



gute aussichten

junge deutsche fotografie

2014/2015

The Award Winners

„gute aussichten – new german photography 2014/2015“

In the 11th year of „gute aussichten“, the seven members of the jury have selected eight portfolios from a total of 115 entries from 40 different institutions. The common theme in all eight award winning works is their (photographic) quest for the essential questions of life. The works could hardly be more different from each other. Altogether, there are more than 300 images, two video projections and three books.

On a quest for life itself: “Distrust that Particular Flavor”

William Gibson, 2012

What do we see? A shirt that is cut open, showing the torso and the stomach of a dead man, the structure of the fabric imprinted on his skin. Next to it, we find the image of a wall covered in mintgreen tiles and a shower head with a transparent bathing cap made of plastic. A tall man from Ghana in traditional garb who holds on to the laces of a pair of brand new soccer shoes. They are bright-blue and neon-green. A photographer who is on a constant commercial mission — who, among other things, plays a photographer in a movie without taking a single picture in the process. Pictures of house facades in black and white, entrances and exits, paths and streets, fences, garages, parking lots — more than 160 small-format images, all submerged in gray autumn light ...

In its eleventh year, “gute aussichten” finds that the young generation of photographers is after the most basic and existential questions of life: like the banality of death and that which remains — or follows the deceased and vanishes without a trace. Or the rootedness that people find in their tradition or origin and how even these people have long integrated the gadgets and everyday objects of the (affluent) western society — modern migration. Or photography: as an action, as a job that has to be done, a job in the course of which an image emerges — only to become a minor part, just like the photographer herself. Simultaneously this shows the other side of the coin when it comes to years and years of studying art — “an image” has to be created in many different ways. Then there is a deliberate search for traces on altogether mundane routes that shows us how the things that we overlook in our daily routine can become visible and palpable — once we decide to pay attention and change our perspective.

In other words: The eight “gute aussichten 2014/2015” award winners are hot on life's heels. Death, migration, discrimination, loneliness, isolation and desperation are put face to face with happiness, cognizance, diversity and creative energy. With their works, these photographers constantly challenge us. Just taking pictures does not suffice for them. They are looking for signs, hints, echos, scents and nuances. They show the traces that life leaves behind with us. They give us a taste of the shape that we're in — individually as well as when it comes to our society as a whole. Or as William Gibson, the American writer who coined the term “Cyberspace” has put it: “(Always) Distrust that Particular Flavor.”

The Award Winners & their Works

Karolin Back

What is a second when next to it the world stands still? 2013

The mountain of all mountains: the Matterhorn. Firm, solid, strong and unchangeable, that is how it seems to us. Due to its size and its distinctive silhouette, the Matterhorn which is situated between Switzerland and Italy, is one of the most photographed tourist attractions — a projection surface par excellence. Karolin Back has observed the mountain and what is happening on its surface and around it. She has discovered the different kinds of lights in which it appears, has taken photographs and videos of it. Her use of media in „What is a second when next to it the world stands still?“ sets the mountain of all mountains, as well as the viewer, in motion. There is a projection on both the front and the back of a free-hanging screen and as soon as the visitor of the exhibition approaches the mountain (the screen), she becomes part of the installation.

Katharina Fricke

One Day in October. Or in November. Or in December. 2014

Katharina Fricke has walked 13 everyday routes described to her by residents of Sennestadt which is part of the city of Bielefeld. „One day in October. Or in November. Or in December“, she took pictures along these routes. She is a truly attentive tracker and what she has brought into the light here, is astounding: more than 160 small-format, mostly black and white images. They render visible what we have long stopped noticing: streets, paths, trees, forests, houses and their facades. And how did she do it? Well, she turned her gaze away from the things that we (don't) see every day. She looked beyond these everyday perceptions, escaped the usual, yet managed to capture it as if in passing.

