



**PHOTO  
TRIENNALE  
WORPSWEDE**



# **TURNING POINT TURNING WORLD**

**EXHIBITION GUIDE**



Aufgenommen mit einer Canon EOS R6 Mark II



**EOS R6**  
Mark II

**DISCOVER**  
**THE MASTERY**

Meistere alle deine Foto- und Videoprojekte  
und lasse deiner Kreativität mit der  
**EOS R6 Mark II** freien Lauf.

**Jetzt im Fachhandel beraten lassen.**

**Canon**

## TABLE OF CONTENTS

<b>WELCOME</b>	5
<b>CURATORIAL TEAM</b>	7
<b>ANNUAL THEME</b>	8
<b>EXHIBITION: #EGO</b>	12
<b>EXHIBITION: #FAKE</b>	22
<b>EXHIBITION: #NEXT</b>	34
<b>EXHIBITION: #RISK</b>	48
<b>DIGITAL ART EDUCATION</b>	64
<b>RAW PLUS EXHIBITIONS</b>	67
<b>VENUES</b>	74
<b>SUPPORTERS AND PARTNERS</b>	77
<b>COLOPHON</b>	78



**PHOTO**  
TRIENNALE  
WORPSWEDE

## **raw [noun]**

*raw file, digital negative, original*

## **raw [adjective]**

*open, genuine, rough*

## **WELCOME**

Here it is, the fourth edition of the RAW Photo Triennial Worpswede! Once again, the artists' village in Northern Germany is all about photography. Four main exhibitions in museums, the special RAW Plus exhibitions, and a diverse public programme await.

During RAW, the joy of photography, the fun of exploring images, and the desire to share what you have seen are key priorities. Worpswede is the perfect place for all of this—the short distances between all the festival venues make for easy walking. On such strolls, conversation comes quickly.

The 2023 triennial's title, *Turning Point. Turning World*, reflects the fact that RAW has evolved into a more controversial and political festival. This spring, RAW offers a cross-section of international contemporary photography. We are thrilled to welcome artists from all over the world to take part and bring together new and exciting points of view in lively dialogue.

The entire RAW team is looking forward to your visit, and to the conversations and exchanges that will take place in Worpswede—about the turning points in today's world, and of photography itself!



Daria Bona, Jürgen Strasser, Wolfgang Zurborn, Björn Herrmann, Julia Bunnemann, Cale Garrido (from left)



**BREMEN  
BIKE IT!**

## BIKE IT! FILM NIGHT RIDE TURNING POINT. TURNING WORLD

Mit Lastenrad, Beamer und internationalen Kurzfilmen durch das Dunkel der Worpsweder Nacht.

06. Mai 2023, 21.15 Uhr ab Tourist-Information Worpswede, Bergstraße 13  
Bitte ein verkehrssicheres Fahrrad und warme Kleidung mitbringen.

[www.bremen.de/bike-it](http://www.bremen.de/bike-it)



**BIKE IT!**



**PHOTO  
TRIENNALE  
WORPSWEDE**

## CURATORIAL TEAM

**Daria Bona** is a curator and photo historian based in Cologne. From 2019 to 2022, she was a fellow in the Museum Curators of Photography programme of the Krupp-Foundation and worked in the photography collections of the Museum Folkwang in Essen and the Getty Research Institute in Los Angeles, among others. She has studied art history, Romance languages and literature, and international art management.

**Julia Bunnemann** is the curator of Photoworks, a platform for contemporary photography in England, where she is responsible for the development and implementation of the curatorial programme, including the Photoworks Festival and curatorial collaborations. Recent projects include the Jerwood/Photoworks Awards 4 and Laia Abril's *On Rape: And Institutional Failure* in collaboration with the V&A Parasol Foundation Women in Photography Project.

**Cale Garrido** is a photo editor and curator based in Hamburg. She focuses primarily on social issues and climate justice when in her work on documentary and artistic photography projects, exhibitions, and publications. She sat on the curatorial team of the 8th Triennial of Photography Hamburg in 2022 as its coordinating curator.

**Wolfgang Zurborn** pursued his education in photography in Dortmund and Munich. He received the German Society for Photography's Otto Steinert Award in 1985, and his book *Drift* won the German Photographic Book Prize in 2008. His artwork has been displayed in exhibitions worldwide. He has co-managed the Lichtblick Gallery in Cologne for 37 years and established the Lichtblick School in 2010. Zurborn leads workshops all over the world and has been a member of the board of the German Photographic Academy (DFA) since 1998.

# TURNING POINT TURNING WORLD

The present is marked by changes, crises, and upheavals. Our world is changing, and so is our perception of reality. This transition can be attributed to technological advances, natural disasters, demographic upheavals, and socio-cultural paradigm shifts.

*Turning Point. Turning World*, the fourth edition of the RAW Photo Triennial Wörpswede, aims to highlight these processes of fundamental change and presents artists whose work deal intensively with social, political, and ecological conditions and their reception throughout society. RAW thus takes up the task of using art to question reality, rather than seeing it as an end in itself. We accept this responsibility of asking questions and daring to seek out answers.

Under the key terms #EGO, #FAKE, #NEXT, and #RISK, RAW's central exhibitions bring photography and the moving image into dialogue. The respective selections were made by a renowned team of curators, who examine *Turning Point. Turning World* from a variety of perspectives, developing individual concepts and forms of presentation. This year, the festival emphasises local and international artists from the younger generation.



Laura C. Vela, p. 18



Suzette Bousema, p. 36



Guanyu Xu, p. 20



Léa Habourdin, p. 40



Takashi Homma, p. 44



Silvia Rosi, p. 16



Weronika Gęsicka, p. 24



Prarthna Singh, p. 62



Torsten Schumann, p. 32



Victoria Pidust, p. 60



Max Pinckers, p. 30



Amak Mahmoodian, p. 14



Karina-Sirkku Kurz, p. 26



Marina Caneve, p. 52



Lori Nix & Kathleen Gerber, p. 28



Hoda Afshar, p. 50



Siu Wai Hang, p. 56



Laura Pannack, p. 58



Fabian Hesse & Mitra Wakil, p. 42



Alex Grein, p. 38



Tina Farifteh, p. 54



Shane Hynan, p. 46

# HAUS IM SCHLUH

## #EGO

18/03 –  
11/06/2023

### Curators

Daria Bona und Cale Garrido

### Artists

Amak Mahmoodian (GB)

Silvia Rosi (IT)

Laura C. Vela (ES)

Guanyu Xu (US)

Four positions enter into a dialogue that confront questions of identity. Based on their own life stories or those of others, the artists examine experiences of migration, belonging, and alienation, and explore how living in multiple places and cultures affects the formation of personal identity. At the same time, they question the ways in which photography and its inherent power operates—for example in relation to the use of private images in public contexts or negotiations of female representation. In this way, they reflect on and investigate patterns of perception that are closely linked to the production of images of others and of the self.

By presenting herself in front of the camera, **Silvia Rosi** traces the migration history of her Togolese family and negotiates aspects of familial and collective memory in the African diaspora. **Guanyu Xu's** ongoing project was created in dialogue with immigrants in the United States, exploring their ambivalent living situation and the relationship between legality and identity. **Laura C. Vela's** series tells of an intercultural friendship and the attempt to find a home and a place in society in a foreign country. Together with other Iranian women, **Amak Mahmoodian** formulates an emancipatory message and unifying voice that demands justice and freedom.

