



Faraway Focus
Photographers Go Travelling (1880–2015)
19.05–11.09.2017

PRESS KIT

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Civic engagement of the Friends of the Berlinische Galerie



Faraway Focus
Photographers Go Travelling (1880–2015)
19.05–11.09.2017

PRESS CONFERENCE
17.05.2017, 11 am

Dr. Thomas Köhler, Director of Berlinische Galerie

Jens-Rainer Jänig, Chairman of the Circle of Friends of the Berlinische Galerie

Ulrich Domröse, Head of Department Photography, curator of the exhibition

Followed by a tour through the exhibition.

OPENING
18.05.2017, 7 pm

Speakers:

Dr. Thomas Köhler, Director of Berlinische Galerie

Dr. Klaus Lederer, Senator for Culture and Europe, Berlin

Jens-Rainer Jänig, Chairman of the Circle of Friends of the Berlinische Galerie

Ulrich Domröse, Head of Department Photography, curator of the exhibition

Followed by music arranged by Konrad Knieling



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE
KUNST, FOTOGRAFIE UND ARCHITEKTUR
STIFTUNG ÖFFENTLICHEN RECHTS

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PRESS RELEASE

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Berlin, 16 May, 2017

Faraway Focus Photographers Go Travelling (1880–2015) 19.05–11.09.2017

Press conference: 17.05, 11 am, Opening: 18.05, 7 pm



Thomas Hoepker,
Werbung für ein Mittel gegen Sodbrennen an einem Bus, New York,
1963, © Thomas Hoepker / Magnum Photos / Agentur Focus

Travelling has been a major theme in photography for over a hundred years. As a genre, travel photography emerged around the same time as mass tourism in the late 19th century, when it reinforced expectations of foreign parts as somehow exotic. Only since the 1920s has travel inspired photographers to respond artistically to cultural, political and social conditions in other countries. These pictures might be spontaneous reactions to the unknown or else prompted by a preconceived plan.

The exhibition presents over 180 works by 17 photographers and reflects the history of 20th-century art photography. The different approaches illustrate changes in visual idiom and perceptions from early travel photography down to our globalised world.

Max Baumann (*1961), Kurt Buchwald (*1953), Marianne Breslauer (1909–2001), Tim Gidal (1909–1996), Thomas Hoepker (*1936), Sven Johne (*1976), Robert Petschow (1888–1945), Hans Pieler (1951–2012) und Wolf Lützen (*1946), Evelyn Richter (*1930), Erich Salomon (1886–1944), Hans-Christian Schink (*1961), Heidi Specker (*1962), Wolfgang Tillmans (*1968), Karl von Westerholt (*1963), Ulrich Wüst (*1949), Tobias Zielony (*1973)

Funding and catalogue were contributed by the Förderverein Berlinische Galerie e.V.



Faraway Focus
Photographers Go Travelling (1880–2015)
19.05–11.09.2017

An exhibition with 17 positions



Unbekannter Fotograf,
Japan, 1875-1910,
© Urheberrechte am Werk erloschen

Ever since its invention some 170 years ago, photography has exerted a crucial influence on the way we see the world. As tourism emerged in the mid-19th century, so too did the first travel photographers. The Prologue to the exhibition "Faraway Focus" displays **historical travel photography** from the Mediterranean and Japan. The spectrum ranges from enactments of everyday life to realistic depictions of landscapes and buildings. These pictures not only reinforced clichés and stereotypes about the exotic Other, but also moulded a Eurocentric view of as yet alien regions.



Robert Petschow,
Viadukt von Eglisau in der Schweiz in der
Morgensonne, um 1930,
© Urheberrechte am Werk erloschen

Robert Petschow (1888–1945) criss-crossed Germany's entire territory between 1920 and 1939 in a balloon, an airship and later an aeroplane, compiling an archive of 30,000 negatives and making his name as the best-known German aerial photographer of the inter-war period. It is hardly surprising that aerial photography also began to feature in international exhibitions from the late 1920s, for it echoes the uncustomary perspectives and visual vocabulary of "New Photography": the top-down view and the dissolution of space.



Erich Salomon,
Unterwegs in den USA, 1930/1932,
© Urheberrechte am Werk erloschen, Repro: Anja-
Elisabeth Witte

Erich Salomon (1886–1944) first visited the United States in 1930. By this time he was already celebrated as *the* photographer of political society in Europe. Salomon's surprising pictures from North America demonstrate that, although he was leaving behind Europe's narrow borders and a familiar working environment, he was under no pressure to cling to tried and tested techniques. Instead of relying on atmospheric depictions of events, he responded to his new surroundings with a sober, documentary style.



