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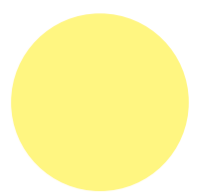
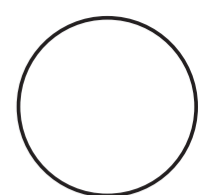
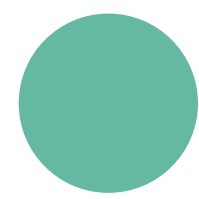
photo

looks

back

at you

?



With: Shirin Abedi, Cihan Çakmak, Hannah Darabi, Raisan Hameed and Aslı Özdemir. An exhibit by Kunstverein Hildesheim. In cooperation with Literaturhaus St. Jakobi and KUNSTRAUM53.

This flyer:

- x Points the way along our three exhibition spaces.
- x Provides food for thought en route & during art inspection.
- x Contains information on the artists & their works.



12.04.

06.06.24

The exhibition

Five artists present individual approaches to the turbulent events of our fractured world. Using sensitivity and pictorial poetry, they combine (auto-)documentary portraits with selected perspectives on places and situations, thereby creating narrative visual worlds.

The exhibition title „Which photo is looking at you?“ refers to Katja Petrowskaja's book „The photo was looking at me“. Based on Petrovskaya's writing about photography, which opens up personal as well as cross-contextual considerations, the exhibition invites visitors to consider what they see from their own point of view, memories and experiences.

In the artists' works, crises are reflected in history and histories: in global and personal narratives that repeatedly overlap and catch up with each other. They find their way into reflections on family biographies and identity constructs. They become the subject of coping and re-writing processes, demanding a continuous interplay of approachment and distancing.

The recurring element of resistance and the diversity of its expressive possibilities become evident, palpable, in the exhibited works.

April 12th - June 6th at Kunstverein and KUNSTRAUM53
open Thu - Fri 5 - 8 pm | Sat - Sun 12 - 6 pm
March 15th - June 26th at Literaturhaus St. Jakobi
open only during scheduled events

Hannah Darabi

Haut Bas Fragile, C-Prints and video, 2016

With „Haut Bas Fragile“ (High Low Fragile), Hannah Darabi takes a close look at the city of Tehran, which has long eluded the photographic image. She does not illustrate failed modern urban planning, nor does she adopt a romanticising or exoticising visual language. Instead, she focusses on the aesthetics of the everyday and records detailed observations of the ordinary. She resists the familiar image of the city and draws an alternative picture, which makes the invisible visible and pays attention to the ignored. She provides an insight into people's perceptions and every-day culture, as well as into longing memories of her own time in Tehran. In her video work, she mixes elements of photographic documentation of the urban landscape and society with videographic collages of everyday objects, adding a haptic character to her stories. Connected by everyday commonalities, these collages become micro-histories of Tehran that point to the political realities of a city marked by upheaval.



Moment # 86, Haut Bas Fragile ©Hannah Darabi

Is it possible to give a wholistic image of a city? Which unseen stories are happening in your city? Whose everyday life would you like to make visible? Find someone to chat to in the exhibition. Exchange ideas on the subject.

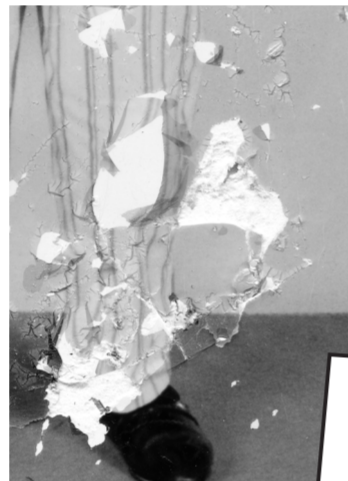
On view at KUNSTRAUM53 & Kunstverein

Raisan Hameed

C-Prints Kodak, Mosul 1993-94, series from the work "Zer-Störung", 2022

The series tells the story of different eras in Mosul, the artist's birth city, which has recurrently been ravaged by war and destruction. Starting point for the series was photographic material from Hameed's family archive and photographs taken by him in Mosul. As carriers of memories, these images have visible and invisible layers. „Zer-Störung“ works with a literal and metaphorical ambiguity: on one hand, it deals with the brutal damage that humans inflict on their environment and surroundings. On the other hand, it stands for moments of irritation and alludes to the transience of things.

By focussing on the materiality of the family pictures in "C-Prints Kodak", their cracked surfaces, their flaws, observations and their political contexts are transformed. The artist uses abstraction as a strategy to break up the original function of the images and change the way they are read. They become a metaphorical documentation of the past, present and future. They become the starting point for reflection and re-narration, thus triggering dialogue with the viewer.



Photograph from C-Prints Kodak ©Raisan Hameed

Move around the room. What disturbs you while walking, looking, listening? Find the breaks in the room. Feel them. Touch the surfaces. Is the stone cool, is the wood splintery? How does it feel? Scratches, bruises, scars.