In close and long-term collaboration with those portrayed, or in the staging of their own personas, these artists explore relationships between the photographer, the photographed person, and the viewer from a variety of perspectives, thus making different moments of encounter visual and tangible.

## AMAK MAHMOODIAN

### *Shenasnameh*, 2016

In Amak Mahmoodian's work, the observation of a simple administrative procedure transforms into a careful analysis of women's representations, as well as their politicisation.

*Shenasnameh* is the term for the official Iranian birth certificate, which requires a new photo every ten years. The artist's gaze shifted between her own image and that of her mother while she sat in the citizens' office in Tehran. She became aware of what the photographs showed, and what the Mullah administration had decreed should remain hidden.

She then gathered the passport photographs and fingerprints of other Iranian women for her project. Along with the images that were officially approved, she also gathered rejected copies, on which the authorities had clearly redacted in black pen anything that was not to be seen, such as heavily made-up eyes or strands of hair peeking out from under the mandatory hijab.

Mahmoodian undermines the visual standardisation of the women, emphasising their individuality and distinctiveness in a sensitive narrative. Together, the individual portraits speak for generations of Iranian women who risk their lives every day to defend freedom and equality in their home country.

**Amak Mahmoodian** is an Iranian artist based in Bristol. Her work challenges ideas of identity and home while negotiating the political and the intimate. Her books *Shenasnameh* (2016) and *Zanjir* (2019) have been published by RRB Photobooks. She earned her PhD from the University of South Wales in 2015. Previously, Mahmoodian studied at the Tehran University of the Arts.



Amak Mahmoodian, from the series *Shenasnameh*, 2010–2016  
© Amak Mahmoodian



## SILVIA ROSI

### *Encounter, 2019*

In her multimedia work, Silvia Rosi creates a fictional family album centred on her parents' migration from Togo to Italy in the late 1980s. She combines self-portraits, which draw on pictorial traditions of West African photo studios, with text fragments and video. Using a variety of props, the artist re-enacts specific moments, memories, and traditions that have been passed down through personal archives and oral histories. Carefully arranged tomatoes symbolise Rosi's father's first job as a harvester after his arrival in Italy. In the recurring motif of carrying things on the head, which the artist learned from her mother, she reactivates the heritage of her female ancestors.

*Encounter* is an attempt to reunite with the culture and legacy of one's antecedents from a completely different place and time. Furthermore, the work highlights the need to make visible and to archive migrant histories, which are rarely historicised. Drawing on her own family history, Rosi negotiates universal issues of collective memory and personal identity among diasporic Afro-Europeans.

**Silvia Rosi** works with photography, text, and the moving image to explore aspects of memory and migration. Drawing on her own Togolese heritage, she examines tradition, matrilinearity, and the construction of identity in the African diaspora through self-portraits. Rosi obtained a BA in photography from the London College of Communication and lives between England and Italy. She was awarded the Jerwood/Photoworks Award in 2020 and was nominated for the MAXXI Bvlgari Prize in 2022. Her work has been widely published and exhibited.



Silvia Rosi, *Self Portrait as My Father*, from the series *Encounter*, 2019 © Silvia Rosi

The work was originally commissioned through Jerwood/Photoworks Awards 2020.

## LAURA C. VELA

### *Como la casa mía*, 2014–2019

*Como la casa mía* tells the story of an encounter between Xirou Xiao and photographer Laura C. Vela, who both live in Madrid. The common goal shared by these young women of different backgrounds is to create a home and to find a place in society. For three-and-a-half years, Vela accompanied Xiao, who, as a Chinese immigrant, tries to orient herself and navigate her unfamiliar and often hostile new environment.

Arranged on the wall, the series depicts the chronological development of the pair's growing intimacy. Xiao gains confidence in each photograph, losing her awareness of the camera's presence in her daily activities. Each image captures the essence of what it means to perceive others while also being understood. Vela's images help the artist to express not only her very personal perspective on her friend's life but also her own ideas and aspirations.

Photographer **Laura C. Vela** resides in Madrid. Her art focuses on the mundane, the infinitely small, and how people interact with their environments. She communicates with others and locates herself in this world using photography. Placing specific emphasis on minorities and underrepresented communities, Vela works on projects across publishing, communication, and education. *Como la casa mía*, her debut book of photography, was released by Dalpine in 2019. She is the founding director of the publishing house Comisura, which was established in 2021, and the editor of the collection *Esto es un cuerpo*.



Laura C. Vela, from the series *Como la casa mía*, 2014–2019 © Laura C. Vela

## GUANYU XU

### *Resident Aliens*, 2020–ongoing

Drawing on the artist's own experiences as a Chinese immigrant in the United States, Guanyu Xu's project explores notions of citizenship, legality, and identity. Xu meets people with various residency statuses and photographs rooms in their homes upon invitation. Combining the printed photos with an assortment of the subject's personal objects, Xu installs them as collage-like compositions in the same rooms, which he then re-photographs.

The resulting images visualise both the intimately nuanced experiences of each individual, and the multi-layered, complex construction of identity. The fragmented portraits refer to the temporary and ambivalent state in which immigrants continuously find themselves, living in homes that are neither private nor safe. During the visa process, the most personal of photos become evidence of one's living situation and are thus suddenly repurposed to stage the self publicly for authorities of the state.

In its collaborative approach, *Resident Aliens* expands on traditional approaches to portrait photography and invites us to reflect on and question stereotyped images and perceptions.

徐冠宇 **Guanyu Xu**'s artistic practice extends from examining the production of power in photography to the question of personal freedom and its relation to political regimes. Using photography, new media, and installation, he combines influences of US visual culture and ideology with experiences of a conservative upbringing in China. Xu lives and works in Chicago and teaches at the University of Illinois. His work is held in numerous public collections and has been exhibited internationally, including at the ICP, New York; the Museum of Contemporary Art, Chicago; and the Fotomuseum Winterthur, Switzerland.



Guanyu Xu, *RK-08282018-01142022*, 2022, from the series *Resident Aliens* © Guanyu Xu

# WORPSWEDER KUNSTHALLE

# #FAKE

18/03 –  
11/06/2023

## Curator

Wolfgang Zurborn

## Artists

Weronika Gęsicka (PL)

Karina-Sirkku Kurz (DE)

Lori Nix & Kathleen Gerber (US)

Max Pinckers (BE)

Torsten Schumann (DE/CN)

For the artistic positions in *#FAKE*, the search for authenticity and the refinement of deception are not contradictory while engaging with the medium of photography. In this time of media overload, the line between fiction and truth is increasingly blurred. The works presented here are concerned with raising awareness in this regard. Their broad spectrum of photographic approaches—whether in the sense of documentary, journalistic, conceptual, or even experimental strategies—all question collective values.

