



Museum der Moderne
Salzburg

Press Release

Camera Austria International

Laboratory for Photography and Theory

24 November 2018—3 March 2019

Mönchsberg [4]

A major international photography exhibition at the Museum der Moderne Salzburg pays tribute to the pioneering achievements of Camera Austria and the vital role it has played in the Austrian photography scene for over four decades.

Salzburg, 23 November 2018: Featuring works by no fewer than thirty-seven photographers from eleven nations whose art was showcased, publicized, and discussed at Camera Austria in the past decades, this exhibition offers an unprecedented retrospective of the gallery-and-journal's activities. The diverse conceptual and thematic approaches of the renowned artists included in the show exemplify Camera Austria's foci and add up to a panorama of the evolution and dissemination of fine art photography in Austria since the 1970s. Divided into eight chapters, the exhibition presents artists associated with Camera Austria in its early years side by side with contemporary positions. Combining dialogical engagement with a focus on continuity, this arrangement generates visual discourses around photography that can activate aspects of the organization's history for present-day concerns. "The exchange of ideas with the artists themselves has been central to Camera Austria's work from the outset. Over time, its team built a large international network, and needless to say, we can only spotlight selections. In designing the exhibition, we stuck by Camera Austria's principle of displaying works of photography in complete thematic series. As a result, the presentation includes almost 550 individual pictures," curator Christiane Kuhlmann notes. Christine Frisinghelli, a cofounder of Camera Austria and visiting curator of the exhibition, adds that "the show also draws attention to Camera Austria's institutional evolution as an artist-run project since its establishment in 1974. The international visibility of its work grew continually: from 1979 until 1997, annual 'Symposia on Photography' held in conjunction with the steirischer herbst festival complemented its exhibition programming. Since 1980, the journal *Camera Austria International* has been the primary medium for the debate around photography sparked by Camera Austria's undertakings."

The symposia, exhibitions, and publications in *Camera Austria International* provided unique platforms connecting the international and Austrian photography scenes. At the same time, the organization opened a "window" on the world early on, alerting local photographers to what was happening outside Austria while conversely drawing international attention to their work. In this sense, the exhibition also highlights an important chapter in the history of art and photography in Austria, which took a different course than, say, in Germany, the Netherlands, or the United States. What was most sorely lacking in the 1970s were academic institutions that offered training in photography. Public collections were largely inaccessible to historians of photography; funding was scarce and slow to grow and it took time for the debate over photography in the art context to catch on. The untiring efforts of Camera Austria's founders Manfred Willmann and Christine Frisinghelli since the 1970s to put together exhibitions, symposia, and publications and

Press

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initiate discussions of Austrian and international photography were instrumental in this regard. To this day, Camera Austria is an indispensable platform for debate, gallery, publishing house, archive, library, and venue hosting workshops and symposia.

With works by Robert Adams, Nobuyoshi Araki, Lewis Baltz, Sabine Bitter & Helmut Weber, Anna and Bernhard Blume, Petar Dabac, William Eggleston, Hans-Peter Feldmann, Seiichi Furuya, Luigi Ghirri, David Goldblatt, Nan Goldin, Sanja Iveković, Sven Johne, Lamia Joreige, Annette Kelm, Iosif Király, Joachim Koester, Zofia Kulik, Darcy Lange, Tatiana Lecomte, Susan Meiselas, Zanele Muholi, Peter Piller, Walid Raad, Einar Schleef, Jörg Schlick, Michael Schmidt, Michael Schuster & Hartmut Skerbisch, Allan Sekula, Ahlam Shibli, Lieko Shiga, Nicole Six & Paul Petritsch, Jo Spence, Christian Wachter, Manfred Willmann, Tobias Zielony

Curators: Christiane Kuhlmann, Curator Photography and Media Art, with Christina Penetsdorfer, Assistant Curator

Guest Curator: Christine Frisinghelli

In cooperation with Camera Austria

A publication accompanying the exhibition will be released by Spector Books.

Publication

Camera Austria International. Laboratory for Photography and Theory

Edited by Thorsten Sadowsky for the Museum der Moderne Salzburg

With texts by Reinhard Braun, Christine Frisinghelli, Toshiharu Ito, Christiane Kuhlmann, Maren Lübbke-Tidow, Sandra Križić Roban, Roberta Valtorta and a foreword by Thorsten Sadowsky

Broschur, 300 p., 345 ill.

Spector Books, Leipzig, 2018

ISBN 978-3-95905-257-3 (English)

€ 35,00

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Events

Friday, 23 November 2018, 7.30 p.m.

Exhibition Talk with Joachim Koester, Artist, New York, US, and Reinhard Braun, Artistic Director, Camera Austria, Editor, Camera Austria International, Graz
In English

Wednesday, 16 January 2019, 6.30 p.m.

