



Berlin, 10 April 2019

BACKGROUND INFORMATION

Museum für Fotografie

Bauhaus and Photography. On New Visions in Contemporary Art

11 April – 25 August 2019

László Moholy-Nagy and the *FiFo*

László Moholy-Nagy – Bauhaus artist and pioneer of media art – co-curated the legendary exhibition *Film und Foto (FiFo)* in 1929, which was set up by the Deutscher Werkbund in the exhibition halls on Interimtheaterplatz in Stuttgart. The *FiFo*, which subsequently travelled to Zurich, Berlin, Gdansk, Vienna, Agram, Munich, Tokyo and Osaka, presented a total of around 200 artists with 1200 works and showed the creations of the international film and photography scene of those years. Moholy-Nagy curated the hall, which reflected the history and present of photography. His artistic perspective on the history of photography and his efforts to provide a comprehensive overview of the contemporary fields of photographic application were fundamental. At the exit of the large hall, Moholy-Nagy suggestively posed the question of the future of photographic development. On the basis of extensive scientific research, the Moholy-Nagy room was virtually reconstructed with approximately 300 exhibits.

The exhibition *Film und Foto* took its starting point in 1929 in Stuttgart, but was opened only a short time later in the Kunstgewerbemuseum (today: Gropius Bau) in Berlin. In the inner courtyard of the museum, large partition walls were erected to present the numerous photo exhibits. The hanging concept, handed down through three documentary photos, apparently deviated from the Stuttgart hanging. A corner situation, mainly showing photographs by Lucia Moholy and László Moholy-Nagy, was restored in a 1:1 reconstruction. In this way, the curatorial concept of comparative contemplation, as envisioned by Moholy-Nagy, can be re-experienced.

Play with Images

The rooms organized by László Moholy-Nagy at *FiFo* illustrated the continuity between the formal and optical qualities of photography, as well as the forward-looking influence of technical image media on contemporary culture. Moholy-Nagy's works were interpretable as exemplifying visual modernism. They comprised close-up portrait fragments, architectural photographs using unconventional perspectives, and playful photo collages. Appearing entirely new at the time were the technical and material qualities of these photographs, as well as the aesthetic principles upon which they functioned. This was true in particular for the boldly configured light spaces of his photograms. These cameraless photographs embodied Moholy-Nagy's artistic intentions in a very special way, and the medium offered him maximal autonomy in the use of light as a creative resource.

As examples of the photography of the *Neue Sehen (New Vision)*, his works also entered the Kunstbibliothek, which – as the organizer of the Berlin *FiFo* – also acquired works by other artists from the show. The selection on view here evokes the comparative play with images and with modes of perception and use that was instigated by Moholy-Nagy, while

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse

100 jahre
bauhaus

KULTURSTIFTUNG
DES
BUNDES

HESSEN



Hessisches
Ministerium für
Wissenschaft
und Kunst

h_da
HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES



confronting photographs from the 1920s with those from the 19th century. The form of presentation using passe-partouts and frames, prescribed by museum custom, renders the material and formal properties of each individual original print sensuously graspable.

A New Way of Seeing: An Homage to *Film und Foto*

In the exhibition *Film und Foto*, the camera emerged as the key to an expanded perception of the world, and as a mediator of new modes of seeing. In conjunction with photographic and cinematic experimentation, the *New Objectivity* and the *New Vision* came to epitomize avant-garde production. The central role of film for 20th-century culture was now recognized and manifested for the first time. Today, devices that can produce photographs or filmic scenes depending upon the chosen setting are at our disposal. This medial juxtaposition was conceptualized for the first time at *FiFo* – not coincidentally in 1929, the year sound film was inaugurated. Questions such as: “What is a photograph?” “What is a cinematic image?” “What is a technically produced image?” were investigated. In the Russian room, El Lissitzky hung photographs in open frames that were reminiscent of filmstrips, and ran excerpts from Soviet films on continuous loops from daylight projectors directly adjacent to them. The presentation of both media in both tandem and on equal terms was realized for the first time here in a modern dispositive. The program *The Good Film*, assembled by Victor Schamoni, ran at the former Kunstgewerbemuseum, today the Gropius Bau, and at other Berlin cinemas, establishing cinema as an art form.

Featured contemporary artists

Daniel T. Braun

Daniel T. Braun describes his pictorial work as performative form research. Behind this lies an actionist stubbornness that wrestles unknown facets from the analogue forms of photography. The work group of *Rock-etograms* may serve as an apt example. Following the action forms of action painting, Braun brings light-sensitive colour photographic paper into physical contact with burning pyrotechnics. With the uncommon use of magnesium torches, he refers to undertakings largely forgotten today, which were used for lighting in the early days of photography. In addition, the artefacts created in this way have an emphatically expressive effect. The moment of explosion is inscribed in the unique pieces in a virtually picture-creative way. Referring to Susan Sontag, Braun explicitly directs his goal “not to the creation of harmony, but to the overexpansion of the medium through destructive processes”.

