

FREESTYLE RESEARCH
SELECTED WORKS
YUKI JUNGESBLUT



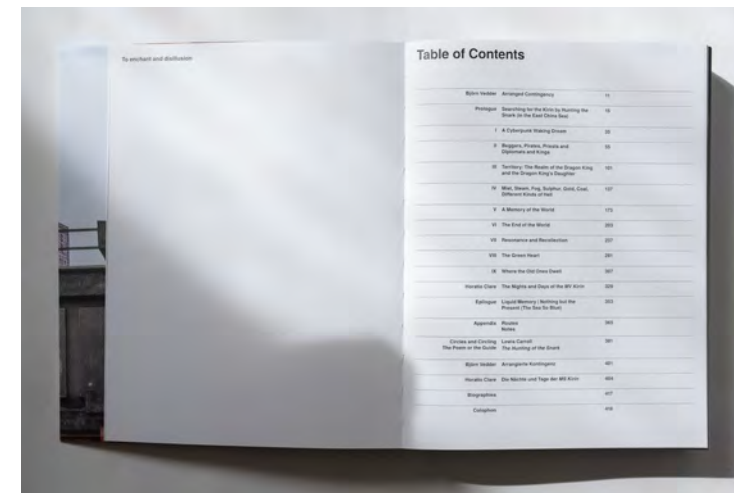
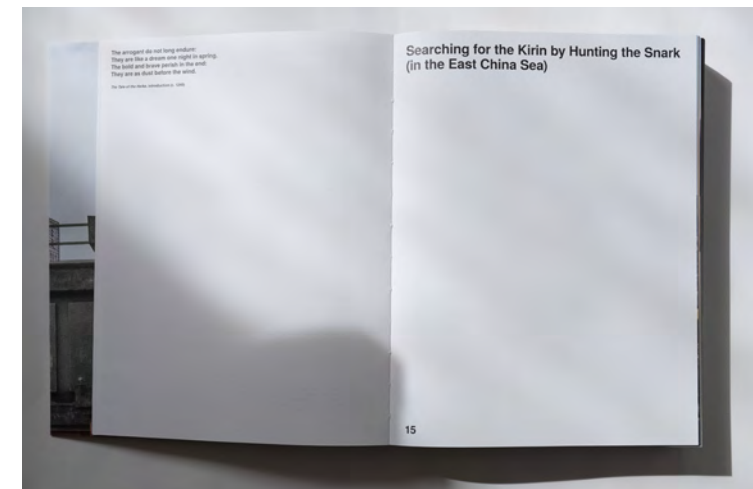
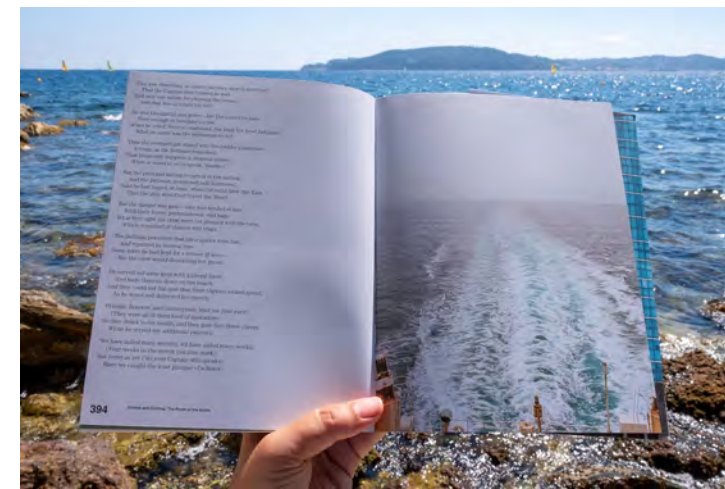
<http://www.yukijungesblut.net>
<http://www.zonographicsociety.org>



KIRIN QUEST

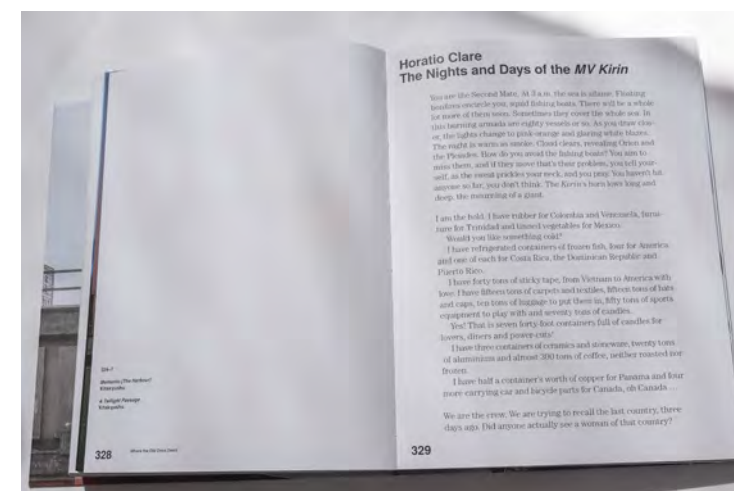
Artist book (2021)

Yuki Jungesblut
 Kirin Quest
 Text: Horatio Clare, Björn Vedder
 Design: Studio Katja Gretzinger
 Softcover with Poster
 23 x 16,3 cm, 420 pages, 181 Fotos
 September 2021
 FOTOHOF edition



Kirin Quest is a peculiar project. Using Lewis Carroll's non-sense poem "The Hunting of the Snark" as a travel guide artist Yuki Jungesblut circumnavigated the East China Sea – from the East Coast of China, to Japan, the former Ryukyu Kingdom, Taiwan and Korea – searching for the mysterious Kirin, a mythical creature of a hybrid kind and harbinger of peace, happiness and wisdom as well as a protector of justice. YJ follows (in part) the ancient trade routes between the states and kingdoms that preceded the present day nations. These trade and diplomatic missions brought new ideas, goods and technologies, in other words cultural exchange and advancement. Taking up traces and hints, wandering between land- and cityscapes, humans, nature and the supernatural, YJ's undertaking is drawn to that what connects rather than that what divides. The book "Kirin Quest" is the result, and here the Kirin, almost equally elusive as the Snark – becomes the Leitmotiv of the narration. Full spread images are combined with found text, annotations and impressions, background information and musings. Almost casually Kirin Quest story substitutes the traditional trope of the male explorer and conqueror with a female searcher and rather than providing the reader with a stringent and absolute – this-is-how-it-is narrative, the book follows the logic of collecting, weaving and connecting and invites the readers on their own journey. An array of associations between image and text celebrates the photo-book in itself as a possibility of hybridity, in the process playing with the boundaries of the genre of the photo roman. Part of the multi-level narration are an introduction by Björn Vedder and a free text by Horatio Clare. The book was designed by Katja Gretzinger and published by Fotohof edition.

Like its namesake, this book is hybrid in nature, part travelogue, part artist's book, and just as much the narrative of a dream of discovering the world as it is the rewriting of a temporary utopia.



MURMURINGS (Murmuriòs)

THE NANBAN CASE

Research Installation/ Photo-based Mixed Media Installation at MIRA FORUM, Porto, 2020

The point of departure for my research was the concept of Nanban – a Japanese word, originally meaning Southern barbarians, which later was used to designate the Portuguese (who were the first Europeans to arrive in Japan) and now has become more like a synonym for exotic/foreign/odd or simply the label for particular menus.

In a hypothetical reversal and time shift I set out to explore that foreign land called Portugal with Porto as my port of call. There I would listen out for echoes of Japan, search for stories, histories and crossovers between countries and centuries gone by.

For the exhibition at the end of the residency I staged a photo oriented mind space, drawing on everyday observations, cultural artefacts and an obvious delight in tracing the migration of forms, patterns and motives. “Murmurings” reframes a selection of the images that came about in the context of the residency, set into relation with each other through the prism of this “Nanban Case”. It juxtaposes images, which operate on a metaphorical level, with photographic notes of cultural crossovers, combines observations of the everyday with fantastic investigations of stones, strolls into botany, a collection of historical anecdotes and a selection of appropriated poems, which I encountered during my research, as well as a range of ready made objects and artefacts found.



Nanban Chicken (En Voyage in the East China Sea), Fine Art Print, 36 x 54 cm, 2019

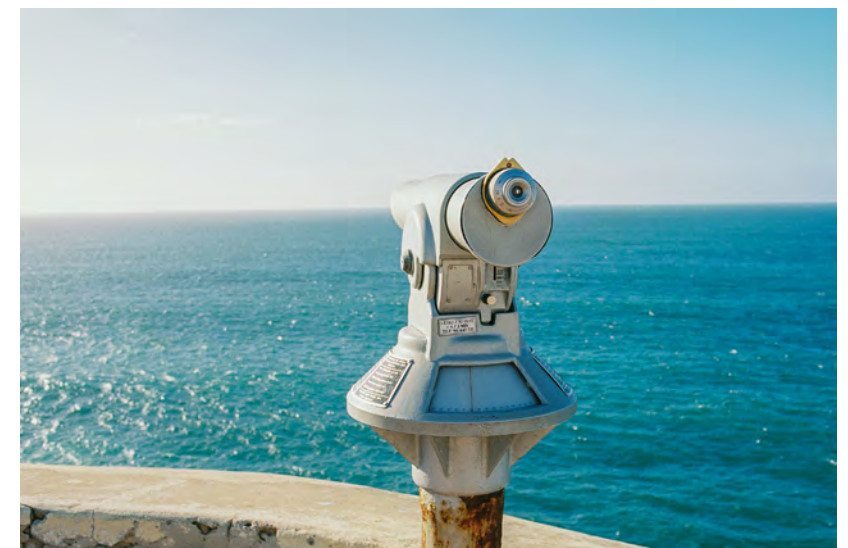
PS. Chicken Nanban is a popular dish in present-day Japan. However, originally the term ‘nanban’ meant ‘southern barbarians’, initially referring to people in the South of Japan, later after the arrival of the Portuguese in the 17th century to the Portuguese. Chicken Nanban is essentially fusion cuisine and nowadays more like a cherished product of cultural exchange.



Murmurings, installation view, MIRA Forum, 2020



Memories at Night/ Schwarze Romantik (Dark Romanticism) (greater Porto area), 6 C-Prints, 45 x 30 cm, 2019



Horizon (Sagres), Fine Art Print, 40 x 60 cm, 2020

Part of the Project: Murmurings/ Age of Discovery

Note: This image was taken in the territory of the fortress of Sagres, a place connected to the mythical School of Navigators of Prince Henry the Navigator at the dawn of the age of discovery.



Asian Roads/ Mapping Roads (Travessa da China/ Rua da China, Rua Formosa, Rua do Japão / Travessa do Japão; Starting point: Miraflor) (Porto/ Matosinhos)

Asian Roads/ Mapping Roads

When orienting oneself in a new city without doubt one pays more attention to street names than usual. Also realising that traces of historical Japan or even Asia were more scarce than I had assumed I started to follow all the roads around Porto the name of which featured one of the countries in the far East. Walking these roads I observed in how for the name of the road might lead to resonances with the country thus greeted:
Travessa da China/ Rua da China, Rua Formosa, Rua do Japão / Travessa do Japão



At Night, the Camellia Trees (Double Take), Porto, 2 x Fine Art Print, 60 x 40 cm, 2019

The camellia (*Camellia japonica*) is a plant originally at home in Eastern and Southern Asia. Porto was the first European city to be called the „City of Camellias“ and from here the flowers were introduced to the north of Portugal and to Galicia in the 19th century. These flowers can still be found all over Porto and are celebrated annually with the city’s camellia festival.



Details from Nanban Screens of the Kamo School at the Museu Nacional de Arte Antiga, Lisbon



Anniversaries and Memorial Circulations (Cultural Artefacts), Installation details of Murmurings
Here: Confeito/ Konpeito (Original Version): Traditional Portuguese candy, which after having been brought to Japan have become Japanese candy)



At Sea (Miramar, Gaia), Fine Art Prints, 26,6 x 40 cm, 2019



Unzen Jigoku (Hell (Unzen Onsen)), Japan, Fine Art Print, 40 x 60 cm, 2019
 P.S. The volcanic activities in this area push boiling hot water to the surface of the earth, making the area into a spectacle of nature that is both beautiful and fierce. On a historical note—just before Japan entered its centuries-long seclusion era after the Shimabara rebellion, a number of Christians who were unwilling to give up their faith were tortured to death here, as a disciplinary measure.



Encounter (Cascais), Fine Art Print, 40 x 60 cm, 2020

EN

Oh ocean preceding us, your fears
 Had coral and beaches and forests to them.
 Were the night and fog unveiled,
 The past's storms and mystery,
 The Afar would blossom, and the starlit South
 Shine resplendent on the ship of initiation.

Austere line of the distant coast -
 Upon the ship's approach, the slope of the land rises
 In trees with nothing Far about them;
 Closer by, the earth opens up in sounds and colours:
 And upon landing there are birds and flowers
 Where from afar there was only an abstract line.

The dream is to see the invisible forms
 Of imprecise distances, and, with sensitive
 Movements of hope and will,
 To seek out in the cold line of the horizon
 The tree, the beach, the flower, the bird, the fountain -
 The much-deserved caresses of Truth.

ES

Oh, mar anterior a nosotros, tus miedos



Fernando Pessoa: Horizon
 Photographic Note found at Sagres, 2020

Murmurings, Installation Detail –Association Mix Table



To Convener (Porto), Fine Art Print, 27 x 40 cm, 2019



400 years anniversary of the death of Padre Luis Frois
 (memorial stamps from Macau)

LONG TERM PROJECT: STRATEGIES OF ENCHANTMENT THE MAGIC RESEARCH AGENCY



Magic and Religion, Research Photo, Freud Museum, London, 2023



Without Words, Research Photo, Freud Museum, London, 2023

“Strategies of Enchantment” is a long term project and investigates beliefs, perceptions and re-presentations of and around magic focusing on the arts and artists. It draws extensions to cultural history, religious studies, anthropology and contemporary society. And whilst investigating “the magic” the project also inquires about living together, living in and living with the world.

The research process finds a material expression in a series of works around the blind spot that “the real magic” ultimately is. It works with interviews, archival investigations, and staged situations. There will be installations echoing and staging the research process but also its findings – the first one was realized in Japan in late 2023.



Installation View:
Reception Area with Visitor
Subproject: Magic Agents at the Agency



Installation View:
Reception Area with Visitor
Subproject: Magic Agents at the Agency



Installation View:
Magic Research Agency at Night
(Sun Sun Garden, Matsudo)



Magic Research Agency, installation view, Sun Sun Garden: *Archive and Congregation Corner, Processing Desk, Edogawa Project*

THE MAGIC RESEARCH AGENCY

Paradise Days

Performative Research Installation and Space Assembly at SunSun Garden, Matsudo
 multi modular set-up during Long Stay Programme, Paradise air, December 2023

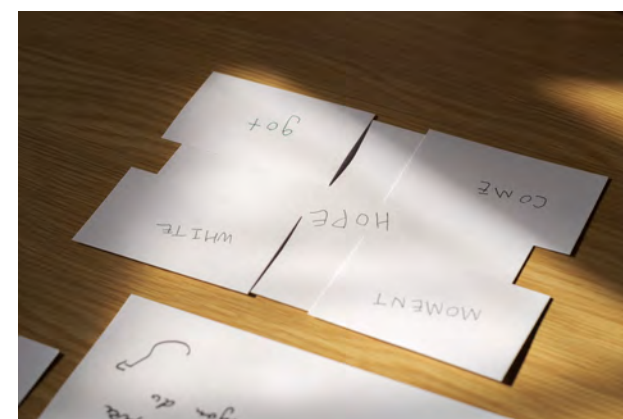
Taking the premise that crossroads, places of transit or generally liminal spaces are conducive to magic, the magic research agency embraces the idea of puzzling polysemy by bringing in a kaleidoscopic take on things. It is our working hypothesis that magic happens in-between when things are in flow. At current the magic research agency is in the process of materializing and on its way from a fictional or imaginary entity to one inscribing itself in reality. Its first sprouts could be observed at Paradise Air in Matsudo. Some of its operations are obviously secret and are happening behind closed doors but as this magic research agency is committed to exchange, experimentation and speculation, it is also venturing out to different spaces in town. At SunSunGarden you can find a spatial sketch or some would rather call it a performative installation featuring the ongoing investigations of the magic research agency in Matsudo itself, concentrating on photographic note-taking of the urban context by our in-house flaneuse, an exploration of the Edogawa river as a liminal space par excellence, magic hour studies and a new experiment “Thinking about Magic in Matsudo” in collaboration with some friendly passersby. There is also a selection of archival material, and we invite you to bring your imagination and let associations play. You are welcome to leave some input or talk to a magic agent who is out in town (probably at a cafe).

TO CATCH A THOUGHT – THINKING ABOUT MAGIC IN MATSUDO

THE MAGIC RESEARCH AGENCY

Paradise Days

“To Catch a Thought – Thinking about Magic in Matsudo” takes its point of departure in the playful investigation of the close relation of photography and magic. The friendly visitors were invited to take part in this experimnt to catch thoughts about magic. Each of them had to thoroughly think about what magic means to them, preparing to write down five words as a transformation process. The resulting composite of thoughts and words in several languages gave a colourful and joyful image.



THE EDOGAWA PROJECT

(Spirits & Borders)

THE MAGIC RESEARCH AGENCY

#Border Territories #Liminal Spaces



Edogawa/Borderlines, untitled, 2023

Near Paradise a.i.r. flows the Edogawa (river). Especially in the first days I was magnetically (or magically) drawn there and I found myself taking a lot of photos. I was surprised by the odd combination of the natural world, city life and the casual movement of the water.

The river forms a natural and administrative border between Tokyo and Matsudo/Chiba and border territories are always potentially related to magic. Additionally there is the metaphorical dimension of rivers, that in the old days only ferry men could cross this particular river, that the floating world was found close to the river and that the waters were populated with water demons (that are still around).

The photos record mostly the atmosphere of the „over there“, how it changes with the days, stopping and wondering what might potentially arise from here. It is going there again and again, wondering and pondering again and again that underlies this project and gives it a serial nature.

*Edogawa/Borderlines
untitled, 2023*



*Edogawa/Borderlines
untitled, 2023*



*Edogawa/Borderlines
untitled, 2023*



MAGIC HOUR

(gold and blue) and after

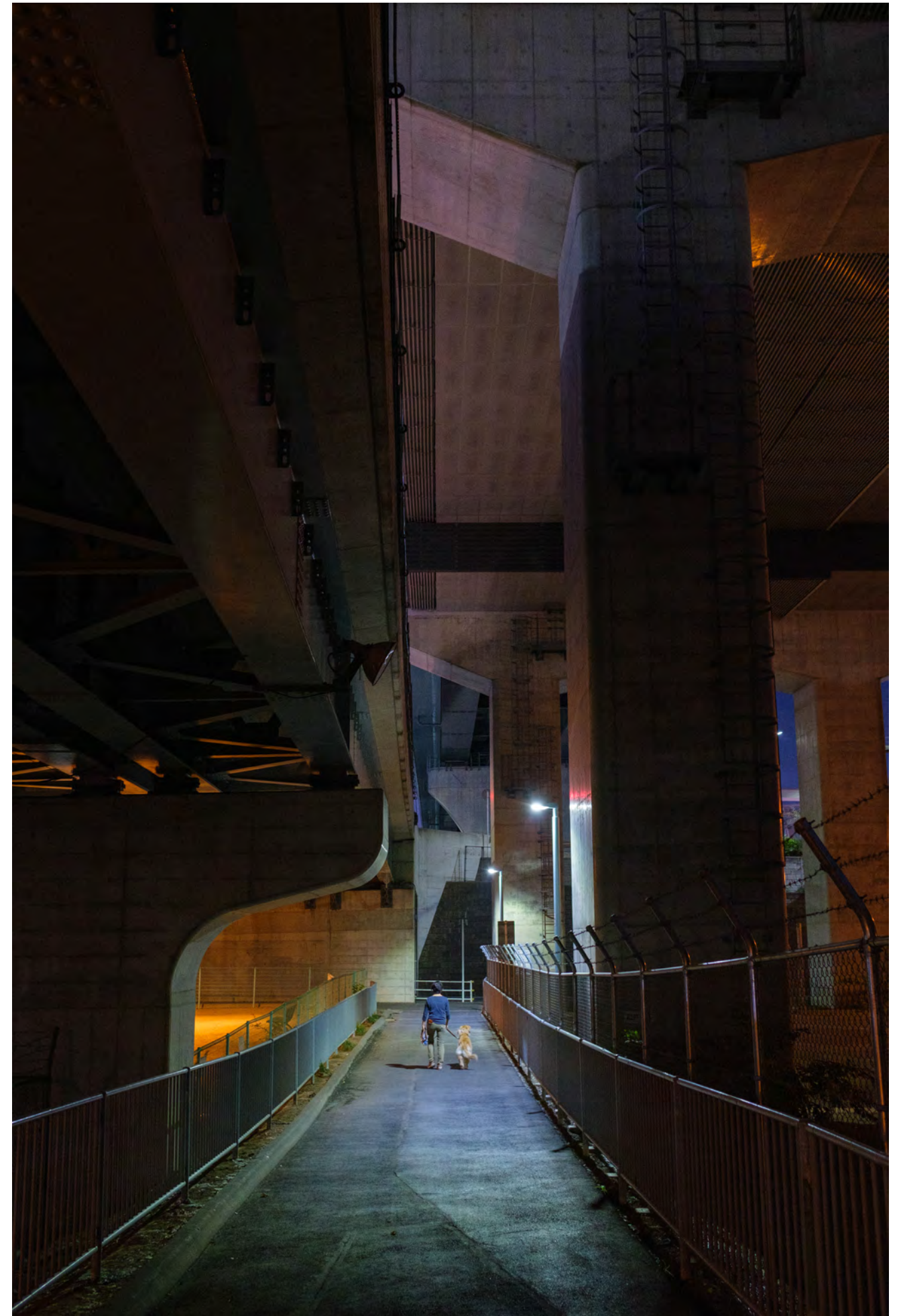
THE MAGIC RESEARCH AGENCY

#Border Territories #Liminal Spaces



Magic Hour Matsudo, 2023

This is a series of photos that came about during the magic hours (golden hour, blue hour and just after). It contemplates the state when things are clear but not quite clear, when some form of unknown creeps in and cherishes this atmosphere as a form of relief.



Magic Hour Matsudo, 2023

READINGS - Longterm Umbrella Project

Photo Series/ Research Project / Exploration of Subtext



The Staircase (George Sand), Fine Art Print, 60 x 40 cm, 2021/2022

READINGS is an ongoing research project that explores the concept of reading in multiple directions but primarily it investigates the fringe territories between fiction, reality and the imaginary. Existing works of literature or cinema or an interest in a particular historical person serve as my guides when investigating settings and sceneries in the contemporary real world. These explorations form the basis for a new work in dialogue with concepts, moods or patterns from the original work. This intertextual project is made of several subprojects and works can start with a single image (with text) and grow to multilayered installations, expanding the reading process to several media and entering the game of translation, transformation and transmutation.

As a whole *Readings* looks at questions of collective and individual memory, desire, imagination and longing and often relates these to a quest to re-imagine and contextualise romanticism (but not only) and Europe. By excavating the forgotten and juxtaposing it with the remembered it seeks access to a space of potentiality and possible fluidity that is needed for re-invention.



The Sleeper (In P.P. Rubens' House), Fine Art Print, 60 x 40 cm, 2021/2022



DO NOT DISTURB – Part of The Big Sleep Project (Sleep Travels)
30x 45 cm, Fine Art Print, 2021/22



DAS SIMS (Gustave Moreau)
– Part of The Big Sleep Project (Sleep Travels) | Reisen nach Europa
60x 40 cm, Fine Art Print, framed, 2021/22

P.S. Image taken at Musée Gustave-Moreau, Paris

LICHTENBERG DAYS

Performative Exploration, 2020
Photo Series, 2021/2023



Schaltzentrale, Stasimuseum Lichtenberg, 2020
24x36 cm, Fine Art Print, gerahmt, 2022

In Times of the big C: At the former headquarters of the Ministry for State Security I found eras inadvertently overlapping. In a lowlight control room from the 1960ies a surgical mask and plastic water bottle are left on the control desk. A train of associations leaves the platform.

