

**Biennale,**

**für aktuelle  
Fotografie**

# Biennale

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## Press Release

21 February 2017, Mannheim/Ludwigshafen/Heidelberg, Germany

### Presentation of the programme of the first *Biennale für aktuelle Fotografie 2017*

The first *Biennale für aktuelle Fotografie*, which will be on show from 9 September 2017 in Mannheim, Ludwigshafen and Heidelberg, takes its leave from photography as it has been known hitherto. Under the title *Farewell Photography*, a six-member curator team will shed light on radical ways of handling images in the digital age and present an alternative look at photography's history. The Biennale will be showing works by more than 60 international photographers and artists in seven chapters in seven museums of the region.

+++ In 2017 the internationally renowned *Fotofestival Mannheim-Ludwigshafen-Heidelberg* will be renamed as the *Biennale für aktuelle Fotografie*. Alongside BASF as Premium Sponsor, as an additional principal patron of the 2017 edition the German Federal Cultural Foundation will be making a considerable contribution to establishing the new Biennale. +++

**Duration: 09.09 – 05.11.2017, Opening: 08.09.2017**

Today, in Mannheim, the curator team led by Florian Ebner and Christin Müller, Fabian Knierim, Boaz Levin, Kerstin Meincke and Kathrin Schöneegg, presents the concept of the first *Biennale für aktuelle Fotografie*, which will take place in Mannheim, Ludwigshafen and Heidelberg from 9 September until 5 November 2017. At seven participating institutions, young contemporary works that reflect our digital visual culture will be contrasted with historical photographic positions. More than sixty international artists will have works on show, some of which have been developed specifically for the Biennale. The urban area will provide the stage for artistic interventions and performative formats. A comprehensive website will make the debates and findings surrounding the Biennale publicly accessible.

Florian Ebner, curator: *"Farewell Photography understands itself as a stocktaking of current images, removed from any form of nostalgia but borne by a great fondness for photography. It is a kind of 'leave-taking', not without asking productive questions about yesterday and tomorrow. Our curator team sees the current upheaval in visual cultures as an opportunity to subject photography to a critical examination and to redefine it."*

Christin Müller, curator: *"The exhibition is dedicated to the medium's social and artistic usages in the age of 'networked images', in which algorithms and programs are organizing and influencing the manifestations, locations and dissemination of photography and in which the relationship between photographer and photographed, beholder and society is undergoing renegotiation. At the same time, we look back on a more than 175-year-old culture of the analogue, photographic image, which is currently inspiring artists in a highly diverse way."*

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Sabine Schirra, Vice-Chairwoman of the Board of the *Biennale*: *“Our intention with the Biennale is to generate enthusiasm, but also a critical view of photography among a broad public. The Biennale understands itself under the premises of openness, networking, internationality and quality. As organizers we aspire to become an international centre for contemporary photography and, at the same time, to be a long-term identity former for the Rhine-Neckar metropolitan region.”*

Applying their different perspectives, the six curators – in seven photographic fields – will question photography’s materiality and forms of use and, equally, its socio-political potential. To that end, contemporary positions will be mirrored in historical images and image collections and likewise in regional photography archives. Commissioned works for the Biennale will be assigned to artists who react to the local socio-political conditions and milieus. The exhibitions will feature encounters between historical glass plates and digital images, photo albums of migrant families and works by international participants, artistic positions and visual press material, installations in the museum space and interventions in the urban space. At the same time, new participation formats will play an important role – via exhibits that include public interventions, the involvement of local social groups in artistic production, or open-access educational and event formats.

*Farewell Photography* consists of seven exhibition chapters: At the **Wilhelm-Hack-Museum** in Ludwigshafen, the fracture points in the transition from analogue to digital photography will be up for discussion. In a second show at the same location, the focus lies on the performative potential of new images, away from the classic paper print. The exhibition at **Sammlung Prinzhorn** in Heidelberg revolves around the moment of getting photographed and the associated dialogue between photographer and picture protagonist. A small bundle of patient photographs from the Prinzhorn collection and psychology educational books from the first half of the 20<sup>th</sup> century form the exhibition’s basis. At the **Heidelberger Kunstverein**, the theme will be the connection between globality, economy and photography. The concepts work and migration determine what photographs are shown from private and public archives, alongside other positions by contemporary artists. At the **Kunstverein Ludwigshafen** there will be an analysis of the role of the photographic image in political processes. Photography’s social potential to initiate turmoil and revolt is opposed by the immobilization of trends by means of images.