Exhibition Talk with Susan Meiselas, Artist, New York, US, and Christine Frisinghelli, Guest Curator
In English

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Visitor information

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5020 Salzburg, Austria
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Hours: Tue to Sun 10 a.m.–6 p.m., Wed 10 a.m. –8 p.m.

Admission Mönchsberg

Regular €8.00

Reduced €6.00

Families €12.00

Groups €7.00

Tickets with reduced Mönchsberg lift tariff available at the bottom station.



Museum der Moderne
Salzburg

Press Images

Camera Austria International Laboratory for Photography and Theory

24 November 2018—3 March 2019

Mönchsberg [4]

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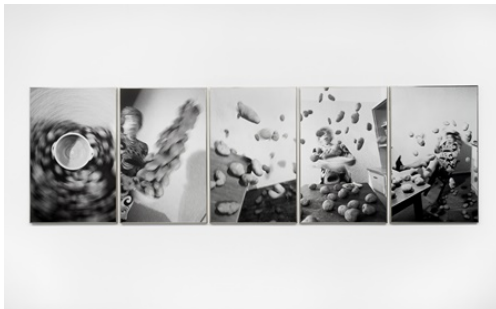
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Anna and Bernhard Blume

Küchenkoller, 1985/2016

(Kitchen Frenzy)

5 Inkjetprints

@ Courtesy the artists and
Buchmann Gallery Berlin;
Bildrecht, Vienna



William Eggleston

Sumner, Mississippi,

*Cassidy Bayou in
background*, 1971

Dye Transfer

©Eggleston Artistic Trust,
Courtesy David Zwirner,
New York/London/Hong
Kong



Seiichi Furuya

AMsterdam, 1980

Gelatine silver print

© Seiichi Furuya

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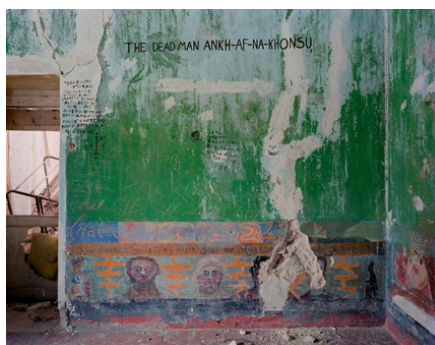
Luigi Ghirri
Marina di Ravenna, 1986
Chromogenic print
© The Estate of Luigi Ghirri



Sven Johne
Ship Cancellation, 2004
Lambda print, silkscreen
print on glass
© Sven Johne, Courtesy
KLEMM'S Berlin; Bildrecht,
Vienna



Iosif Király
*Idols were human beings
too*
From the series
"Sinapses", 2006–2017
Chromogenic print
© Iosif Király



Joachim Koester
Morning of the Magicians,
2005–2006
© Joachim Koester,
Courtesy Galerie Jan Mot,
Brussels

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Zanele Muholi

From the series *Faces & Phases*, 2006–ongoing
Digital print
© Zanele Muholi, Courtesy
Stevenson, Cape
Town/Johannesburg,
Yancey Richardson, New
York



Jörg Schlick

Poésie Noire, 2001
(Black poetry)
Chromogenic print
© Galerie Christian Nagel
Cologne/Berlin 2018



**Michael Schuster /
Hartmut Skerbisch**

Alle haben Alles gesehen,
1989
(All has been Seen by All)
Serigraph on alucobond
© Michael Schuster /
Hartmut Skerbisch



Lieko Shiga

From the series “Rasen-
Kaigan”, 2008–2012 (2018)
Chromogenic print
© Lieko Shiga



Jo Spence

Remodelling Photo History,
1981–1982

Collaboration with Terry
Dennett

Gelatine silver print

© The Estate of Jo
Spence, Courtesy of
Richard Saltoun Gallery,
London

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Christian Wachter

From the series
“Impressions D’AFRIQUE
(L’incomparable)”, 2006
(Impressions from Africa
[The Incomparables])
1 out of a series with 62
chromogenic prints
© Christian Wachter,
Bildrecht, Vienna



Tobias Zielony

Haus der Jugend, 2017
(House of Youth)
Filmstill
© Tobias Zielony, KOW,
Berlin



Museum der Moderne
Salzburg

Exhibition Views

Camera Austria International

Laboratory for Photography and Theory

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Mönchsberg [4]

All: Exhibition views *Camera Austria International. Laboratory for Photography and Theory*

© Museum der Moderne Salzburg, Photo: Rainer Iglar

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Exhibition view

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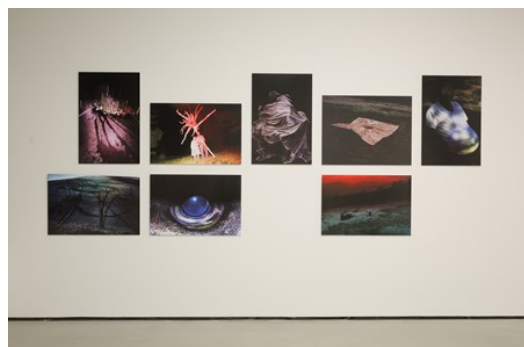
© Museum der Moderne Salzburg,
Photo: Rainer Iglar