During the Covid19 pandemic that what had seemed normal and constellations, habits and expectations that were taken for granted suddenly become brittle and the perception of the world changed. It shifted. For those that remained healthy and that remained isolated nonetheless, confined in their flats more or less voluntarily reality became something somewhat farther away.



THE MOUNTAIN

a.k.a. ZWISCHENBERICHT

(from the series: Readings)

Private Performance (2017), 1st presentation in space, 2020

DISKURS, Berlin, 2020

(as part of the Corona Exhibition Relay 2020: Solidarity Fight Back Sun Goes Up)

INVESTIGATOR: Y. Jungesblut

CASE: The Ascent of Mont Ventoux, 1336 (F. Petrarca)

ACTION: A walk up and down a mountain (2017)

NOTE: Between times, between worlds

In the cultural section of a newspaper, I had found a splendid title: *Faulpelz mit Weitblick*. It was a note on Petrarch's letter about his climbing Mont Ventoux in 1336 and how some scholars had claimed that this climb and the subsequent letter signaled a profound change in world views, the advent of a new age – the invention of the modern subject, the birth of humanism, the transition from medieval times to the renaissance. The first pleasure walk. Well, kind of.

I feel a natural sympathy for idlers and sloths, and also for overviews. So I was curious – given the circumstances of the present – what would happen if another idler were to climb this mountain? Would the view on the world also shift? The outer and the inner world collide? And how should the story be told? It was a tough experiment, set into action in 2017 and revisited for the presentation at DISKURS for „Zwischenbericht“, following the re-reading of Petrarch's letter in times of the Covid 19 pandemic.

ZWISCHENBERICHT takes up on the “Zwischen”, the in-between, and the parting and connecting it entails. However, this “Bericht” is more a pondering: an off-road/way-side speculation during times of pandemic constraint. The intervention is developed from the feeling of a forced pause, that nevertheless allows for the forgotten to resurface, sometimes to strange effect. It also tells of the longing for an overview but also of the longing for spaces or times which have become inaccessible. *ZWISCHENBERICHT* in the form presented here, circles around Mont Ventoux in the Provence region of France. Nowadays, the Ventoux enjoys fame as part of the Tour de France. So in sporting comparison, this part of the DISKURS relay resembles the mountain stage. It is based on the “expedition” to Mont Ventoux that I undertook in 2017. And in its form of presentation it reflects on the question how much can be experienced if you cannot enter the presentation, cannot walk through its space.



Zwischenbericht, Installation View at DISKURS Berlin, 2020, including: **The Letter** (A1), 2020, **Ensemble**, furniture with reference books, map of the Ventoux mountain area (found object), **Bergsteigergrid**, 12 x 30 x 45 cm, Fine Art Print, 2020



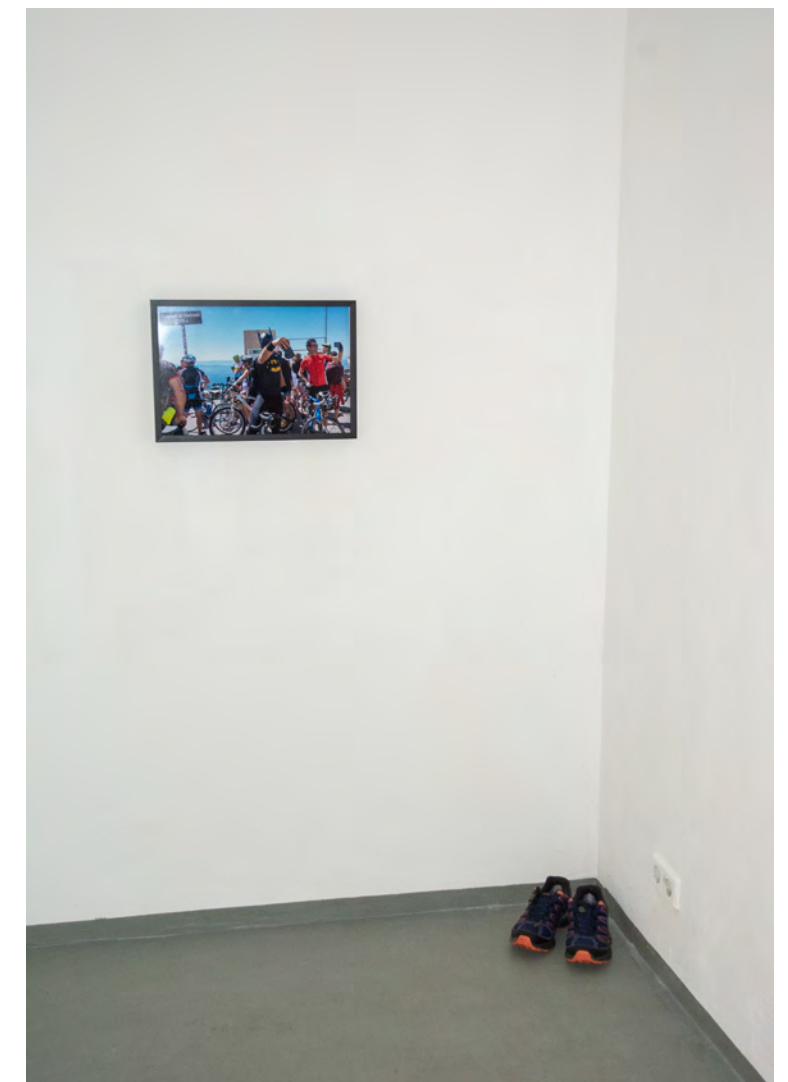
Der Bibliotheksgeist und Petrarch, 3 Fine Art Prints, 30 x 45cm , 2020



Gipfel (Summit), C-Print, 30 x 45cm , 2020



Zwischenbericht, Literature,
Installation View at DISKURS Berlin, 2020



Zwischenbericht,
Installation View at DISKURS Berlin, 2020

RANDOM ACCESS MEMORY (OF A HOUSE)

2016/2017

In 1912 British mathematician, cryptanalyst and logician Alan Turing was born in this particular house that can be found in the West of London near Paddington station and that at the time served as a hospital. Turing nowadays is widely considered the father of theoretical computer science and artificial intelligence. In 1935 the hospital was converted into The Esplanade Hotel. In the summer of 1938 Sigmund Freud stayed here whilst his newly acquired house in Hampstead was renovated. Freud is considered the father of psychoanalysis and had to flee Vienna with his wife and daughter after the annexation of Austria by Nazi Germany. He died in London in 1939. The Esplanade Hotel is now called Colonnade Hotel and still in service.

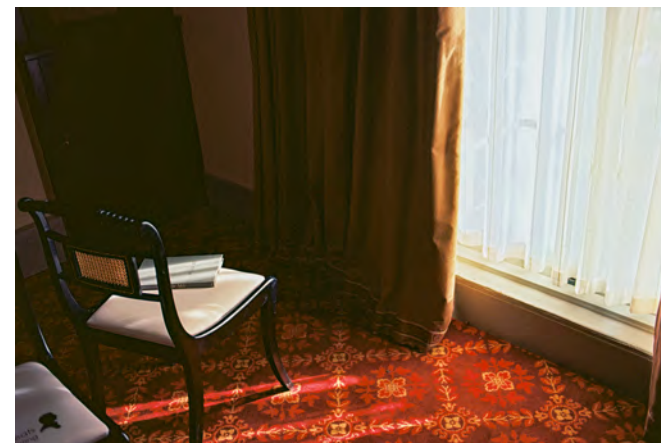


Colonnade Hotel, When Night and Day Overlap (Random Access Memory), London, 2016

Fine Art Print, 33,33 x 50 cm, 2017, 2017

DENKBEWEGUNG/ LESEBEWEGUNG (movements of thought, reading and body) 10 Keats Grove

2016/2017



Denkbewegung/ Lesebewegung (Movement of Thought / Reading)

10 KEATS GROVE, Hampstead, London, 2016

Photo Series, 5 Fine Art Prints, 39 x 24 cm, each, 2016/2017

THE PARK I & II

(from the series: Readings)

Private Performance/ Artist book, 70 pages, 77 images, colour, 2017
 Mixed Media Installation, 2017 (HIER, Berlin), 2020 (Marburger Kunstverein)

Michelangelo Antonioni's seminal film BLOW-UP with its photographer protagonist and underlying questions of what constitutes truth and reality was released in 1966. 50 years later I visited Maryon Park in London, where the film was shot. THE PARK I documents a walk through this park. One could claim that in the film the park serves as a symbolic space of transition or inbetween but also as a space of challenge. So essentially despite all the action in the photographer's studio, in the darkroom, the restaurants, the parties, despite all the glimpses of urban swinging London, the desolate views of the less privileged, ironically it is the harmless park which becomes the existential stage and screen for a solitary person.

The book gives a primarily visual documentation of my encounter with the park and its different layers of memory and plays more with the come what may attitude of Thomas, the photographer in BLOW-UP rather than carefully reconstructing camera angles and montage of the film. It is what the roaming eye found in (and around) Maryon Park – some landscape and some other stuff. It is open to interpretation.

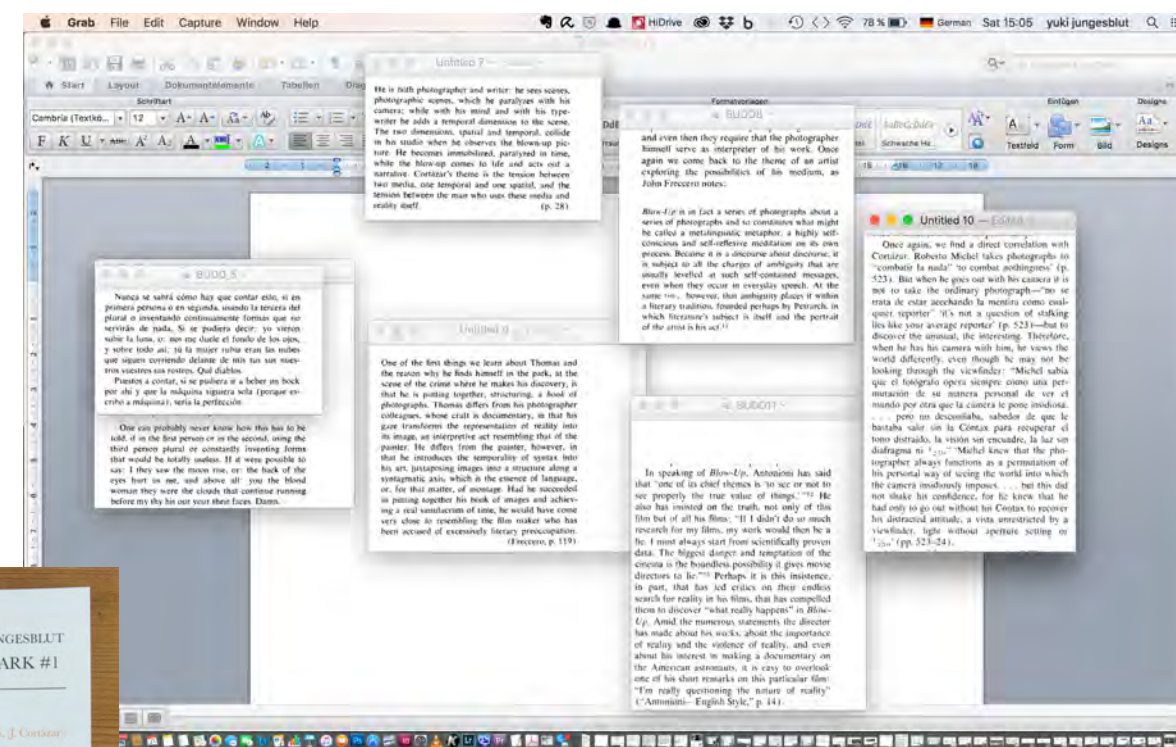
The resulting installation THE PARK II, however, ups the game. One thought space gives rise to another, effectively like a Matroschka, and one level of investigation leads to yet another. Associations and key metaphors that are drawn from BLOW UP by Michelangelo Antonioni are juxtaposed with those drawn from BLOW UP by Julio Cortazár which was Antonioni's point of departure. It is not irrelevant that the protagonist(s) in Cortazár's short story is/are a translator/photographer. The installation becomes a play of presentation forms, levels of quoting and referencing, allusions, permutations, innuendo and floating – effectively a game of translation in pursuit of a fugitive emotion.