Tim N. Gidal,
Ohne Titel, aus der Serie: Reise nach Berlin, 1931,
Neuvergrößerung, 1983,
© The Israel Museum, Jerusalem



Marianne Breslauer,
Djemila, Jerusalem, 1931,
© Marianne Breslauer / Fotostiftung Schweiz



Evelyn Richter, Minsk, 1957,
© Evelyn Richter Archiv der Ostdeutschen
Sparkassenstiftung im Museum der bildenden
Künste Leipzig / VG BILD-KUNST Bonn, 2017

Tim Gidal (1909–1996) began taking photos in 1929 to finance his studies. After enrolling at university in his home town of Munich, he went to live in Berlin, frequently commuting by train – the state of the art in mass transport at the time. How could a young photo-reporter resist the temptation to narrate his experience of the journey in pictures? The series of 23 motifs, hitherto entirely unpublished, presents images of setting off, of physical displacement and of arriving.

The travels that took **Marianne Breslauer** (1909–2001) beyond the frontiers of Europe in the summer of 1931 transformed the way she saw her role as a photographer. She went to Jerusalem for a schoolfriend's wedding and then with her hosts to Bethlehem, Hebron, the Dead Sea and Alexandria. The photographs taken during her two-month tour of the Middle East have none of the hallmarks of reportage and nor are they a travel log – these are premeditated snapshots. Two years later, the essays and travel descriptions of Ernest Hemingway and Kurt Tucholsky prompted Breslauer and her friend, the writer Annemarie Schwarzenbach, to embark on a journey through Spain together.

A trip to Moscow for the World Youth Games in 1957 brought the breakthrough in the photographic work of **Evelyn Richter** (*1930), radically changing her visual idiom. The trigger – apart from a change of setting – was a technical defect which, although unforeseeable, exerted a decisive influence on her future: when her medium-format camera refused to function, switching to a handy small-format alternative opened the door to a new technique, and she began to photograph life on the streets.



Thomas Hoepker,
Werbung für ein Mittel gegen Sodbrennen an einem Bus, New York, 1963, © Thomas Hoepker / Magnum Photos / Agentur Focus

In 1963 **Thomas Hoepker** (*1936) was dispatched to the United States by *Kristall*, then a leading Hamburg-based magazine, on a three-month mission with journalist Rolf Winkler to cross from the East to the West Coast and back. The journey was designed to provide insights into a country whose media perception was still dominated by life in the big cities. His pictures presented a critique of the American Way of Life.



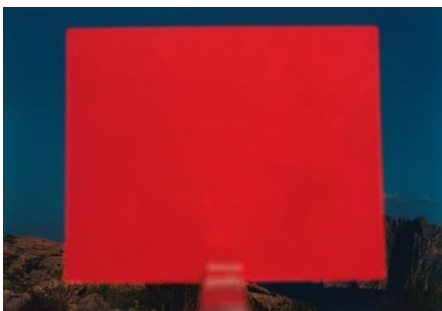
Hans Pieler / Wolf Lützen,
aus der Serie „Transit Berlin-Hamburg“, 1984,
© Wolf Lützen und Dr. Johan Filip Rindler

In October 1984, the West Berliners **Hans Pieler** (1951–2012) and **Wolf Lützen** (*1946) drove a minibus through East Germany on the transit route from Hamburg to West Berlin and back. The series *Transit* describes the bizarre atmosphere of a West German road through the East German state, telling a tale about the relationship between the two countries. Circumstances were tricky for the two photographers on the heavily guarded streets of the GDR: tough border controls, dire warnings not to leave the prescribed route and, of course, a strict ban on photography.



Ulrich Wüst
Güstrow, aus der Serie: Kopfreisen und Irrfahrten,
1986, © Ulrich Wüst

Like all East Germans, **Ulrich Wüst** (*1949) was affected by the government restrictions that made it practically impossible for him to travel to the West until the late 1980s. To cope with an insistent yearning for foreign parts, Wüst resorted to an unusual form of sublimation in his series *Mind Travel*. He scanned his East German surroundings for images to match his ideas of a distant world, and in the course of this exercise he found the Aegean in Mecklenburg and Tuscany in Thuringia. When the Wall fell, Wüst really did reach this other world. The result was his series *Meandering*, his sober demonstration that reality and illusion are not only irreconcilable, but that everyday reality, paradoxically, reminded him of the German Democratic Republic.