Exhibition view

*Camera Austria International.
Laboratory for Photography and
Theory*

© Museum der Moderne Salzburg,
Photo: Rainer Iglar



Lieko Shiga

From the series „Rasen-
Kaigan“ (Spiral Coast),
2008—2012 (2018)
8 chromogenic prints
Lieko Shiga

Museum der Moderne – Rupertinum
Betriebsgesellschaft mbH
FN 2386452
Firmenbuchgericht Salzburg



Zanele Muholi
From the series „Faces &
Phases“,
2008—ongoing
Digital prints of 30 portraits
Zanele Muholi. Courtesy of
Stevenson, Cape
Town/Johannesburg and Yancey
Richardson, New York

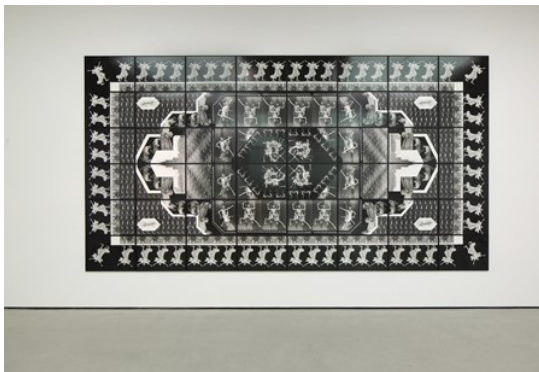
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Exhibition view
Camera Austria International.
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© Museum der Moderne Salzburg,
Photo: Rainer Iglar



Zofia Kulik
The Human Motif I, 1989
32 gelatine silver prints
Zofia Kulik, Courtesy Gallery Žak |
Branicka, Berlin



Exhibition view
Camera Austria International.
Laboratory for Photography and
Theory
© Museum der Moderne Salzburg,
Photo: Rainer Iglar



Annette Kelm
From the series
„Körperüberhänge“, 2014
2 chromogenic prints each
Annette Kelm and König Galerie,
Berlin / London

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Camera Austria International

Labor für Fotografie und Theorie
24 November 2018—3 March 2019
Mönchsberg [4]

Works in the exhibition

Works are listed in chronological order. Descriptive titles, which have not been authorized as official titles, are not set in italics. Dimensions are given as height by width by depth in both inches and centimeters.

Robert Adams

1937 Orange, NJ, US—Astoria, OR, US

Farmyard. South of Arriba, Colorado, 1969 (1977)

Gelatin silver print

6 1/4 x 8 in [15.9 x 20.3 cm]

A farm pond about to be destroyed by earthmoving Machinery, Northglenn, Colorado, 1973 (1996)

Gelatin silver print

7 x 8 3/4 in [17.8 x 22.2 cm]

North of Briggsdale, Colorado, 1973 (1977)

Gelatin silver print

7 1/4 x 9 1/2 in [18.4 x 24.1 cm]

Clear-cut and burned, east of Arch Cape, Oregon (Clatsop County, Oregon), 1976 (1980)

Gelatin silver print

9 x 11 1/4 in

South of the Rocky Flats Nuclear Weapons Plant, Jefferson County, Colorado, 1976(1979)

Gelatin silver print

8 1/2 x 11 1/8 in [8.5 x 28.3 cm]

Grand Junction, Mesa County, Colorado, 1978 (1979)

Gelatin silver print

9 x 11 1/8 in [22.9 x 28.3 cm]

Courtesy Fraenkel Gallery, San Francisco and Galerie Thomas Zander, Cologne

Nobuyoshi Araki

1940 Tokio, JP—Tokio, JP

From the series "Shikikei"

15 chromogenic prints

19 5/8 x 24 5/8 in (49.8 cm x 62.5 cm)

Exhibition prints 1992 Camera Austria

Archive Nobuyoshi Araki

Lewis Baltz

1945 Newport Beach, CA, US—2014 Paris, FR

Park City, 1978—1980

102 gelatine silver prints

Each 8 x 10 in (20.3 x 25.4 cm)

Deichtorhallen Hamburg / Falckenberg Collection

Sabine Bitter / Helmut Weber

1960 Aigen, AT—Vienna, AT; Vancouver, CA

1975 Dorf/Pram, AT—Vienna, AT

From the series "Super Citizens", 2003—2006

"Bolivarian workers at the front of the revolution", Caracas 2003

"The union of housewives", Caracas 2003

"The workers are the builders of the country", Caracas 2003

"Self-organized media are the basis of freedom of expression!", Caracas 2003

"The revolution will not be televised", Caracas 2003

"The land belongs to the people", Caracas 2003

"International solidarity for the Bolivarian process", Caracas 2003

"Say No to Sharia Court in Canada", Vancouver 2005

"Students for the right to DREAM", Los Angeles 2005

"we walk till they walk out", Vienna 2005

10 digital prints on photo paper

Each 19 5/8 x 24 5/8 in (49.8 x 62.5 cm)