By digitally processing photographs from the 1940s to 1960s taken from online image databases, **Weronika Gęsicka** transforms visions of an American way of life into disturbing scenarios of a dystopian everyday, which is part fact, part fiction. In contrast, transparent manipulation of the human body is the central theme of **Karina-Sirkku Kurz's** conceptual work on aesthetic plastic surgery. **Max Pinckers's** multi-layered photography work about the 2016 presidential election in the United States calls into question what can still be regarded as truth in a world of "alternative facts". **Torsten Schumann** uses unusual perspectives on everyday objects and daily scenes in Chinese cities to create a surrealism that brings out the paradoxical and the absurd with subtle humour. Meticulous attention to detail is **Lori Nix** and **Kathleen Gerber's** method of constructing models of living worlds in which the monuments of civilisation are abandoned, and nature reclaims its space.

## WERONIKA GĘSICKA

*Traces, 2015–2017*

Traces are, by definition, signs or other indications of the presence and disappearance of something. Weronika Gęsicka's *Traces* is based on old images gleaned from an image database—family scenes, holiday keepsakes, and ordinary life caught between fact and imagination. It's hard to tell if they are spontaneous or entirely contrived. We don't know anything about the relationships between the people in these images; we can only speculate on the veracity of their gestures and appearance. Who are these people? Are they actors portraying happy families or real-life people whose images are for sale on a database? Gęsicka recreates these photographs in a variety of ways and places them in a new context, so that recollections of these people and situations are transformed and gradually blurred into a new reality.

**Weronika Gęsicka**, born in Wrocław, is a visual artist who specialises in photography as well as the creation of things and artefacts. She received her diploma from the Academy of Fine Arts in Warsaw. Among the many awards she has received are the Paszport "Polityki" Award for Visual Arts (2019), the EMOP Arendt Award (2019), and the Foam Talent Award (2017). Gęsicka's work has been shown all over the world and is in the collections of the Dom Museum Vienna, the Arendt Collection in Luxembourg, the MuFo Museum of Photography in Krakow, the National Museum in Wrocław, and the Deutsche Börse Photography Foundation in Germany, among others.



Weronika Gęsicka, *Untitled #23*, from the series *Traces, 2015–2017*. Courtesy: The artist and Jednostka Gallery

## KARINA-SIRKKU KURZ

### *Supernature, 2015–2019*

The human body is the fundamental motif in Karina-Sirkku Kurz's *Supernature*. She describes her photographs as a visual amazement of objects, the world, and what people do. As a result, aesthetic plastic surgery enters her range of vision, which sees the body as a flexible, sculptural object. Nature is aided here by surgical intervention in order to adhere to socially imposed aesthetic ideals. The photographer uses a conceptual approach to merge displays of various sizes that were created using specific printing and exposure procedures. Beyond a linear narrative of moralising value judgements, formally compressed representations of bodily parts and medical equipment are combined to generate a story that questions the image of the self. In an everyday environment created by advertising myths, this becomes an increasingly weak construct.

**Karina-Sirkku Kurz** received her master's degree in photography from Aalto University's School of Arts, Design, and Architecture after studying in Bremen, Lahti, and Helsinki. She has been working as a freelance artist in photography since 2013. She creates three-dimensional objects and then photographs them, in addition to recording or abstracting found subjects. Kurz's work has been displayed in exhibitions and festivals nationally and internationally, and has been featured in books and art journals. It is represented in collections, has received grants, and has been recognised by awards such as the Finnish Photobook of the Year.



Karina-Sirkku Kurz, *Alien Element*, from the series *Supernature*, 2012-2015 © Karina-Sirkku Kurz

## LORI NIX & KATHLEEN GERBER

### *The City, 2007–2012*

Lori Nix and Kathleen Gerber's images do not follow the pattern of the ideal landscape. Instead of displaying a beautiful or heroic outlook, they focus on the dark side of life. Often, their scenes are devoid of humans. Traces of people are still evident but the reason for their absence is unknown, leaving the observer to complete the story.

The *City* focuses on the ruins of urban landscapes. The artists have chosen sites that celebrate modern culture, knowledge, and innovation. Civilisation's structures are abandoned and decaying here, while natural elements such as plants, insects, and animals have begun to repopulate the areas.

**Lori Nix** and **Kathleen Gerber** have been creating art together for almost 23 years. They construct precise models of living environments in Cleveland, Ohio, then photograph the results. They consider themselves to be fictitious landscape photographers. These imagined settings are transformed into a surreal space by the photographic process, where scale, perspective, and the photographic document create a tension between the physical truth of the scene and the impossibility of the narrative conveyed. The method stimulates the viewer's imagination. They want their scenes to express complicated and ultimately open storylines.



Lori Nix & Kathleen Gerber, *Library* from the series *The City*, 2007 © Lori Nix & Kathleen Gerber

## MAX PINCKERS

### *Margins of Excess, 2018*

For *Margins of Excess*, Max Pinckers and Victoria Gonzalez-Figueras travelled across the United States during the 2016 presidential election. They examined stories in which people undergo “trial by the media”. Each of their six protagonists were at the centre of a media frenzy, accused of dishonesty while attempting to realise a personal desire. Fiction and fantasy appear to be a part of their world. Pinckers lets his subjects speak for themselves, combining their words with visuals he conjured up in his own mind. In a world of “alternative facts”, “fake news”, and “post-truth”, *Margins of Excess* explores what we can or want to accept as accurate. This idea proposes a freer, more subjective approach to traditional notions of documentary.

**Max Pinckers** was raised in Indonesia, India, Australia, and Singapore after being born in Brussels, Belgium. He returned to Belgium in 2007 to study photography at the Ghent University of the Arts, where he graduated with a BA, an MA, and a PhD in the Arts in 2021. Pinckers investigates the critical, technological, and ideological processes that surround the production and consumption of documentary material. For him, documentary photography is more than just a record of an external reality: it is a speculative process in which reality and truth are approached as numerous, flexible notions. He is represented in Antwerp by Gallery Sofie Van de Velde and in London by Tristan Lund.



Max Pinckers, *X Marks the Spot*, from the series *Margins of Excess*, 2018 © Max Pinckers



## TORSTEN SCHUMANN

### *Vermilion Confusion, 2020–2022*

Urban spaces, according to Torsten Schumann, are puzzles and conundrums. With a subtle sense of humour, he employs unexpected viewpoints to depict everyday objects and situations in a way that vividly represents the ambiguities and absurdities of modern life. This is especially apparent in his most recent series, *Vermilion Confusion*, which was made in China between 2020 and 2022. Fragmentary views of urban life are compressed into complex image montages in pairs of images, butt to butt, where it's easy to lose track of what is still real and what is now fake. Schumann's photographic imagery provokes a healthy scepticism towards an unambiguous truth in photography whilst also bearing an empathetic interest for the special in the daily by blurring the border between appearance and reality.

**Torsten Schumann** is a German photographer who has been living in China since 2020. His work has been exhibited around the world, most notably at the Context Gallery of the Filter Photo Festival Chicago; the Center for Fine Art Photography in Fort Collins, Colorado; the Soiz Galerie Passau; the Galerie Sehnsucht Rotterdam; and the Jarvis Dooney Galerie Berlin. His work has also been exhibited at festivals including Circulation(s) Paris, HeadOn Sydney, and Kaunas Photo. Schumann has received several awards for his photographic work, including the Arte Laguna Prize, the PDN Photo Annual Award, and the OPUS Magazine Photo Prize. Peperoni Publications released his book *More Cars, Clothes, and Cabbages* in 2016.