A material-based exploration of light is also reflected in several sculptures, which Daniel T. Braun has transferred into another aspect of being through nuanced lighting and rotations in the studio. In the photographic image, the recorded light traces of the objects develop a strange independence. They seem to elude the observer’s gaze and yet are present in a peculiar way.

Max de Esteban

In the photographic works of Max de Esteban we encounter references critical of civilization. His digital photo collages are designed as visual tex-

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse



HESSEN



Hessisches
Ministerium für
Wissenschaft
und Kunst

h_da



HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES



tures. They are inscribed with a skepticism based on media theory. He already indicates the vertigo that the works can trigger in their titles: *Heads Will Roll* is the name of a series of works from 2014. Fragments of perception from the media world are transformed into a visual totality. A spectrum of constructive forms and colour surfaces, as handed down from Modernism, is combined with individual motif elements from the image pool of mass media. In the sense of Zygmunt Bauman, the motifs of *Heads Will Roll* represent the unredeemed world of a “retrotopia”.

In *Touch Me Not* (2013), Max de Esteban focuses on microelectronic devices: CDs, plastic boxes, and electronic circuit boards derived from computers. As data carriers that are X-rayed, the metal surfaces and structures do not reveal any information and refuse to be read.

Doug Fogelson

For his series *Forms & Records*, the American artist Doug Fogelson visited a historically significant site of the New Bauhaus. His analogue black-and-white and colour photographs were taken in the darkroom of the IIT Institute of Design (ID) photography school in Chicago, which was founded by László Moholy-Nagy.

Fogelson’s graphically adept pictorial inventions can be understood as an expression of visual archaeology. He uses architectural models, vinyl singles, film and tape strips from the immediate post-war era as found motifs. In doing so, he refers to concepts of recording, designing, documenting and ephemerality in order to find his way back from a historical distance to the basics of form-finding with light. In addition, Moholy-Nagy’s series also refers to suggestions published in 1922 in his essay “New Plasticism in Music. Possibilities of the Gramophone”. The Bauhaus teacher there implements his ideas on the manipulative use of wax records with the intention of creating new sounds.

Douglas Gordon

In an obsessive way, the video and photographic works of Douglas Gordon wrestle with the receptive parameters of New Vision. His passionate engagement reveals itself in the leitmotif of the eye. For the artist’s book *Punishment Exercise in Gothic* (2001), the Scottish Turner Prize winner portrays himself in a black-and-white photograph, which shows his bleached portrait in cut. The fragmented cyclopean gaze is directed straight at the viewer and can be interpreted ambiguously. The motif is based on Max Burchartz’s photograph *Lotte (eye)*, a key image of photographic modernism presented in 1929 at the Stuttgart exhibition *Film und Foto*. In the book, the artist repeats his self-portrait no less than 118 times.

Antje Hanebeck

Antje Hanebeck dedicates her artistic photography to the architecture of post-war Modernism and the present. A moment of the documentary does not apply to her. Instead, she operates with a coarse-grained, tonal black-and-white aesthetic that seems pre-modern in a confounding way. Graphic and photographic elements are subtly intertwined and contrasted with the captured buildings, which retain their strictly constructive character. “Her pictures are picture puzzles, riddles, question marks, which –

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse

**100 jahre
bauhaus**

**KULTURSTIFTUNG
DES
BUNDES**

HESSEN
**Hessisches
Ministerium für
Wissenschaft
und Kunst**

h_da
**HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES**



also – resist any temporal classification” (Hans-Michael Koetzle). This also applies to the large-format work *Borough* (2008). Hanebeck’s motif refers to photographs taken by László Moholy-Nagy in 1928 on the viewing platform of the Berlin Radio Tower. However, her spectacular downward gaze leads to a new irritation of perception. The irritation can only be resolved by a change of view - a 90 degree turn of the head to the left. Of course, the artist’s intervention is not limited to the formal. “The *Borough* motif undergoes transformation into a newly created, utopian, urban landscape through a rotation” (Ellen Maurer Zilioli).

Behind the poetic name of the work *Desert Rose* lies the National Museum of Qatar, designed by Jean Nouvel, which is due to open in March 2019. The French star architect develops his representative buildings from various stylistic concepts, including Bauhaus modernist architecture. It is not uncommon for the buildings to be symbolically formulated. In her horizontal-format photographs, Hanebeck exposes a section of the constructive sub-layers of the “desert rose”. She interprets the functional longwall system of the steel pillars as a deeply vital, vibrating fabric.