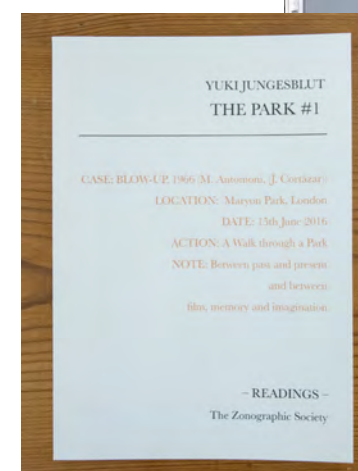
Maryon Park, Maryon Park (London), 2016
 Private Performance (2016), enlarged contact print, 70 x 50 cm, 2017



Detail: The Tennis Court, the Moon and the Clouds over Maryon Park (London), 2016



Detail: Metametaquestions, 2017, Print on A4 Paper, framed



THE PARK #1, artist book, 2017



The Park, Installation View at Kunstverein Marburg, 2020

Wall I

Blow Up Signifiers (Permutit, Absence, Enlarger, The End), 2017

Fine Art Print, A4

Fragile Evidence, Fine Art Prints, A4

When Amor is just a Young Man (Versailles), 2014

Poster Print, A0, 2017

News, 2016

C-Print, 15 x 23 cm, 2017

Him, Dreaming (Paris), 2014

20 x 30 cm, C-Print, 2017

The Tennis Court, the Moon and the Clouds over Maryon Park (London), 2016

Triptych, Fine Art Print, 30 x 45 cm, framed, 2016

The Boy and the Birds (Paris), 2014

20 x 30 cm, C-Print, 2017

The Blind Crow (Annotation)

2 C-Prints, 10 x 15 cm, 2016

Die Wolken von Maryon Park (und ewig weht der Wind), 2017

Video auf Fotoframe, 3:30 min

The Crow and the Dove (Birds) (Annotation)

2 C-Prints, 10 x 15 cm, 2016

Wall II

When Night and Day Overlap (Random Access Memory), London, 2016

Fine Art Print, 40x 60 cm, 2017, 2019

Maryon Park, Maryon Park (London), 2016

Private Performance, enlarged contact print, 70 x 50 cm, 2017

The Park I, Artist Book, 2017

#3, 10 KEATS GROVE, Hampstead, London, 2016

Photo Series, 5 Fine Art Prints, 39 x 24 cm, each, 2016/2017

The Park II (Waterlow Park), London, 2016

Fine Art Print, 40 x 60 cm, 2017

Beloved I & II (Maryon Park), 2016

Tree Portraits, C-Print, 30 x 45 cm, 2017

Space

The Park I

Private Performance/ Artist book, A5, 70 pages, 77 images, colour, 2017

Remington (Wenn Schreibmaschinen träumen), 2017

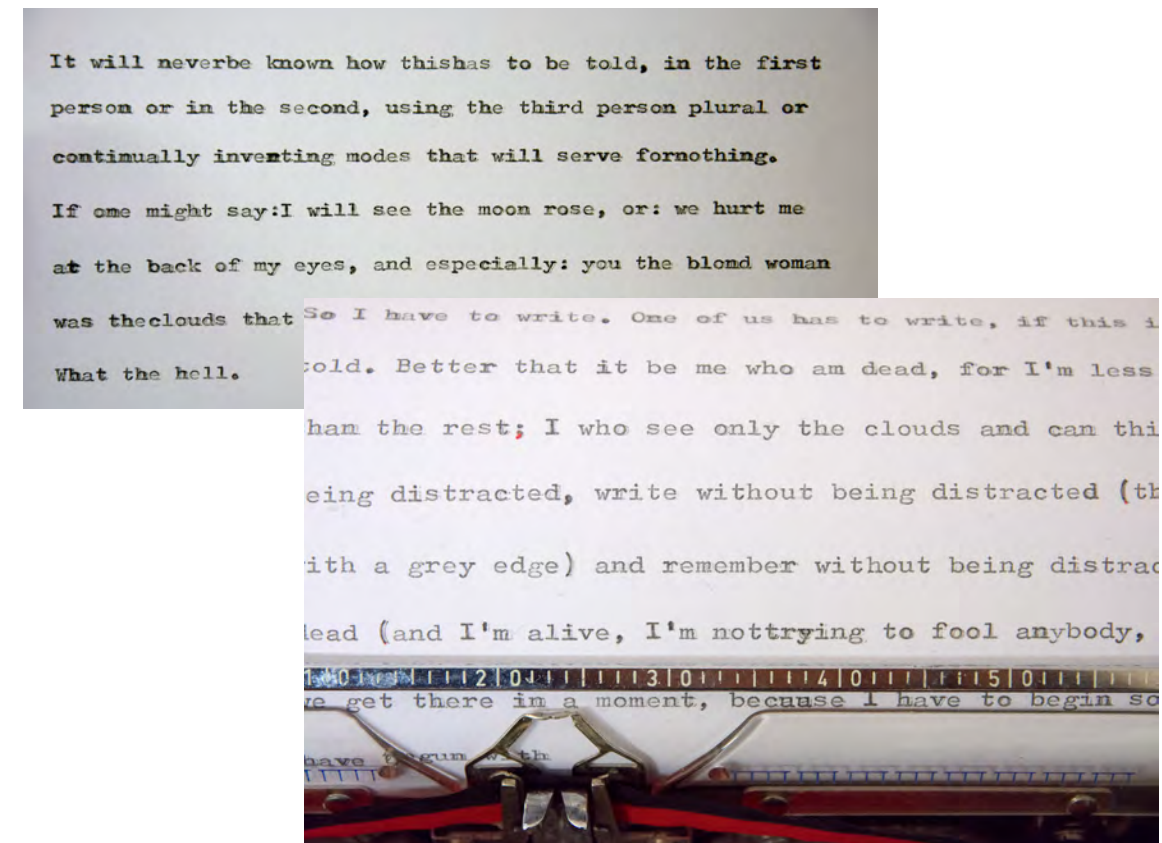
Found Object with Text from the beginning of Blow Up by J. Cortázar

Musestuhl mit Leseoption: Blow Up by Julio Cortázar



B 2) White object frames: **Blow Up Signifiers (Enlarger, Permutit, The End, Absence)**, 2017
Fine Art Print, A4

A 3) **Fragile Evidence (Da ist etwas im Busch/ Something cooking)**
London, 2016, Fine Art Print, A4, 2017



A 4) Detail: **Remington (Wenn Schreibmaschinen träumen)**, 2017
Found Object with Text from the beginning of Blow Up by Cortázar

WHERE THE SEA SINGS

Photo Series of Variable Dimensions



This is the introduction to an image series that resulted from a journey in search of Dylan Thomas and other literary influences in Wales. The land presented herself as a place, where the sound and rhythm of the sea rule perception, the presence of nature and her narration are part of the everyday and yet, poignantly, where the effects of economic decline are painfully apparent.

OWL'S SONG (Tenby), C-Print, 45 x 30 cm, each, 2013/2016

STORY OF A WOMAN

Photo Series of Variable Dimensions, 2013/2017

Recordings and notes from a journey to England and Wales in pursuit of Dylan Thomas and other British writers:

This series observes various buildings, interiors and objects that were encountered primarily in staged places like museums and hotels. These images are juxtaposed to images of exteriors (not seen here) which explore the idea of the picturesque and the tradition of British landscape painting. In their juxtapositions, spatial arrangement, omissions and approximations the images allude to a film like story and at the same time gently touch on subjects of feminism, the colonial past, stilted emotions, the romantics and a quest for the poetic.

In an installation context the images are presented in combination with texts from fiction, observations on romanticism and associative objects.



Gothic Novel, Fine Art Print, 60 x 40 cm,
2013/2017



Interior, C-Print, 45 x 30 cm, 2013/17



Colonial Desire, C-Print, 30 x 45 cm, 2013/17
That Obscure Object of ..., C-Print, 30 x 45 cm
A Place for Waiting, C-Print, 30 x 45 cm, 2013/17



His Place, C-Print, 30 x 45 cm, 2013/17
Her Gaze, C-Print, 30 x 45 cm



Without Title (Canterbury), C-Print, 30 x 45 cm,
2013/17



Installation View from Open Studio, Turtlelab Berlin, 2017
(Berlin Open Studio: Ghost Stations)



Birds (Canterbury), 2013/ 2017
Fine Art Prints, 45 x 30 cm each

LOIN DE VOUS

Donkey's Diary

Performative Exploration and Space Assembly at DIEresidenz, Die, France, 2021

Selected Viewing at Lichtenberg Museum, Berlin, 2022

Artist publication, 22pages, A6, with Lichtenberg Studios, 2022

Artist Book (in progress), 2023



A Path in the Woods (Hohlweg) | „Gnosis!“ he exclaimed, Fine Art Print, 20 x 30 cm , 2021

During my 3 week stay I used movement and photography to chart an unknown territory of another kind – a rural setting in remote Southern France. Departing from local anecdotes which feature an unusually high number of solitary women the resulting array invites the viewer to contemplate solitude, the relation of subject and world, individual and society, agency, dislocation, pain, the shadow of death and the continuous flowing of the water in a river.

At a later stage text and texture were added. I had found an old french edition of the psychological novel „Absent in the Spring“ by Mary Westmacott (Agatha Christie) which informed further crossreferencing and several photographic notes inspired further reconnecting with the romantic texts *Das Steinerne Herz* (E.T.A. Hoffmann) and *Das kalte Herz* (W. Hauff).



Perfect Mirror, Fine Art Print, 30 x 45 cm , 2021



Das Kalte Herz, Down by the River, Fine Art Print, 30 x 45 cm , 2021



But it is September now ..., Installation Detail at DIE Residenz, Open Air Studio, 2021



Offene Fragen (Selbstportrait) Fine Art Print, 40 x 60 cm , 2021



But it is September now ..., Installation View at DIE Residenz, Open Air Studio, Work Situation, 2021

KITAKYUSHU STUDY SET

Mixed Media Installation (divided in 9 subgroups held by 5 nodes, dimensions variable, 2019)
Photobased research project and a series of private performances

The original presentation was in the context of the fellowship programme at CCA Kitakyushu 2018/ 2019 and focused on the material found and generated at Kitakyushu in particular.



Kitakyushu Study Set, Installation View at CCA Kitakyushu, Japan, 2019

The city of Kitakyushu used to be a core industrial city in the northern part of Kyushu. It can be viewed as an exemplary case study on the effects of de-industrialisation and an aging population. At present it is a place in the middle of a transition with an unknown direction, a place that shows a peculiar type of void and a feeling of absence, despite an apparently still functioning social network. After the decline of steel production and manufacturing, one of the main industries that the city is trying to attract and develop (apart from robotics and environmental sciences) is tourism. And so as a stranger, I made that part of my mind set and took the tourist approach. My findings and experiences crystallized out in this installation: Kitakyushu Study Set.

Kitakyushu Study Set restages the different phases of my encounter as a foreign subject with the unknown city all compressed into one stagelike space – and – simultaneously it is a study in mimikry and low-level appropriation: Essentially, the city differed profoundly from previous experiences I had in Japan and/or common romantic imaginations of what Japan would look like.

The profane, sometimes melancholic everyday meets with the remnants of history, the bygone push of industrialisation, echoes of the Meiji Restoration and some stunning spectacles of light and nature, just around the edges ...