Sabine Bitter / Helmut Weber

Anna and Bernhard Blume

1937 Bork, DE—Cologne, DE

1937 Dortmund, DE—2011 Cologne, DE

Küchenkoller, 1985/2016

(Kitchen Frenzy)

5 Inkjetprints

Each 50 x 32 in (127 x 81.5 cm)

Anna and Bernhard Blume, Courtesy Buchmann Galerie, Berlin

Petar Dabac

1942 Zagreb, HR—Zagreb, HR

From the series "Lieber Pero" (Dear Pero), 1990

110 xerox copies

16 9/16 x 11 11/16 in (42 x 29,7 cm)

Petar Dabac

William Eggleston

1939 Memphis, TN, US—Memphis, TN, US

Huntsville, Alabama, 1969/1970

Dye Transfer

18 3/8 x 12 3/4 in (46.6 x 32.3 cm)

Memphis / Brazier (BBQ pit), 1969—1971 (1981)

Dye Transfer

12 5/8 x 19 1/8 in (32 x 48.6 cm)

Memphis, 1970 (1986)

Dye Transfer

13 3/16 x 20 1/4 in (33.5 x 51.5 cm)

Near Minter City and Glendora, Mississippi, 1970 (1999)

Dye Transfer

14 3/8 x 21 3/4 in (36.5 x 55.3 cm)

Memphis, Tennessee, 1971 (1999)

Dye Transfer

21 13/16 x 14 7/16 in (55.4 x 36.7 cm)

Sumner, Mississippi, Cassidy Bayou in background, 1971 (1999)

Dye Transfer

14 7/16 x 21 13/16 in (36.7 x 55.4 cm)

En route to New Orleans, um 1978

Chromogener Abzug

15 1/16 x 10 1/4 in (38.2 x 26 cm)

Memphis, Tennessee, 1978 (1999)

Dye Transfer

17 15/16 x 11 7/8 in (45.5 x 30.1 cm)

Memphis, Tennessee, 1989 (1999)

Dye Transfer

17 15/16 x 11 7/8 in (45.5 x 30.1 cm)

Museum Folkwang, Essen

Hans-Peter Feldmann

1941 Düsseldorf, DE—Düsseldorf, DE

Alle Kleider einer Frau, 1975

(All of a Woman's Clothes)

70 thermal transfer prints

Each 3 9/16 x 3 9/16 in (9 x 9 cm)

Hans-Peter Feldmann

Seiichi Furuya

1950 Izu, JP—Graz, AT

From the series "AMsterdam", 1980

24 gelatine silver prints

Each 12 x 15 15/16 in (30.4 x 40.4 cm)

Seiichi Furuya

Luigi Ghirri

1943 Scandiano, IT—1992 Roncocesi, IT

Atlante, 1973 (2008)

(Atlas)

Chromogenic print

5 1/2 x 8 1/4 in (14 x 21 cm)

Modena, 1973

Chromogenic print

5 1/2 x 8 1/4 in (14 x 21 cm)

Reggio Emilia, 1973

Chromogenic print

5 1/2 x 8 1/4 in (14 x 21 cm)

Lido di Spina, 1974

Chromogenic print

5 1/2 x 8 1/4 in (14 x 21 cm)

Orbetello, 1974

Chromogenic print

5 1/2 x 8 1/4 in (14 x 21 cm)

Rimini, 1977

Chromogenic print

8 1/4 x 5 1/2 in (21 x 14 cm)

Roma, 1977
(Rome)
Chromogenic print
4 1/8 x 7 7/8 in (10.5 x 20 cm)

Lido di Spina, 1978 (2008)
Chromogenic print
5 1/2 x 8 1/4 in (14 x 21 cm)

Roma, 1978
(Rome)
Chromogenic print
8 1/4 x 5 1/8 in (21 x 13 cm)

Alpe di Siusi, 1979 (2008)
(Seiser Alm)
Chromogenic print
5 1/2 x 8 1/4 in (14 x 21 cm)

Ferrara, 1980 (2008)
Chromogenic print
4 15/16 x 8 1/4 in (12.5 x 21 cm)

Parma, 1983
Chromogenic print
5 5/16 x 8 1/4 in (13.5 x 21 cm)

Bologna, 1985
Chromogenic print
5 3/4 x 8 1/4 in (14.6 x 21 cm)