Taiyo Onorato & Nico Krebs

“The enemy of photography is the convention, the fixed rules, the ‘how to do it’. The rescue of photography takes place through experimentation.” Programmatically, this quotation by László Moholy-Nagy is prefixed in a catalogue on the works of Taiyo Onorato and Nico Krebs. The Swiss artist duo, who have been working together since 2003, is interested in the shifting of photo-technical boundaries, in a productive confusion of the perception of things and their representation. Onorato & Krebs act inventively, ironically and always with analogue means in their image findings. For their work group *Color Spins*, created in 2012, they have developed their own rotational apparatuses. The dynamic light sculptures, which are captured by colour photography, create a surprising illusionism. With a wink, the figurations recall the famous ensembles that Oskar Schlemmer developed more than a hundred years ago and later performed on the Bauhaus stage in Dessau.

The ephemeral light sculptures of the black-and-white series *Ghost* from 2012, on the other hand, step in front of the dreary backdrop of a piece of woodland. A disturbing surreality emanates from the appearances. The medium of photography still retains its magical character in the works of Onorato & Krebs.

Thomas Ruff

The *phg* series by Thomas Ruff is characterized by digital processes. They can be interpreted as an homage. The work *phg.05_II*, in its spiral form, recites one of László Moholy-Nagy’s most famous photographs from 1922. The three-letter abbreviation, which recalls the name of a file format, refers to a contemporary approach to image generation. The process is completely virtualized. Both the generation of the objects and the simulation of the shadows on the paper take place in an immaterial space.

“With *phg*, Ruff transfers an analogue technique into virtual space – and at the same time questions all attributes assigned to the photogram, such as immediacy and objectivity, as they were relevant to Moholy-Nagy’s

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse

**100 jahre
bauhaus**

**KULTURSTIFTUNG
DES
BUNDES**

HESSEN



**Hessisches
Ministerium für
Wissenschaft
und Kunst**

h_da
HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES



‘Photography of New Vision’” (Martin Germann). But the *phg* series can also be thought of in the opposite way. By radically erasing the analogue essence of the photogram, but retaining the terminology of the photograms, Ruff redeems a central doctrine of photography for the digital present. As early as 1928, László Moholy-Nagy brought the doctrine to a formula: “Photography is the shaping of light.”

Viviane Sassen

What is photography? Viviane Sassen understands the imaging process as a peculiar “art of darkening”. *Umbra* (Latin: “shadow”) is the title of her group of works created in 2014. In it, the Dutch fashion and art photographer explores in a number of variations the effect aspects of semi-transparent colour surfaces placed in desert sceneries. For the three-part work *Vlei*, Viviane Sassen locates square plates of coloured glass in a hollow. In their form and colour, these plates are reminiscent of the abstract paintings by Bauhaus master Josef Albers. The surfaces of the *Umbra* series are also partly captured in perspective foreshortening. They, too, assert themselves as an autonomous, colour-shaded picture within the picture. Sassen’s arrangements always retain a slight contradictoriness. Moments of realism and abstraction are equally effective in them.

The artist’s book *Umbra* from 2015 brings together eleven coloured shadow motifs in the form of a loose-leaf collection. The motifs once again operate with variations of gaze and reflections. Sassen’s artistic oeuvre often contains feminist references to modernist photography. The work *Marte #03*, for example, is based on Germaine Krull’s experimental self-portraits.

Kris Scholz

In the age of the digital, there can be no question of a demand for ahistoricity, as evoked by the New Vision. This is documented by the series *Marks and Traces* by Kris Scholz. His large-format colour photographs show worn floors, floor boards, and tabletops from German, Spanish, Moroccan and Chinese studios and art academies. One may initially classify the motifs as pictorial documents. “But just as important is the question of who left these markings and traces. As documents, his pictures ‘fail’ because they hardly provide any information” (Gérard A. Goodrow). The perceptual perspective of the pictures is based on a radically lowered gaze that was already applied by Umbo and László Moholy-Nagy in the 1920s. Scholz also uses stretched linen as a medium for his highly abstract large formats, which, despite their sharpness of detail, are, from a greater distance, perceived as painterly artefacts.