Andrea Grützner

Tavern (Erbgericht), 2013/2014

A grand old pub, a “Tavern“ in a village in Saxony that is the location of many childhood memories of the photographer, becomes her muse. Andrea Grützner encountered these rooms, tried to grasp their strangely familiar fascination and went on a search for the past in the present. With colorful flashes, she scanned the rooms. Out of columns and holes in walls, she then created images beyond these rooms: irritating, challenging and open. In terms of color, the images oscillate between graphic design, painting and photography. Completely transformed, Tavern reveals the force of the visual, a force that Andrea Grützner has succumbed to as well.

Marvin Hüttermann

It has not been, 2013/2014

What remains when there is no more? Do we vanish without a trace? What becomes of the things that we leave behind? These are simple questions that we usually dodge. They are hard to answer. Marvin Hüttermann has examined the issue of death, the deceased and the things that they leave behind. To do this, he took pictures in the apartments of the dead, in a funeral home and in a crematorium. In carefully arranged pairs of images, the series „It has not been“ reunites what remains with everything that has gone.

Stefanie Schroeder

Imaging an image, 2014

For eight years, Stefanie Schroeder documented the jobs that she took to pay for her studies of art. With an almost frightening objectivity, the movie Imaging an image shows what photography is capable of: it serves as means of evidence or denunciation, it is used to create press photos, it is an empty shell, a camouflage. Photographs are degraded to being a souvenir, a giveaway or an image that comes with a heart shaped pretzel. „Imaging an image“, shows us photography as an act. The photographer embarks on an involved self observation and shows how photography does not simply produce images but always creates an image of itself — in every respect.

Jannis Schulze
Quisqueya, 2013/2014

The Dominican Republic and Haiti share the same island in the Caribbean which the native population has named „Quisqueya“. This means wonderful land. Jannis Schulze spent three months in his father's home country — and his quest led him across the whole island. The results are portraits and cityscapes, landscapes, snapshots, texts and a travel journal. All of this documents the everyday life, the dreams and the struggles, the longings, the joys and the hopes of the people on the island. „Quisqueya“ is a subjective travelogue but also a hybrid, multifaceted photo archive that unfolds its narrative power when presented as a book just as much as it does when it is put up on the wall — the photographer as narrator.

Kolja Warnecke
traces., 2014

For six months, Kolja Warnecke followed Bea's life. He had met her, a middle-aged woman, in a swinger-club. Once a week, they met somewhere outside or inside of her apartment. Kolja Warnecke's pictures tell a story of attachment and distance, of invitations and denial, of resistance and willingness. Bit by bit, these „traces“ resulted in an image of grief and hurt, of traumatic experiences, the attempt to overcome the past and the yearning for a “normal” life. Kolja Warnecke dares to take a shot at a visual narrative in which many faces give us an idea, a notion of the unspeakable.

Eduard Zent
Modern Tradition, 2014

Eduard Zent was born in Russia. He was fourteen when he came to Germany. For his work, „Modern Tradition“ he has decided to enter the complicated space between yesterday and today: Where do I come from? What defines me as a person? And how do I live my life in the here and now? In his very composed, almost picturesque series „Modern Tradition“, Eduard Zent has portrayed people who move between different cultures. Their origin becomes obvious in their traditional dress and their posture. Yet, the artifacts with which they surround, even decorate themselves, have their origin in modern, western society. What is irritating upon first sight, turns into a logical thought just a moment later. There is a culture of multiplicity and openness that has freed itself from ideas of origin or membership and will not accept borders. And it surprises us — with its integrative force.

The Jury

This years jury, ladies first: Dr Wibke von Bonin (Cologne), art historian, author and journalist in cultural affairs, Claudia Christoffel (Bremen), photographer and „gute aussichten“-award winner 2005/2006, Josefine Raab (Neustadt/Weinstrasse), art historian and founder of „gute aussichten“, Stefan Becht (Neustadt/Weinstrasse), journalist and cofounder of „gute aussichten“, Neustadt/Weinstrasse, Paul Graham (New York City), well known british photographer and artist, Mario Lombardo (Berlin), designer, founder and owner of Bureau Mario Lombardo and Ingo Taubhorn (Hamburg), curator at the House of Photography, Deichtorhallen, Hamburg

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