Marina di Ravenna, 1986
Chromogenic print
5 1/2 x 8 1/4 in (14 x 21 cm)

Roncofiesi, 1992
Chromogenic print
5 15/16 x 8 1/4 in (15 x 21 cm)

Estate of Luigi Ghirri

Salisburgo, 1977
(Salzburg)
Chromogenic print
9 x 14 1/8 in (23 x 36 cm)

Collection Michael Mauracher

David Goldblatt

1930 Randfontein, ZA—2018 Johannesburg, ZA

The Apostolic Multiracial Church in Zion of South Africa, Crossroads, Cape Town, 11 October 1984 (4_3603), 1984

Inkjet print

13 x 16 1/2 in (33 x 42 cm)

Mother and child in their home after the destruction of its shelter by officials of the Western Cape Development Board Crossroads, Cape Town, 11 October 1984 (4_3614), 1984

Inkjet print

13 x 16 1/2 in (33 x 42 cm)

Dutch Reformed Church, completed in 1984, Quellerina, Johannesburg, 3 November 1986 (4_4627), 1986

Inkjet print

16 1/2 x 13 in (42 x 33 cm)

Dutch Reformed Church, inaugurated on 31 July 1966, Op die Berg, Koue Bokkeveld, Cape, 23 May 1987 (4_5076), 1987

Inkjet print

13 x 16 1/2 in (33 x 42 cm)

House near Phuthaditjhaba, QwaQwa, 1 May 1989 (4_5971), 1989

(Haus in der Nähe von Phuthaditjhaba, QwaQwa)

Silver gelatin print

15 x 19 3/4 in (38 x 50 cm)

Sculpture by political prisoner Japhta Masemola, Robben Island, 16 July 1991 (4_7130), 1991

Inkjet print

16 1/2 x 13 in (42 x 33 cm)

Courtesy David Goldblatt and Goodman Gallery

Nan Goldin

1953 Washington, D.C., US—New York, NY, US; Berlin, DE; Paris, FR

From the series "The Ballad of Sexual Dependency", 1978—1986

Ryan in the tub, Provincetown, Mass., 1976

Cibachrome

19 7/8 x 19 1/2 in (image) [50.5 cm x 49.5 cm], 24 x 20 1/16 in (sheet) [61 cm x 51 cm]

Mark tattooing Mark, Boston, 1978

Chromogenic print

13 3/16 x 19 5/16 in (image) [33.5 cm x 49 cm], 15 15/16 x 20 1/16 in (sheet) [40.5 cm x 51 cm]

Skinhead having sex, London, 1978

Cibachrome

19 5/16 x 19 5/16 in (49 cm x 49 cm)

Brian with the Flintstones, New York City, 1981

Chromogenic print

13 3/16 x 19 11/16 in (image) [33.5cm x 50 cm], 15 15/16 x 20 1/16 in (sheet) [40.5 cm x 51 cm]

Nan and Brian in bed, New York City, 1983

Cibachrome

12 x 19 11/16 in (30.5 cm x 50 cm)

Nan after being battered, 1984

Cibachrome

12 13/16 x 19 11/16 in (32.5 cm x 50 cm)

Collection Manfred Willmann

Sanja Iveković

1949 Zagreb, HR—Zagreb, HR

From the series "Dvostruki Život", 1974—75

(Double Life)

12 photomontages

2 parts each, 1 full-page color or black-and-white advertisement from a magazine, 1 black-and-white photograph, mounted on paper

Each framed 23 5/8 x 31 1/2 in (60 x 80 cm)

(Untitled)

Proljeće 1961.5. razred baletne Škole.

(Spring 1961/5th Class of the Ballet School)

"BRIGITTE", oktobar 1975

decembar 1963. Sa Romanom Capek i njenim rodakom pred odlazak na doček Nove Godine.

(December 1963. With Romana Capek and her Relative before Going out to Celebrate New Year's Eve)

"ELLE", decembar 1974

1966. U Krajiškoj.

(1966. In Krajiska Apartment)

"ELLE", novembar 1974

1967. Prag., 1975

(1967. Prague)

"GRAZIA", novembar 1975

1969. Na Silbi. Na Staru Godinu., 1975

(1969. On Silba. New Year's Eve)

"BRIGITTE", may 1975

Septembar 1969. Na terasi vikendice na Silbi., 1975

(September 1969. On the Terrace of the Summer House on Silba)

"MARIE CLAIRE", oktobar 1975

Proljeće 1970. Tuskanac, u parku kuće R. Supeka sa Miladenom Martićem.

(Spring 1970. Tuskanac, in the Garden of R. Supek's House with Mladen Martić)

"GRAZIA", novembar 1974

1972.