What a photograph gives away regarding the attitude of the authors behind the camera is put up for discussion at **Zephyr** in Mannheim. Images with varying function of identical events – news images, police snapshots, private pictures – will be contrasted with one another. Private dealing with images is the theme at **Port25** in Mannheim. On account of its easy availability, photography has always been a popular medium of social exchange – the exhibition questions images’ dissemination paths today and what, if anything, is still being conveyed.

In addition, the photographic stock of **Kunsthalle Mannheim** is the source for a new work by **Arno Gisinger**. The glass plate archive comprising more than 7000 images – primarily art reproductions, exhibition documents and architecture photography from the museum’s founding in 1907 into the early 1960s – is the institution’s visual memory and was previously closed to visitors. It illustrates the museum’s exhibition policy, which has been characterized by political

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upheavals, as much as its extraordinary history, which Arno Gisinger will transfer into the public space and thus into a contemporary perceptual context.

**Participants:** Rosa Barba, Natalie Bookchin, Kilian Breier, Harun Farocki, Arno Gisinger, Simon Gush, Alfredo Jaar, Sven Johne, Katia Kameli, Eva und Franco Mattes, Arwed Messmer, Peter Miller, Naeem Mohaiemen, Pétrel I Roumagnac (duo), Willem de Rooij, Belit Sağ, Andrzej Steinbach und Wolfgang Tillmans u.a.

**Participating institutions in 2017 are:** Zephyr – Raum für Fotografie, Port25 – Raum für Gegenwartskunst, Kunsthalle Mannheim (Außenraum) (Mannheim), Wilhelm-Hack-Museum, Kunstverein Ludwigshafen (Ludwigshafen); Sammlung Prinzhorn, Heidelberger Kunstverein (Heidelberg).

**History:** From its first edition in 2005, *Fotofestival Mannheim – Ludwigshafen – Heidelberg* established itself as one of Europe's most important curated photographic events of international standing. In future, the *Biennale für aktuelle Fotografie* will continue to be distinguished by the concepts devised by biannually alternating guest curators, who will deal with repeatedly new aspects of contemporary photography in dialogue with the invited artists, the metropolitan region, the three organizing cities and the festival's local, national and international visitors. The Biennial enjoys the participation of the three cities' most important exhibiting institutions, the specific profile of each of them being included the exhibition concept. Most recently, the festival counted more than 35,000 visitors.

Cultural events organizers and patrons from the entire metropolitan region work together closely to realize the Biennale. The Biennale connects the three cities and their cultural institutions to one another in a cross-city dialogue and thus serves as a model for inter-city collaboration Germany-wide.

More information at [www.biennalefotografie.de](http://www.biennalefotografie.de).

**Current image material** on the Biennale for download in the press area at [www.biennalefotografie.de](http://www.biennalefotografie.de)

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## **Exhibitions 2017**

**Wilhelm-Hack-Museum, Ludwigshafen**

**How Your Camera Works**

What does the material promise, what does it miss?

*curated by Kathrin Schöneegg*

Not only the chemical basis of photography has changed with digitization. Images' traditional production conditions have undergone a transformation as well. The exhibition enquires after material and conceptual fracture points that are at stake with the media change: Does the new materiality condition the medium's expressiveness, myths and values? Do promises and transgressions of analogue photography translate into computation-based images? Or do unknown errors arise, adding a new vocabulary to the photographic?

The trail imitates a photography manual. It leads the visitor through various stages of the photographic production process and therein reverses the gaze through the viewfinder: not the outside world, but the inside of the camera, the logic of photography itself becomes the theme in the artistic works. Swiss artist duo F & D Cartier will examine the aspect of exposure in an expansive installation made of untreated paper, which will change successively as the exhibition continues. Peter Miller pays playful homage to the magic of the analogue darkroom, whereas Adrian Sauer analytically traces the digital photographic process. In supplement to these and other current works, 19th-century illustrated instruction books and manuals, containing original photographs, will be on show.