Kurt Buchwald,
Ohne Titel, aus der Serie: Cala San Vicente,
Mallorca, 1991,
© VG BILD-KUNST Bonn, 2017

Kurt Buchwald's (*1953) series *Cala Sant Vicenç* from 1991 offers views of azure seas, cliffs and Mediterranean vegetation. The disruptive thing about these photographs shot from a central perspective is that almost the entire picture space is filled by a red rectangle. It impairs our vision, and so we have to guess at the motif from the hints we can see around the edges. Like a stop sign, the shape denies us a sight of these natural glories, deflecting our gaze and confronting us with the need to (re)construct our own imaginings about the location.



Karl von Westerholt,
aus der Serie: Die Welt in Auszügen, Teil III, (Die
Reisen des Käpt'n Brass), 1995-1999,
© Karl v. Westerholt



Max Baumann,
Sicht, aus der Serie: Sprachlos, 1998,
© Max Baumann

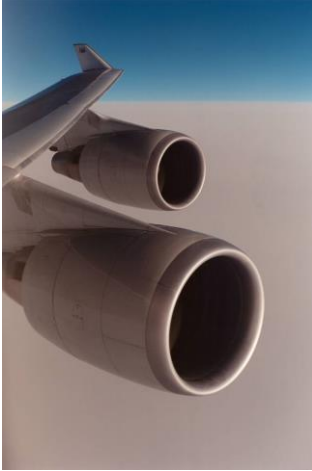


Tobias Zielony,
Two Boys, aus der Serie: Trona - Armpit of America,
2008, © Tobias Zielony

Karl von Westerholt (*1963) spent five years during the 1990s travelling all around the world to photograph objects and places established as landmark sights by modern mass tourism and engraved within the collective memory. The *Travels of Captain Brass*, the title chosen for Part III of *The World in Excerpts*, not only raises issues about perception associated with photography as a medium of representation, but also parodies those globetrotting tourists who travel the world with their photographs like collectors and believe they have understood life in foreign parts.

In 1998, after the Soviet Union collapsed, **Max Baumann** (*1961) was awarded the Berlin Senate's six-month fellowship for art photography in Moscow. Instead of focussing on the long-range reproduction of reality typical of traditional urban photography, his narrow frame hones in on details, and these introduce a metaphorical element into his photographs. The series *speechless* thus becomes a reflection on the socialist utopia which has degenerated in this historical location into an apparently stifling, almost fantastical nightmare.

Tobias Zielony (*1973) concluded while studying in the British town of Newport that any documentary photography worthy of its day would have to respond to the influence of contemporary global media if it hoped to make any credible statements about the current state of the world. He devised a visual idiom which inevitably blurs the boundaries between documentation and fiction, deliberately discarding the self-contained narrative structure typical of photojournalism. Zielony reached a broader audience after his trip to *Trona* in 2008. The photographs of young people living in an almost abandoned mining community in the Californian desert reveal a combination of authorial arrangement and self-styling by the protagonists themselves.



Wolfgang Tillmans,
JAL 1997,
© Wolfgang Tillmans



Heidi Specker,
E.U.R. Campo Totale C, aus der Serie: TERMINI,
2010,
© VG BILD-KUNST Bonn, 2017

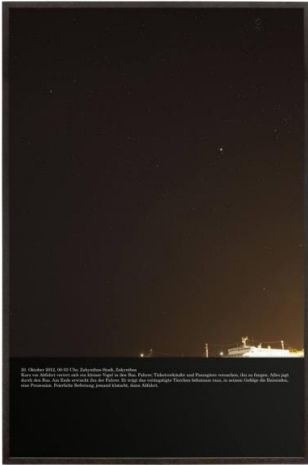


Hans Christian Schink,
Sichigahama, Shobudahama, Miyagi Prefecture,
2012,
© Hans-Christian Schink

After **Wolfgang Tillmans** (*1968) had spent almost ten years working primarily in his studio on abstract, media-reflexive photographs, he decided in the late 2010s to venture outside again and confront the world and its people directly. And so, on his travels between 2009 and 2012, he responded with a fresh and untrained eye to whatever he could read from the surface of the things he experienced. This was the true purpose: probing behind the façades of recurring objects to render visible what is significant and typical of our times. Photographs of famous or popular sights thus find themselves alongside others depicting banal locations in remote corners of the world. Nothing was of itself unworthy of being photographed.