"MARIE CLAIRE", decembar 1975

Proljeće 1972., 1975

(Spring 1972)

"ANNA BELLA", oktobar 1975

Novembar 1974., 1975

(November, 1974)

"BRIGITTE", novembar 1975

decembar 1975. Jutro pri stavljanju šminke., 1975

(Dezember 1975. Morning Make-Up)

"MARIE CLAIRE", novembar 1975

august 1975. Supetar. Kod tate u vikendici.

(August 1975. Supetar. At my Father's Summer House)

Generali Foundation Collection—Permanent Loan to the Museum der Moderne Salzburg
WG0030300.00.0-2001

Sven Johne

1976 Bergen, DE—Berlin, DE

Ship Cancellation, 2004

5 chromogenic prints, silkscreen print on glass

Each 43 5/16 x 59 1/16 in (110 x 150 cm)

Collection Ivo Wessel, Berlin

Lamia Joreige

1972 Beirut, LB—Beirut, LB

Replay, 2000

Three-channel video installation

Video (color, sound), book, text

4 min.

Lamia Joreige

Annette Kelm

1975 Stuttgart, DE—Berlin, DE

From the series "Körperüberhänge", 2014

2 chromogenic prints each

each 34 x 31 in (86.3 x 78.5 cm); each framed 34 1/2 x 31 1/2 x 1 1/2 in (87.8 x 80 x 4 cm)

Archive of the Institute of Contemporary History, Munich, Inventory Hannelore Mabry / Bavarian Archive of Feminist Movement

Signature ED 900, box 526 body cape:

"Frau Carrar und die Gewehre – Nicht Brecht Frau Carrar hatte Recht – Gewehre gehören vergraben!
Das letzte Wort der Mutter dem Patriarchen nicht !" / "Frau Carrar und die Gewehre – Nicht Brecht Frau
Carrar hatte Recht – Gewehre gehören vergraben! Das letzte Wort der Mutter dem Patriarchen nicht !"

Signature ED 900, box 403 no. 2. body cape:

"weder rot noch tot: gewaltlos für den Feminismus kämpfen!" / "Mit Bertha von Suttner – Die Waffen
nieder! Dafür kämpft DER FEMINIST"

Signature ED 900, box 403 no. 8. body cape:

"Die Waffen NIEDER!" / "keine Mark keinen Dollar keinen Rubel für WAFFEN"

Signature ED 900, box 403 no. 7. body cape:

"Frauen Mütter Feministen kämpfen für Abrüstung und Entwaffnung aller Länder" / "Wir fordern Abrüstung
bis zum Küchenmesser"

Signature ED 900, box 531 body cape:

"Keine Mark, kein Dollar, kein Rubel für Waffen! Der Feminist" / "Menschenrecht statt Männerrecht"

Signature ED 900, box 403 no. 1. body cape:

"Kinder brauchen Liebe, Vertrauen und Geborgenheit keine Pershing II und SS 20" / "Mütter und Väter
erzieht eure Kinder zu Kriegsdienstverweigerern"

Signature ED 900, box 532 body cape:

"Keine Mark, kein Dollar, kein Rubel für Waffen!" / "Frauen, Mütter, Feministen für Entwaffnung aller
Länder!"

Annette Kelm and König Galerie, Berlin / London

Iosif Király

1957 Resita, RO—Bucharest, RO

From the series "Sinapses" (Mogoșoia, Găina Mountain, Piatra Neamț, Roman, Huneedoara, Văratec, Berlin), 2006–2017

Idols were human beings too

12 chromogenic prints

9 x 14 1/8 in (23 x 36 cm), 9 x 24 3/4 in (23 x 63 cm), 9 x 7 7/8 in (23 x 20 cm), 9 x 13 3/4 in (23 x 35 cm), 42 1/8 x 102 3/8 in (107 x 260), 9 x 12 1/4 in (23 x 31 cm), 9 x 7 1/2 in (23 x 19 cm), 42 1/8 x 57 1/8 in (107 x 145 cm), 8 1/4 x 14 1/8 in (21 x 36 cm), 7 7/8 x 15 3/4 in (20 x 40 cm), 7 7/8 x 16 7/8 in (20 x 43 cm), 7 7/8 x 5 7/8 in (20 x 15 cm)

Iosif Király

Joachim Koester

1962 Copenhagen, DK—New York, NY, US

Morning of the Magicians, 2005–2006

Film, 16mm (black-and-white, silent)

4:50 min

6 gelatine silver prints

4 chromogenic prints

Each 18 11/16 x 23 3/4 in (47.5 x 60.3 cm)

Courtesy Joachim Koester and Jan Mot, Brussels

Zofia Kulik

1947 Wrocław, PL—Warsaw, PL

The Human Motif I, 1989

32 gelatine silver prints

Total 94 1/2 x 189 in (240 x 480 cm)

Zofia Kulik, Courtesy Gallery Żak | Branicka, Berlin

Darcy Lange

1946—2005 Auckland, NZ

From the series "Work Studies"

