19h10

© Thibault Brunet: aus der Serie *Vice City* 04/01/2012 20h00

bottom:

© Kaya Behkalam: aus *Excursions in the Dark*, 2011





**Museum für Photographie Braunschweig
and Kulturprojekte Berlin**

October 19th – November 25th, 2012

Cairo. Open City
New Testimonies of an Ongoing Revolution

*Peter van Agtmael, Kaya Behkalam,
Alex Majoli, Philip Rizk et. al.*

The exhibition *Cairo. Open City* tells two stories. The first reports on the political and social upheaval of a young generation, which began on 25 January 2011 with the mass protests on Tahrir Square in Cairo and continues until today. The second deals with the role of images and digital media, which to a certain extent initiate these protests and documented them.

© Philip Rizk: Sidelines of Tahrir 2, 2011



Museum für Fotografie
Sammlung Fotografie der
Kunstabibliothek / SMB

November 16th, 2012 – February 17th, 2013

Bogomir Ecker: Idylls and Disasters
A Photo Collection of the 19th and
20th Centuries and an Installation

*Giacchino Altobelli, Felice Beato,
Edward S. Curtis u.a.*

For many years, the artist Bogomir Ecker has been collecting historic photographs with an unconventional, artistic eye: from 19th-century landscape photos from all over the world to classic 20th-century press and sensational photography from the USA. He uses the images not only directly for artistic work, but also as a source of inspiration for sculptures. A monumental sculpture by Ecker in the Kaisersaal of the Museum of Photography is the focal point around which photographs are presented, thematically grouped in idylls and disasters. The collection offers a look at images of technology, the experimental apparatus of science, and at idylls of nature, natural disasters, violence and destruction. They offer views of the monstrous quality of objects and of urban scenes of danger and subtle menace. The exhibition revives the series of installations by contemporary artists and photographers in the ruins of the Kaisersaal from 2004 to 2008.

Unknown photographer, 1937
© Sammlung Bogomir Ecker

Kreuzbergmuseum
c/o The Brose Gallery

November 3rd – December 1st 2012

In the Blink of an Eye. In the Blink of an Eye.

Photography from Kreuzberg, Berlin

Peter Gormanns, Michael Hughes, Ann-Christine Jansson, Wolfgang Krolow, Horst Luedeking, Toni Nemes, Siebrand Rehberg

The West Berlin of the 1970s and '80s – Kreuzberg, the Wall, dereliction. Many of those who lived here had no other choice. The ruins of war, the struggle for survival, brief moments of happiness and permanent breakdowns. Old-age poverty, foreigners, children and neighbourhoods at a standstill. Except for the life in the streets, since the flats were too dark and too small. The wrecking ball provoked organized opposition. The movement's photographers came from Great Britain, Sweden, and West Germany. Their view is that of Others, and others look back at them. Curiosity, disbelief. The tension is perceptible on both sides. Created long before the Kreuzberg legend, before Kreuzberg became the in district, these photographs are the legacy of a living space overshadowed by a perpetual grey haze. The colours on the façades came later; the tourists too. An exhibition that most of all shows people who wanted to show Kreuzberg, not their back, but their face. Which remains – as the blink of an eye.

© Toni Nemes: Blind Date, 1986





Franz-Mehring-Platz 1

September 27th – December 16th, 2012

Fruchtstrasse, Berlin, 27th March, 1952

Annett Gröschner, Arwed Messmer, Fritz Tiedemann

On 27 March, 1952, Fritz Tiedemann photographed Fruchtstrasse in Berlin between Ostbahnhof and Stalinallee for the municipal government of East Berlin. He documented the condition of the buildings in the form of a façade elevations seven years after the end of the war and two decades before they were torn down. This is the source material for Arwed Messmer and Annett Gröschner's photographic-literary project addressing the documentary facets of photography. Arwed Messmer's digital editing and enlargement of the thirty-two individual images to 125 by 2000 cm creates a walk-through portrait of a street. The panorama is supplemented by the archival documents that have been passed down as well as the research notations of the writer Annett Gröschner. Her text *Heute prima rote Rüben: Die Fruchtstraße am 27. März* (*Today Tasty Beetroots: Fruchtstrasse on 27th March*) tells the story of the buildings and their occupants, who were mostly stranded migrants from East and West Prussia, Silesia, Pomerania, and for a short time China too. The exhibition takes place at the original site of one of the buildings, Franz-Mehring-Platz 1.

