

FOTODOKS

FOTODOKS – Festival for contemporary documentary photography

Titel: Future Perfect

Location: Lothringer 13 Halle, Munich

Opening: July 12th 2023, 6 pm

Festival: July 13th – 16th 2023

Exhibition: July 13th – August 20th 2023

www.fotodoks.de

State:
June 4th
2023

Overview and captions for the press photos. More images on request. The use of the press photos is only permitted free of charge for current reporting on the occasion of the exhibition, provided that the copyright is mentioned. Press images must be deleted after use.

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Exhibition with:

Akosua Viktoria Adu-Sanyah, Poulomi Basu & CJ Clarke, Olgaç Bozalp, Marina Caneve, Lena Dobrowolska & Teo Ormond-Skeaping, DOCKS Collective, Sibylle Fendt & Paula Winkler, Tobias Kruse, Daniel Jack Lyons, Valentina Piccinni & Jean-Marc Caimi, Marcel Rickli, Maria Sturm, Dániel Szalai

From July 12th to August 20th 2023, FOTODOKS will once again take place in the Lothringer13 Halle in Munich. The festival for contemporary documentary photography will again consist of an exhibition (July 13th – August 20th) and a four-day accompanying programme with workshops, artist talks and discussion panels.

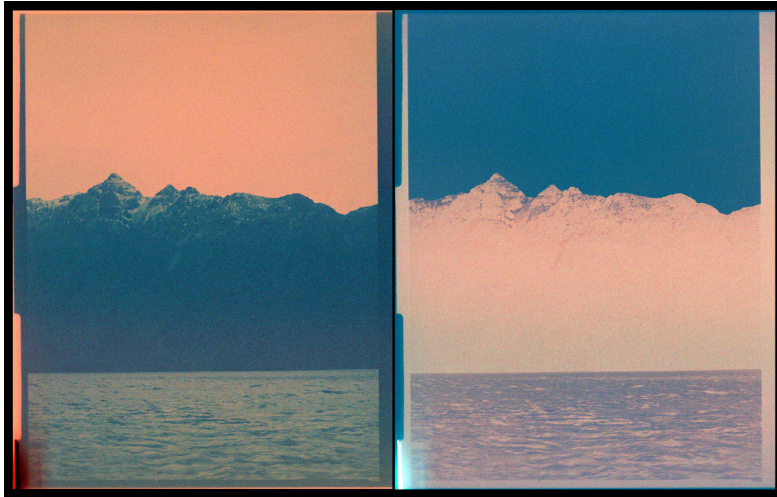
FOTODOKS 2023, titled **Future Perfect**, shows photographic work by 13 international artists and collectives who deal with the current conditions and consequences of climate change. Through the works, central questions of environmental protection are brought into view: Challenges of the final storage of nuclear waste, the consequences of monocultures and factory farming or the role of the building materials industries. The artists also deal with the social and societal effects of global warming. They produce an image of the present that is shaped by migration and discrimination as well as populism and growing climate activism within the youngest generations. Looking in all directions – whether to Brazil, Australia or Bangladesh, to the Dolomites or the Ahr Valley – it becomes clear that floods, drought and forest fires are dramatically affecting, but are no longer confined to, the Global South.

The exhibited works testify to the wide range of current forms of photographic expression. Analogue hand prints, expansive installations and augmented reality technologies will be on display. In addition to the thematic focus, many works are united by an urgency to reformulate notions of the future. Present conditions, historical information and visions of what is to come are taken up, compared and mixed by the artists. This results in questions that both focus on the medial role of photography and put primarily Western policies and patterns of action up for debate: Who will we have been? Did we ignore being in the middle of the predicted climate catastrophe long ago?

The principle of regnosis, i.e. backward questioning, could be an impulse for change, for transformation, for rethinking. Following these questions, we dare to try to look at our present from a hypothetical future. The spoken and written language allows us to make this temporal experiment by using the completed future – called ‚Futur 2‘ in German; ‚future perfect‘ in English. Let us assume a completed future.

Katharina Zimmermann

All the photographers:



© Akosua Viktoria Adu-Sanyah, *Salmon and Teal I+II*, 2022, from the series *Behold The Ocean*

Akosua Viktoria Adu-Sanyah **Behold the Ocean**

The series *Behold the Ocean* was made between 2020 and 2022 while Akosua Viktoria Adu-Sanyah joined a group of Chilean climate researchers. At the so-called End of the World, along the Strait of Magellan, they examined the acidification of the oceans and the state of the marine ecosystems.

The images are highly influenced by the individual experience of the dense situation on board the ship, the rough, sub-Antarctic landscape, and its flora and fauna. Almost abstract still lifes and landscapes in unusual colours as well as blurred portraits, produced in long exposures, combine to form an extraordinary photographic excursion. In the darkroom, the artist enlarges her images by hand and thus finds experimental and unique forms of expression, which she presents with her photographic objects in the exhibition space.