Cantavieja, Study of Work in a Spanish Village, 1975

Video (black-and-white, sound)

Ruatoria, Study of Sheep Gathering and a Māori Shearing Gang, East Coast, 1974

Video (black-and-white, sound)

Waitara Freezing Works, Taranaki, 1974

Video (black-and-white, sound)

Vern Hume Aerial Top Dressing, Taranaki, 1974

Video (black-and-white, sound)

From the series "Work Studies in Schools, 1976—1977"

Study of Three Birmingham Schools, UK, 1976

Ladywood Comprehensive School

6 inkjet prints, each 15 3/4 x 19 3/4 in (40 x 50 cm)

1 video (black-and-white, sound)

Studies of Teaching in Four Oxfordshire Schools, UK, 1977

Cheney Upper School

6 inkjet prints, each 15 3/4 x 19 3/4 in (40 x 50 cm)

1 video (black-and-white, sound)

Studies of Teaching in Four Oxfordshire Schools, UK, 1977

St Mary's School

6 inkjet prints, each 15 3/4 x 19 3/4 in (40 x 50 cm)

1 video (black-and-white, sound)

Courtesy of Govett-Brewster Art Gallery and Darcy Lange Estate

Tatiana Lecomte

1971 Bordeaux, FR—Vienna, AT

From the series "Meine erste Löwin" (My first lioness), 2018

5 inkjet prints

Each 39 3/8 x 2 15/16 in (100 x 75 cm)

Tatiana Lecomte

Susan Meiselas

1948, Baltimore, MD, US—New York, NY, US

From the project "Kurdistan", 1991—2008

1 map

72 1/16 x 96 1/16 in (183 x 244 cm)

Booklets

17 reproductions from historic photographs

Sizes variable

Susan Meiselas

Zanele Muholi

1972 Umlazi, ZA—Johannesburg, ZA

From the series "Faces & Phases", 2006—ongoing

Collen Mfazwe August House Johannesburg 2012

Collen Mfazwe Women's Gaol Constitution Hill Braamfontein Johannesburg 2013

Collen Mfazwe Parktown Johannesburg 2013

Collen Mfazwe, Verulam, Durban, 2015

Tumi Nkopane KwaThema Springs Johannesburg 2010

Tumi Nkopane KwaThema Johannesburg 2013

Tumi Nkopane, KwaThema, Johannesburg, 2016

Vile Fanti, Gothenburg, Sweden, 2015

Lebo Leptie Phume Daveyton Johannesburg 2013

Lebo Leptie Phume, KwaTema, Springs, Johannesburg, 2016

Zandile Nkunzi Nkabinde Braamfontein Johannesburg 2008

Zandile Nkunzi Nkabinde Braamfontein Johannesburg 2010

Nkunzi Nkabinde, ConCourt, Constitution Hill, Johannesburg, 2016

Kebarileng Sebetoane Parktown Johannesburg 2012

Kebarileng Sebetoane, Parktown, 2016

Senny Mzolo, Obserbatory, Cape Town, 2012

Senny Mzolo, Daveyton, Johannesburg, 2016

Thandi Mancane Selepe Alexandra Johannesburg 2008

Thandi Mancane Selepe Braamfontein Johannesburg 2010

Thandi Mancane Selepe, Parktown, Johannesburg, 2016

Sosi Molotsane Yeoville Johannesburg 2007

Sosi Molotsane, Mohlakeng, Randfontein, 2016

Thembela Dick Vredehoek Cape Town 2012

Thembela Dick, Parktown, Johannesburg, 2016

Lebo Mashifane District Six Cape Town 2009

Lebo Mashifane, Tsakane, Johannesburg, 2016

Lerato Dumse KwaThema Springs Johannesburg 2010

Lerato Dumse, Syracuse, New York Upstate, 2015

Andiswa Dlamini II Braamfontein Johannesburg 2014

Andiswa Dlamini, Durban, 2016

Digital prints of 30 portraits

Each 30 1/8 x 19 7/8 in (76.5 x 50.5 cm)

Zanele Muholi. Courtesy of Stevenson, Cape Town/Johannesburg and Yancey Richardson, New York

Peter Piller

1968 Fritzlar, DE—Hamburg, DE

Dauerhaftigkeit (1), 2005

(Permanence)

21 gelatine silver prints

Each 8 9/16 x 11 13/16 in (21.7 x 30 cm)

Dauerhaftigkeit (3), 2005

(Permanence)

24 gelatine silver prints

Each 8 9/16 x 11 13/16 in (21.7 x 30 cm)

Courtesy Capitain Petzel, Berlin

Walid Raad

1967 Chbanieh, LB—New York, NY, US

Better be watching the clouds, 1992/2017

12 pigmented inkjet print

Each 30 x 20 in (76.2 x 50.8 cm)

