

Barbara Probst: Excerpts from an interview
David Korecký: Total Uncertainty
Miroslav Petříček: Serial Maps of the World
Martin Mazanec: The Photograph's Model

Barbara Probst
Total Uncertainty
Galerie Rudolfinum
24/4 – 6/7 2014



Probst

**A camera is like an eyewitness and
a photograph is like a witness's account.
Eyewitness accounts of the same event
can be surprisingly discrepant.**

Barbara Probst

Barbara Probst: Excerpts from an interview

1/13

A camera is like an eyewitness and a photograph is like a witness's account. Eyewitness accounts of the same event can be surprisingly discrepant.

This was one of my initial realizations as I looked at the results of my very first simultaneous shoot: the twelve pictures, which later became *Exposure #1*. But what, actually, is the "reality of an event?" The answer seems a compelling work in progress, philosophically. I find photography the best tool to approach this issue, precisely because of its tie to this "reality."

2/13

I wasn't really aiming for anything in particular and simply wanted to see what would happen if I shot one and the same thing at exactly the same moment from different points of views and distances. I used twelve cameras and myself as the protagonist. The twelve photographs deriving from this shoot left me feeling as if I had discovered a whole universe of possibilities with which to work. And I think I went deeper and deeper into this universe over the years and have still not gotten through it.

3/13

I was looking for a way to reveal the simultaneity of several photographs in the most obvious way. A person in motion seemed like an excellent tool. I did, at first, use myself, but I also didn't want my work to be understood as self-portraiture. So, pretty soon, I was looking for people who were experienced and natural in front of the camera.

4/13

Especially in these "close ups," the models are somehow motionless, like in a *tableau vivant*. The two protagonists gaze, alert, into the cameras. One looks in the left camera, the other in the right camera. When the two images generated by this set up are installed side by side, the cameras' two viewpoints merge into one in the viewer's eyes. The models' intense gazes tie the viewer in, provoking him to gaze back. It is this "gaze back" that I am after.

5/13

There may be quite a few images in my work that could be film stills but I haven't yet been tempted to make a film myself. I am more interested in still images than in moving ones. The still shows an instant frozen from the continuum of life normally hidden from our eyes. In this sense, photography is antipodal to life. Film is closer to life since it has a chronological flow and it provides a narrative.

6/13

A photographic image is not narrative by nature. It is, instead, more like the appearance of an event at a certain moment, without information about what happened before and after. Only the viewer's mind brings the narrative

to a photograph, reading and imagining, more or less consciously, its before and its after. In my work, I engage in these narratives in the viewer's mind. I am trying to unhinge them, to challenge their solidity by provoking the viewer to negotiate his or her way through the dilemma of several diverging narratives. I am much more interested in the analysis of narrative in photography than in its fabrication in film.

7/13

While I prepare the shoots very carefully and work hard to control everything, during the shoot itself I do always hope for improvisation and "mistakes." Very often, the most successful shoots are those in which chance is involved. When we shoot on the street I am happy about the passersby who get in the middle of our set and become part of all the images. In any case, the control in my shoots is limited, since there is always more than one camera involved.

8/13

When we are shooting and I am struggling to control what we are doing, I am always very aware that I am only able to see from one point of view. It is amazing that in life we hardly sense this "restriction" of our field of vision to a small detail of the world.

9/13

Sometimes I think that the space between the images is the most important part of my work. Of course the individual image is not my field of interest and one can consider my work as a critique, but it would be a critique of the photograph in general. A critique of the photograph that is tied so neatly to reality and, at the same time, results from completely subjective decisions.

10/13

I recently started a new group: the still lifes. Amongst the *Exposures* you find various groups of works. And these groups are not chronological: there is no linear trace or progression through the last thirteen years of my work, since I go back and forth between these groups. Whenever I have finished a work, I feel, the last work provided me with an experience that helps to enrich the next work. So I often go back to an earlier work, pick up its original idea, and try to integrate a new experience.

11/13

The images have a spatial relationship to each other, similar to the cameras that generated these images in the first place. And the viewer relates to this spatiality by moving within the space between the images while looking at them. The fact that I always use at least two cameras inevitably brings the issue of space into my work. I would even say the photographs create a sculpture in the mind of the viewer. Having said this, I always choose the size of the images in regard to their relationship to the viewer, so that he or she will need to move physically to view the whole work, be it only by turning the head or walking back and forth between the images.