Torsten Schumann, from the series *Vermilion Confusion, 2020-2022* © Torsten Schumann

# BARKENHOFF

# #NEXT

18/03 –  
11/06/2023

## Curators

Daria Bona und Cale Garrido

## Artists

Suzette Bousema (NL)

Alex Grein (DE)

Léa Habourdin (FR)

Fabian Hesse & Mitra Wakil (DE)

Takashi Homma (JP)

Shane Hynan (IE)

*"Nearly everything we understand about global warming was understood in 1979." \**

In response to the sometimes-paralysing question of whether a viable future is still possible, artists respond with poetic, inventive, and speculative ways of working that stimulate critical as well as hopeful engagements with the ecological crisis. Through a variety of artistic strategies, #NEXT shows that our world is made up of relationships and that local actions are closely intertwined with global socio-ecological developments.

**Takashi Homma** explores forests contaminated by radioactivity and demonstrates what kind of survival is possible in such areas. **Shane Hynan** addresses the upheavals associated with the transition to climate-neutral energy production in Ireland. The relationship between humans and nature is also reflected in **Léa Habourdin's** work: using sustainable exposure and printing techniques, she draws attention to the disappearance of ancient ecosystems in Europe. **Suzette Bousema's** works are created in close cooperation with marine researchers and enable a deeper understanding of complex and abstract natural phenomena. **Alex Grein** negotiates the progressive exploitation and surveying of Earth by humans as a consequence of scientific colonialism. The duo **Hesse & Wakil** explores the biotechnological optimisation of crops as well as the use of artificial intelligence and its associated risks.

Aware of the destructive encroachment that the capitalist mania for growth continues with great violence, these six artistic positions enhance our perception of Earth, offer food for thought, and dare look into the future.

\*Nathaniel Rich: "Losing Earth: The Decade We almost Stopped Climate Change", *The New York Times*, August 1, 2018.

## SUZETTE BOUSEMA

### *Dead zones, 2021–2023*

Suzette Bousema's multimedia work focuses on oxygen-depleted maritime zones—areas in coastal waters where microalgae blooms are nourished by an overabundance of agricultural fertiliser in the water. When these blooms decompose, bacteria devour all the oxygen on the site. This phenomenon endangers the existence of higher life forms such as plants and animals, and has the potential to spread disease. The largest human-made dead zone is located in the Baltic Sea and takes up an area of about 49,000 square kilometres.

The screenprint series *Written in sediment* shows images of sediment cores taken from the seabed in the Mediterranean and Black Seas. Here, naturally produced dead zones have suffered from a lack of oxygen for millennia. Sediments are natural archives of an eco-system that scientists use to forecast tipping points in the future.

The installation *Seaweedfilter* investigates the potential of algae farms as natural filters for excess nutrients in the ocean. Seaweeds are macroalgae that, like microalgae, are excellent at absorbing nutrients while creating oxygen.

**Suzette Bousema** visualises contemporary environmental issues in collaboration with scientists. She works with photography, printmaking, glass blowing, weaving, sound, smell, and organic materials to gain a better understanding of environmental hyper-objects, like climate change or global pollution. Bousema graduated in photography from the Royal Academy of Arts in The Hague in 2019. Her work has been exhibited and published internationally.



Suzette Bousema, *Written in sediment*, 2023, from the project *Dead zones* © Suzette Bousema

*Dead zones* is supported by the NATUURCULTUUR Prize of the Fentener van Vlis-singen Fund and Stroom Invest.

## ALEX GREIN

*Anteos Clorinde, Peru, 2021*

*Zygaena Ionicerae, Northern Italy, 2021*

*Hyles euphorbiae, Europe, 2021*

In Alex Grein's video works, butterflies of various species fly across the globe in a manual scrolling rhythm. For this purpose, the artist placed specimens from the Koenig Museum of Natural History in Bonn on tablet displays and filmed them. The gaze follows the butterflies on their journeys, which begin at a random point generated by Google Earth and conclude in each species' native area. Along the way, we keep coming across signs of human intervention, like the massive shafts in the Rhenish open-cast lignite mines or the vast stretch of white greenhouses in southern Spain. By moving between 2-D and 3-D views and zooming in on individual pixelations and glitches, the supposedly smooth surface created by algorithms of satellite photographs becomes tangible as a digitally constructed world.

The voyage of the butterflies reflects on the repercussions of scientific colonialism and the exploitation of natural resources. At the same time, it visualises Earth's continual subjugation to human-made systems, which presents itself in both concrete interventions in nature and its virtual measurement.

**Alex Grein** focuses on the experimental exploration of the photographic medium. In her works, she negotiates both the omnipresence and constant expansion of image production and archives as well as their social relevance. She studied at the University of Applied Sciences Düsseldorf and the Kunstakademie Düsseldorf as a Meisterschülerin of Andreas Gursky. Since December 2022, she has been Professor for Photography at Mainz University of Applied Sciences. Her work has been recognised and shown on multiple occasions, and is represented in numerous collections, including the DZ Bank Kunstsammlung and the Sammlung Kunsthaus NRW.



Alex Grein, *Anteos Clorinde, Peru, 2021* (video still), 1-channel-HD-video  
Courtesy: The artist and Galerie Gisela Clement, Bonn

## LÉA HABOURDIN

### *Images-Forests: Worlds in Expansion, 2020–2022*

Despite its significant forests, no primary forests are left in France today. The most natural forests, the so-called “old forests”, have remained untouched for over sixty years and are located in inaccessible, protected areas. Accompanying foresters and naturalists, Léa Habourdin photographed these rare biotopes and experimented with natural materials to create images of the fragile places.

Using light-sensitive chlorophyll extracted from plants, she produced anotypes, which react permanently to light and fade over time. Looking at them thus has an immediate effect on the image itself, as the longer it is exposed to light, the faster it disappears. In addition, she used a variety of natural pigments to create silk-screens of different colours. They not only depict the variety and diversity of the seasonal forests but also refer to collective images and ideas of the mystified “primeval forest”.

The various works shed light on the sensitivity of these places, as well as the omni-present influence of human activity, which has reached even the last untouched regions on Earth.

**Léa Habourdin** explores our relationship with animals and landscapes through photographs and drawings, specifically working with notions of wilderness, survival, natural fragility, and reconstruction. She studied printmaking at the École Estienne in Paris and photography at the École nationale supérieure de la Photographie in Arles, and now lives and works in Paris. Her work has won several awards and has been presented in numerous exhibitions and festivals, including at the GoEun Museum of Photography, Busan, in 2018, and at Rencontres d'Arles in 2022.



Léa Habourdin, from the series *Images-Forests: Worlds in Expansion, 2020–2022* © Léa Habourdin

## FABIAN HESSE & MITRA WAKIL

*Crop*, 2019–ongoing

Hesse & Wakil's *Crop* reflects on our interaction with other living beings and the changing relationships between nature, humans, and artificial intelligence. The artist duo uses 3-D scans of various cultivated plants obtained from publicly accessible online databases. They are created by research institutions and corporations as part of biotechnological studies to observe plant growth and genetically adapt them to climatic changes.