Participants:

Françoise & Daniel Cartier (\*1952 in Tavannes and \*1950 in Biel, live in Biel, Switzerland)

Peter Miller (\*1978 in Burlington, USA, lives in Cologne)

Adrian Sauer (\*1976 in Berlin, lives in Leipzig)

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## **Wilhelm-Hack-Museum, Ludwigshafen**

### **Leaving the Still Image**

How high, wide, deep and flexible is an image?

*curated by Christin Müller*

Today, more than ever, photography is a hybrid medium that we encounter in all kinds of forms. As a counterpart to the reflections on photographic materiality, recording and process, this exhibition chapter examines the opening and expansion of the photographic visual space – away from the classic paper print towards performative output formats. The artists presented in this exhibition chapter experiment with visual languages, perspectives, installation methods and hence associatively with the narrative strategies of photography. In this way, visual worlds arise that play with the medium's obstinacy and scrutinize the notion of the decisive moment and its static aspect. What are current forms of visual representation? How can artistic forms of representation use the material and technical transformation to their benefit? What consequences does this have for the legibility of photographic images?

Barbara Probst disassembles a photographed situation into a kaleidoscope of partly self-contradicting perspectives. Sebastian Stumpf's video works are performative interventions in which, using self-executed motion sequences, gaps in architectonic structure and visual space are highlighted and the relationship between performance and recording is queried. Artist duo Pétrel | Roumagnac experiments with photographic and changing scenic mechanisms that react to the existing architecture and potential beholder positions.

#### Participants:

Rosa Barba (\*1972 in Agrigent, Italy, lives in Berlin)

Pétrel | Roumagnac (duo) (Aurélié Pétrel \*1980 in Vénissieux, France, lives in Paris and Geneva / Vincent Roumagnac \*1973 in Biarritz, France, lives in Helsinki)

Barbara Probst (\*1964 in Munich, lives in Munich and New York)

Sebastian Stumpf (\*1980 in Würzburg, lives in Leipzig)

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## **Sammlung Prinzhorn**

### **Who Are You? That's You!**

What portraits (do not) reveal of the portrayed?

*curated by Christin Müller*

The portrait is a classic field of application of photography, where self-image and public image are negotiated between photographer and picture protagonist. How much can be said about a person's identity and character via the illustration of outward appearance? As a technical medium, photography appears suitable for generating an analytical and objective image of the person portrayed and has been used in psychiatry as much as in criminalistics, anthropology and ethnography, in order to register people and divide them into types. Photography – or photography-based recording – is a means of identifying persons to this day. A small bundle of patient photographs from the collection and psychology educational books from the first half of the 20<sup>th</sup> century form the basis of the exhibition at the Sammlung Prinzhorn. Such photographs are juxtaposed in the exhibition with images that expose the instability of photographic description. With his image sequences, Andrzej Steinbach describes how confusion and uncertainty in categorizing the portrayed person set in when there are even minor changes in facial expression, gesture and clothing, as well as shifts in camera perspective. Interpretation of social and political affiliation is blurred, as is identity. How precise or imprecise is a photograph in what it depicts? How can this vagueness in interpreting photographers or photographed persons be utilized?

Participants:

Andrzej Steinbach (\*1983 in Czarnkow, Poland, lives in Berlin)

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## Heidelberger Kunstverein

### Resisting Images

How to resist, with and against, images?

*kuratiert von Boaz Levin*

*Resisting Images* explores the contentious presence of the photographic image within the political sphere. As the title of this section suggests, images serve both as a means of resistance and as a mode of control to resist against. Photographs can elicit sympathy and indignation and stir into action and revolt – they can, in the words of Frederick Douglass, enable “men of all conditions [to] see themselves as others see them” – but they can also affirm prejudice and render viewers immutable, distant and passive.