Photographed by Fritz Tiedemann 1952
© Rekonstruktion und Interpretation Arwed Messmer 2008

Lette-Verein
Berufsfachschule für Design
c/o Freies Museum

October 16th – October 31st, 2012

The Hidden Tracks

*Alisa Kossak, Leifur Orrason, Fay Nolan,
Andreas Rehmann, Sven Serkis, Sarah
Veith, Florian Weber, Hannah Zelter*

The non-representable, the invisible, the past and the supposedly obvious are the subject of *The Hidden Tracks*. In his project *Die Akte* (The File), Andreas Rehmann finds a new form for visualising the archives of the East German Ministry of State Security. In *Reden ist Silber* (*Speech is Silver*), Alise Kossok examines the history of her family and its origins. In *Orte* (*Places*), Sarah Veith documents public spaces in which people have committed suicide. *Caves & Dogs*, a book by Leifur Orrason, brings together Icelandic caves and Lithuanian watchdogs. In his work *Rauschen* (*Noise*), Florian Weber examines phenomena of perception: 'Twilight, a condition between day and night, between the lucid and the unconscious, represents the particular ambivalence of our perception.' The virtual social network as a mass gathering of people in connection with their own private spheres is the premise of a series of posed portraits in the work *Visualization/Being Socialized* by Sven Serkis. In *Zwischenräume* (*Interstices*), Hannah Zelter analyses locations that are used for various forms of psychotherapy, including talking therapies and Gestalt therapy.

© Leifur Orrason: Subterranea, 2012



OSTKREUZ

Agentur der Fotografen

c/o Haus der Kulturen der Welt

November 9th – December 30th, 2012

On Borders

Jörg Brüggemann, Espen Eichhöfer, Sibylle Fendt, Annette Hauschild, Harald Hauswald, Pepa Hristova, Tobias Kruse, Ute & Werner Mahler, Dawin Meckel, Thomas Meyer, Julian Röder, Frank Schinski, Jordis Antonia Schlösser, Anne Schönharting, Linn Schröder, Heinrich Völkel, Maurice Weiss

They offer protection, give rise to war, limit freedom or make it possible in the first place. They have always existed and always will. Hardly any other theme is as ambivalent, as timeless or as relevant as borders. The OSTKREUZ agency was established on the disappearance of one of the most important borders in the history of humankind, the Berlin Wall. Two decades later, the agency's photographers have initiated a search for the borders that are important today. They tell of the creation of a new state, Southern Sudan; they portray indigenous peoples who are fighting for their land in Canada and gay Palestinian men who seek exile in the enemy country, Israel. They look behind the façades of the International Criminal Court in The Hague and give a face to 'tolerated' foreign residents in Berlin. The focus in the pictures is always on people. How do borders influence people's day-to-day lives and how do they organise their lives along the borders that surround them? Where do borders protect human rights, and where do they threaten them?

© Dawin Meckel: Aus der Serie „Lubicon Cree“, 2012





Petra Rietz Salon Galerie
Institut Heidersberger / IZS Wolfsburg
c/o St. Johannes Evangelist Kirche

November 9th – November 25th, 2012

Arrivare / Wolfsburg: Pictures of a Young City

Heinrich Heidersberger

In early 1962, when Heinrich Heidersberger (1906 – 2006) had just taken up residence in ‘Volkswagen City’, the first Italian workers arrived in Wolfsburg. At the time Heidersberger was at work on the book project *Wolfsburg – Bilder einer jungen Stadt (Pictures of a Young City)*. From his fresh perspective he was asked to create a portrait of the city for its 25th birthday. In a sequence of contemplative and narrative photographs, Heidersberger succeeded in capturing a sensitive, self-assured city in the economic boom years. The theme of the Italian ‘guest workers’ received only marginal attention in the 1963 book. Heidersberger took it up later and showed details of the day-to-day lives of Wolfsburg’s newest inhabitants. Today many third-generation Italians live in Wolfsburg, and have become an integral part of the city. In the exhibition, they and other Wolfsburgers speak in interviews, and offer insights into the life of the former model city.

