

RETURNING TO BERLIN: A SYMPOSIUM, PUBLICATION, AND EXHIBITION ON REPETITION AND PHOTOGRAPHY

For Immediate Release

RETURNING TO BERLIN:

MOTTO, AUGUST 11, 2013, 3 PM - 6 PM

Skalitzer Straße 68, 10997 Berlin

We are pleased to announce that *RETURNING TO BERLIN*, a symposium on repetition and photography, is happening Sunday, August 11, 2013. Hosted by MOTTO Berlin, the event will take place in the courtyard, beginning at 3 p.m. Becky Beasley, Leslie Dick, Ulrich Gebert, Vanessa Place, Kim Schoen, Olivier Richon, Olga Fernandez Lopez and Duncan Wooldridge will be speaking. There will be a short intermission of 30 minutes and the event will end at 6, drinks to follow. Surrounding the talks in the vitrines at Motto there will be an exhibition of photographs by Becky Beasley, , Zoe Crosher, Ulrich Gebert, Christian Hagemann, Rosalind Nashashibi, Olivier Richon, Kim Schoen, and Duncan Wooldridge.

The title of this symposium and publication comes from a venture in ‘experimental psychology’ that Kierkegaard undertakes in his book *Repetition*. He writes: “You can, after all, take a trip to Berlin; you have been there once before, and now you can prove to yourself whether a repetition is possible and what importance it has.” He embarks on this repeat trip to Berlin, somewhat absurdly, as a foil to start to question repetition as a concept.

This performed ‘return’ is the subject of the day—the return in relation to photography. What does it mean to have ‘seen it before?’ The nostalgic qualities of photography always seem to position the photograph as an *aide de memoir*, the ultimate ‘recollection.’ And photography as a medium itself embodies repetition. But Kierkegaard asserts that genuine repetition is recollected forward, the opposite in movement to recollection, which is remembering backwards. What might photography’s function be if not for recollection? Can there be a different, as Gertrude Stein might say, *insistence* for a photograph? The participants will bring forth the dislocations, problems, and pleasures that repetition can perform.

We are also pleased to announce a Limited Edition Box Set of Photographs in conjunction with this symposium. There are five box-sets available with eight 8x10 prints from Becky Beasley, Zoe Crosher, Ulrich Gebert, Christian Hagemann, Rosalind Nashashibi, Olivier Richon, Kim Schoen, and Duncan Wooldridge. These are priced at 750 Euros, inclusive. This is a wonderful opportunity to own works by all these artists at an accessible price. You can find these for purchase at Motto and at www.materialpress.org/rtb.

Publications—a record of the day’s talks, with further texts by Marc Katz and Jonathan Rée, and photographs by the artists—will be available for 17 Euros at Motto.

We very much look forward to seeing you at the event.

CONTRIBUTOR BIOGRAPHIES

ii. Becky Beasley (b. 1975) is an artist who lives and works in St Leonards on Sea, UK. Recent exhibitions include, *Spring Rain* (Spike Island, Bristol, January 2013; touring to Leeds City Art Gallery July-October 2013) (solo) and *Think Twice* (Whitechapel Gallery, London, December 2012). She is represented by Laura Bartlett Gallery, London and Francesca Minini, Milan.

iii. Zoe Crosher was born in 1975 and currently lives and works in Los Angeles. Crosher uses photography to explore the imaginary in / fiction of documentary, pursuing an image practice that is conceptual in orientation yet rooted in vernacular representation. Crosher has served as a Visiting Professor at UCLA and Art Center College of Design, and was Associate Editor of the journal *Afterall*, after receiving her MFA from CalArts. In 2011 she was awarded the prestigious *Art Here and Now Award* by the Los Angeles County Museum of Art and is a recent recipient of the *Rauschenberg award*. Her work has been included in MoMA’s 2012 *New Photography* exhibition and the 2010 *California Biennial*, as well as extensive exhibitions throughout the United States. She is represented by Perry Rubenstein Gallery, Los Angeles.