Merle Kröger and Philip Scheffner’s work questions the role and agency of the distant spectator with regards to events of political urgency; Naeem Mohaiemen reflects upon the ways in which his camera, “soaked in bias and sympathy”, might alter his documentation of two different protest rallies; Willem de Rooij explores the mechanics of political representation through a mapping of images of public gathering as represented in newspapers at the brink of the rise of online image search engines; and Belit Sağ observes the how images shape and encode political events, tracing patterns, she reveals hidden meanings and navigates the fine line between fiction and reality.

Photography’s unique ability not only to render people and places beyond our immediate experience visible, but also to lend them new meaning, has often placed it at the heart of political debates. *Resisting Images* questions prevalent forms of representation and attempts to articulate modes of political opposition, with and against images.

#### Participants:

Merle Kröger und Philip Scheffner (\*1967 in Plön, Germany, lives in Berlin / \*1966 in Homburg, Germany, lives in Berlin)

Naeem Mohaiemen(\*1969 in London, lives in Dhaka and New York)

Willem de Rooij (\*1969 in Beverwijk, Netherlands, lives in Berlin)

belit sağ (lives in Amsterdam)

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## Kunstverein Ludwigshafen

### Global Players

How can we reflect the entanglement of photography, economy and migration?

*curated by Kerstin Meincke*

The planned exhibition at the Heidelberger Kunstverein thematizes the connection between photography, globality and economy and collates photographs from private and public archives and artistic positions, with regard to which “work” is constitutive at various levels.

Katia Kameli’s confrontation with a mobile sales booth in Algiers, which offers the visual narrative of Algerian cultural history in postcard format, shows itself to be a “work of recollection” and gainful employment at the same time. Simon Gush seeks to find out how various concepts and forms of work characterize the urban space of Johannesburg, South Africa. Harun Farocki negotiates the factually bureaucratized media representation history of labour migration in Germany. Images from private photo albums of families whose forebears once came to Germany as “guest workers”, particularly to the region surrounding the cities of Mannheim, Heidelberg and Ludwigshafen, show how the latter experienced their new living environment and documented it using a camera. And, in direct confrontation with the corporate archive of BASF, Arne Schmitt develops an artistic work that ultimately steers the gaze back out of Ludwigshafen and onto the global stage: onto the worldwide posting of employees.

Participants:

Harun Farocki (\*1944 in Neutitschein, Czechoslovakia, †2014 near Berlin)

Simon Gush (\*1981 in South Africa, lives in Johannesburg)

Katia Kameli (\*1973 in Clermont-Ferrand, lives in Paris)

Serafettin Keskin(\*1937, †1994, Turkey)

Arne Schmitt (\*1984 in Mayen, Germany, lives in Cologne)

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## **Zephyr – Raum für Fotografie, Mannheim**

### **Evidence and Testimony**

What does the setting reveal about the stance?

*kuratiert von Florian Ebner*

Today, the probative force of images is accruing a new, altered significance. More than ever, the “authentic” nature of a shot is measured by the attitude of its photographer and the contexts of its dissemination. Three projects pose the question of the visible and latent testimony of images.

The Migrant Image Research Group deals with the movement of images. Drawing on the example of migration via the Mediterranean, for which the island of Lampedusa is a major hub, the group reflects on the conditions under which images are produced today. One of the group’s essential methods is to reflect on photography through drawing: the result is an external perspective on photography that combines commentary and criticism.

The collective’s likening perspective is contrasted by Sven Johne’s images and documents, which he collected on a research journey from Heidenau to the Greek village of Idomeni along the Balkan route. His project does not look at the testimony of refugees but at their supposed host societies, at the mental state of Europe, at what remains of our continent’s utopia after 1989.

In his work “RAF. No Evidence/Kein Beweis” Arwed Messmer sheds light on a particular form of imagery from West German history: shots taken by police photographers, who recorded the state’s confrontation with the protest movement and the subsequent RAF from 1967 until 1977. In doing so he re-edits familiar and unknown visual material and, beyond their original function, renders visible an alternative, previously hidden reading of these images.