1a)



1b)



1c)

1) Yahata, Mojiko, Wakamatsu, Triptych, 3 Photos, DIN A4 on Clipboard, (variable)

1a) Space World (At the beginning of decommissioning) and Blast Furnace, Yahata, 2018: The rocket was built from scrap metal from the adjacent iron works and a central attraction of the former amusement park, which had to close in 2018

1b) Golden Gate Bridge of Kitakyushu (Wakato Ohashi) (Wakamatsu used to be a key industrial port area)

1c) Yahata & Mojiko, installation detail of Kitakyushu Study Set, 2019



Kitakyushu Study Set, Installation View at CCA Kitakyushu, Japan, 2019

2) The Office

Mixed Media

(Office Table, Office Computer with livewebcam to Kanmon Straits and customized desktop background, information material on the battle of Dan-no-Ura (which took place at the Kanmon Straits), photographs, office shelf with plant and portrait)

The office setting as a stage mimics its environment (the gallery is on a technology university campus) and serves as the bracket to include the 5 content/ approach nodes, as well as underline the process character of the presentation.

The following rules were set for the installation:

- 1) Use material gathered primarily in Kitakyushu
- 2) Use only material/ equipment that is available at the university building/ the gallery
- 3) No significant alterations to the gallery space, minimal aftereffects
- 4) Mirroring
- 5) Low budget choices (size of photographs, presentation methods), e.g. additional material exclusively from 100Yen shops which had become a fundamental contributor of my basic living set-up. The protocol of these living conditions was still ongoing otherwise it would have been included in the installation.
- 6) Use nothing that is difficult or expensive to move or to pack.

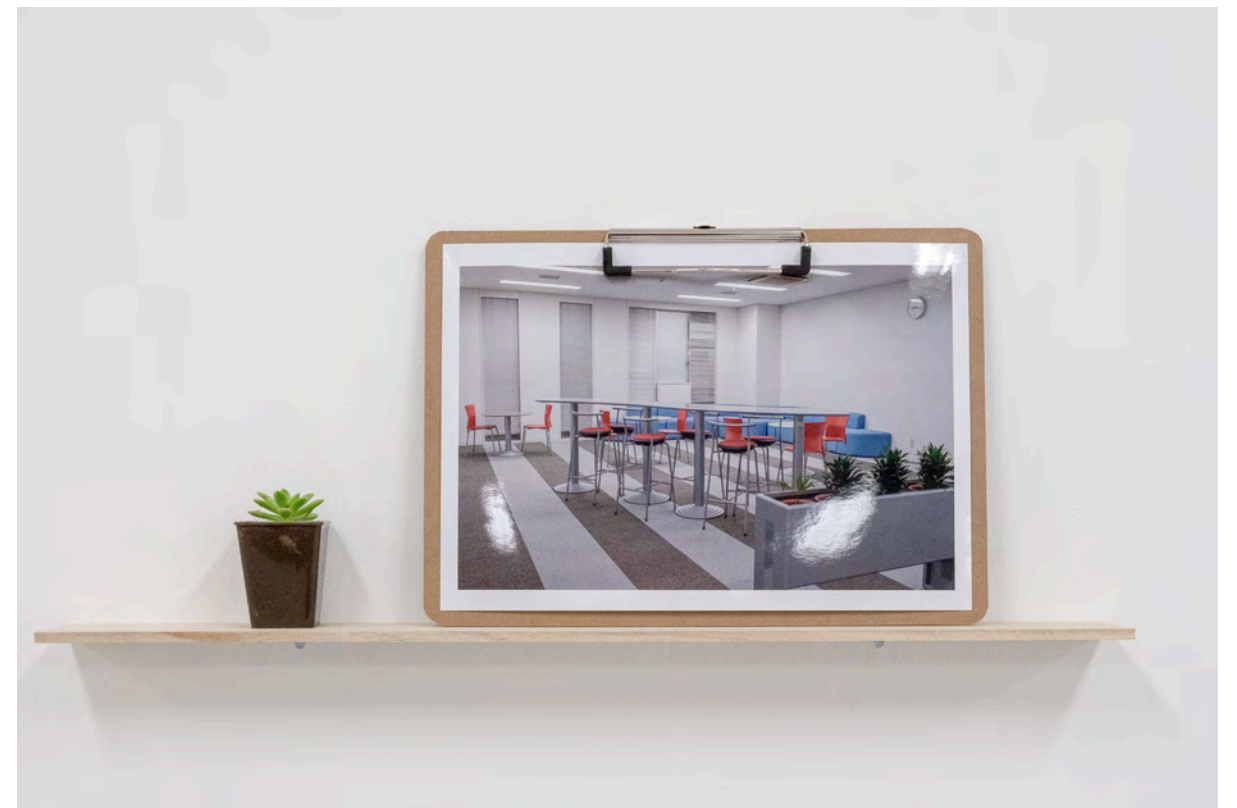
3) Notes from the Kanmon Straits

Photos of Ganryujima, Dannoura Mural, Kanmon Straits, 10 x 15 cm, additional material



Kanmon Straits from Ganryujima 1 & 2, Japan, 2018

Analog photos, Fine Art Print



2a) Office Plants

Photo, DIN A4 mounted on Clipboard, Plant and "shelf"

4) Currents – Kanmon Straits, Japan

HD Video cropped for CRT TV, 4:09 min



Kitakyushu Study Set: Installation Detail: Notes from the Kanmon Straits

Photos on Clipboards, Kanmon Straits Crossings, *Currents* (Video), *Decommissioned* (Video)

Currents – Kanmon Straits samples the water surface at 5 different locations around the Kanmon Straits on 5 different dates. Staring at the surface of the straits featuring gentle waves or a rapid current depending on the location one wonders what lies beyond the surface and if diving in could reveal something from the undercurrents of history.

5) Sunsetstudies 1–11

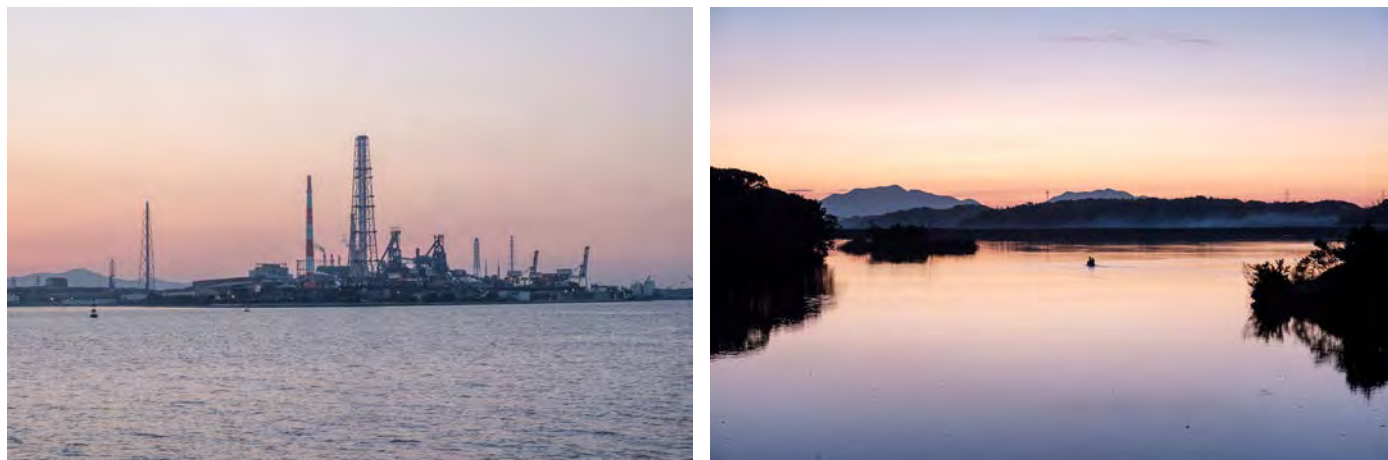
11 x (10x15 cm) Matte Photo Print mounted on DIN A4 Paper and Clipboard

5 a) Decommissioned (90 Seconds after Sunset – Back and Forth)

HD Video, 3:00 min, cropped for CRT monitor, loop

Sunsetstudies 1-11 came out of the incredulous wonder about the intense colours of sky and Earth around the time of sunset in the Kitakyushu area. The series protocols location and time and is a humorous take on strategies of charting unknown territory. At the same time it contemplates the status of twilight, the twilight years in and of a city that to some extent faces a comparable situation.

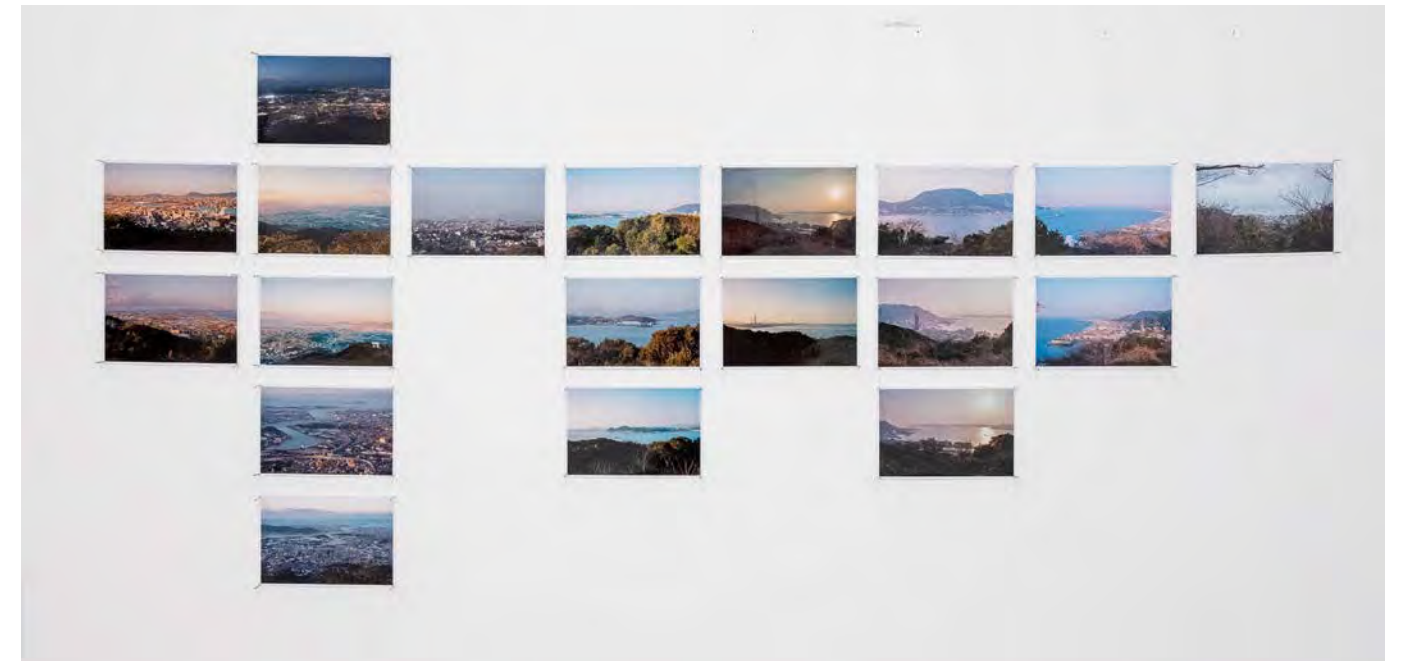
Decommissioned develops this theme further, adding a durational element, showing, in the glory of the evening sky, the last remains of an industrial chimney that had been a defining element of the city's landscape, just before it will be entirely eradicated from view after having fallen into disuse.



Sunsetstudies 1-11, C-Prints mounted on A4, on clipboards, 2019, examples

3) Immer diese Übersicht/ Man sieht nur aus der Ferne gut

private performance/ looking from the heights/ major elevation of the Kitakyushu area) plus photo documentation (plus map and note book in extended version)



Immer diese Übersicht/ Man sieht nur aus der Ferne gut

Installation View, 19 C-Prints, arrangement of events in spatial order, 2019

When exploring something new humans often seek to reach some form of overview to structure their impressions. Alas, so, the artist as the researcher explorer set out for the various heights in the Kitakyushu area, striving for an overview.