From 2010 to 2011 **Heidi Specker** (*1962) spent a sought-after residency at the Deutsche Akademie Rom Villa Massimo. Soon after her arrival, she visited the Giorgio de Chirico Museum. Fascinated by the unfamiliar opulence and magnetism of these rooms, she resolved to devote her stay to exploring recent Italian art. Here too, as so often in the urban landscape of Rome, she was struck by the combination of classical and modern. The pictures she took in the district of Esposizione Universale di Roma and in the town of Sabaudia, both created under Mussolini in the 1930s, sought answers to why the Italians, unlike the Germans, had managed to make their peace with architecture from the fascist period.

In spring 2012, **Hans-Christian Schink** (*1961) visited Villa Kamogawa in Kyoto on a three-month residency from the Goethe Institute. Exactly one year after the catastrophe, he wanted to observe the local situation for himself. His photographs take respectful stock of the catastrophe. The longer one looks, the more indications emerge that something out of the ordinary has happened here. These landscape photographs shot with a long focus resist time with their absence of people and their cloudless grey skies.



For his *Greece Series*, **Sven Johne** (*1976) returned repeatedly to the country from June until October 2012, hunting for clues on which to base his pictures of the crisis. The star-studded night sky became a connecting motif, recorded in tourist destinations on the mainland and the Greek Islands. His works take their cue from true stories in newspaper articles about people and milieus on the margins of society and tales of failure. These he distils into short stories, combining these texts with photographs of the starry sky, and this lends his photographs a social and political dimension.

Sven Johne,
20. Oktober 2012, 00:03 Uhr, Zakynthos-Stadt,
Zakynthos, aus der Serie: Griechenland-Zyklus,
© VG BILD-KUNST Bonn, 2017



Faraway Focus
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Biographies

Robert Petschow

- 1888** Born in Kolberg (now Kołobrzeg/ Poland).
1907 Studied engineering, hobby balloonist. Learnt photography in order to take pictures from the air.
1911 Professional soldier in the Airship Battalion. Deployed as a tethered balloon scout in the First World War.
From 1926 Editor for the aviation magazine *Die Luftfahrt*.
1929 Took part in the international exhibition *Film und Foto* organised by the German *Werkbund*.
1931–1936 Chief Editor for the Berlin daily *Der Westen*.
1945 Died in Haldensleben.

Erich Salomon

- 1886** Born in Berlin.
1909–1913 Studied law, doctorate.
1920–1925 Pursued various occupations as a banker, shareholder of Duysen piano factory, owner of a taxi company.
1925 Employed in the advertising department at the publishing house Ullstein.
From 1928 Pictorial reportage on politics and society.
1930 / 1932 Travelled to the United States.
1932 Did not return to Germany after a family holiday in Switzerland, and settled in The Hague.
1935 Exhibition at the Royal Photographic Society in London.
1936 Continued his political reportage in the Dutch parliament.
1940–1944 Deportation with his wife Maggy and son Dirk to the transition camp at Westerbork, then the concentration camps Theresienstadt and Auschwitz.
1944 According to Red Cross records, Erich Salomon was murdered in Auschwitz on 7 July.

Tim N. Gidal

- 1909** Born in Munich.
1928–1935 Studied history, art history, economics and law in Berlin, Munich and Basel.
1929 First photo-reportage *Tagung der Kumpel* in *Münchener Illustrierte Presse*.
1936 Emigration to Palestine.
1938–1940 Photo-reportages for various international magazines, including *Marie Claire* and *Picture Post*.
1942–1945 Chief Reporter to the British Army.
1948–1969 Work for *Life* in New York.
1972 Author and editor of *Deutschland—Beginn des modernen Photojournalismus*
1996 Died in Jerusalem.



Marianne Breslauer

- 1909** Born in Berlin.
- 1927–1929** Trained as a photographer at the Lette-Verein in Berlin.
- 1929** Took part in the international exhibition *Film und Foto* organised by the German Werkbund.
- 1929** Studied in Paris, also learning and working in Man Ray's studio. Initial success with publications in magazines like *Für die Frau* and *Frankfurter Illustrierte*.
- 1930–1932** Employed as a photographer at *Ullstein Atelier*.
- From 1932** Freelance photographer.
- 1936** Emigrated via the Netherlands to Switzerland.
- 1937** Published her last photo-reportage *sie und er* in the *Zürcher Illustrierte*, stopped working as a photographer.
- 1939** Began working as an art dealer in Zurich with her husband Walter Feilchenfeldt.
- 1999** Hannah Höch Prize.
- 2001** Died in Zurich.