Which stories does your body tell, where does it connect with the space?

On view at Literaturhaus St. Jakobi & Kunstverein

Shirin Abedi

May I Have This Dance? photographs and interviews from series, 2019

The series „May I Have This Dance“ deals with questions of emancipation in the political context of the ban on dance that accompanied the recent upheavals in Iran in 1979. While the abolition of ballet during the revolution symbolised independence from the West, dance today stands for a generation's longing for Western freedom. The photographs alternate between depictions of the everyday life of the Iranian ballet group „Alternative Motion Group“ and the artist's personal impressions of her family's country of origin. The dancers portrayed are young women from the upper middle class. They represent a post-war generation that stands up for self-determination, freedom and equality. The series poses the following question:

What are the best years of life like in Iran, when your mere existence can break the law? Using the subculture of dance as an anchor point, the series tells a story of peaceful resistance. About reclaiming a future from a patriarchal, fundamentalist society. With portraits and short texts, it blurs the line between journalistic and artistic work.



Photograph from May I Have This Dance? ©Shirin Abedi

Where does injustice happen in our society? Who is affected by it? Tear off a piece of this paper.

Write down your protest slogan against inequality. Fold it up. Wallet, mobile phone case, trouser pocket - carry it with you as a reminder.

On view at KUNSTRAUM53 & Kunstverein

En route

- Find places where everyday life is flowing, bubbling, unseen. Mark them with an X on the map.
- Find a fragile object. Take it with you.
- Think of your family. Look for an impression that reminds you of them. Take a photo of it. Send it to a family member.
- Move as slowly as possible for 100 metres and as quickly as possible for another 100 metres. What obstacles do you notice?

Cihan Çakmak

Where I left you, video installation (14 min) & portrait series My sister and I, 2023
em fraktal, photography from series, 2021

The work "Where I left you" consists of the experimental film by the same name and the portrait series "My sister and I". The film focusses on the subject of leaving and being left. Memories, emotions and dreams of a farewell are being processed here. With an autofictional narrative and motif-laden imagery, the artist reflects on her own family history, transgenerational trauma and its influence on relationships - with her own identity and self, and with others. The film emotionally traverses phases of despair, anger and grief in the relationship between closeness and distance.

This relationship becomes irreconcilable in "My sister and I". The attempt to bridge the conflict-ridden past as children of Kurdish parents through human closeness does not always lead to harmony, but also to further distancing. In "em fraktal", Çakmak stages herself in portraits with other Kurdish women. Looking at her own Kurdish identity, she places her individual experiences in the context of collective histories. The title is made up of the Kurdish word for "we" and the term "fractal", which means the similarity of individual parts to the whole, thereby alluding to self-similarity.

Do you dream of the past or the future? Who is dreaming with you? Find a quiet place to sit. Close your eyes. What images pass under your eyelids? Who do you meet in this daydream? Write him/her a message.

On view at Literaturhaus St. Jakobi & Kunstverein



Photograph from My Sister and I ©Cihan Çakmak

Aslı Özdemir

ich kann mich jetzt als akademiker*in tarnen, photographs, material from archive, 2023

With „ich kann mich jetzt als akademiker*in tarnen“ (EN: I can now disguise myself as an academic), Özdemir explores cross-generational experiences within her own family history, a history, which is characterised by the fluctuation between different languages and spheres and the constant state between estrangement and arrival. Özdemir's personal view on the history of her working-class family draws links and references to our society.

A society that marginalises, demands conformity and reproduces shame. In her photographic exploration, she works with self-timer portraits, current still lifes and material from the family archive. The consciously chosen excerpts from the archive material display the artist's view of certain gestures and objects, lending them meaning and narrative power. In photographs of her personal surroundings, the supposedly everyday is depicted, objects tell stories of the past and present. Temporal levels converge, the personal merges with the political. Experiences and narratives, demarcation and solidarity are negotiated with sensitivity, care and irrepressible spirit.



Photograph from ich kann mich jetzt als akademikerin tarnen ©Aslı Özdemir

Can we know our own history, feel it, without ever having heard it? Remember your childhood. Sugar bowl, walking stick, rose water. Are there any objects that you associate with your childhood? Draw them on the front of this paper. In a line, without putting the pen down. What stories can these objects tell?

On view at Literaturhaus St. Jakobi & Kunstverein



Funded by:

Niedersächsisches Ministerium für Wissenschaft und Kultur

Niedersächsische Sparkassenstiftung

Sparkasse Hildesheim Goslar Peine

Stadt Hildesheim

FRIEDRICH WEINHAGEN STIFTUNG

Universität Hildesheim

Literaturhaus St. Jakobi Hildesheim

KUNSTRAUM 53

Kunstverein Hildesheim

A cooperation between: