

Biennale

**für aktuelle
Fotografie**

Biennale

Content Press Kit 2020

- 1 Press Release
- 2 Exhibitions
- 3 Programme Opening Weekend / Educational formats
- 4 Dialogue series *Photography & Science*
- 5 Artists A–Z
- 6 Biography David Company
- 7 Participating Institutions
- 8 Statement Board of the Biennale
- 9 Statement BASF SE
- 10 Facts / Figures
- 11 Sponsors / Patrons / Partners

**für aktuelle
Fotografie**

Biennale

Press Release

February 27, 2020, Mannheim/Ludwigshafen/Heidelberg, Germany

The opening ceremony for the *Biennale für aktuelle Fotografie 2020* takes place tomorrow, February 28, 2020, at 7 p.m. at Kunsthalle Mannheim. Titled *The Lives and Loves of Images*, six thematic exhibitions examine the inner workings of images and our ambivalent relationship to photography. From February 29 to April 26, 2020, British curator David Campany presents contemporary and historical works by around 70 international artists at six exhibition houses in the cities of Mannheim, Ludwigshafen and Heidelberg. German Minister of State for Culture and the Media, Monika Grütters, is patron of the Biennale 2020.

Awaiting visitors on the opening weekend are a series of events with artists of the Biennale and curator David Campany. Still ongoing through April 2 in Heidelberg is the dialogue series *Photography & Science* where renowned photo artists and scientists engage in discussions.

+++++ The *Biennale für aktuelle Fotografie 2020* is supported by the three cities of Mannheim, Ludwigshafen and Heidelberg, with BASF SE as premium sponsor and many other supporters contributing to the strengthening of photography in the Rhine-Neckar region. +++++

Duration: February 29 – April 26, 2020

Opening: February 28, 2020, 7.00 p.m., Kunsthalle Mannheim

Speakers at the official opening of the *Biennale für aktuelle Fotografie 2020* include curator David Campany as well as Johan Holten, Director of the Kunsthalle Mannheim, Dr. Peter Kurz, Mayor of the City of Mannheim, Theresia Bauer, Minister of Science, Research and the Arts of the State of Baden-Württemberg, and Sabine Schirra, Chairwoman of the Biennale. Numerous artists and former curators of the Biennale will also be present.

In six exhibitions in six venues throughout the region, David Campany examines with *The Lives and Loves of Images* the hold, good or bad, photographs have over viewers and image makers alike and how enthusiasm and scepticism toward photography find expression in equal measure. In the exhibitions, Campany focuses his attention on well-known images and image makers, while invited artists devote their attention to forgotten and anonymous images or to practices previously overlooked. Several artists give old, iconic images new meanings or explore different social contexts by placing images from different sources such as newspapers or private archives into new contexts. The approximately 70 invited artists find their own answers to current issues of photography and present these at the Biennale in a variety of different ways: from traditional darkroom prints to multi-part installations, from virtual reality and video projections to large format murals, handmade or digital collages. *The Lives and Loves of Images* shows what current and historical photography are distinguished by and invites the public to take an unbiased, open-minded and thoughtful look.

Prof. Monika Grütters MdB, German Minister of State for Culture and the Media: "As a showcase of contemporary photography the Biennale für aktuelle Fotografie brings curators, artists, photographers and academics together with a diverse audience. Its aim is to exhibit and examine forms of visual memory and the culture of the image in present-day society. As curator of the 2020 Biennale, David Campany exa-

für aktuelle Fotografie

Biennale

mines the question of how photography is used, taking as a starting point the title of the event, The Lives and Loves of Images. He establishes associations between images that provoke contradictory responses, images in which we are confronted simultaneously with the manipulative power of the photograph, and our fascination with the beauty of an aesthetically pleasing composition. This promises exhibitions that resonate on both an emotional and an intellectual level, and I hope that the Biennale will attract large numbers of curious, enthusiastic and critical visitors seeking not only visual enjoyment, but also direction and guidance from among the images."

David Campany, Curator: *"I have always been fascinated by the different ways we encounter photographs – on walls, pages and screens, and by the way images from the recent or distant past can suddenly take on a new significance in the present. And perhaps now more than ever, photographs do not have one place, one home. They migrate – across time, across culture, across context. Each of the exhibitions of The Lives and Loves of Images looks at this question of mobility in a different way, from complex image combinations to the afterlife of news photographs and our relationship to iconic photographs and iconic photographers. No single approach or theme unites all the works in this Biennale. Rather, their combined presence adds up to a set of propositions about the compellingly ambivalent status of photography."*

Sabine Schirra, Chairwomen of the Biennale: *"With British author and curator David Campany as well as numerous artists from all over the world, we succeed in further enhancing the international profile of the Biennale für aktuelle Fotografie. Cooperation with the three daily newspapers „Die Rheinpfalz“, „Mannheimer Morgen“ and „Rhein-Neckar-Zeitung“, which have opened their archives for the exhibition Yesterday's News Today at Heidelberger Kunstverein, ensures that the festival is deeply anchored in the region. Visitors of the Biennale are not only invited to take a look, but also to approach photography hands-on: An extensive educational programme of (curatorial) guided tours, artist talks, workshops and special events, such as the Lange Nacht der Fotografie or the Mobile Dunkelkammer, as an offer accessible to the public in the open space, conveys background information to help spark interest in photography as an artistic medium."*

The exhibition **Reconsidering Icons** at Museum Weltkulturen D5, Reiss-Engelhorn-Museen Mannheim, observes the effect that world-famous images have not only on the public, but also on other photographers. Aided by reconstructions, virtual reality and video installations, the exhibitions show how they approach images – in a critical, philosophical, but also playful manner. **When Images Collide** at Wilhelm-Hack-Museum in Ludwigshafen uses the juxtaposition of two images to develop an entire cosmos of creative practices dedicated to the combination of images. In the era of digital media, images feel more and more like montages or collages: fragmentary, multidirectional and displaced. *When Images Collide* shows complex analogue and digital collages, the use of stills in film and video, and digital rendering and installation, among others. **Between Art and Commerce** at Port25 – Raum für Gegenwartskunst in Mannheim gathers works by various photographers who examine the complex relationship between commercial and artistic photography: these include artists whose images are used commercially; commercial photographers whose works are also on display in art exhibitions; photographic art about commercial photography along with the emergence of these approaches in the 1920s and 1930s. **Yesterday's News Today** at Heidelberger Kunstverein reveals the fate of news photography and its archives. It spotlights the work of picture editors and how they generate and change pictorial statements and mold information and how artists place news images into new contexts and stage them in a new light. As part of *Yesterday's News Today*, local archives from the region have also been opened. A larger collection of analogue press photographs will be on display from the three daily newspapers „Die Rheinpfalz“, „Mannheimer Morgen“ and „Rhein-Neckar-Zeitung“ from the 1950s to the 1990s, which take into account the visual memory of the region. **All Art is Photography** at Kunstverein Ludwigshafen examines the way we often perceive artworks of different genres first through photography, how their cultural significance is

für aktuelle Fotografie

Biennale

manifested through this and what happens when artistic photography takes other art forms as its theme. What might a camera achieve in the painter's studio, when faced with a sculpture, or in an art museum full of people? The exhibition **Walker Evans Revisited** at Kunsthalle Mannheim is dedicated to the American photography legend Walker Evans (1903–1975). It highlights how Evans inspired generations of photographers and artists around the world and how contemporary photographers react to his work. As early as the mid-twentieth century, Evans was developing strategies to control the dissemination of his images, dedicating himself to a topic that remains highly relevant today.

Accompanying programme

Alongside the exhibitions, the Biennale will be accompanied by an extensive programme of audience formats, beginning with guided tours by David Company through the six exhibitions over the opening weekend. During the Biennale, in addition to further dates of the ongoing dialogue series *Photography & Science*, the *Lange Nacht der Fotografie* in cooperation with OFF//FOTO will take place on April 18 as well as guided tours (public tours, curator tours and specialised tours, e.g. for adolescents or the visually impaired), artist talks, campus days for students, workshops (also in cooperation with OFF//FOTO) and further events for visitors. All dates and booking information can be found at www.biennalefotografie.de under the menu items Visit and Calendar of Events or in the programme booklet (in German).

Dialogue Series *Photography & Science*

A new series of discussions in Heidelberg featuring prominent speakers who explore the relationship between artistic photography and science has accompanied the Biennale since the middle of January. The various overlaps between the two areas are examined in greater detail and controversially discussed at eight events with different focus areas. The series opened on January 16, 2020, with a talk by Anton Corbijn and Robin Curtis. On four evenings between March 5 and April 2, 2020, Simon Starling will meet Joachim Wambsganß, Andrea Diefenbach will meet Hans Jäger, artist duo Broomberg & Chanarin will meet Grischka Petri, and Armin Linke with Estelle Blaschke will meet Sabine Süsstrunk. The dialogue series *Photography & Science* is a cooperation between the Institut für Europäische Kunstgeschichte (IEK) at Heidelberg University, the Deutsch-Amerikanisches Institut Heidelberg (DAI) and the *Biennale für aktuelle Fotografie*, and is supported by the Alfried Krupp von Bohlen und Halbach-Stiftung, the Friedrich Stiftung and the City of Heidelberg. All the dates can be found on www.fotografieundwissenschaft.de (in German).