Immer diese Übersicht, 19 C-Prints, arrangement of events in spatial order, 2019
Detail, View of Yahata and Wakamatsu from Sarakura Mountain, 2019

6) Kitakyushu Shuffle Diary (Memo Grid)

75 Postcards on a Shelf Display



Kitakyushu Shuffle Diary (Momo Grid), #3 (Greeters),
C-Print, 10 x 15 cm, mounted on Postcard, 2019

75 photos that were taken in the course of 4 months in Kitakyushu are arranged on a series of provisional shelves. Focussing on peculiarities of the everyday, on moods and on arrangements, they can be seen as fragments of an imaginary film that can be reshuffled in the mind of the observer.



Kitakyushu Study Set: Installation Detail: **Kitakyushu Shuffle Diary (Momo Grid)**, 75 Postcards on a Shelf Display, 2019,
Photo: K. Miura

7) Heikegani

Poem & HD Video, 3:40 min, 2019



4) **Heikegani**, HD Video, 2019, Installation View

Bertold Brecht, 1942
Die Maske des Bösen

An meiner Wand hängt ein japanische Holzwerk
Maske eines bösen Dämons, bemalt mit Goldlack.
Mitfühlend sehe ich
Die geschwollenen Stirnadern, andeutend
Wie anstrengend es ist, böse zu sein.

A lonely crab moves to the incessant beat of abstracted classical dance music (Ravel's Bolero). The crab becomes a performer, fighting with, courting its own mirror image. It laments its eternal anger.

The Heikegani (*Heikeopsis japonica*) is a species of crab native to Japan, with a shell that bears a pattern resembling a human face which many believed to be the face of an angry samurai. It is locally believed that these crabs are reincarnations of the Heike warriors defeated at the Battle of Dan-no-ura (close to Kitakyushu) as told in The Tale of the Heike.

Contemplating the distorted pattern on the back of the crab along with his actions, the viewer is left to wonder about what might be anger, what might be evil, all that is „böse“ ..., and how it might evolve.



Heikegani, HD Video, 3:40 min, 2019, Production Stills

OF TIMES & TIDES

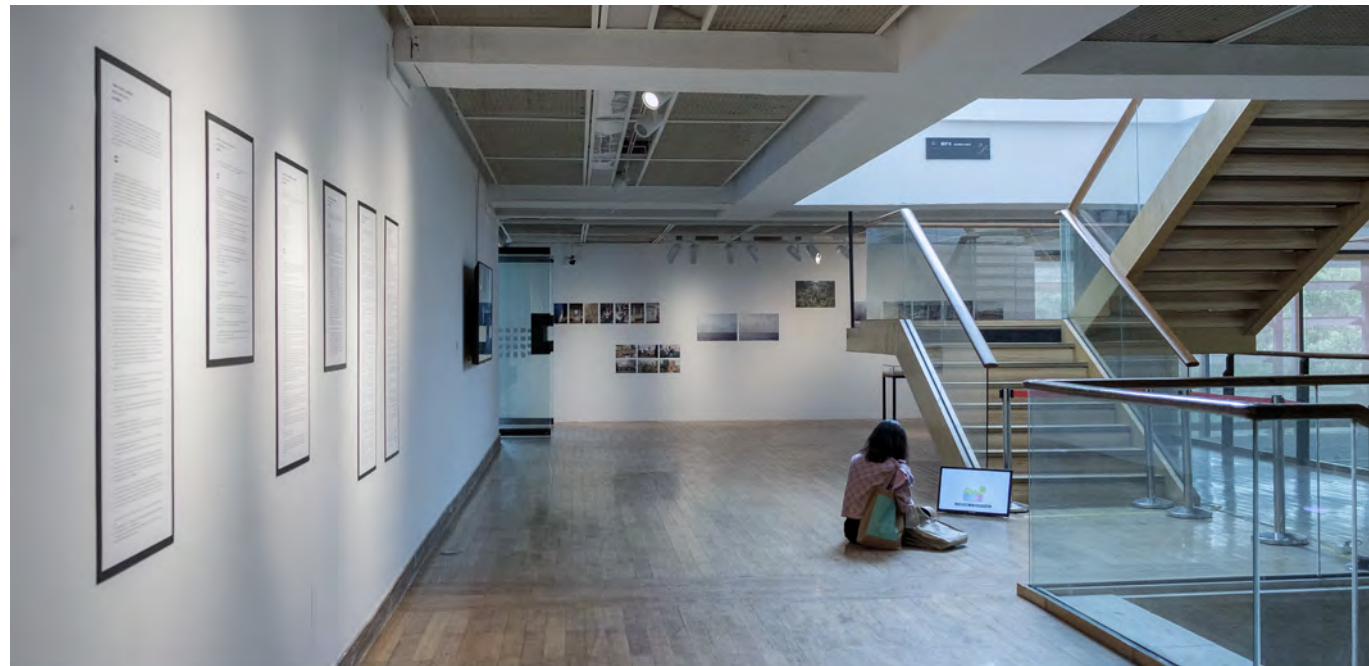
INCANTATION #1/ Search Parameters

Photobased research project, private performance

Photo Installation, Book (in production)

51 images in 8 Groups and 1 incantation: 3 Fine Art Prints, 60x40cm, 10 C-Prints, 30x45 cm, 2 x 6 C-Prints, 20x30cm for presentation on wall, 26 C-Print in 13 x 19, 10x15cm und 9x13cm for presentation with text, drawing and objects in display cabinets or tables

Presentation is adapted to the context and specific constellations of the exhibition space

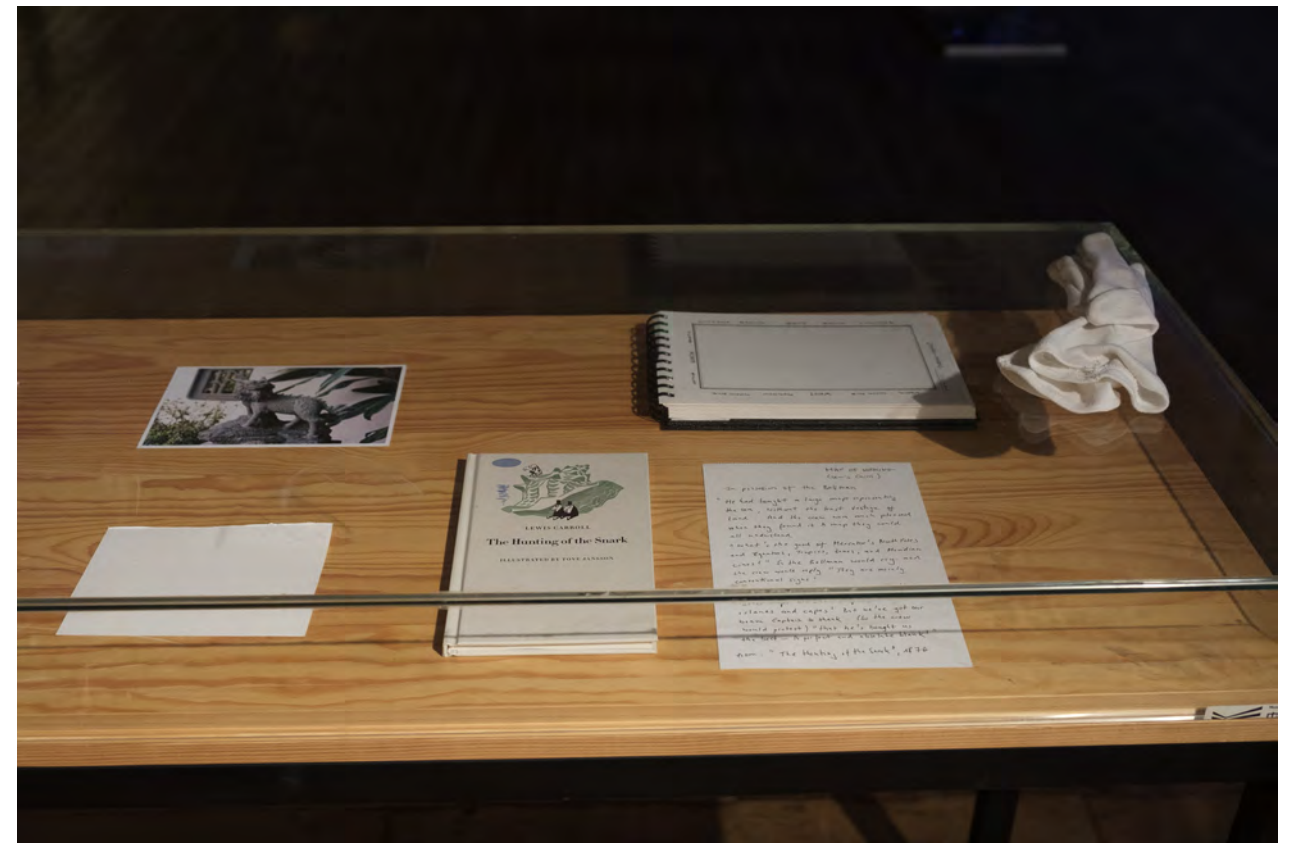


INCANTATION #1, Installation View at CAA, Hangzhou, China, 2018

The project OF TIMES & TIDES renders homage to our human quest for knowledge and understanding, as well as our pursuit of happiness. It is a reflection on the interlinking of what we see as nature & culture, as foreign and familiar, of travel, knowledge & adventure, the perception of time, of history and myths and most generally – human desire. Putting translations into play, nodding at the migration of forms, setting associations and deviations, this flock of images combines impressions from museums, botanical gardens, scientific observatories with impressions of nature and travel. It actively seeks out the realm of associations, of imagination and the poetic, deliberately combining and juxtaposing images taken in Asia and in Europe.



1)



2)

1) **Kirin, Fukushuen, Naha, Japan, 2018, C-Print**

2) Installation Detail **INCANTATION #1: Incantation (Kirin)**, Image of Kirin, Book (The Hunting of the Snark), Empty Nautical Chart, Quote, Gloves, Empty Page

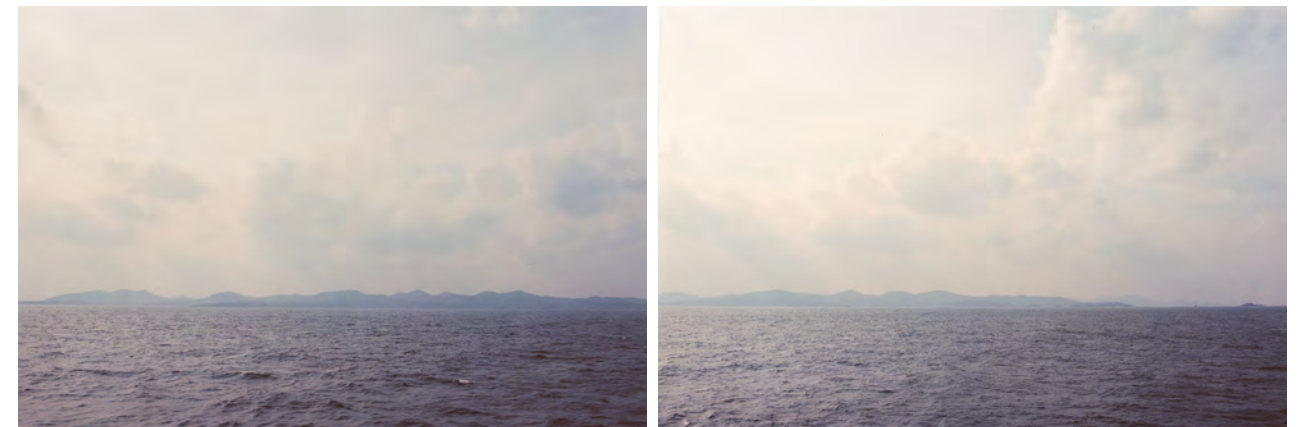


INCANTATION #1, Installation View at CAA, Hangzhou, China, 2018



The House (From: The Country of the Seven Hells), Beppu, Japan, 2014, Fine Art Print, 40 x 60 cm

The photo installation **INCANTATION #1** was developed to fit the specific conditions at the time of the exhibition in Hangzhou and pools together 10 groups of images from different realms of knowledge and knowledge storage or representation. Like memory fragments or a game of tarot, they are set to conjure up a journey in the East (around the East China Sea) in pursuit of the legendary Kirin, a mythical creature, a harbinger of good tidings, amongst others. In a dreamtime framework this group of images wonders about those contradictory feelings of longing, attraction, returning and a vague fear.