- iv. Leslie Dick is the author of two novels — *Without Falling* (1987) and *Kicking* (1992) and a collection of short stories, *The Skull of Charlotte Corday and Other Stories* (1995). She has taught as a member of regular faculty in the Art Program at CalArts since 1992. She wrote on photography in *Real Allegories: Olivier Richon* (Steidl, 2006) and she writes regularly for X-TRA, a quarterly journal of contemporary art, whose editorial board she joined in 2011. She is currently Visiting Critic in Sculpture at Yale University.
- v. Christian Hagemann was born in 1976 in Germany and studied photography in Essen/Germany where he received his diploma in 2004 and a masters degree from the Royal College of Art in London in 2007. His photographic work centres on the still life genre and its ideas of the *trompe l'oeil*. Christian Hagemann lives and works in Berlin.
- vi. Marc Katz received his PhD in German from Northwestern University. He's currently on the faculty of Scripps College (Claremont), where he teaches literature and the humanities. He's published on modern European fiction, philosophy and urban design. He returns to Berlin whenever he can.
- vii. Ulrich Gebert, born in 1976 in Munich, Germany, studied at the Academy of Visual Arts in Leipzig from 1998-2005 and received his MA in photography from the Royal College of Art London in 2006. He currently lives and works in Munich, is represented by Klemm's in Berlin and Winkleman Gallery in New York. His work, usually focused on nature and ideology, is shown internationally.
- viii. Olga Fernández López is an academic researcher and teacher. Since 2009 she has lectured at the Department of History and Theory of Art (Universidad Autónoma de Madrid) and she is coordinator of the MA History of Contemporary Art and Visual Culture (UAM/UCM/MNCARS). She has lectured at the Curatorial Strategies, Past and Present Course at the Curating Contemporary Art Department (RCA). Between 2001 and 2006 she worked as a curator at the Museo Patio Herreriano (Valladolid, Spain). She holds a PhD in History of Art (2001, Universidad Complutense de Madrid) and a PhD in Curating Contemporary Art (2012, Royal College of Art). She has published, among others articles: *Symmetries and Slight Anachronisms: Speculating on Modern Art in Latin America* (Museo Reina Sofía, 2013), *Travesía site-specific: Institucionalidad e imaginación* (Matadero, Madrid, 2011), *Just What is it that Makes 'Curating' so Different, so Appealing* (oncurating.org, 2001). She has co-convened the course *Coloniality, Curating and Contemporary art* (Universidad Internacional de Andalucía, 2012). Her research focuses on the specificities of the exhibition medium and its critical possibilities for curatorial practice.
- ix. Rosalind Nashashibi is an artist working in film, sculpture, print and photography. Her best known films combine close observation of everyday life with constructed scenes, inhabiting the same place or time to capture the friction that occurs at the border between the real and everyday and the fantastical or mythological. These works often explore issues of control, internalized into citizens or exerted by the state. Nashashibi has exhibited internationally over the last decade and she has recently had solo exhibitions in Rome, Milan, Brussels, London, and Vancouver. She represented Scotland at the 52nd Venice Biennale, and has shown in the 5th Berlin Biennial, Manifesta 7 and Sharjah 10. She won Beck's Futures in 2003 and has been nominated for the Northern Art Prize in 2013.
- x. Vanessa Place is CEO of Vanessa Place Inc., a trans-national corporation whose sole mission is to design and manufacture objects to meet the poetic needs of the human heart, face, and form.
- xi. Jonathan Rée is a freelance philosopher and historian based in Oxford, England. He taught philosophy in London for many years, but gave up when he realised how bored he was. He has published books on a range of subjects from Heidegger to the history of deafness, and is now working on a big book (ten years overdue) which he hopes will transform the way people think about the history of philosophy. He had made several radio programmes for the BBC, and his journalism has appeared in *The Guardian*, *London Review of Books*, *New Humanist*, *Times Literary Supplement*, etc. He also has a long-standing interest in Kierkegaard as a philosophical humorist.
- xii. Olivier Richon was born in Lausanne, Switzerland, in 1956. He studied at the Polytechnic of Central London, where he was taught by Victor Burgin. He received a BA (Hons) in Film and Photographic Arts in 1980 and an MPhil in 1988 for a research project on Exoticism and Representation. He taught Photographic Studies on BA and MA courses at the Derby School of Art from 1985 to 1993 and at the University of Westminster from 1993 to 1997. He has been head of Photography at the Royal College of Art since 1997.
- xiii. Kim Schoen is an artist working with photography, video installation and text. She received her M.F.A. in photography from CalArts in 2005 and her Masters in Philosophy from the photography department at The Royal College of Art in London in 2008. Recent exhibitions of her work include *A Voyage Around My Room* (Norma Mangione Gallery, Turin), *A Man Asleep* (LM Projects, Los Angeles), *Trust Fall* (The Whitechapel Gallery, London). Her work has been written about in the *Los Angeles Times*, *Art in America*, featured in *Hotshoe International*, and her essay "The Serial Attitude Redux" was published in X-TRA, *Quarterly for Contemporary Art*, with a forthcoming essay "The Anxiety of Infinity" due out in Spring of 2014. Schoen is the co-founder and editor of MATERIAL, a journal of texts by visual artists.
- xiv. Duncan Wooldridge is an artist, writer, curator and lecturer. His work is included in the publication 'Artist's Postcards', published by Reaktion Books; he was the curator of the exhibition 'Anti-Photography', at Focal Point Gallery, Southend, UK in 2011; his writing has appeared in *Art Monthly*, *Source*, *Photoworks*, *Eikon*, and in a forthcoming article for *Elephant*, on the photobook and the ABC Artists Book Cooperative; Duncan is Course Director of the BA (Hons) Photography programme, at Camberwell College of the Art, University of the Arts, London.
- xv. Sarah Lehrer-Graiwer is an arts writer based in Los Angeles, where she edits the publication series "PeP Talk," runs the experimental arts venue the Finley Gallery, and teaches at USC and Otis College of Art and Design. She contributes to *Artforum*, *Mousse*, *Art in America*, and *Artslant*. Her book on Lee Lozano's *Dropout Piece* is forthcoming next year.