Courtesy Walid Raad and Sfeir-Semler Gallery, Hamburg/Beirut

Einar Schleef

1944 Sangerhausen, GDR (today DE)—2001 Berlin, DE

Frau V. hat Besuch, 1965

(Mrs V. has visitors)

Leporello

12 gelatine silver prints

Each 7 1/16 x 9 7/16 in (18 x 24 cm)

Akademie der Künste, Berlin, Einar-Schleef-Archive no. 480_1-12

From „Zuhause“ (At home)

Sangerhausen, 1970–1975

10 gelatine silver prints

Each 11 13/16 x 15 3/4 in (30 x 40 cm)

Akademie der Künste, Berlin, Einar-Schleef-Archive no. 569_4, 569_5, 569_7, 569_9, 570_12, 570_18, 571_23, 572_32, 572_44, 573_53

5 contact sheets

Each 16 9/16 x 11 11/16 in (42 x 29.7 cm)

Akademie der Künste, Berlin, Einar-Schleef-Archive no. 960, 961, 962, 963, 964, 965

Akademie der Künste, Archive, Berlin

Jörg Schlick

1951 Graz, AT—2005 Graz, AT

Poésie Noire, 2001

(Black poetry)

24 chromogenic prints

Each 23 5/8 x 23 5/8 in (60 x 60 cm)

Nachlass Jörg Schlick

Michael Schmidt

1945 Berlin, DE—2014 Berlin, DE

From the series "Waffenruhe" (Ceasefire), 1985—1987

9 gelatine silver prints

Each 19 11/16 x 15 3/4 in (50 x 40 cm)

Courtesy Galerie Nordenhake Berlin

From the series "Waffenruhe" (Ceasefire), 1985—1987

8 gelatine silver prints

4 each 19 3/4 x 15 7/8 in (50.3 x 40.3 cm), 19 3/4 x 23 3/4 in (50.3 x 60.3 cm), 36 1/4 x 27 7/8 in (92 x 70,8 cm), 35 3/8 x 27 1/2 (90 x 70 cm), 35 5/8 x 28 1/8 in (90,5 x 71,5 cm)

Dietrich H. Hoppenstedt

Michael Schuster/Hartmut Skerbisch

1956 Graz, AT—Graz, AT

1945 Ramsau am Dachstein, AT—2009 Kalsdorf bei Ilz, AT

Alle haben Alles gesehen, 1989

(All has been Seen by All)

Serigraph on alucobond

32 1/4 x 66 9/16 (82 x 169 cm)

Private Collection Graz

Allan Sekula

1951 Erie, PA, US—2013 Los Angeles, CA, US

Walking on Water, 1990/1995

Chapter 9 from "Fish Story", 1989—1995

Slide projection

80 slides (35mm, color)

14 min

Thyssen-Bornemisza Art Contemporary Collection

Ahlam Shibli

1970 PS—Haifa, PS/IL

From the series "Death. Palestine", 2011—2012

No. 59—68

10 out of 68 chromogenic prints

Each 39 3/8 x 27 9/16 in (100 x 70 cm)

Ahlam Shibli

Lieko Shiga

1980 Aichi, JP—Miyagi, JP

From the series "Rasen Kaigan" (Spiral Coast), 2008—2012 (2018)

8 chromogenic prints

35 7/8 x 2 3/8 in (91.1 x 60 cm)

Lieko Shiga

Jo Spence

1934 London, GB—1992 London, GB

Remodelling Photo History, 1981—1982

Collaboration with Terry Dennett

13 gelatine silver prints

Each 9 13/16 x 7 7/8 in (25 x 20 cm)

Courtesy The Estate of Jo Spence, Courtesy Richard Saltoun Gallery, London

Christian Wachter

1949 Oberwart, AT—Vienna, AT

Die Unvergleichlichen. Aus: *Impressions D'AFRIQUE*, 2006

(The Incomparables. From: Impressions from Africa)

12 out of a series with 62 chromogenic prints

Each 23 3/8 x 21 1/4 in (59.5 x 54 cm)

Austrian Federal Photography Collection at the Museum der Moderne Salzburg

DLF 1698_12, 13, 19, 20, 21, 25, 29, 30, 33, 34, 40, 41

Manfred Willmann

1952 Graz, AT—Graz, AT

From "Schwarz und Gold" (Black and Gold), 1979—1981, part 3

Ich träume nie!

(I never dream!)

16 gelatine silver prints

Each 24 x 20 1/8 in (60.8 x 51 cm)

Museum der Moderne Salzburg

F 131_1-15_5,6,12,13; GF 132_1-25_1,2,3,5,7,10,14,15,18,20,22,25

Tobias Zielony

1973 Wuppertal, DE—Berlin, DE

Haus der Jugend, 2017

(House of Youth)

Two-channel installation

Digital slide show (color, silent)

12:13 min, 11:44 min

Courtesy KOW, Berlin