Double Take: Passage from Busan to Fukuoka, 2014, Fine Art Prints, 40 x 60 cm, gerahmt (Passing Islands, somewhere between Korea and Japan)

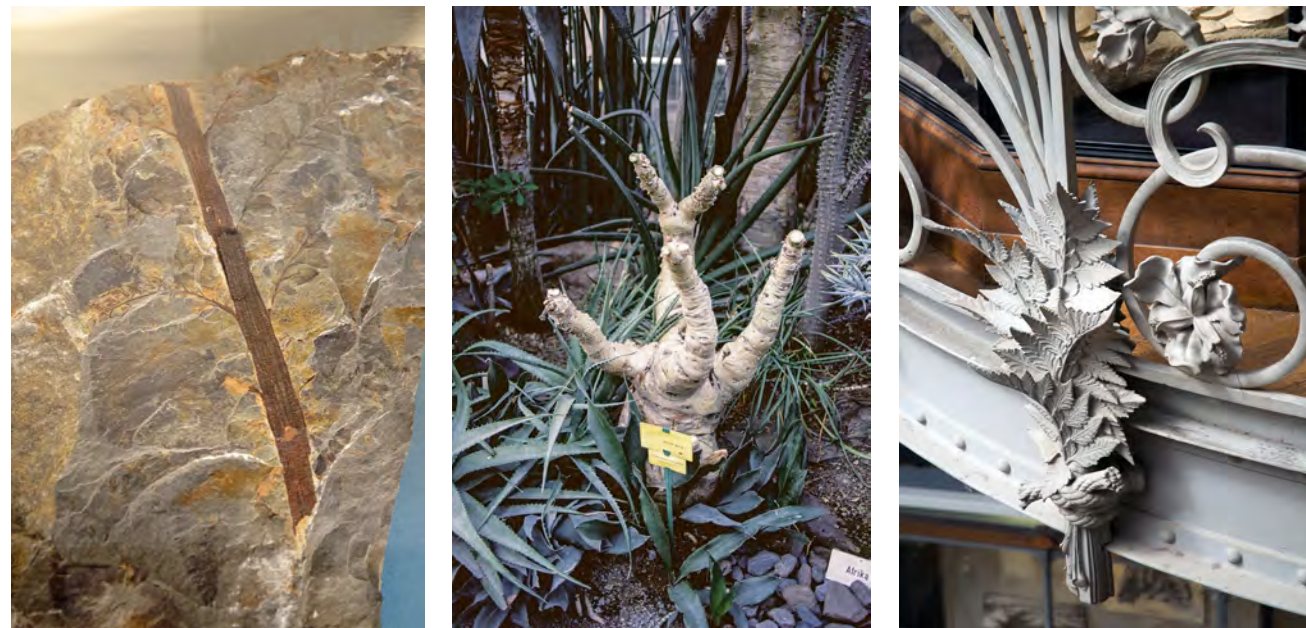
TIMES & TIDES: Incantation #1: Group I (Core Group): Longing



GROUP IV (Botanical Garden/ The Hort)

6 C-prints, 20 x 30 cm, 2018

The University of Oxford Botanic Garden and Arboretum was first set up as a physic garden for “the glorification of the works of God and for the furtherance of learning” in 1621. It is the oldest botanical garden in Great Britain. It is also one of the oldest scientific gardens in the world. Today the collection is centered around the themes of: Taxonomy & evolution, heritage & landscape, conservation & biodiversity, plants and people. Over the years it was frequented by Charles Lutwidge Dodgson (Lewis Carroll) (1832 – 1898) but also J.R.R. Tolkien, Oscar Wilde, C.S. Lewis, amongst others.



GROUP III (Museum of Natural History, MNHN = Muséum national d’histoire naturelle)

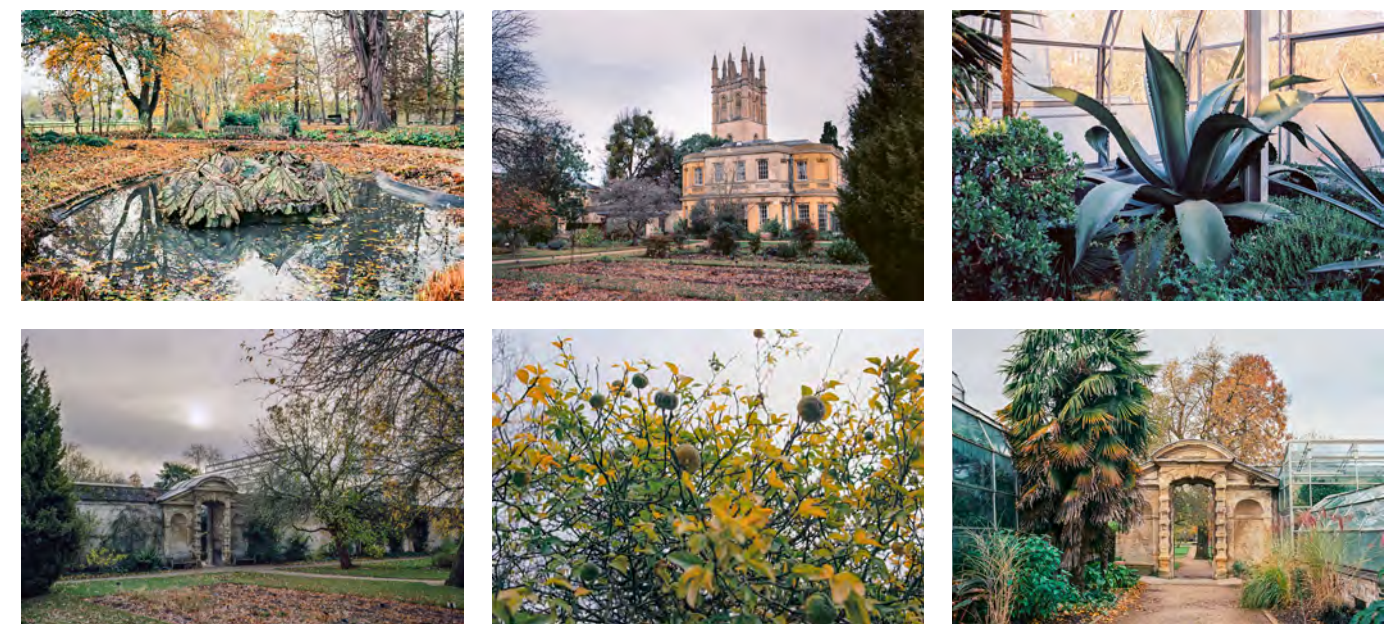
C-Prints, 30 x 20 cm, 2018 1) Staircase, MNHM, Paris, 2014, 2) Door, MNHM, Paris, 2014, 3) Emergency Exit, MNHM, Paris, 2014 4) Fossil Plant, MNHM, Paris, 2014, 5) Cyphostemma Juttiae, Botanical Garden Jena, Germany, 2013, 6) Fossil Plant, MNHM, Paris, 2014

GROUP III (Museum of Natural History, MNHN = Muséum national d’histoire naturelle)

6 C-prints, 20 x 30 cm, 2018

The Muséum national d’histoire naturelle (MNHN), Paris is a natural history museum and part of Sorbonne Universities. It was founded in 1793 during the French Revolution although it had already been established earlier, in 1635. The museum serves to instruct the public, put together collections and conduct scientific research. The Galerie de Paléontologie et d’Anatomie comparée, is housed in a building designed by the architect Ferdinand Dutert and was inaugurated in 1898. Even at present day the collections derive from the great expeditions of the traveller-naturalists of the 18th and 19th centuries as well as from the ménagerie du Jardin des plantes (one of the oldest zoos in the world).

The Botanical Garden in Jena was first established in 1586 as a hortus medicus and is the second oldest botanical garden in Germany. In 1770 Linnean taxonomy was introduced. J.W. von Goethe also involved himself with the botanical garden and wrote several poems there.



1) Sleeping Beauty, 2) The Wall, 3) Favourite Alien (Aloe), 4) The Gate University of Oxford Botanic Garden and Arboretum, Britain, 2016, (From: The Garden)

**GROUP II (Endeavour/ On the Fringes of the Known)
From the Country of the Seven Hells**

10 C-Prints, 30 x 45 cm



1 & 2: The Mist 1, The Mist 2, Beppu, Japan, 2014

3) Intemperie, Beppu, Japan, 2014; 4) The Call, Kyoto, Japan, 2009; 5) Verwandtschaftsgrade (Degrees of Kinship), Extremität of a Whale, Muséum national d'histoire naturelle (Galerie de Paléontologie et d'Anatomie comparée), Paris, 2014; 6) The Glasshouse, Beppu, Japan, 2014; 7) The Classroom, Beppu, Japan, 2014; 8) The Swamp, Beppu, Japan, 2014; 9) Beppu, Japan 2014, (What Connects Heaven & Hell); 10) The Source, Beppu, Japan, 2014

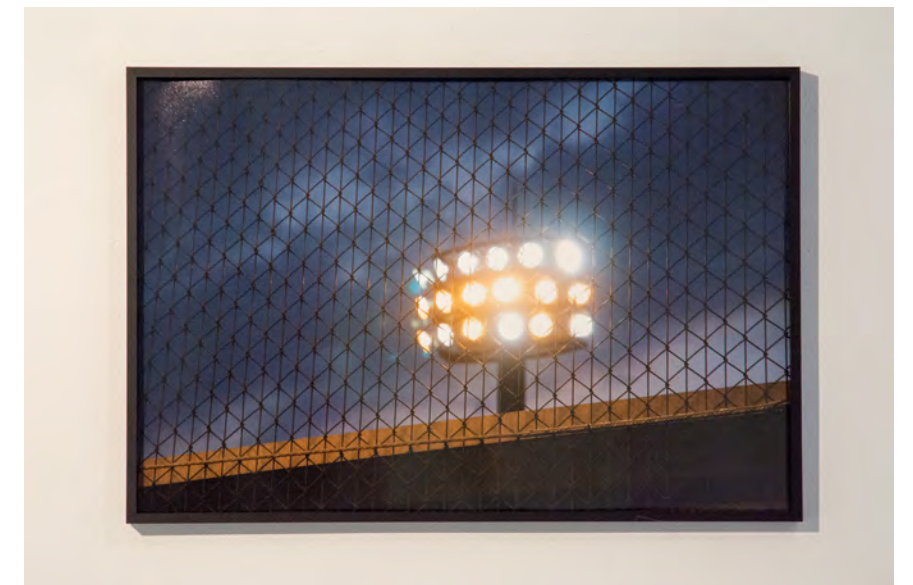
INTERMEZZO

(recombinations)

SKY LINE (Pendine), Fine Art Print, 40 x 60 cm, 2013/2015

FLOODLIGHT, Fine Art Print, 40 x 60 cm, 2009/2016 aus: Fragments (Places of Passage), 2009, dim. var.,

HEAVENLY (Musical Pieces), Fine Art Print, 50 x 75 cm, 2012/2016



Yuki Jungesblut transfers her score into space in the double sense of the word: In *Heavenly (Musical Pieces)* an opened LP cover showing a constellation of stars in space is sitting on the note stand of an antique piano instead of a music sheet. The imaginary piano player could encounter a different universe if hitting the right notes. Concept, the poetic, the mundane as well as fiction all flow into this, at first sight, simple photograph which under closer observation becomes a more than multilayered image. Also in her other two photographs that are shown here, man takes centerstage even if not visible as such: Self-positioning in the vastness of a beach panorama that appears quite fictive and in the face of the narrowness of a wire fence behind (or in front of?) which a flood light shines has at the same time utopian as well as unsettling potential.