12/13

The way the images within a series are grouped is really important. The order and formation of the images encourage a certain way of reading. The fact that we read from left to right comes into play. Sometimes I think of my series as being like sentences. The individual word, like the individual image, doesn't make much sense on its own. Only a certain combination and order of words makes a sentence that makes sense.

13/13

My work is really more about how we see and not so much about what we see, I am interested in the idea that the photograph might show us more about the photographer than about what he or she shoots. To me, a photograph first and foremost represents a way of looking at something. To this extent, it is much more revealing and truthful in regard to who is behind the camera than in regard to what is in front of the camera.

Barbara Probst in an interview with Frédéric Paul, as printed in *Barbara Probst*, published by Hatje Cantz Verlag, Ostfildern 2013. Selected and organized for the exhibition *Total Uncertainty* by David Korecký.

David Korecký: Total Uncertainty

For the past 14 years, Barbara Probst has worked with multiple images of a single scene, taken at the same time using several synchronized cameras. This approach breaks down the viewer's singularity – for the viewer it is not clear where he is located within the given situation, which viewpoint is "his". Probst essentially engages in a sophisticated violation of the viewer's privacy. Frozen time par excellence, the multiplication of images, unclear boundaries as to where the composition begins and ends, references to the aesthetics and linear narrative of movies – all these are distinctive elements found in the work of Barbara Probst.

Probst studied sculpture in Munich, and spent a year studying with Bernd Becher in Düsseldorf. The photograph course was made famous in part by the work of Bernd and Hilla Becher, who synthesized the genres of documentary and conceptual photography in a way that was later called the Düsseldorf School – a phenomenon that changed people's understanding of photography not only in Germany, but eventually throughout the world as well. Barbara Probst nevertheless differs significantly from the Bechers' other students. The photographers of the Düsseldorf School have always worked on the assumption that photographs capture the real world, or at least a part thereof. Although her work may strike us as hyper-topographical, Probst does not depict experienced reality but creates an imagined mental space that coexists in parallel with – or even in opposition to – the real world.

What really happened

In the 1990s, Probst created several installations that included photographs. Their main media were the space of the room, objects of various character, and the photographic image. In these works, Probst worked with shifts in the objects' scale and with the performative aspect of the viewer's presence within the installation. These installations are clearly the work of an artist who thinks more like a sculptor than a photographer. Galerie Rudolfinum presents Probst's installation entitled *What Really Happened (Was Wirklich Gesah)* from 1997–8, which is the last work she completed before fully focusing on her series of *Exposures*.

What Really Happened is a looped sequence of 81 slides, projected in three-second intervals, simulating endless movement backwards. The photographer constantly aims the lens at one spot while backing up, but thanks to the photographs' clever arrangement into exterior shots, this backwards movement does not lead from close-up to wide shot. Probst does not use zoom; each image, even if it looks like a close-up view of the next one, represents an independent unit. She moves in order to, paradoxically, always end up in the same situation – always face to face with a same-sized segment of the world. *What Really Happened* uses a different approach to show what we should pay attention to in her later *Exposures*: Probst here does not turn to the medium, but to the world; she does not explore the photographic image as such, but the individual's relationship to and his place in the world.

Exposures

Probst speaks of the universe that opened up before her after completing *Exposure #1*, and so we can describe the fundamental problem that these works present to the audience as a "black hole". With the works from the *Exposures* series, Probst allows us to identify cracks in our ingrained way of reading photographic images and above all she calls into doubt the way in which we are used to internalizing observed images.

The slide show of *What Really Happened* introduces the main part of the current exhibition at Galerie Rudolfinum, which consists of nearly 25 photographic series entitled *Exposures*. Probst began working on the series in 2000, and has created more than 100 series of photographs, all of them created using the same method: She sets up two to 13 cameras in one space and takes simultaneous pictures using a radio-controlled shutter release. The resulting photographs of one moment are presented in rows and grids that have a meticulously defined order "like the words in a sentence". For the most part, the installation consists of large-format images, so the viewer must move in order to view – either by turning his head or by taking a step forwards, backward, or to the side. Even in this formally simple work, Probst remains true to the performative principle of interacting with the viewer.