Hesse & Wakil work with algorithms to speculatively continue these data sets and recompute individual fragments. The newly generated, random data finds its final form in space as digital visualisations on prints and 3-D prints. This creates a phantasmagorical world of surreal plants, where botanical, human, and technological elements merge, and various questions arise: What is the relationship between (agricultural) economic benefit and environmental consequences? Where will humanity's increased influence over natural processes lead in the future?

**Fabian Hesse** and **Mitra Wakil** investigate the materiality of digital information. In doing so, they explore the possibility of creating sculptures from data sets to make non-material information tangible. They regard the internet as a sculptural tool, and participatory processes and non-human actors as equally vital components of their work. Both studied in Vienna and at the Munich Academy of Fine Arts. Since 2020, they have held a professorship in media art at the HGB Leipzig. Their works have been frequently displayed nationally and abroad.



Fabian Hesse & Mitra Wakil, *Screened Tabak Hirse*, 2022, from the series *Crop* © Fabian Hesse & Mitra Wakil, VG Bild-Kunst, Bonn 2023

## TAKASHI HOMMA

### *Mushrooms from the forest, 2011–2019*

Takashi Homma ventured into the Japanese forests in the autumn of 2011, half a year after the Fukushima nuclear disaster, searching for mushrooms that had grown in these highly contaminated places. He placed each specimen on a white back-ground and photographed it on site, still fresh and earthy. Just 25 years prior, radioactive material spilt at Chernobyl contaminated a substantial part of the surface of Earth. Due to the wind direction and rain, Sweden and Finland were the most affected among European countries. Between 2011 and 2015, Homma photographed multiple examples of these enigmatic fungi there.

In keeping with current scientific discoveries, *Mushrooms from the forest* emphasises the importance of subterranean and connected growth in the light of the looming climate disaster. Mycelium—microscopic cells that form above ground as fungi—can decompose toxic waste and contaminants. It can also absorb radioactive elements like caesium-137 and turn them into energy for growth. Recognising these organisms implies comprehending nature as an interconnected web of humans and more-than-human beings capable of resolving crises only when they work together.

**Takashi Homma** is a photographer based in Tokyo. With a poetic vision, he observes the development of urban and rural spaces in his images. His publications include *Symphony – Mushrooms from the forest* (Case Publishing, 2019) and *The Narcissistic City* (Mack, 2016). Currently, Homma is a visiting professor at Tokyo Zokei University.



Takashi Homma, *Scandinavia #12*, 2012, from the series *Mushrooms from the forest*  
© Takashi Homma

## SHANE HYNAN

### *Beneath | Beofhód, 2018–ongoing*

Shane Hynan grew up with peat-cutting as a traditional form of fuel extraction. In a long-term project, he chronicles the end of industrial peat-cutting in Ireland, which was operated by the parastatal company Bord na Móna until 2019 and was one of the country's key pillars of energy supply. Hynan captures the transformation photographically, telling the story of people's changing relationship with the bogs, whose protection is becoming increasingly important from an ecological standpoint. They are vital habitats for rare animal and plant species and store more carbon dioxide than any other ecosystem on the planet.

*Beneath | Beofhód* looks far beyond a simple topographical inventory, addressing ecological and social justice. Many communities are aware of the environmental damage, yet they associate peat with a strong sense of belonging and part of their cultural identity. While they are currently waiting for a comparable alternative to ensure their continued energy independence, individual communities are permitted to continue cutting and burning for domestic use.

**Shane Hynan** is a visual artist and photographer based in Kildare, Ireland. Drawing upon both conceptual and documentary photographic approaches in his practice, Hynan focuses on rural Ireland, peatlands, and the built environment. He works primarily with photography and experiments with video, sound, text, and sculpture. He has exhibited widely in Ireland and internationally in China and the United Kingdom. In 2019, he completed an MFA in Photography at Ulster University.



Shane Hynan, from the series *Beneath | Beofhód*, 2018–ongoing © Shane Hynan

Kildare Arts Service and Riverbank Arts Centre supported this work through the Emerging Visual Artist Bursary Award 2020 and the Arts Council's Visual Arts Bursary Award 2020 and 2022.



# GROSSE KUNSTSCHAU WORPSWEDE

# #RISK

18/03 –  
11/06/2023

## Curator

Julia Bunnemann

## Artists

Hoda Afshar (AU)

Marina Caneve (IT)

Tina Farifteh (NL)

Siu Wai Hang (GB)

Laura Pannack (GB)

Victoria Pidust (DE)

Prarthna Singh (IN)

On a large scale, *#RISK* encompasses current political and social themes such as protest, war, migration and climate change. On a smaller scale, however, the works in the exhibition explore personal turning points such as dissociation from domestic arrangements or the questioning of religious and patriarchal norms in the private sphere. Photography provides the basis of interdisciplinary inquiry, illustrating the underlying links between the individual topics in the seven selected series.

To make the silenced heard and visible, **Hoda Afshar** uses third-party materials to keep the ongoing atrocities committed by the Iranian regime in our collective consciousness. This is also a concern for **Prarthna Singh**, whose piece *Har Shaam Shaheen Bagh* (2020–2021) depicts a political demonstration initiated by Muslim women that was prohibited when the COVID-19 lockdowns began. **Siu Wai Hang's** series *Clean Hong Kong Action* (2019) illustrates the medium's limitations as well as the dangers posed by the photographic image for political activists. In *Are They Rocks or Clouds* (2019), **Marina Caneve** explores human oblivion and denial via the history of natural disasters in the mountains, while **Tina Farifteh** visualises the discourse on migration and climate change in *The Flood* (2021). **Victoria Pidust** reveals the risks of artistic activities in times of war (2022), and **Laura Pannack** documents a young man's defection from an orthodox community in *Baruch* (2020).

Often, the notion of risk carries connotations that are commonly defined as masculine. A conscious effort was made to platform a feminine perspective on the topic, namely the inclusion of hope for a better future as an outcome of risk. Thus, each artistic position indirectly asks visitors: How far are you willing to go?

## HODA AFSHAR

### *Woman Life Freedom, 2022–ongoing*

The death of 22-year-old Mahsa Amini in police custody in September 2022 ignited one of the strongest social revolutions to date against the Iranian dictatorship, spearheaded primarily by women fighting for their rights.

By restricting the internet, the Iranian government is attempting to prevent the spread of images and information. In response, Hoda Afshar has selected powerfully symbolic photos from social media to make them apparent to a large audience, purpose-fully using third-party materials to bring the atrocities to the public's attention. These photographs are the demonstrators' weapon in their struggle to end violence against women and in their pursuit of life and freedom.

Since October 2022, the photo installation has been displayed in front of the MuseumsQuartier Vienna, with additional presentations in Brazil during the SOLAR Photo Festival and at this RAW Photo Triennale in Worpswede. The international dissemination of these images keeps the ongoing injustice in Iran in the public consciousness.

In solidarity with all women in Iran.

**Hoda Afshar** is an Iranian artist who lives and works in Naarm (Melbourne, Australia). Coming from a background in documentary photography, the artist critically explores issues of visual representation. Afshar graduated from Tehran University with a bachelor's degree in fine art photography and from Curtin University in Perth, Australia, with a PhD in creative arts. *Speak the Wind*, her first monograph, was published by MACK in London in 2021. Her work is in many private and public collections. Afshar has received prestigious art awards, including the Australian National Photographic Portrait Award (2015), the Bowness Photography Prize (2018), and the Art Museum of South Australia's Ramsay Art Prize (2021).