(Text: Max Sudhues for the exhibition: Proche Banlieue, Studio im Hochhaus, Berlin, 2016)



WOOD WORM WORKS

(Holzwurm Studien)

Site reactive, mixed media project (associative array in 9 parts), 2016

Audio Recordings, Photos, Images, Found Material, Text, Furniture and Objects

Tabakfabrik Vierraden, Germany

Exhibition Project *Space Identity*

Wood Worm Works was developed as a direct reaction to the place that is called Tabakfabrik Vierraden. The village of Vierraden has existed since medieval times and since the arrival of the Huguenots three centuries ago it has also become famous for tobacco plantation. The Tabakfabrik itself was built at the end of the 19th century and has seen the various fortunes of passing regimes. As the name suggests it used to be a store house for tobacco leaves. But amidst this rich history and the very generous space of the building itself it were the rather trivial but very obvious traces of wood worm activities that struck me during my first visit to the Tabakfabrik.

Quite obviously the wood worms reside there in their own right as the landlords of the building and thus also act as witness to what has happened. Accordingly now they very much contribute to the present identity of the Tabakfabrik by their interventions. The woodworms make the music of the place. However, as the Tabakfabrik is being gradually restored and the presence of the woodworms in this particular habitat probably will not last much longer I decided to explore the place and the space by taking the woodworms as my point of departure and probing their heritage with respect to their relationship to music, dance and poetry.

One of the initial ideas was to present a concerto for woodworm and percussion but unfortunately the woodworms were unwilling to break their pledge to silence. So the concerto became an somewhat austere audio work dubbed „Das Gesammelte Schweigen der Holzwürmer“ (the silence of the woodworms) whilst the installation as a whole documents the artefacts and traces of a rich woodworm culture and protocols their various instructions primarily in form of notations, scripts and material transformations.

In a game of representation, naming and translation the installation brings to full circle the chain of associations that were triggered by the quest for space identity. So the train of thought goes from scales to scales and woodworm to wormwood, which in turn was a component of traditional anti-woodworm agents but also an ingredient to the legendary absinthe, which again probably was likely consumed whilst smoking tobacco and letting imagination run free.



Wood Worm Help Desk (Holzwurmberatungsstelle)



Vierraden Wood Worm Works, site based mixed media installation in 9 parts, installation view, 2016

Above/in the front:

Wood Worm Help Desk (Holzwurmberatungsstelle)

1 **Wood Worm Info (Holzwurminformationen)**

2 **The Silence of the Wood Worms (Das Gesammelte Schweigen der Holzwürmer)**, Video, 5:22 min, 2016

Based on collected audio recordings with contact microphones in August 2016, reduced to 4 min 44 s 4 f

3 **Holzwurmarbeit (Konserven) Wood Worm Work (Samples)**

Am Standort entnommenes Holzwurmmehl abgefüllt als Konserven, 2016

4 **Holzwurmtod (Liebestod) Death of the Woodworm**, A4 regular print

Record of a Google image search based on the name of a common wood protection product (retrieved: August 2016)

5 Optical Instrument (Microscope)

Above/ On the Wall, from left to right:

Vierradener Albumblätter: Notationen #1 – #3

Vieraden Album Pieces: Notations #1 - #3
Fine Art Prints, DIN A4, 2016

Vierradener Albumblätter: Notationen #4 & #5,

Transponiert Vieraden Album Pieces: Notations #4 & #5, transposed
Prints, DIN A4, 2016 (in preparation for interpretation by friendly musicians or music loving artists)

Vierraden Wood Worm Notations & Choreographies, 6 Examples
6 A4 C-Prints, 2016

Das Fleckenprinzip (Gespenst, Grabung, Kollektiv) The Stain Principle (Ghost, Dig, Collective)

3 examples in different contexts, C-Print, 30x45 cm (each), 2016

Wood Worm Cave Painting Holzwurm Höhlenmalerei
Diptych, 40 x 60 cm each, framed colour print, 2016



**Vierradener Albumblätter:
NOTATIONEN #1 – #3**
*Vieraden Album Pieces:
Notations #1 - #3*

Installation View
Fine Art Prints, DIN A4, 2016



Vierraden Wood Worm Notations & Choreographies, 6 Examples
6 A4 Prints, 2016

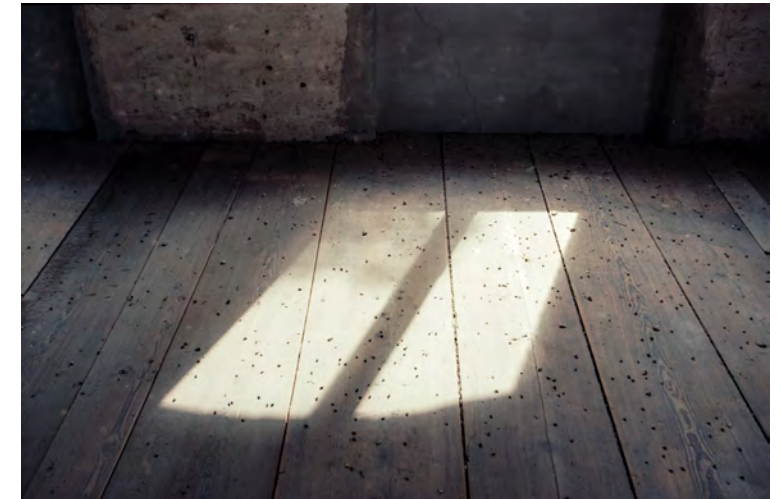


**Vierradener Albumblätter:
NOTATIONEN #1 – #3**
*Vieraden Album Pieces:
Notations #2*

Fine Art Print DIN A4, 2016



**Vierradener Albumblätter:
Notationen #4, transponiert**
*Vierraden Album Pieces:
Notations #4, transposed*
Prints, DIN A4, 2016 (in preparation for
interpretation by friendly musicians or
music loving artists)



Das Fleckenprinzip (Gespenst, Grabung, Kollektiv)
The Stain Principle (Ghost, Dig, Collective)

3 examples in different contexts,
C-Print, 30x45 cm (each), 2016



Wood Worm Cave Painting
Holzwanne Höhlenmalerei

Diptych, 40 x 60 cm each, framed colour print, 2016



4

From Woodworm to Wormwood
(Vom Holzwurm zum Wermut)
Association Array, 2016

1
Metamorphosestuhl
Chair of Metamorphosis
Found object, in specific setting

2,3 on Transport Box
Wermutpflanze, Worm Wood Plant
Artemisia Absinthium, Bought Living Object,
2016
Absinth, Miniature Flask, Miniaturflasche
(Absinth 66)
Bought Object, 2016

4
Historic Illustrations of Wormwood
(Source: Biolib Online Library of Biological
Books)



6

5
Print Out: Erhaltung und Konservierung von
Holz, Aus: G.A. Buchheister: Vorschriftenbuch
für Drogisten. Die Herstellung der gebräuch-
lichen Verkaufsartikel, Springer Berlin, 1922,
S. 540

6
The Green House (Das Grüne Haus),
Vierraden
C-Print, 30 x 45 cm, 2016

7
La Fin de la Fée Verte (Der Tod der Grünen
Fee), Reproduction of Historical Poster
Satirisches Plakat von Albert Ganter gegen das
Absinthverbot in der Schweiz aus der Zeit-
schrift Guguss, 1910, DIN A4 Print
(Quelle: Wikipedia, retrieved: 27 August 2016)



Instead of a work statement, some questions and answers (for the time being) ...

What do you do?

I look for potential stories, for potentialities or narrative arrangements, for those instances when the real, the imaginary and the fictitious overlap. It is here, where for me an echo of the forgotten, the subconscious but also of the sublime starts to manifest itself. Ideally it is like looking at something with your eyes closed, saying something without saying it - and yet communicating. For this I work across a range of media – I use video, photography, text, print, books, websites and I perform but if possible I arrange complex, stage-like installations resembling movie sets which I call “mind spaces” (Gedankenräume). These sets can combine found objects, archival material ranging from newspapers, sketches, photos, light-objects, and documentation material. I re-compile the world as given with the world as imagined into an open system and aim to let spaces of contemplation and questioning to manifest themselves, albeit impermanently, in a world of the on-going super spectacle.

Where does your work come from?

I believe that it is a sense of wonder, in various ways, that starts it off. Often I take something that I find puzzling or an observed incongruity, an obvious dissonance or, well, a particular consonance and develop a train of associations from there. Engaging with art for me is a process of thinking that does not only involve the head. Nevertheless it is curiosity that drives my work combined with a wish to connect observations, translate them, and may be undermine certain positions of excessive grandezza.

Why freestyle research?

Searching and investigating, observing, accumulating hints and looking for traces constitute my modus operandi. Effectively it is trying to make sense of things, situations, people and their constellations. I even do this quite systematically. It is actually research. And I perform this research (even if sometimes the audience may be absent). It is a way to get a better understanding of the world that we live in. However, the system occasionally is rather idiosyncratic as is the mode of presentation and some of the conclusions drawn. I think that it is more open (and less purposeful) than academic or academicized research – hence freestyle. Or may be it is more a nod towards the idea of free thought (and emancipation) that for me is intricately connected to art - but also to science - and which sometimes gets lost under the various pressures of their institutionalised forms. It can also be regarded as a means of seeking and constructing knowledge whilst permitting an experiential, perceptive, physical but also even phantastic component to sneak back into the picture.

What do you research?

I am interested in the study of the human mind, on a systemic level how people interact with each other, on what basis, how they interpret the world and what role feelings play. I believe I still draw on some of the mental models that I encountered during my student years. Now, what I research are ambivalent states such as waiting, boredom or ennui, generally moods, emotions and the nexus of thought between word, movement and image. Here my interest is directed towards an emotional or sensual analysis of states, societal conditions and constellations. I explore these by taking references and drawing parallels from the world of imagination, of literary fiction and scientific discovery whilst cultural artefacts and the everyday give tangibility to this search. Or in reverse: Whilst looking at the mundane, by taking note of it, I am looking for the connection between things and sometimes connect them, sometimes disconnect them.

What is the role of the group/ collective / the plural?

Some of my work is an on-going defence of the subject and the subjective as prerequisite to something like inter-subjectivity. Nevertheless or because of this I try to make works which might resemble something like the fugues of Bach, works which have a multitude of voices or perspective meeting in one space.

In the past I have presented my work in conjunction with the Zonographic Society – a virtual and secret organisation that specializes in the research of time-related or underdetermined phenomena like boredom, ennui and waiting. The members of the Zonographic Society are fictional and scripted characters, as well as actual people (visitors, colleagues and other conspirators) who are employed as agents. The Zonographic Society is the result in some ways of combining the dream of science with the dream of the cinema.

What's the role of photography in your work?

I use photography to gather evidence and develop stories as arrays of connections pondering about issues of truth, memory, sense making and story telling. Visual examples of this quest can be found in some of my photo based, investigative projects, such as Hotel Leipzig, Project Elysium, The Grey Zone and The Promised Place. These are all projects that deal with the overlap of diverse kinds of spaces and transitions from one into the other. Some of these spaces allude to the social, the imaginary and the historical determinants of the investigated subject.

In the working process photography is used to come to understand constellations, to appropriate situations, atmospheres and moods. Sometimes this resembles taking samples, in the sense of, for example, water samples for environmental analysis, or specimens for a botanical collection. However, rather than reintroducing these collections to the process of sharing via an explicitly scientific analysis and taxonomy, their presentation follows a mix that better reflects the desire that lies behind that seeking of understanding. It aims for a more visceral approach than that of purely visual or rational control by combining what is structure and narrative with visual evidence in the sense of experience. Here photo arrays are seen as the spark for recollection or contemplation – as material objects but also as digital objects that occupy a shared space. Their task is to conjure up a mental image, associative concentrations, externalizing/internalizing, all those processes that are set into motion when the fictitious or the imaginary is reencountered in the real.

Accordingly although the individual image, the photo as a photo has its own right, what is important are the connections that can be drawn between the individual elements that I present in installations/ arrays/ films or books. So it is actually the space between that becomes important – the space between the images but also the space between the observer, his past and the work that I present. It is not necessarily about the “what is”, rather the photographs that I take are about that what could be, what could have been.

So at the same time what I seek is the photo as a memento of the crossover from the real to the imaginary and back, the photo as evidence, the photo as trace. Alluding to a narrative paradigm I treat photography as action, photography to some extent as performance, where a social space is to be retraced and the movement of a body in space is documented and at the same time staged to facilitate the encounter between subject and subject.