Participants:

Sven Johne (\*1976 in Bergen, Germany, lives in Berlin)

Arwed Messmer (\*1964 in Schopfheim, Germany, lives in Berlin)

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**Port25 – Raum für Gegenwartskunst, Mannheim**

**No Image is an Island**

How does sharing shape our dealing with images?

*curated by Fabian Knierim*

Photographic images have been a medium of social exchange since their invention. The shift towards a digital visual culture has meant that their characteristic distributability has boomed exponentially. The exhibition examines what this means for the handling of images, under two aspects: sharing and caring (arranging/managing). The image has had its time as a closed, singular unit; instead, it lives on as a meme, as a component of communication chains. Sharing is the usage of the hour. In Natalie Bookchin's paradigmatic installation "Testament", the personal confessions from video blogs combine to form a collective chorus. Marc Lee is interested in the utterly here-and-now nature of the permanent stream of images that his bot transforms into an uninhibited live TV show.

Images' anarchic multiplicity and dynamism are responded to by attempts to enclose them and make them manipulable. As does sharing, regulating and collecting also takes on a ritual character, becomes an economic factor and an artistic practice. In their series "Dark Content", Eva and Franco Mattes conducted interviews with content moderators who, as human filters so to speak, search through online platforms for offensive visual content. In Stefan Karrer's hypnotic desktop video, one follows the author through the photo folders on his computer, in which the images of clouds and waves are not so much documentations of natural occurrences as illustrations of keywords.

Participants:

Natalie Bookchin (\*1962 in New York, lives in New York)

Stefan Karrer (\*1981 in Basel, lives in Vienna and Basel)

Marc Lee (\*1969 in Knutwil, Switzerland, lives in Eglisau, Switzerland)

Eva and Franco Mattes (both \*1976 in Brescia, Italy, live in New York)

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## Short biographies of the Curatorial Collective 2017

**Florian Ebner** (\*1970, Regensburg) has been head of the Photographic Collection at the Museum Folkwang, Essen, since the end of 2012. Ebner was the first curator of photography selected to curate the German Pavilion at the Venice Art Biennale in 2015. From 2009 to 2012, he was director of the Museum für Photographie Braunschweig, and in 2008/9 he was in charge of the Photographic Collection at the Berlinische Galerie. Prior to that, he taught photography at the Academy of Visual Arts Leipzig. He has produced numerous exhibitions and publications on modernist and contemporary photography. His exhibition on new forms of journalistic images, *Cairo. Open City. New Testimonies of an Ongoing Revolution* (with Constanze Wicke) was selected by the German section of the International Association of Art Critics (AICA) as exhibition of the year in 2013. Other widely acclaimed shows include *(Mis)Understanding Photography—Werke und Manifeste*, Museum Folkwang (2014), *Rhetorik der Bilder* at the Museum für Photographie Braunschweig (2011), as well as *So weit kein Auge reicht. Berliner Panoramafotografien 1949–1952*, Berlinische Galerie (2008/9).

**Fabian Knierim** (\*1976, Bochum) is an art historian with a focus on photography and has been working as a curator at the Fotomuseum WestLicht in Vienna since 2013. In 2012 he worked as an assistant curator for the Victoria & Albert museum in London and from 2009 to 2011 was a fellow at the Alfried Krupp von Bohlen und Halbach-Stiftung in the program *Museumskuratoren für Fotografie*. From 2008 to 2014 he had various teaching appointments in the department of art history at the Ruhr-Universität Bochum.

**Boaz Levin** (\*1989, Jerusalem) is an artist and freelance curator. He studied art at the Bezalel Academy of Arts in Jerusalem and at the Universität der Künste in Berlin. Since 2014 he has worked as a research assistant at the Universität der Künste where he directs, together with Hito Steyerl, Maximilian Schmoetzer, and Vera Tollmann, the *Research Center for Proxy Politics*. Since October 2016 he is part of the "Graduiertenkolleg 'Kulturen der Kritik'" at Leuphana Universität Lüneburg. Levin has participated in numerous international group exhibitions and film festivals, including *The School of Kyiv* (2015), *FidMarseille* (2015), *Dinca Vision Quest* (2015), and *Former West* (2013). Levin worked in collaboration with Marianna Liosi on the exhibition and research project *Regarding Spectatorship: Revolt and The Distant Observer* (2015/16).