The more reduced the form, the more layered the game that she plays with the viewer. In the series that explore the movement of people on the streets of New York, we cannot escape the temptation to imagine the images creating a story. In the different images, the background changes and the stage remains the same, but it looks completely different. By comparison, her portraits present us with an intense psychological game. In creating multiple images of the same face, Probst tears down the fundamental value of portrait photography because it prevents the viewer from communicating with the model – the eyes are no longer the gateway to the soul. In one photograph the model's eyes gaze fixedly at us, but in the one right next to it the model gazes at someone else. They are the same eyes in the same moment, but where is the viewer? Is it possible to imagine that one situation captured on several photographs is always the same? This would require us to cast off the concept of singularity and to try to see the world from several points of view at the same time. Such attempts will necessarily touch on other worlds, on the boundary to hallucinations, schizophrenia and total alienation.

In *Exposures*, Probst gives up on the role of the traditional photographer – the role of the expert viewer who selects and frames a shot that we might not have noticed or could not see in real life. She abandons us as guide, her absence underscored by the fact that many of the photographs show cameras on tripods but without anyone operating them. This violates our trust in the photographer as someone who has selected the image for us. In addition, the viewer is presented several parallel versions of what the world looks like. Is Probst trying to confuse the viewer, or does she aim to lead us out of the fallacy of subjective perception?

For her part, Probst frequently speaks of being inspired by the work of the French director Jean-Luc Godard. In *Cinema 2: The Time-Image*, theorist Gilles Deleuze described Godard's work with images using the concept of the "crystalline image". To borrow Deleuze's classification, as images of a film lacking the element of time and any relationship to an author, Barbara Probst's photographic series are crystalline images *par excellence*. Her photographs, made in the absence of a creator and any avowed timeline, deconstruct reality by constantly reshaping it – according to Deleuze, they are literally a "crystalline description [that] stands for its object, replaces it, both creates and erases it, [...] and constantly gives way to other descriptions which contradict, displace, or modify the preceding ones. It is now the description itself which constitutes the sole decomposed and multiplied object."

Though she works with a recording of the real world in an absolutely coordinated and meticulous manner (she precisely identifies each work's time and place in its title), Probst creates an imaginary world that exists independently of the physical environment that stood model for it.

Uncertainty and the way out

Just as one photograph cannot provide an understanding of Barbara Probst's photographic oeuvre, so, too, we cannot hope to understand her motivations and objectives – i.e., what precedes her photographs and what comes after them – with just one interpretation. In other words, if Probst's photographs confront the viewer with the realization that he is not the only one currently looking, we should also bear in mind that we are not the only ones to interpret her work. The uncertainty inherent in her work thus also rests in our loss of control over (understanding, internalization of) our immediate surroundings.

Aware of the range of possible interpretations of Probst's work, we offer the visitor two essays by philosopher Miroslav Petříček and theorist of the moving images Martin Mazanec, written on the occasion of the exhibition at Galerie Rudolfinum. As a third extension of the visual world of Barbara Probst, we have also reprinted some of her reflections contained in an interview with Frédéric Paul, originally printed in a comprehensive book published last year by Hatje Cantz Verlag.

While the history of modern photography is inherently associated with the "decisive moment", over the past two decades we have increasingly encountered a tendency to ignore the decisive moment or at least to suppress it. Probst tackles this eternal theme in an utterly original manner, using it as a foundation for the (non)temporality of her photographic series while at the same time fundamentally complicating the question of the viewer's relationship to (or his internalization of) a work of art. Seen from this angle, Probst's works are an important contribution to the theory of visibility and the deconstruction and endless reconstitution of the image and the reality it depicts or creates.

