Encountering the works of nine young photographers within the framework of the “Gute aus- sichten” awards, acclaimed as Germany’s most important photography award, is an eye opener.

Due to the confined space where only a slice of the works in question is on display at the Goethe Institute in Nicosia one is encouraged to look deeper within the magnitude of the themes approached by winners.

As Rebecca Sampson recollects the work she presented a couple of years back as a winner of the Gute aus- sichten award, she embodies what the institution is striving to promote.

“At the end of the day, it’s far more than just photography,” she admits, conscious of the prestige that comes with being one of the Gute aus- sichten photographers.

Sampson is here to present a selection of work and their masters as part of the “Gute aus- sichten: New German photography” exhibition. Apart from Cyprus, the exhibition will travel to prominent museums, galleries and Goethe institutes around the world.

Gute aus- sichten has, for the past ten years, sought to present a selection of the most important, most original and most compelling young photography work in Germany which as Sampson clarifies doesn’t have to be simply photography. “It can be photography, conceptual photography, installations…It’s more or less young artists who work with the medium of photography.”

The selection process however is a refined one. Every year, German photography professors who work at a university in Germany are given the prospect of selecting the five best works of the final works of their students which is photography related in some way or another, only to send them to Gute aus- sichten. It’s therefore not your typical, open award.

Without the appraisal of a professor, the ones in a lifetime opportunity to be judged by a jury of art historians, museum directors, artists, Gute aus- sichten board members and a rotating internationally renowned photographer, graduates cannot fathom the stature of attaining such a recognition.

Precisely, what photographers win is not money, nor is it something one can buy. “It’s an international possibility to show your work,” attests Sampson. “Some photographers don’t ever make it to these places, yet these winners start from these galleries, museums…” she reflects.

This year 33 universities and photography schools took part in the contest from which an initial 100 selected works were judged by Gute aus- sichten jury who concluded with nine winners. Recognised on an equal level, the goal of Gute aus- sichten is in a nutshell to present a large spectrum of works, in terms of aesthetics, content and or medium and form.

But it’s interesting to note that throughout the years, Gute aus- sichten has denied any opportunity for one to depict the institution with a particular identity. “Many people ask us to tell them what the new trend is in German photography? But that’s something we cannot answer because that’s not what Gute aus- sichten is trying to present a cross section through diverse ideas and special approaches while trying to make currents in German photography visible.”

More info on info@nikosia.goethe.org or by calling 22674608

“A Conversation Act” by Nadja Bourno

“Couve e Coragem” by Léidia Keuck

“Manhattan – Strasse der Jugend” by Stephanie Steinkopf

“Everybody has topics which are about images where the viewer has something to learn, seeing something which is just nice”