

25. Februar 2020

IWPA AWARD 2020

ARTIST STATEMENT

My motivation is to create counter-images that make a new approach in the perception of political and social issues. I would place my artistic position in the field of photography and media art, in which I seek a new way of dealing with images and texts in the field of testimony. Throughout my own work, conceptual approaches also play an important role.

I am following traditions which uses the means of photojournalism and transfers them into contemporary art works. I am driven by the motivation to make visible what is invisible or unspeakable. In my work I concentrate on what is not obvious and bring it to the center of attention. The investigation of the phenomenology of the individual media and elements is accordingly the main component of my work, in which I try to make these aspects visible. I have an inner urge behind my artistic practice and each artwork or research project is realized by a strong motivation of dealing with the depicted theme and to draw it to a new attention. In my work I deliberately avoid shocking images. Only in the interaction with the artwork might the horror of the situation become visible. The idea behind this practice is to work against the habituation of horror and therefore a habituation of conflicts, scandals and catastrophes, which are a daily companion nowadays. My approach is that every theoretical examination constantly inspires and advances one's own artistic practice. On the other hand, artistic works and insights bring new impulses to the theoretical discourse.

The attached portfolio gives an insight into two of my main work processes. The first part shows the artistic research for counter-images. In the Atlas of Essence I collect a multitude of existing images of the individual modern conflicts and unite them with the method of montage to create a single image that simultaneously shows, through the individual visible fragments, gaps and ambiguities, that there is never the one image of a conflict that is so often presented by the media. The work FRAMES II is another such approach, dedicated to the cropped edges of well-known images of important events through media agencies.

The second part of the portfolio relates to my photographic work, which often becomes part of installations in the exhibitions. My photographic works are long-term projects, which always include the method of participatory observation over a long period of time. For the Meersucht project (2013 - 2018), for example, I lived and worked on board various ships and portrayed everyday life on board and life with the sea. In the new project BEYOND (since 2018) I am dealing with a place in Northern Germany where people live a life withdrawn from society. They live almost autonomously and are unique in their form of existence.

The theme of testimony stands coherently above my work and I try to dedicate myself to this theme with the means of photography but also media art.