Stefanie Seufert

The works of Stefanie Seufert show an architectural reference. Her sculptures from 2016 are titled *Towers*. Photographic papers serve as the starting point for her experimental exploration. In the darkroom, these papers are edited by elaborate folding and exposure processes. From the respective layers and trace-like superimpositions, a materiality of its own is formulated, which the artist consciously expands into space. “Fragile, strangely monumental and oddly alien to themselves, they arise from a folding of the picture, which now occupies a space, encloses a space and suggests the idea of an (interior) space of the pictures themselves” (Maren Lübbke-Tidow). As tower-like artefacts, Seufert’s *Towers*, which are

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse

**100 jahre
bauhaus**

**KULTURSTIFTUNG
DES
BUNDES**

HESSEN



**Hessisches
Ministerium für
Wissenschaft
und Kunst**

h_da



**HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES**



reminiscent of contemporary high-rise buildings, literally stand in the way of the viewer. Like an ensemble of materialized metaphors, they insist on autonomy that includes both alienation and abstraction.

Dominique Teufen

The artistic works of Dominique Teufen are characterized by an expansive drive of photography towards the genres of sculpture and architecture. Her group of *Blitzlicht-Skulpturen* (flashlight sculptures) was created in 2013. The setting follows a strict arrangement. Like architectural models, glass structures composed of shapes of cubes, slabs, and pyramids are positioned on the stage of a black plinth or white table. Something theatrical happens on it. The camera flashes. Reflective surfaces reflect the light onto the walls, catch these light forms again and connect the perspectival surfaces and lines to an illusion: the concrete moves into the background, the light as a sculpture enters the room; as soon as the eye suspects it, only the photograph remains as a witness to its existence. Teufen's tableaux explore border areas. What already is architecture? What is sculpture? What, in turn, is photography?

In an ironic way, a catalogue of questions opens up in Teufen's installation *Selfiepoint* from 2016. The expansive work formulates the invitation to shoot a selfie with the smartphone and thus to practice a central iconic gesture of our time. The backdrop of a mountain landscape quickly turns out to be a whimsically composed mountain of paper. It originated solely from the copier. What remains is a creative desire for self-reflection. *Selfiepoint* reminds us that the snapshot aesthetics of amateur photography have already been tried out by the students at the Bauhaus. At that time, the students were already playfully exploring new ways of presenting individual and group portraits with the 35 mm camera.

Wolfgang Tillmans

To what extent was the Bauhaus politically oriented? With a view to photography, the question still arises today as to the degree to which New Vision can be assigned to an artistic avant-garde of Modernism. Because the latter "aims, beyond the aesthetic, at radical social change [...] which hardly applies to the protagonists of the New Vision. They were interested in little more than new perspectives from which they put people and things into the picture" (Timm Starl). The accusation of aestheticism arises. It contradicts the thesis that a reflexive visual process already provides political impulses itself. For the self-conception of contemporary art, however, the integration of political fields of thought and action has gained central importance. Both aspects of the political can be found exemplarily in the work of Wolfgang Tillmans. In June 2016, the artist launched an Anti-Brexit campaign for which he designed a 25-part poster series and called for Great Britain to remain in the EU. Tillmans does not want his project to be understood as an art action. He uses images from his *Vertical Landscapes*, which is a group of motifs of heavens and horizons. His photographs are used as a form of agitation and placed in a tradition of image propaganda. Think, for example, of the collages by John Heartfield.

An edition realized by Wolfgang Tillmans in 2016 at the invitation of Tate Modern in London acts with a different field of photography. The occasion is the reopening of the Switch House, a brick building apse by Swiss ar-

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse

**100 jahre
bauhaus**

**KULTURSTIFTUNG
DES
BUNDES**

HESSEN
**Hessisches
Ministerium für
Wissenschaft
und Kunst**

h_da
**HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES**



chitects Herzog & de Meuron. The sequence of images shows the still empty room areas of the museum on colour photocopies. Even this materiality undermines the auratic charge of the building. In their limited colour spectrum, Tillmans' pictures produce "patterns and reductions that are literally subtracted from the naturalistic image" (Heinz Schütz). Paradoxically enough, the reproductions are transformed back into unique pieces through alienating colour shifts.

Art and technology – one unit?

Under the influence of László Moholy-Nagy, a lively photographic scene developed at the Bauhaus, experimenting with extreme perspective, photogram, collage and light. As part of a one-year research project, nine students at the Photography Department at the Hochschule Darmstadt have studied strategies and concepts of New Vision – in particular the writings, image creations, and films by László Moholy-Nagy. The resulting series of works in the project use analogue and digital means to transform the imaging parameters of light, colour and movement into contemporary forms. The student works question in many different ways whether technical innovation can still be regarded as a driving force for social change.