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**Kerstin Meincke** (\*1981, Göttingen) is freelance curator and scientific fellow for the DFG-project “Anachronie und Präsenz: Ästhetische Wahrnehmungsformen und künstlerische Zeitlichkeitskonzepte im *Black Atlantic*” at the Universität Duisburg-Essen. Her research and curatorial work deals with photography and media-related art in transnational contexts, for example her concept for the international workshop *Spaces of Displacement. Negotiations of Migration and Refugeeism in Mass Media and Visual Arts* in Lagos, Nigeria (in cooperation with Florian Ebner’s exhibition for the German pavilion at the Venice art Biennale 2015) and her curation of the exhibition of *Voyage Retour* (Museum Folkwang, Essen in Lagos, Nigeria, 2013, in cooperation with the Goethe-Institut).

**Christin Müller** (\*1983, Leipzig) is a freelance curator and author. She studied cultural studies and aesthetics at the Universität Hildesheim. From 2011 to 2013 she was a research fellow in the program *Museumskuratoren für Fotografie*. Followed by her curation of the exhibition *Cross Over – Fotografie der Wissenschaft + Wissenschaft der Fotografie* in the Fotomuseum in Winterthur. Since 2013 she has worked as assistant to the collector Thomas Walther and since 2014 she has a teaching appointment in the Art History department at the Universität Leipzig. Together with Florian Ebner she curates the exhibition series *with/against the flow. Zeitgenössische fotografische Interventionen* commissioned by the Institut für Auslandsbeziehungen (ifa).

**Kathrin Schöneegg** (\*1982, Konstanz) is a photo historian and holds a Thomas-Friedrich-scholarship for Research in Photography at the Berlinische Galerie. She was a research fellow at the Alfried Krupp von Bohlen und Halbach-Stiftung in the program *Museumskuratoren für Fotografie*. Prior to this she was a doctoral fellow at the DFG Graduiertenkolleg *Das Reale in der Kultur der Moderne* at the Universität Konstanz. As freelance curator she has realized exhibition projects and published in the field of materiality and abstraction in photography, e.g. as co-publisher of the special issue *Abstrakte Fotografie, Fotogeschichte* (2014), and *Jenseits der Repräsentation. Körperlichkeiten der Abstraktion in moderner und zeitgenössischer Kunst* (2013).

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## **Participating Institutions 2017**

### **Wilhelm-Hack-Museum, Ludwigshafen**

Berliner Straße 23, 67059 Ludwigshafen am Rhein, [www.wilhelmhack.museum](http://www.wilhelmhack.museum)

### **Sammlung Prinzhorn, Heidelberg**

Klinik für Allgemeine Psychiatrie, Universitätsklinik Heidelberg  
Voßstraße 2, 69115 Heidelberg, [prinzhorn.ukl-hd.de](http://prinzhorn.ukl-hd.de)

### **Heidelberger Kunstverein**

Hauptstraße 97, 69117 Heidelberg, [www.hdkv.de](http://www.hdkv.de)

### **Kunstverein Ludwigshafen**

Bismarckstraße 44-48, 67059 Ludwigshafen, [www.kunstverein-ludwigshafen.de](http://www.kunstverein-ludwigshafen.de)

### **Zephyr – Raum für Fotografie, Mannheim**

C 4.9, 68159 Mannheim, [zephyr-mannheim.com](http://zephyr-mannheim.com)

### **Port25 – Raum für Gegenwartskunst, Mannheim**

Hafenstraße 25-27, 68159 Mannheim, [www.port25-mannheim.de](http://www.port25-mannheim.de)

### **Kunsthalle Mannheim**

#### **Projekt im Außenraum**

Friedrichsplatz 4, 68165 Mannheim, [www.kunsthalle-mannheim.de](http://www.kunsthalle-mannheim.de)

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## About the Biennale für aktuelle Fotografie

The registered association Fotofestival Mannheim-Ludwigshafen-Heidelberg is the organizer, from 2005 onwards, of the festival of the same name. Since that time the Fotofestival has established itself as the biggest curated photography event in the German-speaking region. Every two years, an exhibition by internationally renowned curators is shown at the three cities' most prominent exhibition venues. In total, approximately 70 artists are presented on 4000 square metres of exhibition space.