David Korecký, exhibition curator

Miroslav Petříček: Serial Maps of the World

In the not too distant past, we learned that we live according to metaphors. Also, we have long sensed that metaphors are not the only things that can help us find our way around and create a rough description of our world. Metaphors are clearly not the only maps capable of transforming lived reality into a relatively intelligible landscape, and the maps according to which we live are not just those provided by professional cartographers, not just those created by geometric-mathematical projections of three dimensions into two. Ever since its invention, photography, too, has served as a kind of map of reality, although we are not always aware of this fact – perhaps because photography long ago became a regular part of our everyday lives. Photography is a very special kind of map: it is "encoded" not by geometry, but by the camera and

the photographer – i.e., the person who frames the shot, who works with the things in his power and the things that are (and are not) in the power of the camera. Most importantly, the photographer possesses intent. With this in mind, each photograph must be somehow “decoded” in order to become a map. At the same time, however, the photograph is always an iconic map: it maps on the basis of similarities. The most effective photograph is the one in which we see something that resembles what we know – and yet we are surprised by what we see on a photograph, which explains the “irrational power of the photograph to bear away our faith, so painting becomes an inferior way of making likenesses,” as André Bazin once wrote. Or, to paraphrase Arnheim: as an image, the photograph fulfils its function only if it goes beyond the set of standardized symbols to present itself as an inexhaustible individuality of its phenomenon. It is this inexhaustibility that Barbara Probst attempts to capture. As a map, the photograph always possesses something from geography; it is unconcerned whether it is recording physical reality, the climate, or the human world. However, where maps are the transformation of observation into more or less simple systems for its more or less symbolic representation, Probst takes a different approach: her photographs are maps of observation itself. In so doing, she invents an entirely different kind of map, a serial map. Through her photographs, she maps scales and perspectives, and thus turns the usual idea of mapping on its head: Her aim is not to project reality onto a surface representation of an image as seen from one point of view, nor does she try to create a single, self-contained cross-section of reality. Instead, she aims to map places (and events) using the largest number of possible perspectives, to slice them from various angles, to study them on many different scales. In so doing, she encourages the viewer to imagine such a series of photographs as one single map of a given place (or event), to see “was wirklich geschah” (what really happened) – where the word “really” refers to the fact that the place and event together are like a crystal none of whose sides is more important than the others: the event and its place are similarly inexhaustible because each perspective may be the germ for a different story. Where a map of reality unfolds and expands reality onto a coherent surface, Probst’s photographs reveal something like an *implicit order* beyond the horizon of a particular place and event at a certain time (which is why her portraits as well as her streets are events). She does not map the things explicated by a standard map; instead, her serial maps hint at what a cross-section of the things implied by the place, event, or face might look like. Precisely this is why her *Exposures* are possible only in the plural (and are potentially infinite): the implicit order does not distinguish between time and space, between place and moment. Probst does not mean to say that a photograph of a place, moment, event or person is deceptive; instead, she aims to show all the things that are implied or contained in one single photograph (one fixed moment of observation), to suggest that time not only flows but is layered in its flowing, that place is not a surface but a plane containing a diversity of viewpoints.

By showing how such explicit maps, with their predefined scale and projection of a certain moment, are inferior to reality, it may look as if Probst is undermining the principle of mapping itself. Perhaps, however, her photographs let her discover a different way of mapping the lived world. Her maps are unsettling because they map depth: the depth of surface and the depth of the moment. How strange that we can understand even these photographs – these maps of our world.

Miroslav Petříček, philosopher and professor at Charles University’s Faculty of Arts and at the Academy of Performing Arts in Prague

Martin Mazanec: The Photograph’s Model

As we watch the photographs, we slowly lose interest in their content, in the model, object, figure, urban environment or studio, and in their individual details. We merely watch the scene’s apparent motion, identifying the way the pictures were taken and the location of the cameras. This is especially true for those viewers who have been initiated in and guided towards objectification by photographs that adopt a superficial monumentality, technical perfection, and sometimes the cool detachment of advertising. The actuation of the viewer as he moves along the path of exposure within the photograph’s model is more like imagining a sculpture on the basis of sketches than constructing a story based on hinted-at fragments. Technically speaking, the form of representation in Barbara Probst’s photographs is more like early video art than cinema. Specifically, her models of photographs can be compared to the horizons of visibility in closed-circuit installations that present real-time images of the viewer passing through a particular space.

