

Focus on Edits: gute aussichten 2011/2012

gute aussichten 2011/2012 – Seven prizewinners and their wonderful, far above-average projects. When reviewing each work, 'edits' proves a unifying link.

This year the jury for "gute aussichten – new german photography 2011/2012" – received 95 submissions from 36 institutions. The eight members of the jury selected the seven prizewinners and their projects, as usual ordered alphabetically:

SEBASTIAN LANG (Braunschweig University of Art) presents his series **BEHAVIOUR SCAN**, a work that puts the spotlight on a village called Haßloch in the Palatinate region. Designated a German 'norm' by the Society for Consumer Research (GfK), Lang exposes the German average alongside several amazing details that take *ad absurdum* a long-held desire for society's representative – and thus predictable – average, while guiding us to an almost ghostly reality.

Christian Karl Gerhartsreiter was certainly not averse to 'edits' – for 30 years, he led an extraordinary life in the USA, among others as Clark Rockefeller, until the FBI exposed him as a con man in 2008. **SARA-LENA MAIERHOFER** (University of Applied Sciences Bielefeld) presents her cycle **DEAR CLARK** and follows in his tracks. With 66 images and one object, her narrative reveals his life story which was anything but average. At the same time, she risks a phenomenological view of the figure of the con artist that lies dormant in a tiny corner of each and every one of us.

In **INFORM**, **JOHANNES POST** (HfbK/University of Fine Arts Hamburg) has quickly cut through what he and we adorn ourselves with: our clothing – the uniform. 36 cross-section images are arranged as two large-format tableaus, each with 18 illustrations showing our 'second skin' as we have never seen it before – photographic-surreal, fashionable edits of an entirely new and original kind.

In her **SHAPING THE MYTH**, **LUISE SCHRÖDER** (HGB/University of Visual Arts/Graphic Design Leipzig) has researched Dresden's two major destructive episodes – the Allied air attacks in February 1945, and the flood of the century in August 2002. Luise Schröder processes artistic responses to questions such as how our perception of history emerges, how memories are conserved and where the intersections of truth and myth might lie. Her work incorporates seven archive prints, one video and a newspaper, skilfully demonstrating her special editing technique.

MIRIAM SCHWEDT (Kunstakademie Düsseldorf) has left things entirely to chance in her five-part, untitled project comprising 20 single motifs. Here, the editing overlap is not only the alienation of reality, but also image poetry as a result of her special production process for prints.

In her work **In FACING**, **JULIA UNKEL** (University of Applied Sciences and Arts Dortmund) is concerned with cut-outs, layouts and at some point also cold cuts of a quite different kind. She visited slaughterhouses and then documented the bloody business of the meat industry in eleven photographs and a book document in an almost shockingly clinical and sanitary way – and with no visible commentary.

FRANZISKA ZACHARIAS (HGB/University of Visual Arts/Graphic Design Leipzig) set off in search of intersections or section cuts in her series **LE NOIR FAMILIER**. With the aid of a self-built model and photography, she creates five large-format image spaces that can be read both as spatial rooms and abstract images.

Summa summarum "gute aussichten – new german photography 2011/2012" presents 166 motifs, 4 books, 3 lightboxes, 1 video, 1 newspaper and 1 object (con man's toast).

This year's jury, chaired by founder and art historian Josefine Raab (Wiesbaden), included jury members: Dr. Wibke von Bonin, cultural journalist and art historian (Cologne), Dr. Ludger Derenthal, Director of the Museum of Photography (Berlin), Carsten Hermann, Art Director for the magazine "enorm" (Berlin), the artist and photographer Jürgen Klauke (Cologne), Mario Lombardo, Art Director,

Bureau Lombardo (Berlin), the former Director of DZ Bank's Art Collection, Luminita Sabau (Frankfurt/M.) and Ingo Taubhorn, Curator at the House of Photography, Deichtorhallen (Hamburg).

Josefine Raab's commentary on this year's selection: "In our jury meeting – eagerly anticipated, as usual – we noted how last year's trend for treating the medium of photography both experimentally and playfully and lacking coercion also continued this year. The photographic legacy of schools influenced by the image has led young photographers to an imaginative exploration and expansion of their instrument repertoire. The construction of images, as ever, remains a major theme, with the total staging of image worlds moving into the foreground by using various means. The analysis of the political, societal, social and cultural themes of our time continues to be virulent and has – at least in the short-term – pushed the topics of narrative self-determination and self-positioning into the background."

As usual, "gute aussichten" offers no winner's podium, no prize money and no ranking, just pure winners. As an alternative, "gute aussichten 2011/2012" – now in its eighth year and according to SPIEGEL "Germany's most renowned competition for young photographers" – presents a unique and far-ranging synopsis in terms of both the content and style of the works created by young photographers in Germany during the past 12 months. Individual image series are distinguished by their highly diverse aesthetic, formal and conceptual approaches, providing an insight into the multifaceted themes that form the focus of young artists' interests today.

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