



PRESS RELEASE

gute aussichten: new german photography 2014/2015

Opening Discussion with Curator Josefine Raab and Nate Larson (Maryland Institute College of Art)

March 4 - April 30, 2015

**Goethe-Institut Washington
812 7th St. NW
Washington, DC 20001**

www.goethe.de/washington

(Washington, DC, February 27, 2015) - The eleventh annual worldwide tour of *gute aussichten: new german photography*, Germany's annual graduate photography competition, makes its first U.S. appearance at the Goethe-Institut Washington March 5 - April 30, 2015.

"gute aussichten" presents a unique and far-ranging synopsis in terms of both the content and style of the works created by young photographers in Germany during the past 12 months. Individual image series are distinguished by their highly diverse aesthetic, formal and conceptual approaches, providing an insight into the multifaceted themes that form the focus of young artists' interests today.

Hailed by prominent German newsmagazine *Spiegel* as "Germany's most renowned competition for young photographers" and a "permanent representative of young photography," *gute aussichten* is a private initiative designed to link talented yet largely-unknown young photographers with everyone who is inspired by photography. A jury of leading German photography experts selected this year's winners from among 115 entries from 40 universities and academies across Germany.

Opening Presentation and Reception

Thursday, March 5, 6 pm

Photography in Germany Today

with curator **Josefine Raab** and **Nate Larson**, Professor of Photography, Maryland Institute College of Art

For more information on this competition and to view all the works:

www.guteaussichten.org

The Goethe-Institut's FotoGalerie, conceptualized to showcase the work of young German photographers, brings German photography, long at the forefront of contemporary art, to Washington.

Gallery hours: Monday to Thursday 9 to 5; Friday 9 to 3.

Goethe-Institut Washington
812 7th St. NW
Washington, DC 20001

Media Contact:
Norma Broadwater
202-289-1200, ext. 106
nbroadwater@washington.goethe.org

www.goethe.de/washington

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

About the Works:



Karolin Back: What Is a Second When Next to It the World Stands Still? (2013)

The mountain of all mountains: the Matterhorn. Firm, solid, strong and unchangeable, that is how it seems to us. Due to its size and its distinctive silhouette, the Matterhorn, situated between Switzerland and Italy, is one of the most photographed tourist attractions – a projection surface par excellence. Karolin Back has observed the mountain and what is happening on its surface and around it. She has discovered the different kinds of lights in which it appears, and has taken photographs and videos of it. Her use of media sets the mountain of all mountains, as well as the viewer, in motion.



Katharina Fricke: One Day in October. Or in November. Or in December. (2014)

Katharina Fricke has walked 13 everyday routes described to her by residents of Sennestadt, part of the city of Bielefeld. She is a truly attentive tracker and what she has brought into the light here is astounding: more than 160 small-format, mostly black and white images. They render visible what we have long stopped noticing: streets, paths, trees, forests, houses and their facades. And how did she do it? Well, she turned her gaze away from the things that we (don't) see every day.



Andrea Grützner: Tavern (2013/2014)

A grand old pub, a tavern in a village in Saxony that is the location of many childhood memories of the photographer, becomes her muse. Andrea Grützner encountered these rooms, tried to grasp their strangely familiar fascination and went on a search for the past in the present. With colorful flashes, she scanned the rooms. Out of columns and holes in walls, she then created images beyond these rooms: irritating, challenging and open. In terms of color, the images oscillate between graphic design, painting and photography. Completely transformed, Tavern reveals the force of the visual, a force that Andrea Grützner has succumbed to as well.



Marvin Hüttermann: It Has Not Been (2013/2014)

What remains when there is no more? Do we vanish without a trace? What becomes of the things that we leave behind? These are simple questions that we usually dodge. They are hard to answer. Marvin Hüttermann has examined the issue of death, the deceased and the things that they leave behind. To do this, he took pictures in the apartments of the dead, in a funeral home and in a crematorium.



Stefanie Schroeder: Imaging an Image (2014)

For eight years, Stefanie Schroeder documented the jobs that she took to pay for her studies of art. With an almost frightening objectivity, the movie *Imaging an Image* shows what photography is capable of: it serves as means of evidence or denunciation, it is used to create press photos, it is an empty shell, a camouflage.



Jannis Schulze: Quisqueya (2013/2014)

The Dominican Republic and Haiti share the same island in the Caribbean which the native population has named Quisqueya. This means wonderful land. Jannis Schulze spent three months in his father's home country – and his quest led him across the whole island. The results document the everyday life, the dreams and the struggles, the longings, the joys and the hopes of the people on the island. Quisqueya is a subjective travelogue but also a hybrid, multifaceted photo archive that unfolds its narrative power when presented as a book just as much as it does when it is put up on the wall.



Kolja Warnecke: Traces. (2014)

For six months, Kolja Warnecke followed Bea's life. He had met her, a middle-aged woman, in a swinger club. Once a week, they met somewhere outside or inside of her apartment. Kolja Warnecke's pictures tell a story of attachment and distance, of invitations and denial, of resistance and willingness. Bit by bit, these traces resulted in an image of grief and hurt, of traumatic experiences, the attempt to overcome the past and the yearning for a "normal" life.



Eduard Zent: Modern Tradition (2014)

Eduard Zent was born in Russia. He was fourteen when he came to Germany. In his very composed, almost picturesque series *Modern Tradition*, Zent has portrayed people who move between different cultures. Their origin becomes obvious in their traditional dress and their posture. Yet, the artifacts with which they surround even decorate themselves; have their origin in modern, western society. What is irritating upon first sight turns into a logical thought just a moment later. There is a culture of multiplicity and openness that has freed itself from ideas of origin or membership and will not accept borders. And it surprises us – with its integrative force.

About the Goethe-Institut:

Mutual understanding among nations by promoting international cultural dialogue: this is the ambitious mission of the Goethe-Institut. On behalf of the Federal Republic of Germany, cultural institutes around the world provide cultural programs, language courses, support to educators, and up-to-date information on Germany in the context of Europe.

Founded in 1990, Goethe-Institut Washington, DC is a center for German culture and language. From its location in the lively Downtown, the Goethe-Institut Washington reaches out to both individuals and organizations in the community, bridging the past, present, and future with a variety of high-quality events.