In *The Ontology of the Photographic Image* (1960), André Bazin wrote that the photographer “enters into the proceedings only in his selection of the object to be photographed and by way of the purpose he has in mind”. In the photographic work of Barbara Probst, the choice of setting, its construction, and the subsequent method of photographing are so automated that the artist is hidden behind the processes of mechanically recording a setting that we can call the photograph’s model. A description of one of Probst’s more than 100 *Exposures* hints at the nuances and importance of the photographer’s work in this extensive photographic series.

Exposure #72: N.Y.C., Munich studio, 08.13.09, 12:41, 2009 consists of four photographs. A black-and-white photograph of a woman standing on the ledge of a building above a New York intersection. The image includes a camera on a tripod, which disturbs the perspective resulting from the illusion of depth. On another, color, photograph we see a little girl through the tunnel of an artificial cave. The photograph hints at the relationship between the two subjects’ gazes within the studio

environment. There follows a photograph in which both subjects are shot by a third camera, with the two of them in the same position as in the previous images, except that they are set against a pure crimson background. A fourth photograph shows only the girl – it is a black-and-white close-up of her curious face in front of a blackboard filled with calculations and equations. The inferred relationship between the four photographs is as unchanging as the order in which they are presented.

The individual photographs often look like enlarged movie stills, grandly installed within a gallery environment. In their predetermined arrangement, they are almost like a photographic screenplay. A second element of *Exposures* is the multiplication of motifs in genre photographs taken in a studio or documentary environment. Here we encounter portraits, but also still-lives and reportages. The caption for each *Exposure* always gives the “exposure” number, the city and location, the date and the exact time. This last piece of information is central to the method in which these photographs are created: Probst’s starting point is the recording of one single moment by several cameras at the same time. Any comparison with the standards of movie-making is refuted at the very outset: Despite the photographed environment’s variability in “form”, the photographs depict just one moment.

Unlike moving pictures, Probst’s “exposures” do not record the continuity of time; instead, the viewer gradually discovers the boundaries of the “visible” within one photographic model, thus gaining a sense for the photographed space. The images often contain cameras or accentuate Probst’s in-studio work involving the use of previously prepared photographs as wallpaper in the background. In addition to using urban imagery, Probst here engages in a conscious choice of social and cultural symbols, references to movies, actors and scientific experiments, thus turning the photographs’ environments into standardized information that she uses to blur the viewer’s perception of the “snapshot”.

The individual photographs’ sophisticated stylization, combined with their documentary nature, the approach to the situation in front of the camera, the division of *mise-en-scène* into an inner and outer layer of visible studio backdrops, the repeated use of the same models over several years of photographing, and the use of color and black-and-white photography combine to create a unique, mechanically repeated synchronous photographic process controlled by the artist herself. The photographs’ ordering results in conscious gaps, pauses between images that nevertheless capture the same moment. In this text, we thus understand “models of photographs” to be the individual *Exposures*, which tell us more about the process behind the photographs’ creation that they do about the setting or action. The photographs become their own models, and also an impulse for meditating upon the presence or absence of their creator.