### The Biennale für aktuelle Fotografie, formerly Fotofestival

The successes of the 6<sup>th</sup> Fotofestival and of past years have motivated us to take a further qualitative leap in 2017. The greater concentration on commissioned works and the presentation of work in the public space will be the new features. Both serve the purpose of binding the Biennale even more closely to the region and of advancing international networking at the same time. These changes find their expression in a renaming of the Fotofestival as **Biennale für aktuelle Fotografie** and an overhaul of the corporate design.

The opening edition of the Biennale is conceived under the title **Farewell Photography** by photography specialist Florian Ebner and freelance curator Christin Müller, who curate the exhibition in partnership with a four-member team.

The first Biennale für aktuelle Fotografie in succession to the Fotofestival will take place from 9 September until 5 November 2017 at six renowned exhibition venues in the three cities: in Mannheim at the Raum für Fotografie ZEPHYR der Reiss-Engelhorn-Museen as well as at Port25 – Raum für Gegenwartskunst, in Ludwigshafen at the Wilhelm-Hack-Museum and at the Kunstverein Ludwigshafen and in Heidelberg at the Heidelberger Kunstverein and the Sammlung Prinzhorn.

### Biennale für aktuelle Fotografie: Aims and Benchmarks for Success

The aim of the Biennale für aktuelle Fotografie is to bring about an intensive confrontation at all levels with the medium of photography. With photography as the basis, the technical visual media that surround us will be put up for discussion in the Biennale format.

Our intention is to provide a broad public with a wider view of photography and to generate enthusiasm; but at the same time, the Biennale also serves as a space of

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reflection for a specialist audience. A comprehensive supporting programme, comprising visitor-specific tour and educational offers, serves the achievement of this aim. In addition to formats for the promotion of upcoming talent and media literacy, we understand social participation to be a cornerstone of our activities. Outdoor projects consolidate the regional anchoring and enable low-threshold access, rousing the public's curiosity as to what can be seen inside the exhibition venues. The Biennale understands itself under the premises of openness, networking, internationality and quality as a meaningful forum for contemporary photography, which is so richly faceted, and intends to render a vital contribution to its presentation and socio-artistic positioning.

## Biennale für aktuelle Fotografie: A Stronger Region

The Fotofestival is an identity-generator of many years' standing for the Rhine-Neckar metropolitan region and the initiator of a cross-regional network. This will be reprised, advanced and expanded by the Biennale für aktuelle Fotografie, in order thus to broaden the region's artistic and cultural diversity. In the process we are paying particular attention to the different strengths of the three cities of Mannheim, Heidelberg and Ludwigshafen. Through this structure and by emphasizing the three locations' very distinct characters, the Biennale offers a unique opportunity to create a nuanced space of reflection for the medium and aspires to become an international centre for contemporary photography.

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## Facts and Figures 2017

### **Biennale für aktuelle Fotografie**

In succession to Fotofestival Mannheim-Ludwigshafen-Heidelberg

**Duration:** 9 September – 5 November 2017

**Opening:** 8 September 2017

**curated by** Florian Ebner and Christin Müller  
with Fabian Knierim, Boaz Levin, Kerstin Meincke and Kathrin Schöneegg.

### **Participating Institutions**

ZEPHYR – Raum für Fotografie, Mannheim  
Port25 – Raum für Gegenwartskunst, Mannheim  
Kunsthalle Mannheim (outside)  
Wilhelm-Hack-Museum, Ludwigshafen  
Kunstverein Ludwigshafen  
Sammlung Prinzhorn, Heidelberg  
Heidelberger Kunstverein

### **Contact for general queries**

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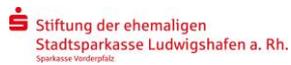
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