© Heinrich Heidersberger: VW Bad, Wolfsburg, 1962



Swedish Photography

Oktober 20th – December 15th, 2012

Vinter

Lars Tunbjörk

Snowbound streets, buildings and abandoned cars, a dirty snowman standing forlorn in a garden. But interiors too, and portraits of people in their homes, at work, in cafés and at parties. For his series *Vinter* (*Winter*), Lars Tunbjörk travelled through Sweden from 2004 to 2007 capturing the melancholy winter atmosphere of Northern Europe and recording the mental state that closes in on the people of Scandinavia in the dark months of the year. For Tunbjörk himself, the project was originally primarily a creative way to cope with his own depressive mood, which regularly beset him in the winter months. In *Vinter*, Lars Tunbjörk completely abandoned his black-and-white beginnings to concentrate on the exploration of colour, which he approaches in the style of American photography of the 1970s. *Vinter* is above all a series of refined observations, which he nonetheless develops without pessimism. Tunbjörk's subtle humour and sometimes bizarre subjects are leitmotifs in his work.

© Lars Tunbjörk: Avesta 2007



Galerie Wagner + Partner

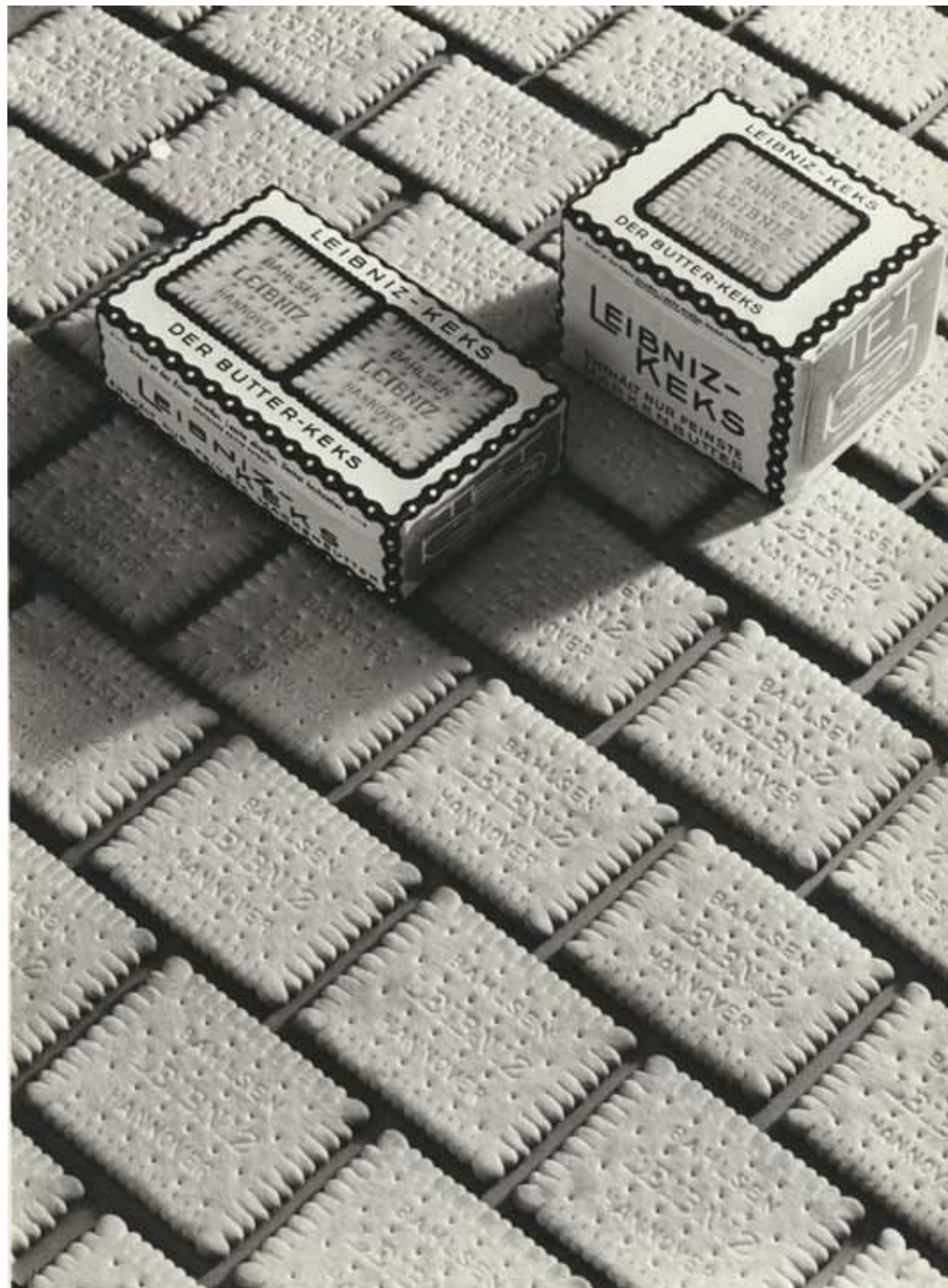
November 2nd – December 1st, 2012

I Am Not Interested in Reality

Erwin Olaf, Jorma Puranen, Natascha Stellmach, Raïssa Venables, Thomas Wrede

The group exhibition *I am not interested in Reality* presents five international photographers who work with reflections, scenes and reconstructions of reality, free of documentary impulses. Departing from contemporary visual habits and media worlds, they offer new looks at the realities of our lives. Imagination and reality merge into one. Raïssa Venables of New York creates spaces of multiple perspectives that seem to breathe. The Finnish artist Jorma Puranen visualises the disappearance of the Sami people's culture. The German photo-artist Thomas Wrede creates romantic landscape clichés of exotic places, and the Australian artist Natascha Stellmach