Martin Mazanec, theorist and curator of the moving images

Barbara Probst – Biography

1964 born in Munich, Germany

lives and works in New York and Munich

Solo Exhibitions

- 2014 *Barbara Probst*, CentrePasquArt, Biel
Kuckei+Kuckei, Berlin
- 2013 *Barbara Probst*, National Museum of Photography, Copenhagen
Murray Guy, New York
Monica De Cardenas Galleria, Milan
- 2012 Lars Bohman Gallery, Stockholm
Barbara Probst – Exposures, Kuckei+Kuckei, Berlin
Barbara Probst, Wilkinson Gallery, London
- 2011 *Persona: A Body in Parts*, Weatherspoon Art Museum, Greensboro, NC
Barbara Probst, Murray Guy, New York
Barbara Probst, G Fine Art, Washington, DC
- 2010 Monica de Cardenas Galleria, Zuoz
Galeri Lars Bohman, Stockholm
Kuckei+Kuckei, Berlin
Jessica Bradley Art+Projects, Toronto
- 2009 Murray Guy, New York
Stills Gallery, Edinburgh
Monica de Cardenas Galleria, Milan
Kunstverein Oldenburg, Oldenburg
- 2008 Madison Museum of Contemporary Art, Madison, WI
Jessica Bradley Art+Projects, Toronto
FRAC Brittany, Domaine de Kerguehenec, Bignan
- 2007 Museum of Contemporary Photography, Chicago, IL
G Fine Art, Washington, D.C.
Kuckei+Kuckei, Berlin
- 2006 Murray Guy, New York
- 2005 G Fine Art, Washington, D.C.
Kuckei+Kuckei, Berlin
Jessica Bradley Art+Projects (with Pascal Grandmaison), Toronto
- 2004 Murray Guy, New York
- 2003 Sprüth Magers Projekte, Munich
- 2002 Kunstverein Cuxhaven
Galerie Otto Schweins, Cologne
- 2001 Kunstverein Schwerte
ESCALE, Düsseldorf
- 2000 Sprüth Magers Projekte, Munich
- 1998 Galerie Otto Schweins, Cologne
- 1995 Galerie Otto Schweins, Cologne
- 1994 Galerie Binder & Rid, Munich
Galerie Philomene Magers, Cologne
- 1993 Galerie Otto Schweins, Cologne
- 1992 Galerie FOE, Munich
- 1990 Akademiegalerie, Munich

Selected Group Exhibitions

- 2014 *Moving Parts: Time and Motion in Contemporary Art*, Kemper Art Museum, Washington University, Saint Louis, MO
Reliable Tension, or: How to Win a Conversation about Jasper Johns, 32 Edgewood Avenue Gallery, Yale School of Art, New Haven, CT
Paparazzi! Photographers, stars and artists, Centre Pompidou-Metz, Metz
(Mis)Understanding Photography, Museum Folkwang, Essen
- 2013 *Le Mois de la Photo à Montréal – VOX contemporary image*, Montreal, QC
Woman's World: Contemporary Views of Women by Women, Museum of Art Fort Lauderdale, Fort Lauderdale, FL
- 2012 *The Margulies Collection – Group Show*, The Margulies Collection, Miami, FL
views and windows, Galerie Sabine Knust, Munich
Lost Places – Orte der Photographie, Hamburger Kunsthalle, Hamburg
An Orchestrated Vision: The Theater of Contemporary Photography, Saint Louis Art Museum, Saint Louis, MO
- 2011 *Exposed: Voyeurism, Surveillance, and the Camera Since 1870*, Walker Art Center, Minneapolis, MN
Things are Queer – Highlights der Sammlung UniCredit, Marta Herford Museum, Herford
- 2010 *New York Now*, Murray Guy, New York
Süßer Vogel Jugend, Pinakothek der Moderne, Munich
Mixed Use: Photography and Other Practices in Manhattan, 1970s to the Present, Reina Sofia, Madrid
Pictures by Women: A History of Modern Photography, Museum of Modern Art, New York
To a Degree, Rational, Galleria Gentili, Prato
Esopus 14: Projects, Esopus Space, New York
Exposed: Voyeurism, Surveillance and the Camera, Tate Modern, London, and San Francisco Museum of Modern Art, San Francisco, CA
elles@centrepompidou, Centre Pompidou, Paris
Acts of Presence, Musée D'Art Contemporain de Montreal, Montreal
- 2008 *Role Models*, National Museum of Women in the Arts, Washington, DC
A Matter Of Time, Andrea Meislin Gallery, New York
- 2007 *Tell Me A Story: Narrative Photography Now*, Museum Of Photographic Art, San Diego, CA
Modeling The Photographic: The Ends of Photography, a short critical history, McDonough Museum, Youngstown State University, Youngstown, OH
Urban Conditions, Rathausgalerie, Munich
Frame Of Reference, Clifford Chance Projects, New York
Body Double, Luckman Gallery, California State University, Los Angeles, CA
Stereo Vision, University of South Florida Contemporary Art Museum, Tampa, FL
Art Unlimited, Art Basel, Basel
- 2006 *New Photography*, Museum of Modern Art, New York
German Photography, Richard Levy Gallery, Albuquerque, NM
Next Wave Festival, Brooklyn Academy of Music, New York
- 2005 *Loop*, G Fine Art, Washington, D.C.
Geo, Foxy Productions, New York
Wir Arbeiten Immer Noch Daran, Nicht Mehr Zu Arbeiten, Galerie der Künstler, Munich
This Side Toward Screen, Murray Guy, New York
After The Fact, 1st Berlin Photography Festival, Gropiusbau, Berlin
- 2004 *Der Widerstand Der Fotografie*, Camera Austria/Kunsthau Graz, Graz
Between Spaces, Galerie Asbaek, Kopenhagen
Camera Action, Museum of Contemporary Photography, Chicago, IL