Evelyn Richter

- 1930** Born in Bautzen, lives in Dresden.
- 1948–1952** Trained as a photographer with Pan Walther.
- 1953–1955** Studied photography at HGB, Leipzig.
- From 1955** Worked as a freelance photographer.
- 1957** Won a trip to Moscow in a photography competition.
- From 1957** Produced series with a photo- graphic narrative on themes like travel, people on public transport, visiting museums and work.
- 1956/57** Member of the photography group *action fotografie*.
- 1975** Photography Prize awarded by the Kulturbund der DDR.
- 1978** Ehrenpreis awarded by photokina, Cologne.
- 1989** Awarded the Kunstpreis, East Germany's national art prize.
- 1992** Awarded the Cultural Prize by the German Photographic Association (DGPh)
- 1997** Fellowship at the Deutsche Akademie Rom Villa Massimo.

Thomas Hoepker

- 1936** Born in Munich, lives in New York and Berlin.
- 1950** First attempts at photography with a plate camera.
- 1956–1959** Studied art history and archaeology in Göttingen and Munich.
- 1959–1972** Numerous publications in the magazines *Münchener Illustrierte*, *Kristall*, *Stern*, *magnum* and *twen*.
- 1968** Awarded the Cultural Prize by the German Photographic Association (DGPh).
- From 1972** TV documentary cameraman and producer.
- 1974–1976** Lengthy periods as *Stern* correspondent in East Germany and the United States.
- 1986–1989** Art director on *Stern's* editorial team.
- From 1989** Member of Magnum Photos.
- 2003–2007** President of Magnum Photos.



Hans Pieler

- 1951** Born in Bielefeld.
- 1972–1978** Studied sociology and journalism at FU, Berlin.
- From 1979** Freelance photographer for advertising and journalism.
- 1984** Produced the series *Transit Berlin-Hamburg-Berlin* together with Wolf Lützen.
- 1992** Published his first photography book *StopOver*.
- 1993** Published the series *Zu Hause in Neufünfland*, a documentary piece depicting East German life after German unification.
- 1996** Photography fellowship from the Berlin Senate Department of Science, Research and Culture.
- 2012** Died in Majorca.

Wolf Lützen

- 1946** Born in Mohrkirch/Angeln, lives in Berlin and Mohrkirch.
- 1965–1978** Studied art and school handicrafts at SHfbK, Berlin, then literature and media studies at TU, Berlin.
- 1971** Master class with Johannes Geccelli.
- 1978–1983** Research assistant in the Institute of Theatre Studies at FU, Berlin.
- 1984–2006** Radio editor for Berlin 88,8 and inforadio rbb.
- 1984** Produced the series *Transit Berlin-Hamburg-Berlin* together with Hans Pieler.
- 2007** Photo project *50 Jahre Hansaviertel*.
- From 2006** Freelance writer, painter and sculptor.
- From 2008** Member of the artists' network *Südwestpassage*.
- From 2015** Member of *Kunst im Norden*.

Ulrich Wüst

- 1949** Born in Magdeburg, lives in Berlin.
- 1967–1972** Studied urban planning at HAB, Weimar.
- 1979–1982** Worked as an urban planner and picture editor for the trade journal *Farbe und Raum*.
- 1979–1987** First major series *Stadt-Bilder*.
- From 1985** Freelance photographer.
- 1991** Fellowship from Stiftung Kulturfonds, Berlin.
- 1994** Fellowship of the Berlin Senate Department of Cultural Affairs.
- 1998** Fellowship from Kunstfonds, Bonn.
- 2000** Helen Abbott Prize for Fine Arts.
- 2016** Exhibition *Stadtbilder/Spätsommer/Randlagen* at C/O Berlin Foundation.

Karl von Westerholt

- 1963** Born in Giessen, lives in Cologne.
- 1984/85** Studied sociology and political science at Konstanz University.
- 1987–1994** Studied photography with Inge Osswald and Jürgen Klauke at UGH, Essen.
- 1990–2011** Produced the group *The World in Excerpts I–IV*.
- 1991** Photography Fellowship of the Berlin Senate Department of Culture.
- 1995** Awarded the Young Artist's Prize by the German Savings Banks Foundation in the Rhineland.



Kurt Buchwald

- 1953** Born in Lutherstadt Wittenberg, lives in Berlin.
1976–1981 Studied engineering at TH, Karl-Marx-Stadt (Chemnitz).
From 1979 Performance artist and photographer.
From 1984 Conceptual work on *Ghost Images (Störbilder)*, challenging conventional ways of seeing.
From 1986 Freelance photographer.
1991 Fellowship from Stiftung Kulturfonds.
1992 Fellowship from the Berlin Senate.