turns South American dream dolls into placeholders for traumatic memories. Finally, the Dutch artist Erwin Olaf presents erotically charged portraits in a highly aesthetic style. His *Key Hole* installation, which makes the viewer a voyeur of alien worlds, is being shown in Germany for the first time.

© Erwin Olaf: The Keyhole 2, 2011



Collection Regard

October 5th – December 14th, 2012

Hein Gorny in the Spectrum Photogalerie, Hanover, 1972

Hein Gorny, Heinrich Riebesehl

The Spectrum Photogalerie in Hanover, founded in 1972, dedicated its first exhibition to the photographer Hein Gorny (1904 – 1967). Forty years later, Collection Regard has created an exhibition on the exhibition with photographs by Hein Gorny and Heinrich Riebesehl, who guided the production of the works exhibited. It is an homage to the founders of the Spectrum, Heinrich Riebesehl, Joachim Giesel and Peter Gauditz, whose gallery was an ‘enterprise with a purely idealistic purpose’ (Riebesehl) intended to raise photography as an independent pictorial medium to ‘a higher status in society’ (Gauditz). The retrospective on Gorny has a special position among their exhibitions: it was the only project for which the organisers used a photographer’s archives. Today, it is possible to compare the exhibits with Gorny’s vintage prints, which were then thought to be lost. This comparison gives the present exhibition its particular photographic appeal, and may motivate a rediscovery of the oeuvre of Hein Gorny.

© Hein Gorny: O.T. (Leibniz Kekse), ca. 1939



Institut français Berlin

October 20th 2012 – January 13th, 2013

Archéologie urbaine

Stéphane Couturier

Since 1994, Stéphane Couturier has been exhibiting a series of works that paved the way for his work titled *Urban Archaeology*. He photographs the city as a living, multifaceted organism removed from any poetry, nostalgia or exoticism. His works, which he shoots with a folding camera, are successions of numerous layers that eliminate all perspective and depth of field.