Catalogue

The programme will be further accompanied by a catalogue (in German and in English) published by Kehrer Verlag Heidelberg Berlin with texts by David Company and the participating artists on the six exhibitions of the Biennale 2020. The catalogue is available for 19.90 € in the exhibition houses during the Biennale and for 25 € in bookstores. The catalogue can also be ordered by sending an email to info@biennalefotografie.de.

Tickets

As in 2017, the admission price is determined on a pay-what-you-want basis; each visitor decides which amount they would like to pay, with the exception of the Kunsthalle Mannheim: tickets p. P. 12 € (regular), 10 € (reduced).

**für aktuelle
Fotografie**

Biennale

Artists (selection)

Claudia Angelmaier, David Claerbout, Cortis & Sonderegger, Walker Evans, George Georgiou, Sara Greenberger Rafferty, Sohrab Hura, Lisa Kereszi, Justine Kurland, Mark Lewis, Sebastian Riemer, Thomas Ruff, Anastasia Samoylova, Scheltens & Abbenes, Stephen Shore, Eva Stenram, John Stezaker, Batia Suter, Vanessa Winship, Stanley Wolukau-Wanambwa and many more

Participating Institutions

Forum Internationale Photographie (FIP) & ZEPHYR – Raum für Fotografie in den Reiss-Engelhorn-Museen (Mannheim), Heidelberger Kunstverein, Kunsthalle Mannheim, Kunstverein Ludwigshafen, Port25 – Raum für Gegenwartskunst (Mannheim), Wilhelm-Hack-Museum (Ludwigshafen)

About the *Biennale für aktuelle Fotografie*

Since 2005, the *Biennale für aktuelle Fotografie* has established itself as one of the most important curated photo events with international appeal in Germany. The Biennale is characterised by the conceptual work of the guest curators, who come on board for two years and who are constantly addressing new aspects of contemporary photography while initiating dialogue with the invited artists, the Rhine-Neckar Metropolitan Region, the three cities hosting the event and with local, national and international visitors. The most important exhibition houses of the three cities Mannheim, Heidelberg and Ludwigshafen are involved and their specific profiles are included in the exhibition's design. Cultural organisers and promoters from the entire Metropolitan Region work closely together to make the Biennale happen. The Biennale connects the three cities and their cultural institutions in an inter-city dialogue, a cooperation that has set an example nationwide.

Further information and current image material for the Biennale can be downloaded from the press section at www.biennalefotografie.de

Press & PR

Biennale für aktuelle Fotografie

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**für aktuelle
Fotografie**

Biennale

Exhibitions

Reconsidering Icons

Museum Weltkulturen D5 der Reiss-Engelhorn-Museen, Mannheim

We are all acutely aware of the phenomenon of the iconic image. Newspapers and news websites regularly describe photographs as 'iconic'. And if a photograph *does* become well known, news outlets are quick to capitalize by running secondary stories about its fame, which only serves to extend the image's reach and cultural domination. It is an echo chamber of the image, and a hall of mirrors.

Of the billions of images in the world, just a few have become iconic. The exhibition *Reconsidering Icons* contains no iconic images, and yet it is full of them. It draws together various projects from recent years that use strategies of remaking, revising and redefining. Some projects return to the site where iconic images were made. Some reconstruct them. Some track iconic images across their various media manifestations. Some use new technologies such as virtual reality and 3D modeling to return us to images made in earlier epochs of photography. Whatever the strategy, the iconic image is approached as a complex form of cultural commons to be looked at critically, philosophically and playfully. If iconic images belong to the public imagination, we must have an imaginative relation to them.

Artists: Broomberg & Chanarin, David Claerbout, Cortis & Sonderegger, Joan Fontcuberta, Max Pinckers & Dries Depoorter, Max Pinckers & Sam Weerdmeester

**für aktuelle
Fotografie**

Biennale

When Images Collide

Wilhelm-Hack-Museum, Ludwigshafen

Photography has always given rise to striking individual images, but in general, it has been a medium of combination. Photographs are brought together to form larger and more complex propositions about the world. Series, archives, collections, albums, suites, sequences, stories, narratives.

When visual culture was dominated by the printed page, the relations between images could be fixed. In the era of the electronic screen and the Internet, the daily experience of images often feels more like montage and collage: fragmentary, multi-directional and deferred. It is an environment suggestive of possible meanings but also one that distracts from resolution or conclusion.

When Images Collide brings together a range of current practices that explore image combination. At the core is the diptych form, which is perhaps the building block of all editing, all image assembly. From here, the exhibition moves in several directions, toward complex collage in analogue and digital forms, toward the uses of the still image in film and video, and toward 3D image sculpture and installation.

Artists: Jean-Marc Caimi & Valentina Piccinni, Jeff Cowen, John Divola, Stéphane Duroy, Sara Greenberger Rafferty, Richard Hamilton, Aaron Hegert, Sohrab Hura, David Jiménez, Christoph Klauke, Kensuke Koike, Peter Puklus, Timm Rautert, Anastasia Samoylova, Martina Sauter, Peter Sorge, Eva Stenram, John Stezaker, Batia Suter

**für aktuelle
Fotografie**

Walker Evans Revisited Kunsthalle Mannheim

Of all the celebrated photographers of the last century, the one who is most relevant today, and the one with the widest influence, is Walker Evans (1903-1975). Some of his images are among the best known in the history of the medium. Direct and generous, analytical, yet lyrical, carefully composed, but unforced, the ways in which he photographed left the door open for countless others to follow.

He was also concerned with the idea that photographic meaning is related to context, text and relations between images, whether on the gallery wall, or on the pages of books and magazines. To be in control of one's photographs means being in control of how they are presented and circulated in the world. So, as well as being a remarkable image maker, Evans was also an editor, writer and designer.

Walker Evans Revisited brings together two kinds of response from contemporary artists and photographers. Firstly, there is the continuation and extension of Evans' ways of photographing everyday life. Secondly, the exhibition presents a variety of projects by artists responding very directly to particular images and projects by Evans. These range from appropriation and collage, to re-imaginings and homage.

Artists: Cortis & Sonderegger, Julia Curtin, Walker Evans, Camille Fallet, George Georgiou, Darren Harvey-Regan, Lisa Kereszi, Justine Kurland, Sherrie Levine, Ute Mahler & Werner Mahler, Michael Mandiberg, James Nares, Jessica Potter, Patrick Pound, RaMell Ross, Mark Ruwedel, Anastasia Samoylova, Bryan Schutmaat, Stephen Shore, Vanessa Winship

Biennale

Between Art and Commerce

Port25 – Raum für Gegenwartskunst, Mannheim

While photography is an art form, it does not belong exclusively to the world of art. It plays significant roles in all aspects of life and culture, and it is inevitable that these will overlap, have relations to each other, and also be in tension with each other.

In many ways it was an acceptance of this complex relation between art and non-art that led to photography becoming fully modern in the 1920s and 30s. Photographers made images with ambiguity, understanding that they could mean different things in different contexts. Their work appeared in commercial settings and on the pages of avant-garde journals. Some photographers worked simultaneously in the fields of documentary, advertising, portraiture, fashion, scientific imaging, art, and more.

Between Art and Commerce looks at this complex situation through the work of several photographers. Each takes a different position. Here you will find an artist who makes images that are then used commercially; commercial photographers who also make art exhibitions; a photographer whose personal and commercial work is indistinguishable; an artist who makes photographic art about commercial photography; and a forerunner of all this who worked in the 1920s and 30s.

Artists: Hein Gorny, Scheltens & Abbenes, Bryan Schutmaat, Daniel Stier, Christopher Williams, Thomas Wunsch

**für aktuelle
Fotografie**

Biennale

Yesterday's News Today Heidelberger Kunstverein

One of the primary tasks of the twenty-first century has been to make sense of the twentieth: to pick over its bones and discover small indications of what we have become. We sift that “pile of fragments of private images, against the creased background of massacres and coronations,” that the writer Italo Calvino concluded was “true, total photography”.

Over the last decade, hundreds of thousands of old news photographs, most often 8x10 inch black and white prints, have been dumped for sale online. As newspapers struggle to survive, the old photographs in their archives are the first casualties. Most sell for just a few dollars to whoever might want them. Whatever their fate, this photographic material is finding itself in new contexts, to be re-thought by artists, acquired by collectors, examined by historians, and exhibited by curators.

The current interest shown by artists in old news images is hybrid, somewhere between media archeology, history and image making. The old photos are reworked but also *re-presented* so we can see them, or encounter them again, in their strange new settings. What results is a sort of multi-temporality, in which the image is seen for what it was, for what it now is for the artist and viewer, and for what it could become in the future.

On the occasion of the exhibition, the *Biennale für aktuelle Fotografie* takes a look at press photo archives in the region: „Die Rheinpfalz”, „Mannheimer Morgen”, and „Rhein-Neckar-Zeitung”. Analog prints from the 1950s–1990s are shown, on the front and back of which you can discover the traces of editing, retouching, cutting, as well as comments from editors, art directors, journalists and photographers. The archives are arranged by keyword. Here we present a subjective ‘A to Z’ sample of the visual memory of the region. The archives are available for future use, as potentially influential raw material that continues to shape the perception of local and international events.

Artists: Sebastian Riemer, Thomas Ruff, Clare Strand, Stanley Wolukau-Wanambwa

**für aktuelle
Fotografie**

Biennale

All Art is Photography **Kunstverein Ludwigshafen**

Photography has two relations to art. It can be an art in itself – expressive, subjective, creative, inventive. It can be the mechanical means by which all the other visual arts – from painting and sculpture, to performance – are documented, reproduced and publicized. What we know of art, we often know through photographic images of it. Paintings we have never seen in real life. Sculptures we have never walked around. In general, these two roles are kept separate, but photography and photographers are not respectful of boundaries. What happens when artistic photography takes the other arts as its subject matter? What can a camera do in a painter's studio, in front of a sculpture, or in an art gallery full of people? This is what the exhibition *All Art is Photography* sets out to consider. Some of the photographic artists in this show reflect upon the cultural role of printed art books. Others concern themselves with looking again at physical spaces in which art is made and displayed. Others consider the camera's complicated relation to paintings and sculptures as aesthetic objects.

Artists: Dennis Adams, Claudia Angelmaier, Tim Davis, Pablo Genovés, Maurice Jarnoux, David Jiménez, Steffi Klenz, Mark Lewis, Josh Murfitt, Antonio Pérez Río, Nick Waplington, Ewa Monika Zebrowski

**für aktuelle
Fotografie**

Biennale

Programme Opening Weekend

28/02/2020

Kunsthalle Mannheim

7–10 pm **Grand Opening**
The Lives and Loves of Images

György Ligeti (1923–2006): Sonata for violoncello solo,
1st movement Fritjof von Gagern (violoncello)

Johan Holten
Director Kunsthalle Mannheim

Dr Peter Kurz
Mayor of the city of Mannheim

Theresia Bauer
Minister of Science, Research and the Arts Baden-Württemberg

Sabine Schirra
Board member Biennale für aktuelle Fotografie e. V.

Iannis Xenakis (1922–2001):
Rebonds A Lorenz Behringer (drums)

David Company
Curator Biennale für aktuelle Fotografie 2020

György Ligeti (1923–2006): Sonata for violoncello solo,
2nd movement Fritjof von Gagern (violoncello)

Music: Musikalische Akademie of Mannheim's National
Theater Orchestra e.V.

29/02/2020

Wilhelm-Hack-Museum, Ludwigshafen

10.15 am Welcome by René Zechlin
Director Wilhelm-Hack-Museum

Guided tour in the exhibition
When Images Collide

David Company talks to the artists Jean-Marc Caimi
& Valentina Piccinni, Sohrab Hura, David Jiménez,
Kensuke Koike, Peter Puklus, Anastasia Samoylova,
Eva Stenram, Batia Suter about photography as
a medium of combination

11.15 am **Book signing *Güle Güle* with Jean-Marc Caimi
& Valentina Piccinni**

Kunstverein Ludwigshafen

11.45 am Welcome by Barbara Auer
Director Kunstverein Ludwigshafen

Guided tour in the exhibition
All Art is Photography

David Company talks to the artists Claudia
Angelmaier, Pablo Genovés, Steffi Klentz, Josh
Murfitt, Antonio Pérez Río, Nick Waplington and
Ewa Monika Zebrowski about the influence
of photography on the perception of art

Port25 – Raum für Gegenwartskunst, Mannheim

2.30 pm Welcome by Stefanie Kleinsorge
Director Port25

Guided tour in the exhibition
Between Art and Commerce

David Company talks to the artists Marc Barbey
(Archiv Hein Gorny, Collection Regard), Maurice
Scheltens & Liesbeth Abbenes, Daniel Stier and
Thomas Wunsch about blurring boundaries between
artistic work and commercial commissioned work

Forum Internationale Photographie (FIP) &
ZEPHYR – Raum für Fotografie in den Reiss-Engelhorn-Museen
Ausstellung im Museum Weltkulturen D5, Mannheim

4.30 pm Welcome by Thomas Schirnböck
Director ZEPHYR – Raum für Fotografie

Guided tour in the exhibition
Reconsidering Icons

David Company talks to the artists Jojakim Cortis
& Adrian Sonderegger, Dries Depoorter, Max Pinckers
and Sam Weerdmeeester about the creation and
(re-)construction of iconic images

01/03/2020

Heidelberger Kunstverein

11 am Welcome by Ursula Schöndeling
Director Heidelberger Kunstverein

and Stefan Hohenadl

Board member Biennale für aktuelle Fotografie e. V.

Guided tour in the exhibition
Yesterday's News Today

David Company talks to the artist Sebastian Riemer
about the artificiality of press photos

Kunsthalle Mannheim

3.30 pm Welcome by Johan Holten
Director Kunsthalle Mannheim

Guided tour in the exhibition
Walker Evans Revisited

David Company and Johan Holten talk to the artists
George Georgiou, Ute Mahler & Werner Mahler,
Patrick Pound, Anastasia Samoylova and Vanessa
Winship about their Walker Evans references

für aktuelle
Fotografie

Biennale

Educational formats

All dates can be found in the programme (in German) and at www.biennalefotografie.de.

Public tours

The participating institutions of the Biennale regularly offer public, hour-long tours which can be joined without previous registration.

Curator tours

David Campany, curator of the Biennale 2020, guides through the exhibitions. The tours run for approx. one hour and are free of charge.

20.03., 18:00	Port25 – Raum für Gegenwartskunst	<i>Between Art and Commerce</i>
21.03., 13:00	Kunstverein Ludwigshafen	<i>All Art is Photography</i>
21.03., 15:00	Wilhelm-Hack-Museum	<i>When Images Collide</i>
21.03., 18:00	Heidelberger Kunstverein	<i>Yesterday's News Today</i>
22.03., 12:00	Kunsthalle Mannheim	<i>Walker Evans Revisited</i>
22.03., 16:00	Museum Weltkulturen D5	<i>Reconsidering Icons</i>

(with David Campany and Prof. Dr. Claude W. Sui)

Specialised tours

The Biennale offers tours for adolescents and children, tours in sign language and for visually impaired visitors as well as a tour on International Women's Day (08.03.), amongst many others.

Individual tours can be booked through the respective exhibition venues.

Artist and expert talks

Talks and presentations by and with artists and experts open new perspectives on the themes of the Biennale exhibitions.

Workshops

In cooperation with OFF//FOTO the Biennale offers a range of workshops that enable a practical approach to photography. Courses on analogue printing techniques, portrait photography or on working with collages are on offer, amongst many others.

Special events

Amongst the special events during the Biennale are the Mobile Dunkelkammer, various film screenings and numerous events for the *Lange Nacht der Fotografie* on April 18, 2020.

**für aktuelle
Fotografie**

Biennale

Dialogue series *Photography & Science*

Since its infancy, photography has potentially been an instrument for various disciplines, for example as a purportedly objective recording medium for science and as a medium of representation in art.

Not infrequently, images in a scientific context have an artistic aesthetic. Artistic photography, for its part, often straddles the dividing line to the sciences. For knowledge and insights are generated not just in the natural sciences and humanities, but also in art and photography. So what is the relationship between photography and science?

This topic will be discussed by renowned photo-artists and scientists from a variety of disciplines in the eight-part dialogue series *Photography & Science* in the run-up to and accompanying the *Biennale für aktuelle Fotografie*. The works of the photographers will not only form the launchpad for an exploration of the medium in light of the history of science, cultural studies and photo theories, but also reflect how topical the question is: for example, how to answer issues of authenticity vs. staging, objectivity vs. subjectivity in photographic images? These are issues that relate to photography as a medium in both art and science. For subjective factors such as image selection and perspective as well as different interests and forms of dissemination often lead to distortion and alienation, and therefore strongly influence the impact and assessment of photographic images.

The photograph as an everyday medium and likewise a form of artistic expression possesses the extraordinary potential to blur the lines between the disciplines. The goal of the dialogue series is therefore to create a (discursive) space for interaction between photography and science, and also to encourage debate in order to allow a closer look at the many areas of overlap between them.

The dialogue series Photography & Science is a cooperation between the Institut für Europäische Kunstgeschichte (IEK) at Heidelberg University, the Deutsch-Amerikanisches Institut Heidelberg (DAI) and the Biennale für aktuelle Fotografie. It is supported by the Alfried Krupp von Bohlen und Halbach-Stiftung, the Friedrich Stiftung and the City of Heidelberg.

**für aktuelle
Fotografie**

Biennale

Schedule for the dialogue series *Photography & Science*

Venue: Heidelberg University, Institute of Psychology, Lecture Hall II, Hauptstr. 47-51

Start: 6 p.m. (except for 05.03. – the event begins at 5.30 p.m.)

Entrance free of charge (events in German and English)

Past dates

- | | |
|-------------------|---|
| 16.01.2020 | Pop theory “ <i>Sound and Vision</i> ”
Anton Corbijn + Robin Curtis |
| 23.01.2020 | Media “ <i>Traces of Power</i> ”
Herlinde Koelbl + Christian Schicha |
| 04.02.2020 | Visual studies “ <i>Seeing Photography</i> ”
Timm Rautert + Horst Bredekamp |
| 20.02.2020 | Business “ <i>The Gleam of the Stock Market Crash</i> ”
Benjamin Samuel + Achim Wambach |

Upcoming dates

- | | |
|-------------------|--|
| 05.03.2020 | Astronomy “ <i>Astronomy and Photography: How Black Drops lead to Innovations</i> ”
Simon Starling + Joachim Wambsganß |
| 19.03.2020 | Medicine “ <i>The camera as silent companion</i> ”
Andrea Diefenbach + Hans Jäger |
| 31.03.2020 | Law “ <i>Cruel Exposures</i> ”
Broomberg & Chanarin + Grischka Petri |
| 02.04.2020 | Computational Science “ <i>Image Capital</i> ”
Armin Linke & Estelle Blaschke + Sabine Süsstrunk |

**für aktuelle
Fotografie**

Biennale

Artists 2020 A-Z

Dennis Adams
Claudia Angelmaier
Adam Broomberg & Oliver Chanarin
Jean-Marc Caimi & Valentina Piccinni
David Claerbout
Jojakim Cortis & Adrian Sonderegger
Jeff Cowen
Julia Curtin
Tim Davis
John Divola
Stéphane Duroy
Walker Evans
Camille Fallet
Joan Fontcuberta
Pablo Genovés
George Georgiou
Hein Gorny
Sara Greenberger Rafferty
Richard Hamilton
Darren Harvey-Regan
Aaron Hegert
Sohrab Hura
Maurice Jarnoux
David Jiménez
Lisa Kereszi
Christoph Klauke
Steffi Klenz
Kensuke Koike
Justine Kurland
Sherrie Levine
Mark Lewis
Ute Mahler & Werner Mahler
Michael Mandiberg
Josh Murfitt

James Nares
Antonio Pérez Río
Max Pinckers & Dries Depoorter
Max Pinckers & Sam Weerdmeester
Jessica Potter
Patrick Pound
Peter Puklus
Timm Rautert
Sebastian Riemer
RaMell Ross
Thomas Ruff
Mark Ruwedel
Anastasia Samoylova
Martina Sauter
Maurice Scheltens & Liesbeth Abbenes
Bryan Schutmaat
Stephen Shore
Peter Sorge
Eva Stenram
John Stezaker
Daniel Stier
Clare Strand
Batia Suter
Nick Waplington
Christopher Williams
Vanessa Winship
Stanley Wolukau-Wanambwa
Thomas Wunsch
Ewa Monika Zebrowski

**für aktuelle
Fotografie**

Biennale

Biography David Company

David Company (1967, London) lives and works in New York as a writer, curator, lecturer and Managing Director of Programs at the International Center of Photography. Most recently, he co-curated the exhibition *ALEX MAJOLI: SCENE* at Le Bal, Paris. His publications include *On Photographs* (Thames & Hudson, 2020), *So Present, So Invisible – Conversations with Photographers* (Contrasto, 2018), *Walker Evans* (Aperture Masters of Photography Series, Aperture, 2015), *A Handful of Dust* (MACK / Le Bal 2015) and essays for museums and magazines such as MoMA New York, the Tate, the Centre Pompidou, Stedelijk Museum, the Jeu de Paume, *Frieze* and *Aperture*.

Further information at www.davidcompany.com

**für aktuelle
Fotografie**

Biennale

Participating Institutions 2020

Forum Internationale Photographie (FIP) & ZEPHYR – Raum für Fotografie in den Reiss-Engelhorn-Museen, Mannheim

The Biennale exhibition will be at the Reiss-Engelhorn-Museen, Museum Weltkulturen, D5, 68159 Mannheim

www.rem-mannheim.de

Heidelberger Kunstverein

Hauptstraße 97, 69117 Heidelberg

www.hdkv.de

Kunsthalle Mannheim

Friedrichsplatz 4, 68165 Mannheim

www.kuma.art

Kunstverein Ludwigshafen

Bismarckstraße 44–48, 67059 Ludwigshafen am Rhein

www.kunstverein-ludwigshafen.de

Port25 – Raum für Gegenwartskunst, Mannheim

Hafenstraße 25–27, 68159 Mannheim

www.port25-mannheim.de

Wilhelm-Hack-Museum, Ludwigshafen

Berliner Straße 23, 67059 Ludwigshafen am Rhein

www.wilhelmhack.museum

**für aktuelle
Fotografie**

Biennale

Statement by the Board of the *Biennale für aktuelle Fotografie*

Our fascination with photography lies in our divided relationship to it: On the one hand, we love photos as memories, icons and press photos. On the other hand, we are skeptical of photography and its manipulative power. The *Biennale für aktuelle Fotografie* 2020, titled *The Lives and Loves of Images*, traces this life of images and our ambivalent relationship to them. The theme of this year's edition, curated by David Campany, strikes at the heart of the *Biennale für aktuelle Fotografie* as an institution. It is about the pleasure of looking and the joy of the image, and it is intended to encourage, even challenge, critical reflection. Since its beginnings 12 years ago, the *Biennale für aktuelle Fotografie* has seen it as its task to stimulate the discourse on photography and thus offer this omnipresent medium a space for thought. Every two years, the Biennale connects internationally active photographers, artists, curators and scientists. It brings together expertise and presents a wide range of positions for discussion in order to better understand the ways in which visual communication functions: Who produces images, and how? How and by whom are images received? Who decides what a photo shows or what it means and how it is distributed? With its exhibitions and its practically and theoretically orientated educational programme, the Biennale challenges us to understand these questions — not least with the new discussion format "Photography and Science. An Interdisciplinary Dialogue".

With David Campany, the Biennale has gained a curator for the 2020 edition who has dealt intensively with photography theoretically as an author of numerous publications and his work as a university lecturer, and through his own photographic practice. Campany's approach is to develop theory from practice, which means a great freedom of interpretation both for the individual works exhibited and for the Biennale as a whole. In six exhibitions, artistic photographs are shown, as well as everyday photos, images in the media and in advertising. In addition, there are hybrids and thus images that cannot be clearly assigned to any particular context. The artists selected by Campany pursue various strategies for dealing with photographic material: their pictorial inventions include tributes, criticism, appropriations, and reconstructions.

We are very pleased that Minister of State Prof. Monika Grütters, the Federal Government Commissioner for Culture and Media, has agreed to act as patron of the 2020 edition. We would like to thank our partners who entrust us with their spaces and their audiences, as well as our patrons and sponsors who create the framework in which a complex project like the Biennale is made possible in the first place.

The Board of the *Biennale für aktuelle Fotografie*
Sabine Schirra, Stefanie Kleinsorge and Stefan Hohenadel

**für aktuelle
Fotografie**

Statement BASF

February 27, 2020

BASF has supported the Biennale für aktuelle Fotografie since 2005

Statement Karin Heyl, Vice President of Social Engagement Site Ludwigshafen

A photo biennale fits perfectly in the region. After all, photography is a medium that – while not exactly young – is innovative on the one hand, but still reaches a broad audience at the same time.

The exhibitions not only attract regular museum visitors or experts but everyone with an interest in images. Today photography plays an existential role in our lives. On our smartphones, photos are the companions of our day-to-day routines: they document, comment and shape how we live.

This region is marked by innovation, with its universities, numerous research institutes and an industry devoted to research. To reach as many people as possible, from all walks of life, in the entire region is a particular concern for BASF. Moreover, we want to foster a sense of community in this region – for which the Biennale, jointly hosted by three cities, is a step in the right direction and a wonderful example.

Biennale

Facts and Figures 2020

Biennale für aktuelle Fotografie

Duration: February 29 – April 26, 2020

Opening: February 28, 2020, 7pm (at Kunsthalle Mannheim)

curated by David Company

with works by approx. 70 artists

Tickets

Prices for the individual events can be found in the programme. At the exhibition venues, the policy is "Pay What You Want" – the price is determined by the visitors themselves. This does not apply to the Kunsthalle Mannheim: entrance per person 12 Euro (regular) / 10 Euro (reduced).

Catalogue

The programme will be further accompanied by a catalogue published by Kehrer Verlag Heidelberg Berlin with texts by David Company on the six exhibitions as well as short interviews with artists from the Biennale 2020. The catalogue will be available for 19,90 € during the Biennale at the exhibition venues and for 25 € in bookstores.

Educational formats / tours

All dates can be found at www.biennalefotografie.de and in the programme (in German).

Six participating Institutions in two states (Baden-Württemberg and Rhineland-Palatinate)

Forum Internationale Photographie (FIP) & ZEPHYR – Raum für Fotografie in den Reiss-Engelhorn-Museen (Mannheim), Heidelberger Kunstverein, Kunsthalle Mannheim, Kunstverein Ludwigshafen, Port25 – Raum für Gegenwartskunst (Mannheim), Wilhelm-Hack-Museum (Ludwigshafen)

Members of the Board

Sabine Schirra, Stefanie Kleinsorge, Stefan Hohenadl

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**für aktuelle
Fotografie**

Biennale

Partners of the *Biennale für aktuelle Fotografie* 2020

Under the patronage of Professor Monika Grütters, Member of the German Bundestag, Minister of State for Culture and the Media
The participation of the Canadian artists Mark Lewis and Ewa Monika Zebrowski is part of the culture programme related to Canada's Guest of Honour presentation at the Frankfurt Book Fair in 2020.
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Co-operation Partners series of dialogues "Photography & Science"



Patrons series of dialogues "Photography & Science"



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