Students of the Faculty of Design at the Technische Hochschule Nürnberg accepted the invitation to work experimentally with the computer-based method of Computer Generated Image (CGI). The project's motifs refer to the movement of Subjective Photography, which under Otto Steinert in the 1950s sought to further develop the experimental legacy of the Bauhaus era for photography in Germany. However, the computer-based pictorial work preserves a central belief of photography that László Moholy-Nagy had already formulated in 1928: "Photography is the composition of light".

Participating students

Didem Altunbas

Experiments with light and movement are the focus of Didem Altunbas' unspecified project. Her photographs, too, are not reproductions of visible reality. Her long-term exposures show the traces and reflections of a moving spotlight around a glass object. Light becomes the central design element here.

Jasmin Dories

The series *Digitale Fotogramme* by Jasmin Dories seem clear only when completely close, but immediately disappear behind that in milky fog. In her work, a statement is made on the photographic assertion. Her picture series refers to the plant photographs by Karl Blossfeldt or the plant photographs by Berta Günther from Loheland. The focus is on the relationship between perception and knowledge.

Christian Himmelspach

The starting point in Christian Himmelspach's pictorial work are photographs that show various color and light impressions as well as reflections and distortions. The resulting image is used as a raw material for the subsequent process. Here he uses an algorithm that rearranges the pixels of the images according to their individual RGB color values, resulting in abstract color images. The work picks up Moholy-Nagy's concept of photog-

Taking photographs is solely permitted for the current press coverage of the exhibition/event. For any further use of photos you are required to clarify issues of copyright and usage rights independently in advance. You are responsible for obtaining further rights (e.g. copyrights for works of art portrayed, personal rights etc.).

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse

**100 jahre
bauhaus**

**KULTURSTIFTUNG
DES
BUNDES**

HESSEN



Hessisches
Ministerium für
Wissenschaft
und Kunst



h_da

HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES



raphy as light shaping in order to question it again with the means of digital technology.

Dominik Kramm

Dominik Kramm experiments with colour. In the style of classical modernism, he developed a constructivist approach to which the geometric-technical design principle serves as a basis.

Mirko Müller

The pictures from the series *κίνημα* by Mirko Müller visualize real motion sequences from modern dance. Each individual photograph simultaneously captures four to five snapshots in order to make the complexity of the movement sequences of these specific dance forms visible.

Philipp Rabe

Philipp Rabe's work *Metamorphose* deals with the permanent processes of change in individuals. The unique pieces individually processed in the darkroom visualize the uniqueness of each personality.

Dominik Schmitt

Dominik Schmitt focuses on cameraless image production. He is concerned with the haptics and the object-like nature of the analogue photo print. The images on the photographic paper are created by a variety of sometimes extremely long, random exposures. In his case, no light bundled by a lens hits the emulsion. Therefore no specific, pictorial place is shown. In the sense of Moholy-Nagy, the photo here remains autonomous by being liberated from the dogma of reproduction.

Felix Schöppner

Felix Schöppner explicitly refers to Walter Peterhans, who from 1929 to 1933 led the photo class at Bauhaus. Like Peterhans, Schöppner designed his sculptural still lifes with perfectionist precision. In his series, objects are assembled into geometric forms and placed in a new, alien context.

Subjektive CGI

With CGI works by Amir Khan Djahanschahi Afschar, Felix Berndt, Markus Eschrich, Eduard Gross, Daniel Höllinger, Heidi Fabiola Hofmann, Tatjana Hofmann, Alexander Hunzek, Remigius Kalisz, Svitlana Khisamutdinova, Thea Leyendecker, Katrin Mader, Thomas Michalczyk, Anastasia Miller, Max Müller, Robert Nixdorf, Philipp Oehler, Julius Rosen, Daria Schreiber, Ludwig Seibt, Benno Sellin, Stefanie Sordon, Marco Steiner, Kerim Turay, Simon Velthuis, and Christian Wölfel
Nürnberg 2015/16

Tintenstrahldrucke / Inkjet Prints

GENERALDIREKTION
PRESSE – KOMMUNIKATION – SPONSORING

Stauffenbergstraße 41
10785 Berlin

MECHTILD KRONENBERG
HEAD OF PRESS, COMMUNICATION,
SPONSORSHIP

MARKUS FARR
PRESS OFFICER

Tel: +49 30 266 42 3402
Mobile: +49 151 527 53 886

presse@smb.spk-berlin.de
www.smb.museum/presse

**100 jahre
bauhaus**

**KULTURSTIFTUNG
DES
BUNDES**

HESSEN



Hessisches
Ministerium für
Wissenschaft
und Kunst



h_da
HOCHSCHULE DARMSTADT
UNIVERSITY OF APPLIED SCIENCES