© Poulomi Basu & CJ Clarke, Filmstill from *Centralia: Ghost Dance*, 2021, from the series *Centralia*

Poulomi Basu & CJ Clarke **Centralia: Ghost Dance**

Poulomi Basu worked for more than ten years on the project *Centralia*, in which the artist focuses on the civil war in central India. She particularly looks at the women of the indigenous population. Many of them joined guerrilla forces to defend themselves against the exploitation of the population and the natural resources by the state and industry. In 2020 Basu published the artist book *Centralia* with photographs and interviews that deal with the country, the fighters and the power structures. Basu developed the short film *Ghost Dance* based on her series of photographs together with director CJ Clarke. As in the book, apocalyptic images merge with documentary scenes and intensify in a threatening mania surrounding violence, desolate landscapes and traditional rituals. Basu pushes the authenticity of the medium to the limit with the sheer amount of images and their superimpositions. In doing so she raises questions about power, justice and truth.



© Olgaç Bozalp, *Kilyos*, 2018, from the series *Leaving One for Another* (left)

© Olgaç Bozalp, *Konya Boys*, 2018, from the series *Leaving One for Another* (right)

Olgaç Bozalp **Leaving One for Another**

The series *Leaving One for Another* is as personal and self-reflective as it is universal. Turkish-born artist Olgaç Bozalp is starting his series of photographs in his hometown, which he left many years ago to live and work in London. The experience and means of migration are at the centre of the images. What they depict is a mixture of staged and documentary photographs - the distinction between the two can only be guessed at. Bozalp develops a symbolic, narrative network of landscape shots, anonymous group shots, as well as individual portraits and photographs of objects. The result is a photographic essay that addresses themes of motion, transit and the forming of identity. Thwarting Western norms of representation, the artist uses his pictures to question the regime of observation and power structures in the wake of expulsion, flight and migration.



© Marina Caneve, Untitled, 2015-2019, from the series *Are They Rocks or Clouds?*

Marina Caneve **Are They Rocks or Clouds?**

Marina Caneve's group of works *Are They Rocks or Clouds?* is a photographic installation, construction and reconstruction. The Dolomites are the central focus of her pictures. Landslides and floods occur regularly in the southern Alpine mountain range. In her long-term project, Caneve examined the methods used by scientists, the authorities and the population to prepare for future hydrogeological events. In the process, she records traces photographically, portrays the population and, in addition, uses written documents and numerous historical archive documents. Caneve's multi-layered and multi-faceted work revolves around questions of representation and documentation and seeks relations between past, present and future. At the same time, the artist puts the relationship between humans and nature, their resilience and dangers up for debate.



© Lena Dobrowolska & Teo Ormond-Skeaping, *Sandbags being laid for the foundation of a river bank defence, Elisha Ferry Ghat, Bhola Island, Bangladesh, 2017*, from the project *Future Scenarios* (left)

© Lena Dobrowolska & Teo Ormond-Skeaping, *109 South 35th Street, destroyed by Hurricane Michael, Mexico Beach, Florida, USA, 2018*, from the project *Future Scenarios* (right)

Lena Dobrowolska & Teo Ormond-Skeaping

Future Scenarios

The multi-platform project *Future Scenarios* by Lena Dobrowolska & Teo Ormond-Skeaping, combine speculative methodology of scenario thinking with documentary practices looking at the past, present and future of our climate. With scientific detail and precision, they examine the causes and consequences of climate change through installations, video, photographs and online (www.futurescenarios.co.uk). The duo focus on climate leadership of impacted communities in the global North and South, who offer local and Indigenous knowledge-based solutions to tackle the root causes of the climate crisis. In particular, they deal with the role that media plays in the countries of the Global North in influencing the narratives, which they are ironically adapting and subverting. The artists develop constructive and alarming scenarios for the future in which they formulate solutions and name those responsible. They also seek to challenge viewers to move beyond the fatalistic vision of a climate apocalypse and look towards habitable and climate-just futures.



© Docks Collective, *People on the balcony of a house in Ahrweiler*, 15 July 2021, from the series *One Year Along the Banks* (left above)

© Docks Collective, *A view of Dernau, during the first night after the flood*, 15 July 2021, from the series *One Year Along the Banks* (right above)

© Docks Collective, *Tim Himmes and his mother in the living room of their house in Schuld*, 18 December 2021, from the series *One Year Along the Banks* (left below)

Docks Collective **One Year Along the Banks**

For a year, the five members of the DOCKS collective photographed the places and people affected by the devastating flood disaster in Rhineland-Pfalz and Nordrhein-Westphalia in July 2021. The images of the apocalyptic landscapes, destroyed houses and exhausted survivors tell of the immense damage and fatalities caused by the flash floods, but also of the great solidarity with those affected. Nevertheless, the long-term project of the collective, which makes the lasting damage to the regions visible, can also be seen as a memorial for climate and environmental protection. Because while the Global South has been suffering from droughts and storms for many years, the consequences of climate change by soil sealing or monocultures in the Global North are only now increasing dramatically and are expected to occur more frequently in the coming decades.



