

**Artist Meets Archive –  
Exhibitions Featuring at Photoszene Festival 2019**



**Ronit Porat. TBA**

**Kölnisches Stadtmuseum**

in the context of Artist Meets Archive

4 May - 14 July 2019

Spot on: Saturday, 4 May 2019 at the Kölnisches Stadtmuseum (ground floor)

During her research at the Photographic Collection at the Cologne City Museum, Israeli artist Ronit Porat (\*1975 in the Kfar Giadi kibbutz, Northern Israel) embarks on an imaginary journey during which visual and historical narratives are altered and jumbled. By combining postcards from the Kölnisches Stadtmuseum with her own words, and consequently initiating her own subjective collection made up of postcard texts and curiosities from the archive, she poses the question of the ability of historical and personal narratives to visually and conceptually co-exist.

In her artistic work, artist Ronit Porat, who lives in Tel Aviv, has been dealing with documents from inter-war Germany and kibbutz archives for a considerable time. In parts, her collage-like procedure may be classed as a Dadaist photomontage method. Porat uses these images, which she alters by means of trimming, as well as private photographs in order to allow new narratives to arise and to visualize historical boundaries in her installations. With the help of the found 'photographic traces and remnants', Porat's works are charged with psychological, emotional and gender-specific aspects and, along the way, also make reference to concepts of origin, the exertion of influence, and reproduction. Specifically, she investigates the transparent boundaries of gender and equality in Europe into the late 30s, when notions of a liberated 'New Woman' were popularized and the camera became a personal research tool that placed the identity of these women at the focus. The Second World War and the necessity to preserve, pass on and responsibly deal with stories and documents also play an important role in Ronit Porat's oeuvre.

[www.koelnisches-stadtmuseum.de](http://www.koelnisches-stadtmuseum.de)

**Erik Kessels. Archive Land**  
**MAKK – Museum of Applied Arts Cologne**  
in the context of Artist Meets Archive  
4 May - 2 June 2019  
Spot on: Saturday, 4 May 2019 at the MAKK

With his exhibition *Archive Land*, Erik Kessels opens the previously unpublished collection of templates at the MAKK – Museum of Applied Arts Cologne. The prototypes collection resembles an illustrated encyclopaedia of art history and once served as a visual guide to Good Taste. It is part of the museum's extensive Graphics Collection. Erik Kessels will now take the (photo)graphic plates from the template collection and, transforming them into oversized playing cards, incorporate them as ruins into an installation that can be walked through. Just as archives are too, these rudimentary structures are often a relict from past times. Freely walking among and associating with motifs from the Middle Ages into the 19th century, visitors are invited to take a new view of this otherwise hidden visual world. In a contemporary, playful presentation, Erik Kessels creates a temporary dig site of original pictorial motifs and transforms it into a stimulating environment for our viewing habits.

[www.makk.de](http://www.makk.de)

**Fiona Tan. GAAF**  
**Museum Ludwig**  
in the context of Artist Meets Archive  
4 May - 11 August 2019  
Opening: Friday, 3 May 2019 at Museum Ludwig

At Museum Ludwig, photographer, video artist and film-maker Fiona Tan (\*1966 in Pekanbaru, Indonesia, lives in Amsterdam, the Netherlands) works with the Agfa advertising department archive, which lay dormant in warehouse crates for forty years. The archive comprises an estimated 25,000 photographs and negatives from the Agfa advertising department. These photographs served as a stock for promotional texts, brochures, exhibitions and the magazine Agfa Photoblätter, which the company once used for promoting its products. The motifs range from travel photographs through to fashion, portrait, animal, sport and landscape shots, both in black-and-white and colour, and were taken in the 1920s to 1960s. The title of the exhibition GAAF – an anagram of Agfa – means “immaculate” in Dutch and is an allusion to the colourful, artificial world of the photographs, by which the euphoria of the economic miracle years is evident. Fiona Tan's work revolves around matters of identity and memory, the personal and the alien, documentation and fiction. The archive as time capsule frequently plays a central role for her artistic research and classification strategies.