Hoda Afshar, Photo installation on protests in Iran, 2022 © MuseumsQuartier Wien and Hoda Afshar

## MARINA CANEVE

### *Are They Rocks or Clouds, 2019*

Marina Caneve's *Are They Rocks or Clouds* explores both the history of Dolomite hydrogeological disasters and how humans remember natural catastrophes.

The installation is composed of photographs, research, archival images, and essays. The materials address not only damage but also protection and resilience in disaster-prone areas. The emphasis is on the technical and anthropological knowledge required to appreciate our natural world.

The series also forces us to address the dangers we face by constantly straining natural resources to their limits in the digital age.

In her photographic work, **Marina Caneve** explores how knowledge is shaped through research-based and multidisciplinary approaches. Caneve studied architecture and sustainability at IUAV Architecture University Venice before earning a bachelor's degree in photography from the Royal Academy of Arts, KABK, The Hague. Themes of environmental and societal risk are central to her work. In 2019, the Museum of Contemporary Photography and the Italian Ministry of Culture commissioned Caneve to document national architectural heritage. Her publication *Are They Rocks or Clouds* received the Bastianelli Award for Best Italian Photography Book in 2020. She lives and works in Italy.



Marina Caneve, from the series *Are They Rocks or Clouds*, 2019 © Marina Caneve

## TINA FARIFTEH

### *The Flood*, 2021–ongoing

Tina Farifteh, an Iranian-Dutch artist, uses water as a metaphor in *The Flood*, a two-channel video installation with sound, visualising the discourse on migration. The audience is surrounded by water, creating a sense of danger simulating the risk people take when trying to pass waters such as the Mediterranean Sea, the Aegean Sea, or the English Channel. Moreover, the debate around migration frequently begins with a discussion of “waves of refugees” or a “flood” of migrants, an analogue to natural disasters that leads to dehumanisation and draws a connection with the uncontrollable nature of water.

Living in the Netherlands, where flooding has been occurring for centuries, Farifteh is fully aware of the existential threat of water. In her installation, a computer-generated voice reads aloud current numbers of refugees who have tragically passed away—men, women, and children—and emphasises that this apparent “flood” is made up of individual drops, namely humans, lives that are not an anonymous deluge.

The works of **Tina Farifteh** move at the interface of art, politics, and philosophy, and her art frequently combines visuals, text, and data. Due to her academic and cultural background, including an MBA in economics from the Rotterdam School of Management (2013) and a BA in photography from the Royal Academy of Art, The Hague (2021), she is well-versed in seeing the world from different perspectives. Farifteh is a member of Futures, a European photography platform that brings together talents and expertise. She has won the Royal Academy Bachelor Award and the Foto-festival Naarden Talent Award, and took second prize in the De Zilveren Camera photography awards in the Storytelling category. Farifteh lives and works in Sexbierum and Amsterdam.



Tina Farifteh, *The Flood*, Installation view, 2021 © Tina Farifteh/Charlotte Brand

#### Credits

Sound design: Tijmen Bergman

Video engineering: Daan Hazendonk

Data: UNITEDAgainstRefugeeDeaths.eu

## SIU WAI HANG

### *Clean Hong Kong Action, 2019*

In certain circumstances, the ability of photography to depict reality is viewed as a risk rather than a strength. Under authoritarian regimes, the photographic picture of protestors or those targeted for ethnic or political reasons quickly becomes a tool of denunciation. Siu Wai Hang, a Hong Kong photojournalist, faced this strain when photographing protests in his homeland in 2019.

To protect the people shown and to preserve photography's position as a documented medium during these events, he opted to crop out all the faces in the photographs.

The resulting series *Clean Hong Kong Action* includes a variety of mediums, including large-format prints on acrylic plates with laser-cut holes and a handmade photobook with holes punched by the artist himself.

**Siu Wai Hang** uses many methodologies and photography ideas to document social systems. He weaves landscapes and items together to connect people to collective memories. His work is distinguished by a combination of traditional photography and contemporary digital work. Siu Wai Hang was awarded the First Prize in the Hong Kong Photobook Dummy Award (2021), the Hong Kong Human Rights Art Prize (2018), and the WYNG Masters Award (2014 and 2016). His work has been exhibited in Germany, Hong Kong, Taiwan, the United States, and other locations. He currently resides and works in the United Kingdom.



Siu Wai Hang, *Admiralty*, from the series *Clean Hong Kong Action*, 2019 © Siu Wai Hang

## LAURA PANNACK

### *Baruch, 2020*

Laura Pannack spent a year accompanying Baruch, a young man leaving the Orthodox Jewish community and embarking on a new life.

The result is a series of single photos, mostly taken from behind, that represent his journey of letting go and his new-found independence, while also revealing the inner agony that comes with taking the risk of leaving behind the frameworks of a fixed, predetermined life. Pannack manifested her protagonist's search for a new self by working closely with him. Many of the pictures depict Baruch in a significant and symbolic environment. A film accompanies the photographs and pursues this metaphorical approach further.

In telling Baruch's story, Pannack aims to encourage others to consider living a life without limits.

**Laura Pannack's** portraits and social documentation explore the complex relationships between herself and her photographed subjects. Many of her projects are conducted over the course of several years. This enables her to capture the intimacy of these relationships as well as the shared ideas and experiences that result from them. Pannack's work has been exhibited at the National Portrait Gallery, the Houses of Parliament, Somerset House, and the Royal Festival Hall in London, among others. She has received multiple prizes for her work, including the John Kobal Award, the Vic Odden Prize, the World Photo Press Award, the Juliet Margaret Cameron Award, and the HSBC Prix de la Photographie. Laura Pannack lives and works in London.



Laura Pannack, from the series *Baruch*, 2020 © Laura Pannack

## VICTORIA PIDUST

### *Untitled, 2022*

Is it possible to continue working artistically during wartime? Victoria Pidust and her partner, Volo Bevza, were going to the opening of Bevza's exhibition in Kyiv at the end of February 2022 when the Russian invasion began. Pidust chose to stay in Ukraine, where she assisted in producing defence materials and documented daily life during wartime. Pidust's images reflect reality as seen from a new angle and rearrange realities by employing software to make the original subjects of the photographs unrecognisable. The works presented in the exhibition combine steel mesh, ammunition, or destroyed trees with small-format, painting-like pictures, focusing on the opposing themes of destruction and persistence.

Pidust continues to campaign for much-needed aid in her home country and coordinate assistance for artists and others who have been compelled to leave.

**Victoria Pidust's** installations, which span space and media, reflect on the possibilities of abstraction. She studied multi-media at the Institut für Buchkunde und Drucktechnik in Berlin, took photography courses at the Igor Sikorsky Kyiv Polytechnic Institute in Kyiv, and studied fine art and painting at Weißensee Kunsthochschule Berlin. She has received numerous awards, including the Mart Stam Preis (2020) and the Ukrainian National Photography Award (2013, 2015, 2017). Pidust has had solo shows at the Kunstverein Kjubh (2021) and ZERO FOLD Cologne (2020), participated in various group exhibitions, and was represented at the Curiosa Section at Paris Photo (2021). She is currently based in Berlin.