© Sibylle Fendt & Paula Winkler, *Lützerath*, 2023, from the series *Tag X* (left)

© Sibylle Fendt & Paula Winkler, *Straßenblockade*, 2023, from the series *Tag X* (right)

Sibylle Fendt & Paula Winkler Tag X

After the student movements in the 1960s, again protests led by adolescents and young adults have been growing worldwide for about 5 years. The means of the climate movement - from demonstrations to symbolically powerful performances to civil disobedience - have changed increasingly in recent years and are sometimes accompanied by emotional discussions. The two photographers, Paula Winkler and Sibylle Fendt, have been accompanying campaigns for months and documenting participants and tools of various climate movements. The works, which were only created shortly before FOTODOKS, enable a differentiated view of the various groups, which are more and more denigrated and standardized by the media and representatives of conservative parties. With a mixture of documentary photographs, staged portraits and still lifes, they draw the picture of a generation that feels compelled to act.



© Tobias Kruse, *DEPONIE #007 (Karl Marx)*, 2019-2022, from the series *Deponie*

Tobias Kruse
Deponie

Coming soon!



© Daniel Jack Lyons, *Leo on the Line*, 2019, from the series *Like a River* (left above)

© Daniel Jack Lyons, *Delfino*, 2019, from the series *Like a River* (right above)

© Daniel Jack Lyons, *Wendell in Drag*, 2019, from the series *Like a River* (left below)

Daniel Jack Lyons **Like a River**

Daniel Jack Lyons worked in the Brazilian Amazon over a period of three years. His intimate and sensitive photographs focus on the youth and queer community within a region that has received a lot of media attention, but mainly due to the deforestation of the rainforest and the discrimination against the indigenous population. Lyons paints a portrait of a marginalized group exploring their identity between indigenous tradition and coming of age. They seem to maintain a close, harmonious relationship with the surrounding nature as a matter of course. The work of the artist, who is active in various humanitarian projects worldwide, focuses primarily on strengthening communities. In this environment, photography can serve as an identity-forming tool that sets collective processes in motion.



© Valentina Piccinni & Jean-Marc Caimi, *FASTIDIOSA*, 2021, from the series *THIS LAND IS MY LAND*

Valentina Piccinni & Jean-Marc Caimi
THIS LAND IS MY LAND

Since 2013, the so-called fire bacterium – *Xylella fastidiosa* – has been spreading in Apulia. The pathogen causes devastating diseases in numerous plant species. In southern Italy, it has infested olive groves and this has meant that hectares of century-old trees have had to be cleared. No cure for the epidemic has yet been developed, but hope lies in grafting resistant local wild sprouts with productive varieties. Caimi & Piccinni's long term project documents the dramatic impact of the tree epidemic on the landscape, while following the hopes of farmers and agronomists in their daily struggle. With a large visual span, they link the individual fates of the population with the experiences of loss of a cultural heritage and the development of resilience – in both humans and nature.



© Marcel Rickli, *Menhir*, Marthalen, Switzerland, 2020, from the series *AEON*

Marcel Rickli
AEON

In the series *AEON*, Marcel Rickli examines the complex challenges involved in the final storage of nuclear waste. His images open up a broad panorama of barren landscapes, sterile underground facilities, rock formations, and minimalistic signs and symbols. With reference to the ancient Greek term for eternity, *ho aiōn*, the Swiss artist points out the basic problem: the long half-life of radioactive elements. In addition to considering where and how the rubbish can be stored safely, Rickli is also concerned with the question of how a warning about the toxic deposits can be communicated to future forms of civilization and made understandable and sustainable over thousands of years. With photographs, sculptures, video and 3D renderings the artist meanders along interdisciplinary research; between natural science, anthropology and semiotics.



© Maria Sturm, *Denkmal für die Ausfahrt*, Berlin, 2021, from the series *How to Kill a Tree* (left)

© Maria Sturm, *San Gimignano Lichtenberg 2*, Berlin, 2021, from the series *How to Kill a Tree* (right)

Maria Sturm **How to Kill a Tree**

Maria Sturm tries to keep her own carbon footprint in mind and documented the entire emission in the production of the series *How to Kill a Tree*. The series itself focuses on cement, one of the main causes of greenhouse gases, which constantly surrounds us and which is so quickly forgotten. The manufacturing process of cement is already energy- and CO₂-intensive, subsequently it seals the soil due to its impermeability and when the building is demolished, recycling is often not possible due to the composite materials. In her work commissioned for the Biennale für aktuelle Fotografie, Sturm portrays individual stages and components of its production and its architectural manifestations. With an almost cynical gaze, the images roam through landscapes of private living, the construction industry and urban infrastructure and, with an ironic gesture, uncover the absurdities behind our use of this material.



© Dániel Szalai, *Laying*, 2021, from the series *Unleash your herd's potential*

Dániel Szalai
Unleash your herd's potential

The images presented by Dániel Szalai in the series *Unleash your herd's potential* appear like ruins – incomplete, pixelated bodies that are riddled with glitches and flaws. Using photogrammetry, the Hungarian artist captured images of dairy farms. The omnipresence of technology and the reduction of images to production-relevant parts of the cow's body disturbingly addresses our treatment of and relationship to these farm animals. The alienation between humans and animals reaches a climax in this setting: in the modern food industry, cattle are reduced to datasets that are monitored and controlled by artificial intelligence, robots and computers.