[www.museum-ludwig.de](http://www.museum-ludwig.de)

**Antje Van Wichelen. Noisy Images  
Rautenstrauch-Joest-Museum**

in the context of Artist Meets Archive

4 May- 16 June 2019

Spot on: Sunday, 5 May 2019 at the Rautenstrauch-Joest-Museum

*Noisy Images* is an artistic search for an ever more urgent dealing with sensitive photographs from colonial image archives. Taking 19th century photographs at the Rautenstrauch-Joest-Museum as her basis, Belgian artist Antje Van Wichelen dives into the clichés and motifs of the anthropometric photography collection of the western colonial era. In her installations, she queries possibilities for thematizing, reflecting and shattering the 'colonial gaze'. Using manual 16mm film development and print techniques, she rewrites these images and provides us with a new, contemporary perspective on them.

Among the questions that she pursues in her works is how the fascination and desire arose in the 19th century to measure, categorize and define the 'Other'. With the help of her method of consciously switching from the photographic medium to film, the originally frozen motifs of the archive photographs become dynamic and almost living portraits, in which the depicted persons appear to withdraw themselves from the viewer's voyeuristic gaze. The quick succession of the lined-up photographs produces the effect that not only the shots' underlying schemata and uniformity are revealed, but the individuality of every single personality is also made visible in particular.

[www.museenkoeln.de/rautenstrauch-joest-museum](http://www.museenkoeln.de/rautenstrauch-joest-museum)

**Ola Kolehmainen. Glass Plates**

**RBA – Rheinisches Bildarchiv hosted by Kaune Contemporary**

in the context of Artist Meets Archive

4 May- 2 June 2019

Spot on: Saturday, 4 May 2019 at Kaune Contemporary

In the context of the *Artist Meets Archive* project, Finnish artist Ola Kolehmainen continues his occupation with sacred interiors and exteriors, focusing his attention on historical photographs of Cologne's Roman churches. His particular interest is turned to "old light" and the interplay of light and space in ecclesiastic spaces, which he documents in either photographs or drawings. He interrogates historical light-to-space ratios by employing traditional photographic tools, reproducing analogously in segments, and restructuring medium-sized analogue slides once more and digitally photographing them.

In the current works he extends his working principle (already tried out at the RBA back in 2015/2016) from an investigation of the aesthetic values of glass and film negatives, for example, to the labelled manual prints from the positive archive. His attention is

turned equally to visible archiving markings and to negative-based manipulations of photographs in the form of retouching, pasting and applying paint. In the exhibition, the Rheinisches Bildarchiv will line up its own historical photographs alongside Kolehmainen's new photographic artworks that he will have created during the Artist Residency over the coming months. The former are normally perceived as documentary photographs for the sake of their illustrated motifs, but as haptic objects that can be held at the same time – retouched glass negative plates, for example – they are also important witnesses of photographic history. Ola Kolehmainen's approach pays tribute to both aspects in an extremely exciting way. He breaks with visual habits in his works, thereby motivating conscious seeing. In his highly aesthetic artworks, Kolehmainen virtually pulls the historical photograph from its obscure existence as a means to an end into the limelight of an artistic interrogation of its various qualities.

<https://www.stadt-koeln.de/leben-in-koeln/kultur/rheinisches-bildarchiv/index.html#>

**Roselyne Titaud. Die Hummer-Quadrille  
Die Photographische Sammlung/SK Stiftung Kultur**

in the context of Artist Meets Archive

4 May - 21 July 2019

Spot on: Sunday, 5 May 2019 at Die Photographische Sammlung/SK Stiftung Kultur

A special intervention is set to be presented as part of *Artist Meets Archive* at the Photographische Sammlung/SK Stiftung Kultur from 4 May onwards: French artist Roselyne Titaud (\*1977) has selected works from the inventory of the Photographic Collection and placed them in associative dialogue with her own motifs. Photographs by Roselyne Titaud, Herbert Bayer, Jim Dine, Ruth Hallensleben, Willi Moegle and Anonymous. Simultaneously, in Room 2, Roselyne Titaud presents a selection from different series under the title, "Geographies des limites humaines". Her world of motifs encompasses the interior, still life and landscape, which she captures in colour photographs that are at once balanced and objective. For the most part, Titaud finds her still lifes in the private domain of Berlin apartments. The widest variety of decorative objects, made of porcelain, glass or wood for instance, tell of inhabitants' personal moments of remembrance and illustrate notions of taste and spatial references. In multiple cases, elements from nature, such as artificial flowers, botanical-looking ornaments or imitated animals, play a role in the contemplated still lifes – to the artist, these form a notional bridge onto the real realm of the landscape.

<http://www.photographie-sk-kultur.de>