Victoria Pidust, *Untitled, Metal War 4, 2022* © Victoria Pidust

## PRARTHNA SINGH

### *Har Shaam Shaheen Bagh, 2020–2021*

Prarthna Singh's *Har Shaam Shaheen Bagh* is a picture of a women-led protest against the Citizen Amendment Act. The naturalisation law, which allows Hindus, Sikhs, Buddhists, Parsis, and Christians to become Indian citizens but excludes Muslims, was passed in December 2019. It diminishes India's constitutional notion of itself as a secular state.

The Shaheen Bagh Movement is the name of protest led by Muslim women who occupied one of the busiest highways in Delhi. These women, who had never previously been involved in politics, became an emblem of democratic dissent, sparking sit-in strikes around the country.

Singh's series includes images, drawings, songs, and letters she collected at the protest site. She photographed the protesters in carefully arranged portraits, breaking with the demonisation of the "mob" portrayed by the media. Protests were banned in March 2020 under the premise of alleged COVID-19 measures.

**Prarthna Singh**, an Indian photographer, is especially interested in issues of identity and gender. Her attention is drawn to India's tumultuous political situation and the rise of nationalism. Furthermore, her art is centred on uncertainty and fragility on the one hand, and bold radical gestures of humanity on the other. Singh lived and worked in New York after receiving her BFA in photography from the Rhode Island School of Design and before returning to India. The artist now resides in Mumbai.



Prarthna Singh, from the series *Har Shaam Shaheen Bagh*, 2020–2021 © Prarthna Singh



## DIGITAL ART EDUCATION

The RAW Multimedia Guide accompanies you as you navigate your way through the exhibitions. It offers introductions from the curatorial team, background information on artistic positions, audio commentary created by the artists, and much more.

All you need is a smartphone with internet access. Scan the QR codes at the beginning of each exhibition and individual installation to access in-depth information.

Visit [www.raw-frei-haus.de](http://www.raw-frei-haus.de) to access videos and material from previous RAW events. Feel free as well to browse using the QR code at the bottom of this page.

The RAW team wishes you an inspiring and informative visit!

The digital art education programme of the RAW Photo Triennale 2023 is supported by the VHG Foundation



## Tourist-Information for Worpswede and the Teufelsmoor



**Not yet  
seen  
everything?**

**Feel free to come again ...  
... or just stay longer!**

**Accommodation booking,  
information, tickets,  
guided tours**

**Tourist-Information for  
Worpswede and the Teufelsmoor**  
Bergstraße 13  
27726 Worpswede  
Tel. 0 47 92 - 93 58 20  
Fax 0 47 92 - 93 58 23  
[info@worswede-touristik.de](mailto:info@worswede-touristik.de)  
[www.worswede-touristik.de](http://www.worswede-touristik.de)

**Opening hours:**  
**April – October:**  
Mon – Sat 10am – 5pm  
Sun 10am – 3pm

**November – March:**  
Mon – Sun 10am – 3pm

**From 18<sup>th</sup> March:**  
**RAW Festival Centre**  
Sun – Thurs 10am – 3pm  
Fri + Sat 10am – 5pm

**Current opening hours for  
gastronomy and museums:**  
[www.worswede-touristik.de/  
oeffnungszeiten/](http://www.worswede-touristik.de/oeffnungszeiten/)



**worps<sup>^</sup>wede**  
das künstlerdorf

Fotografien erzählen Geschichten.  
Bücher tragen sie in die Welt.



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

## RAW PLUS #FOTOBOOKS

A selection of the best photo books submitted to the Kassel Dummy Award 2022 will be exhibited at RAW Plus, which takes place at the Philine-Vogeler-Haus in collaboration with the Fotobookfestival Kassel and the PhotoBookMuseum in Cologne. This worldwide award seeks the best unpublished photo book of the year. In 2022 alone, 262 books from 32 countries were submitted.

The PhotoBookMuseum



### PHILINE-VOGELER-HAUS (TOURIST INFORMATION)

18/03-02/04/2023

MON-SAT FROM 10 A.M.-5 P.M.

SUN FROM 10 A.M.-3 P.M.

# RAW PLUS #THANKS

The special exhibition *#THANKS* at Marcusheide is devoted to Rüdiger Lubricht, a co-founder of RAW. The first exhibition of Lubricht's series *Peripherie – Milieubilder aus Norddeutschland* (Periphery—Milieu Images from Northern Germany) focuses on overlooked, peripheral locales that lack distinctive style or functionality. Through his extremely formal photography, Lubricht draws the viewer's attention to these forgotten locations, making them the focal points of his images. This results in charming, fresh perspectives on the seemingly ordinary, which through this outdoor installation find a double integration into the landscape.

**Rüdiger Lubricht**, resides and works in Worpswede. Since 1989, he has worked as a freelance photographer. He has also served as a visiting professor at the HfK Bremen. His works, which have been exhibited abroad and received numerous honours, cover a variety of topics, including architecture, landscapes, and portraiture. His substantial work on the Chernobyl reactor accident, in which he vividly yet sombrely portrayed its repercussions and victims, contributed to his widespread recognition outside of Germany. In 2016, together with Jürgen Strasser, Lubricht co-founded RAW, where he was mostly in charge of organising programmes and exhibitions.

## MARCUSHEIDE (OPEN-AIR)

18/03–11/06/2023

DAILY 24 h



Rüdiger Lubricht, from the series *Peripherie – Milieubilder aus Norddeutschland*, 2020-2022 © Rüdiger Lubricht

# RAW PLUS

## #REVERSIBILITY

The gap between rich and poor is widening. We have been talking about this for decades, discussing topics like family, children, mental health, digital worlds, the environment, and life in megacities; none of this is new. But recently, something fundamental has changed: the dynamics, the irreversibility, and thus the drama with which these issues are coming to a head.

Within the framework of *RAW Plus*, the Ostkreuzschule for Photography Berlin (OKS) presents works by alumni and current students in Worpswede. Eight photographic works by OKS students and alumni have been selected by lecturers Lia Darjes and Ludwig Rauch for the exhibition #REVERSIBILITY.

Jana Sophia Nolle, *Living Room*, 2017–ongoing  
Elliott Kreyenberg, *Endzeit*, 2020–2021  
Bimal Fabbri, *Kälina*, 2021  
Natalia Kepesz, *Niewybuch*, 2021  
Delia Friemel, *Es klebt an mir wie Pech*, 2020–2021  
Noah Lübbe, *Surfaces*, 2022  
Catharina Tews, *Bela Woda*, 2019–ongoing  
Milan Koch, *Territorium*, 2019–2021

OKS

**GALERIE ALTES RATHAUS**  
18/03–01/05/2023  
TUE–FRI FROM 2 P.M.–6 P.M.  
SAT/SUN FROM 11 A.M.–5 P.M.



Delia Friemel, from the series *Es klebt an mir wie Pech*, 2020–2021 © Delia Friemel

# RAW PLUS

## #WE\_LOVE

#WE LOVE features the best entries from the German Youth Photography Award 2022, including remarkable single images, and series, collages, and inventive photo-books. The artworks highlight the value and importance of photography as personal, artistic, and social forms of expression for children, teens, and young people. And they illustrate one thing above all: a love of photography.