Max Baumann

- 1961** Born in Meissen, lives in Schortewitz.
1984–1988 Bricklayer, beekeeper, road- builder, photographic laboratory assistant.
1983–1984 Studied architecture at TU, Dresden.
1984 Studied furniture and interior design at Burg Giebichenstein, Halle.
1988–1996 Studied photography at HGB, Leipzig, master class with Professor Timm Rautert.
1995 Young Documentary Photographer Prize, Wüstenrot Stiftung.
1996 Fellowship from Stiftung Kulturfonds.
1998 Moscow Fellowship from the Berlin Senate.
From 1998 Work on urban spaces in Moscow, Wolfsburg, Berlin, Hanover.
2005 Exhibition *Freiraum/ Berlin* at the Berlinische Galerie.

Heidi Specker

- 1962** Born in Damme, lives in Berlin.
1984 Studied design, photography and cinema design at FH, Bielefeld.
1995/96 For her first major work, *Specker Groups*, she was one of the first artists to make use of digital photography and digital processing.
1996 European Photography Award, Deutsche Leasing AG, Bad Homburg.
1996 Fellowship from the Berlin Senate Department of Science, Research and Culture.
1996 Berlin Photography Fellowship.
1996 Master class with Professor Joachim Brohm at HGB, Leipzig.
2005 Awarded the Deutscher Fotobuchpreis.
2010 Fellowship at the Deutsche Akademie Rom Villa Massimo.
From 2011 Professor of photography at HGB, Leipzig.
2015 Exhibition *In Front Of* at the Berlinische Galerie.

Tobias Zielony

- 1973** Born in Wuppertal, lives in Berlin.
1997 /98 Studied communications design at HTW, Berlin.
1998–2001 Studied documentary photo-graphy at the University of Wales in Newport.
2000 The series *Car Park* initiates a ten-year documentary interest in a largely globalised youth culture.
2001–2004 Studied photography at HGB, Leipzig.
2004 Marion Ermer Prize, Weimar.



- 2004–2006** Master class with Professor Timm Rautert at HGB, Leipzig.
- 2005** Young Documentary Photographer Prize, Wüstenrot Stiftung.
- 2011** Karl Ströher Prize, Frankfurt.
- 2013** Exhibition *Jenny Jenny* at the Berlinische Galerie.
- 2015** Exhibition *The Citizen* in the German Pavilion at the Venice Biennale.

Wolfgang Tillmans

- 1968** Born in Remscheid, lives in Berlin and London.
- 1990–1992** Studied at Bournemouth and Poole College of Art and Design in Britain.
- Early 1990s** Photographic series about subcultures in London and Berlin, publications in magazines like *i-D*, *Spex*, *Interview*, *SZ-Magazin*.
- 1995** Awarded the ars viva by the Federation of German Industries (BDI).
- Early 2000s** Abstract and media- reflexive works.
- 2000** Turner Prize, Tate Britain, London.
- 2003–2009** Professor at the Städelschule, Frankfurt am Main.
- 2009** Awarded the Cultural Prize by the German Photographic Association (DGPh).
- 2017** Exhibition *Wolfgang Tillmans: 2017* at the Tate Modern, London.

Hans-Christian Schink

- 1961** Born in Erfurt, lives in Berlin.
- 1986–1991** Studied photography at HGB, Leipzig.
- 1989** The series *North Korea* launched his photographic exploration of very different places around the world.
- 1991–1993** Master class at HGB, Leipzig.
- 2004** Awarded the Deutscher Fotobuchpreis.
- 2012** Fellowship at Villa Kamogawa, Goethe Institute, in Kyoto, Japan.
- 2014** Fellowship at the Deutsche Akademie Rom Villa Massimo.
- 2016** Exhibition *Burma* at the Goethe Villa Yangon, Myanmar.

Sven Johne

- 1976** Born in Bergen on Rügen, lives in Berlin.
- 1996–1998** Studied German, journalism and onomastics at Leipzig University.
- 1998–2006** Studied photography at HGB, Leipzig with Professor Timm Rautert.
- 2004** First major work *Ship Cancellation* established his technique of word/image interplay.
- From 2006** Took up videography.
- 2012** Karl Schmitt Rottluff Fellowship.
- 2012** Catalogues for Young Artists Award from the Alfried Krupp von Bohlen and Halbach Foundation.
- 2016** Berlin Art Prize, Akademie der Künste.
- 2016** Exhibition Sven Johne: *The Greatest Show on Earth* at the *Casino Luxembourg* in Luxembourg.