Galerie Kornfeld

October 20th – November 24th, 2012

Melting Point

Stéphane Couturier

The photographs of Stéphane Couturier (*1957) feature dynamic verticals and horizontal, elegantly curved lines and brilliant light and colour effects. The exhibition *Melting Point* offers a concentrated look at the Stéphane Couturier's current work. A mere description of the motifs suggests a documentary character: we see façades of modern and traditional architecture and locations of automated industrial manufacturing. Yet Stéphane Couturier's photographs are not intended to reproduce facts, but to present a new order of things that is inherent in the images.

top: © Stéphane Couturier: Charlottenstrasse, Berlin, 1995

bottom: © Stéphane Couturier: Valenciennes, Usine Toyota n°08, 2005





Pavlov`s Dog
Raum für Fotografie

October 19th – November 25th, 2012

Pavlov und Pavlov

Michael Wesely

Wesely's photographs achieve the opposite effect: the individuals seem to efface themselves, to lose their physical substance. His portraits of various individuals are exposed just as long as holding still before the camera can postpone the moment of dissolution.

left top / left bottom:

© Michael Wesely: Pavel Pavlov

(15.09 - 15.14 Uhr, 7.5.2012), 2012

© Michael Wesely: Sigrid & Nicki Pawlow

Fahnemann Projects

October 19th – November 25th, 2012

Open Shutter

Michael Wesely

Der Fotograf Michael Wesely hat seit Since the early 1990s, the photographer Michael Wesely has been inventing and refining techniques using extremely long exposures to take uniquely compelling photographs. Using filters and an aperture that is very small, yet common with professional camera lenses, he is able to reduce the amount of light that reaches the negative so that the exposure time is increased by a factor of thousands.

right top / right bottom:

© Michael Wesely: 5.4.1997 - 3.6.1999 Potsdamer Platz, Berlin, 1999

© Michael Wesely: Palast der Republik, Berlin (28.6.2006 - 19.12.2008), 2008



PHOTOPLATZ
c/o Hotel Bogota

October 5th – November 7th, 2012

Polaroids

Ursula Kelm

'Once again we find ourselves in the realm of opposites and bewilderment. In ever-changing registers, Kelm's photography explores the interplay of permanence and transience. In a special way, it is a memento mori, a participation in the mortality, vulnerability, mutability of both to man and nature, of the photographer herself.' Elisabeth Moortgat

October 9th, 2012 – Januar 19th, 2013

Ice

Antoine d'Agata

'I never photograph if I'm not a full participant in the situation I am interfering in or provoking. I gradually abandoned the position behind the camera to integrate myself in the images, as one of the characters of the situations I depict.' Antoine d'Agata

The Future is Unwritten

Oscar Lebeck

'This world demands the qualities of youth: not a time of life but a state of mind, a temper of the will, a quality of imagination, a predominance of courage over timidity, of the appetite for adventure over the life of ease.' Robert Kennedy

top left: © Ursula Kelm: mohn ist auch 5-1, 2002
bottom left: © Oscar Lebeck: Grüner Kuss, 2011
right: © Antoine d'Agata: O.T. (Kuba), 2010





DAS VERBORGENE MUSEUM

October 18th 2012 – January 27th, 2013

Anita Neugebauer – photo art basel
Portrait of the Photographer, Gallery
Owner and Collector

‘I wanted to get to know the people who reveal my inner life with their pictures.’ Anita Neugebauer (born in 1916 in Berlin) studied photography at the *Contempora – Lehrateliers für neue Werkkunst* in Berlin in the 1930s. She is among the avant-garde of photo gallery owners and her collection includes masterpieces classic 20th-century photography. Her gallery photo art basel (1976 – 2004) was one of the first to promote the public presentation of photography at a time when it was not yet being collected as art or exhibited in museums. Neugebauer’s photo exhibitions with Robert Doisneau, Gisèle Freund, Ruth Mayerson Gilbert, René Mächler, Floris M. Neusüss, Monique Jacot and Yvan Dalain made history. The curator and artist Alex Silber has selected works to illustrate the life and work of the Swiss photography pioneer in connection and confrontation with historic and contemporary protagonists of the gallery.