“It is fascinating and frightening how powerfully the annual theme of the year has hit the mark. More than ever, human relationships are in flux, and the question of what constitutes togetherness—especially when you can no longer embody it—is perpetually raised”, says prize-winner Lara-Marie Weine

The German Youth Photography Award was founded in 1961 by the Federal Ministry of Youth and is organised by the German Children’s and Youth Film Centre. It sees itself as a source of inspiration for young photography and educational projects. In 2022, 10,000 photos were submitted, with the age of the award winners ranging from 8 to 25 years

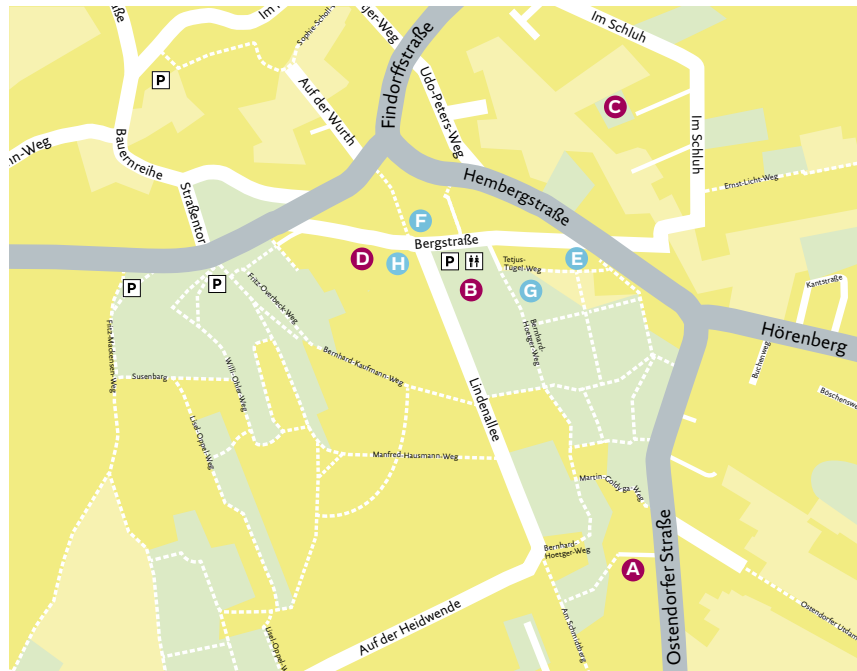


**NEUER WORPSWEDER KUNSTVEREIN**  
01/05–11/06/2023  
THU–SUN FROM 10 A.M.–6 P.M.



© Enya Weidner, from the series *Mir ist langweilig*, Deutscher Jugendfotopreis 2022

## RAW 2023 VENUES



- A Barkenhoff**  
Ostendorfer Straße 10, daily from 10 a.m.–6 p.m., admission: 7 € / 4 €
- B Große Kunstschau Worpswede**  
Lindenallee 5, daily from 10 a.m.–6 p.m., admission: 8 € / 5 €
- C Haus im Schluh**  
Im Schluh 35–37, Tue–Fri from 2 p.m.–6 p.m., Sat/Sun from 10 a.m.–6 p.m., admission: 6 € / 3,50 €
- D Worpsweder Kunsthalle**  
Bergstraße 17, Tue–Sun from 10 a.m.–6 p.m., admission: 6 € / 3 €
- E Galerie Altes Rathaus**  
Bergstraße 1, Tue–Fri 2 p.m.–6 p.m. and Sat/Sun 11 a.m.–5 p.m., free admission
- F Neuer Worpsweder Kunstverein**  
Bergstraße 22, Thu–Sun 10 a.m.–6 p.m., free admission
- G Marcusheide (Open-Air)**  
Lindenallee 1, 24 h, free admission
- H Philine-Vogeler-Haus (Tourist Information)**  
Bergstraße 13, Mon–Sat 10 a.m.–5 p.m. and Sun 10 a.m.–3 p.m.



## LEICA SL-SYSTEM EINE WEGWEISENDE ENTSCHEIDUNG

Als Ergebnis von über 100 Jahren deutscher Ingenieurskunst bietet das SL-System optische Spitzenleistungen und ermöglicht es Fotografen und Filmemachern, außergewöhnliche visuelle Arbeiten zu erschaffen.

Lassen Sie sich von diesem Meisterwerk der Handwerkskunst inspirieren und erzählen Sie Ihre Geschichte wie kein anderer es kann.

Entdecken Sie unbegrenzte Möglichkeiten unter [sl-system.leica-camera.com](https://sl-system.leica-camera.com)





## GROSSE MOMENTE. EINFACH GERAHMT.

MIT MAGNETRAHMEN VON HALBE

Dank des einzigartigen Magnetrahmenprinzips von HALBE rahmen Sie Ihre Bilder – anders als bei anderen Bilderrahmen – einfach und schnell von der sichtbaren Vorderseite ein, ohne Wenden, Klammern oder Werkzeug.

Große Momente unter: [halbe.de/einfach-einrahmen](https://halbe.de/einfach-einrahmen)



## SUPPORTERS AND PARTNERS

Without sponsorships and support, an ambitious and extensive project like the RAW Photo Triennale Worpswede would not be possible. On behalf of the Triennale team, we would like to thank all our sponsors, partners, and friends for their commitment.

### SUPPORTERS



### PROJECT PARTNERS



### MEDIA PARTNERS



### PRINT PARTNERS



### IN COLLABORATION WITH



# COLOPHON

## RAW PHOTO TRIENNALE WORPSWEDE

18/03–11/06/2023

### Publisher

RAW Projektbüro gemeinnützige UG  
Bergstraße 1  
D-27726 Worpswede

info@raw-projektbuero.de  
www.raw-phototriennale.de

### Project management

Jürgen Strasser, Björn Herrmann

### Curatorial Team

Daria Bona, Julia Bunnemann, Cale Garrido, Wolfgang Zurborn

### Design

Jürgen Strasser

### Text

Björn Herrmann (introduction, annual theme), Daria Bona and Cale Garrido (#NEXT and #EGO), Julia Bunnemann (#RISK), Wolfgang Zurborn (#FAKE)

### English Copyediting

Nicholas Davies

### Photo credits

Laura C. Vela (cover), Rüdiger Lubricht (p. 6)

© RAW Projektbüro gUG as well as the authors and artists

The project managers and curators would like to thank the participating artists and their studios and galleries, as well as the installation team, museum directors, and everyone who helped with and contributed to RAW 2023.

All information in this document was correct at the time of printing (March 2023) and is subject to change without notice.

Printed in Germany 2023

# FINE-ART-PRINTS

BRILLANT  
HOCHWERTIG  
LANGLEBIG



Vor dem Steintor 34 · 28203 Bremen  
T (04 21) 72 66 00 · www.medienhaven.de







**PHOTO  
TRIENNALE  
WORPSWEDE**

RAW Projektbüro gUG  
Bergstraße 1  
D-27726 Worpswede

[info@raw-phototriennale.de](mailto:info@raw-phototriennale.de)

[www.raw-phototriennale.de](http://www.raw-phototriennale.de)  
[www.raw-photofestival.de](http://www.raw-photofestival.de)  
[www.raw-frei-haus.de](http://www.raw-frei-haus.de)

#rawphototriennale  
@rawphototriennale