- 2003 *Double Exposure*, Edition Schellmann, Munich
20th Anniversary-Show, Sprüth Magers, Cologne
Shadow And Light, Galerie Sprüth Magers Lee, Salzburg
Between Spaces, Centro Cultural Andratx, Mallorca
Off, Murray Guy, New York
- 2002 *Hollywood Revisited*, Kunstmuseum, Aarhus
QUIVID I – Im Öffentlichen Auftrag, Technisches Rathaus, Munich
Heute Bis Jetzt – Im Labor Der Bilder, Museum Kunstpalast, Düsseldorf
- 2001 *Moving Pictures, Triennale Der Photographie*, Galerien der Stadt Esslingen, Villa Merkel, Esslingen
Countdown, Kunstverein Munich
- 2000 *Transporter*, About Studio Gallery, Bangkok
Simili, De Chiara/Stewart Gallery, New York
- 1999 *Spaceship Earth*, Art in General, New York
1998 *Fotografía Situacionista*, Galeria OMR, Mexico City
1995–1997
Photography After Photography; Praterinsel, Munich; Kunsthalle Krems; Städt. Galerie Erlangen; Brandenburgische Kunstsammlungen, Cottbus; Museet for Fotokunst, Odense; Fotomuseum Winterthur; Finnish Museum of Photography, Helsinki; Institute of Contemporary Art, Philadelphia, PA
1996 *Fotografia Nell'Arte Tedesca Contemporanea*, Gian Ferrari Gallery, Milan 1,2,3,4, Andreas Binder Gallery, Munich
1995–96
Ars Viva 1995, Anhaltische Gemäldegalerie, Dessau; Frankfurter Kunstverein, Frankfurt; Kunsthalle Nürnberg
1995 *Trick or Treat*, Galerie Wiensowsky & Harbord, Berlin
1994 *Skulptur*, Galerie Bugdahn & Kaimer, Düsseldorf
Scharf Im Schauen, Haus der Kunst, Munich
1993 *Debütanten 93*, Künstlerwerkstatt Lothringerstrasse, Munich
1992 *Modell*, Pasinger Ritterwerke, Munich
1991 *Szenarien Der Wirklichkeit*, Galerie der Künstler, Munich
1990 *Bilder Zeigen*, Lothringerstrasse, Ladengalerie, Munich

Works in Public Collections

- BES Art Collection, Lisboa
Centre Pompidou, Paris
Centro de Artes Visuales Fundación Helga de Alvear, Cáceres
DZ Bank Art Collection, Frankfurt
Folkwang Museum, Essen
Frac Bretagne, France
Galerie fuer Zeitgenössische Kunst, Leipzig
Kolumba, Kunstmuseum des Erzbistums Köln, Cologne
Lenbachhaus, Munich
The Margulies Collection at the Warehouse, Miami, FL
Musée d'Art Contemporain de Montreal
Museo Cantonale d'Arte, Lugano
Museum of Contemporary Art, Denver, CO
Museum of Contemporary Photography, Chicago, IL
Museum of Fine Arts, Houston, TX
Museum of Modern Art, New York
National Gallery of Canada, Ottawa
Nelson-Atkins Museum, Kansas City, MO
Pinakothek der Moderne, Munich
San Francisco Museum of Modern Art, San Francisco, CA
Shpilman Institute for Photography, Tel Aviv

Galerie Rudolfinum
Alšovo nábřeží 12, CZ 110 01 Praha 1
www.galerierudolfinum.cz

General partner of the gallery

J&T BANKA

Partner of events



Main media partner

LIDOVÉ NOVINY **lidovky.cz**
Zpravodajství pro každého

Media partners



NETROPOLIS

FotoVideo

Special thanks to

Kuckei+Kuckei Gallery, Berlin