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Press images



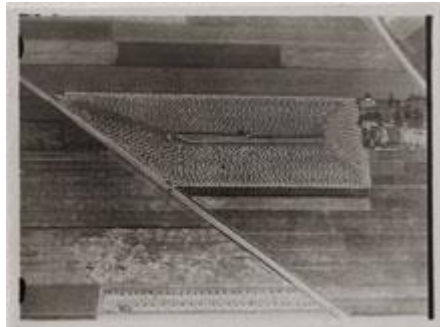
Unbekannter Fotograf, Kyoto, Japan, 1875-1910,
© Urheberrechte am Werk erloschen



Unbekannter Fotograf, Japan, 1875-1910, ©
Urheberrechte am Werk erloschen



Robert Petschow, Viadukt von Eglisau in der
Schweiz in der Morgensonne, um 1930,
© Urheberrechte am Werk erloschen



Robert Petschow, Die Ernte. Ein eben abgemähtes
Feld, die Mähmaschine läuft noch in der Feldmitte,
um 1930, © Urheberrechte am Werk erloschen



Marianne Breslauer, Djemila, Jerusalem, 1931,
© Marianne Breslauer / Fotostiftung Schweiz



Marianne Breslauer, Alexandria, 1931,
© Marianne Breslauer / Fotostiftung Schweiz



Erich Salomon, Überfahrt nach Ellis Island, New York, um 1932, © Urheberrechte am Werk erloschen, Repr: Anja-Elisabeth Witte



Erich Salomon, Fairfax Hunt Club, Virginia, 1930/1932, © Urheberrechte am Werk erloschen, Repr: Anja-Elisabeth Witte



Erich Salomon, Unterwegs in den USA, 1930/1932, © Urheberrechte am Werk erloschen, Repr: Anja-Elisabeth Witte



Thomas Hoepker, Werbung für ein Mittel gegen Sodbrennen an einem Bus, New York, 1963, © Thomas Hoepker / Magnum Photos / Agentur Focus



Ulrich Wüst, Güstrow, aus der Serie: Kopfreisen und Irrfahrten, 1985, © Ulrich Wüst



Hans Pieler / Wolf Lützen, aus der Serie: Transit Berlin-Hamburg, 1984, © Wolf Lützen und Dr. Johan Filip Rindler



Kurt Buchwald, Ohne Titel, aus der Serie: Cala San Vicente, Mallorca 1991, © VG BILD-KUNST Bonn, 2017



Karl von Westerholt, aus der Serie: Die Welt in Auszügen, Teil III, (Die Reisen des Käpt'n Brass), 1995-1999, © Karl v. Westerholt



Wolfgang Tillmans, JAL, 1997,
© Wolfgang Tillmans



Tobias Zielony, Two Boys, aus der Serie:
Trona - Armpit of America, 2008,
© Tobias Zielony



Tim N. Gidal, Ohne Titel, aus der Serie: Reise
nach Berlin, 1931, Neuvergrößerung, 1983,
© The Israel Museum, Jerusalem



Tobias Zielony, Car Wreck, aus der Serie:
Trona - Armpit of America, 2008,
© Tobias Zielony



Heidi Specker, E.U.R. Campo Totale C,
aus der Serie: TERMINI, 2010,
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Sven Johne, 20. Oktober 2012, 00:03 Uhr,
Zakynthos-Stadt, Zakynthos, aus der Serie:
Griechenland-Zyklus, © VG BILD-KUNST Bonn, 2017



Hans Christian Schink, Sichigahama, Shobudahama,
Miyagi Prefecture, 2012, © Hans-Christian Schink



Evelyn Richter, Minsk, 1957, © Evelyn Richter
Archiv der Ostdeutschen Sparkassenstiftung im
Museum der bildenden Künste Leipzig /
VG BILD-KUNST Bonn, 2017

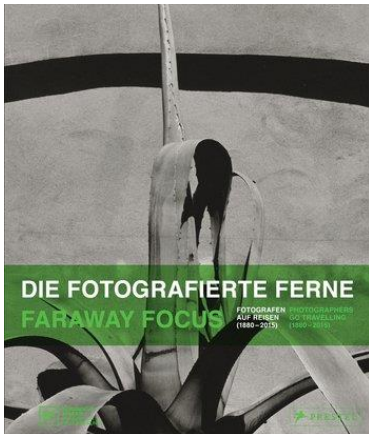


Max Baumann, Sicht, aus der Serie:
Sprachlos, 1998, © Max Baumann



Faraway Focus
Photographers Go Travelling (1880–2015)
19.05–11.09.2017

Catalogue



Parallel to the exhibition at the Berlinische Galerie (19.05.–11.09.2017), Prestel-Verlag publishes its exhibition catalogue “Faraway Focus. Photographers go travelling (1880–2015)”.