© Gisèle Freund: Par elle-même (Selbstporträt), 1931



CAMERA WORK

October 20th – December 01th, 2012

Gender Studies

Bettina Rheims

Bettina Rheims says she wants to see and show people as they see themselves. In keeping with this philosophy, and with an awareness of the social importance of the topic, Rheims has once again worked with transgender people. She has created a fascinating portrait series titled Gender Studies with 25 people who defy the categorisation of masculinity and femininity. The viewer's eye tries to classify the people portrayed, but they are either in a temporary state of transition or in a permanent equilibrium between the sexes. Wearing cut, ripped, and transparent clothing – exposing and concealing them at the same time – their frail-looking bodies tell their life stories. The eyes of the protagonists look sometimes courageous, sometimes shy, but they all seek confrontation with the camera – and the viewer. Through this encounter, they touch the viewer and awaken a desire to know more about them. At the same time, they make us realize how easily we are disconcerted when our habitual perceptions are questioned.

© Bettina Rheims: Simon K., 2011

Participants

25books // aff. atelier freier fotografen // Akademie der Künste // ALFRED EHRHARDT STIFTUNG // alte feuerwache. projektraum // Bauhaus-Archiv. Museum für Gestaltung Berlin // Berliner Technische Kunsthochschule // Berlinische Galerie. Landesmuseum für Moderne Kunst, Fotografie und Architektur // BEST-Sabel Bildungszentrum GmbH // BLOW Photo Magazine // bobsairport // Botschaft von Luxemburg // Botschaft von Irland // BrotfabrikGalerie // c. wichtendahl. galerie // C/O Berlin // CAMERA WORK // Chert // Club der Polnischen Versager // Collection Regard // DAS VERBORGENE MUSEUM // Deutsche Guggenheim // Deutscher Künstlerbund // Artificial Image. Berlin // exhibeo galerie // f/16 Schule für Fotografie // Fahnmann Projects // FENSTER61. Fenster für Fotoprojekte // Fotoatelier Am Schönen Berg // Fotogalerie Friedrichshain // Fotomarathon Berlin // frontviews // Galerie argus fotokunst // Galerie Berinson // Galerie cubus-m // Galerie Fahnmann // Galerie Ina Köhler // Galerie Jarmuschek + Partner // Galerie Kai Dikhas // GALERIE KAI HILGEMANN // Galerie Kornfeld // Galerie Koschmieder // Galerie LUX Berlin // Galerie MAIFOTO // Galerie Pankow // Galerie UF6 Projects // Galerie Wagner+Partner // Galerie Zone B // Gallery TAIK // Gestalten Space // HAUS am KLEISTPARK // Haus am Lützowplatz // Haus der Brandenburgisch-Preußischen Geschichte Potsdam // Hengesbach Gallery // ifa-Galerie Berlin // Institut Français Berlin // Instituto Cervantes Berlin // Investitionsbank Berlin // Italienisches Kulturinstitut Berlin // Johanna Breede PHOTOKUNST // Kicken Berlin // Kominek Gallery // Kommunale Galerie Berlin // Kreuzberg Museum // Kulturstadt Steglitz-Zehlendorf // KunstBüroBerlin // Kunst- und Atelierhaus Meinblau // Kunstverein Tiergarten. Galerie Nord // Kunstverein Wedding // Landesarchiv Berlin // LAURA MARS GRP. // Lette-Verein // Looock Galerie // Martin-Gropius-Bau // Franz-Mehring-Platz in Zusammenarbeit mit der Messmer Gröschner GbR // Mitte Museum Berlin // Museum für Fotografie / SMB // Neue Schule für Fotografie Berlin // only photography // OSTKREUZ - Agentur der Fotografen // Ostkreuzschule für Fotografie // Pavlov's Dog - Raum für Fotografie // Petra Rietz Salon Galerie // Petra Rietz Salon Galerie in Kooperation mit dem Institut Heidersberger und dem IZS Wolfsburg // Pflüger68 // photo edition berlin // PHOTOPLATZ c/o Hotel Bogota // Pinter & Milch. Galerie für Fotografie // Plattenpalast // Polnisches Institut Berlin // RECEPTION // Reha-Steglitz // Scotty Enterprises // Staatsgalerie Prenzlauer Berg // stattberlin // Stiftung Stadtmuseum Berlin // Swedish Photography // und.Institut für Kunst, Kultur und Zukunftsfähigkeit // Vice Versa Vertrieb // WHITECONCEPTS by Nicole Loeser // WW48 Studio // Zweigstelle Berlin