Editor: Ulrich Domröse
Publisher: Prestel
ISBN: 978-3-940208-48-4 (Museum edition),
978-3-7913-5642-6 (Book trade edition)
Authors: Ulrich Domröse, Thomas Köhler, Anne Wriedt
Format: 23,0 x 27,0 cm
Pages: 248
Illustrations: 152 (colour)
Languages: German, English
Price: € 29.80 (Museum edition)
€ 39.95 (Book trade edition)



Faraway Focus
Photographers Go Travelling (1880–2015)
19.05–11.09.2017

Guided Tours

Public Guided Tours in English

Mon 03.07., 04.09. 3 pm

Tour is included in Happy-Monday-admission

Tours by the Curator (in German)

Mon 22.05., 12.06., 03.07., 24.07., 07.08. at 2 pm

Included in admission

Group Tours for groups of up to 22 people

Price: € 60 for 60 minutes, € 80 for 90 minutes plus admission to museum (individual tickets at concessionary rate). Tours can also be booked in English, French and Italian (€ 10 extra).

Booking and further details: MuseumsInformation at Kulturprojekte Berlin GmbH,
tel. +49 (0)30 247 49 888, museumsinformation@kulturprojekte-berlin.de



Faraway Focus
Photographers Go Travelling (1880–2015)
19.05–11.09.2017

Instagram Photo Competition
25.06.–16.07.2017



Photo: Hamed Farhangi
Photo competition on Instagram at hashtag
#farawayassignment
© This Ain't Art School

The Berlinische Galerie has teamed up with This Ain't Art School to launch a photo competition on Instagram in response to the exhibition "Faraway Focus: Photographers Go Travelling (1880-2015)". The show itself will run from 19 May to 11 September 2017.

Under the hashtag **#farawayassignment**, users are invited to share photos on Instagram that react spontaneously to something unknown, whether in a familiar environment or when travelling in faraway places. The contest will also reflect the topical debate about the kind of pictures people take for Instagram these days and what motivates them. Are they trying out a new photographic perspective, or are they partly intent on collecting as many Likes as possible by catering to a recognisable Instagram aesthetic?

A jury consisting of photographers Heidi Specker and Tobias Zielony as well as the founders of This Ain't Art School, Anika Meier and Jorg Sengers, will announce three winners on 16 July. Each of them will receive a copy of the catalogue to the exhibition "Faraway Focus" autographed by Heidi Specker. In the period from 25 June to 16 July, the results of the competition featuring the best entries can be viewed on Instagram at @berlinischegalerie and @thisaintartschool.

The call was issued by the Berlinische Galerie together with This Ain't Art School. The collective has been active on Instagram for three years with a community from all over the world. The people behind This Ain't Art School are the art historian Anika Meier and the painter Jorg Sengers. Their projects have a photography focus, and they work regularly with photographers, museums and other cultural institutions.

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Faraway Focus
Photographers Go Travelling (1880–2015)
19.05–11.09.2017

Civic engagement to support the arts
Friends of the Berlinische Galerie finance “Faraway Focus”

130,000 euros towards financing the ambitious group exhibition “Faraway Focus: Photographers Go Travelling (1880–2015)” have been provided by the friends of the museum, organised in a non-profit-making association called the *Förderverein der Berlinischen Galerie*. “We are delighted that we have been able to fund another big exhibition this year and to contribute in this way to the programme of our museum, which is becoming increasingly popular – even with international visitors to the capital”, says chairman Jens-Rainer Jänig. “Since the Berlinische Galerie does not have access to an additional budget dedicated to exhibitions, we very much depend on third-party funds. Thus, the friends’ support is of essential significance for our work”, says Thomas Köhler, Director of Berlinische Galerie.

Jens-Rainer Jänig has been presiding over the friends of the Berlinische Galerie since autumn 2016, and he hopes that with the new committee he can continue building support for the museum on all levels. Various measures have been planned to broaden the appeal of civic patronage and recruit more members. By stepping up the networking and placing communications on a professional basis, the committee is inviting the general public to “engage actively for the arts and their diversity in our city”.

For a little more than 40 years, the Förderverein has been financing exhibitions and publications by Berlin’s modern art museum through membership fees and donations. Founded by local residents in 1975 under the name “Verein Berlinische Galerie e.V.”, the association was responsible for looking after the collection for over 20 years. In 1995, when the museum was incorporated as a foundation under public law, the former fiduciary was transformed into a charitable organisation to support its work.