



JOAN MIRÓ

“You can look at a picture for a week and never think of it again. You can also look at a picture for a second and think of it all your life.”

4

CLAUDIA FÄHRENKEMPER  
Images from the Microcosm

24

LINDA ALTERWITZ  
In-Sight

44

MARCUS BUCK  
Restarchitektur

56

POLIXENI PAPAPETROU  
Between Worlds

74

PETER NITSCH  
Early Memories

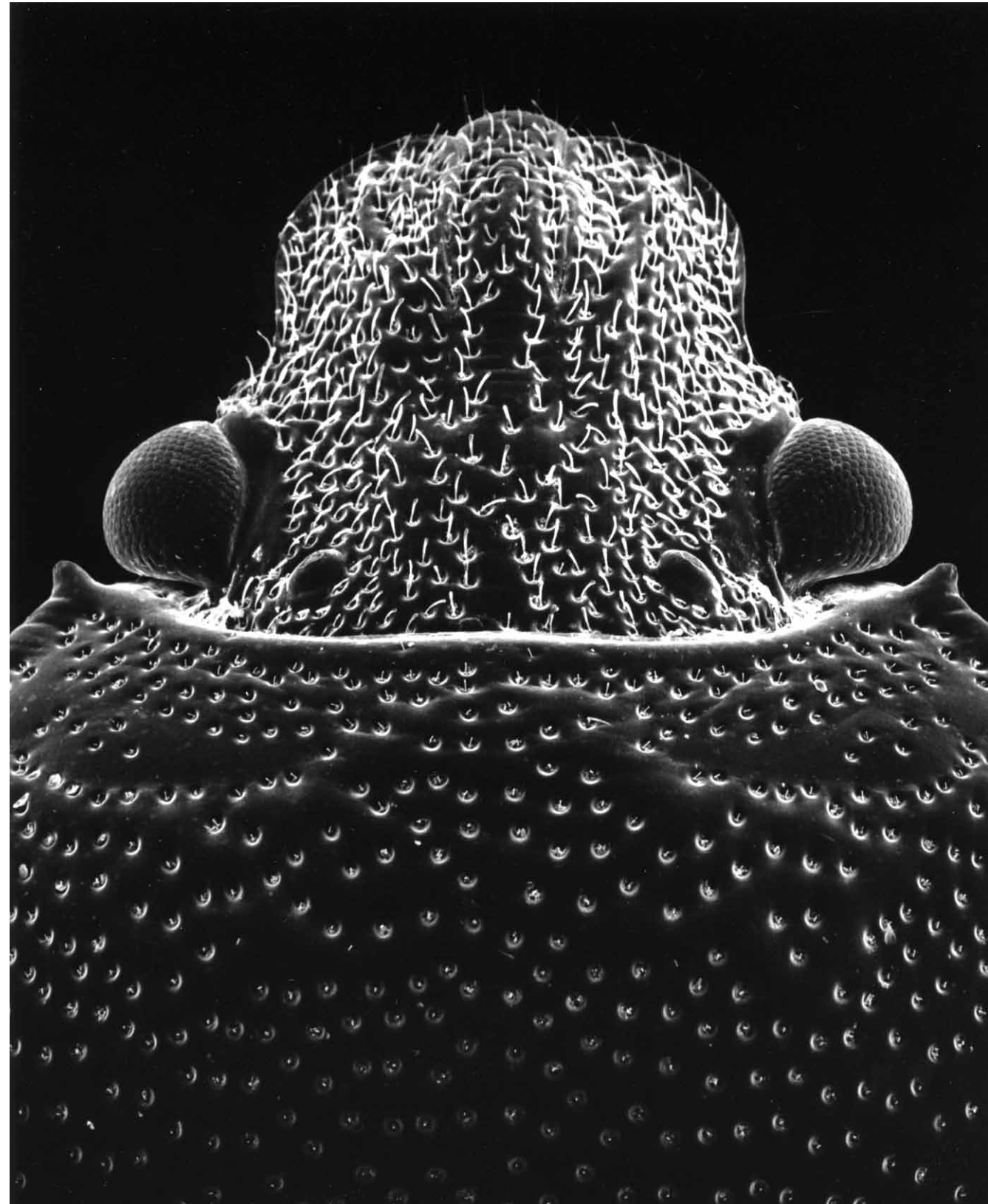
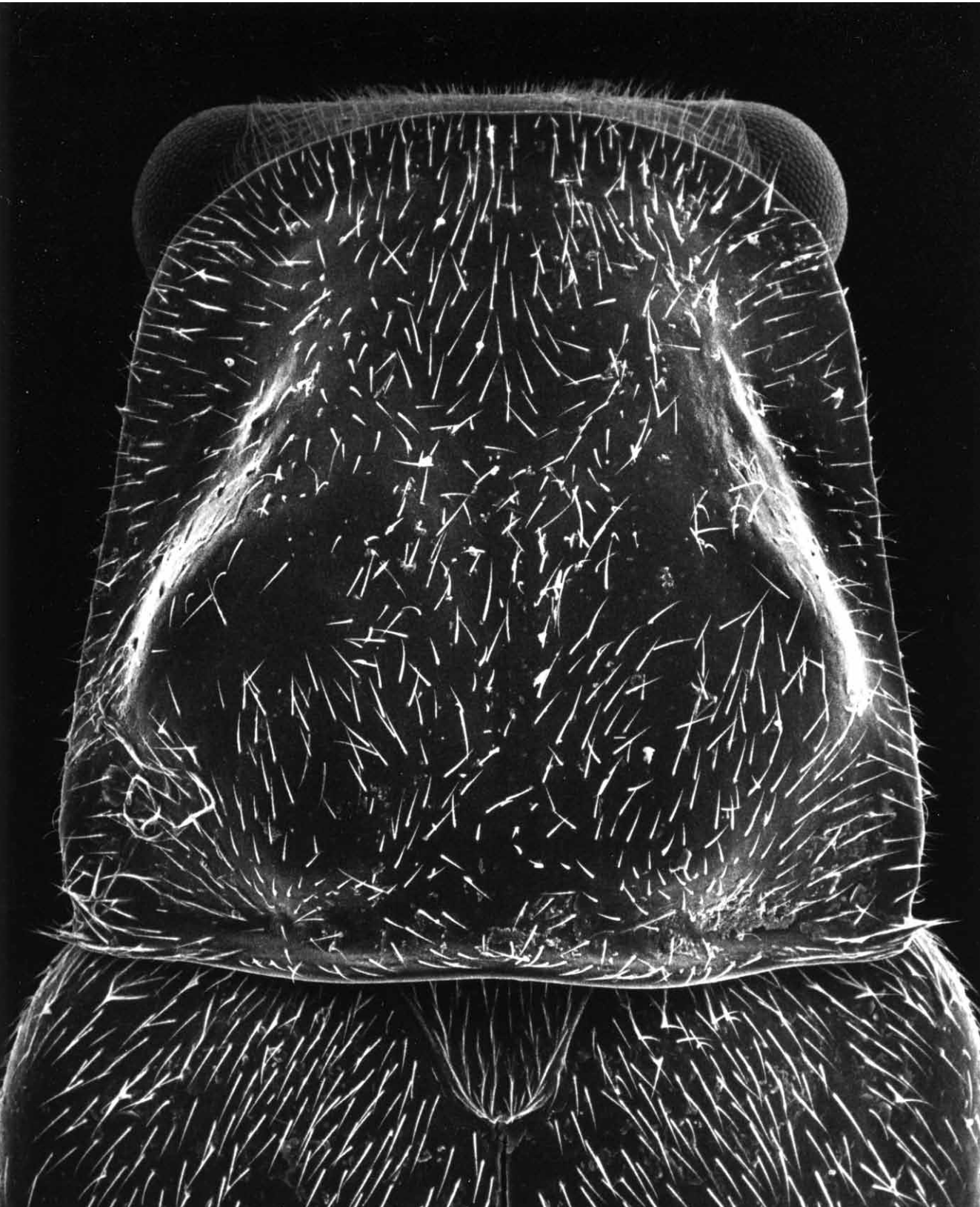


# Claudia Fahrenkemper

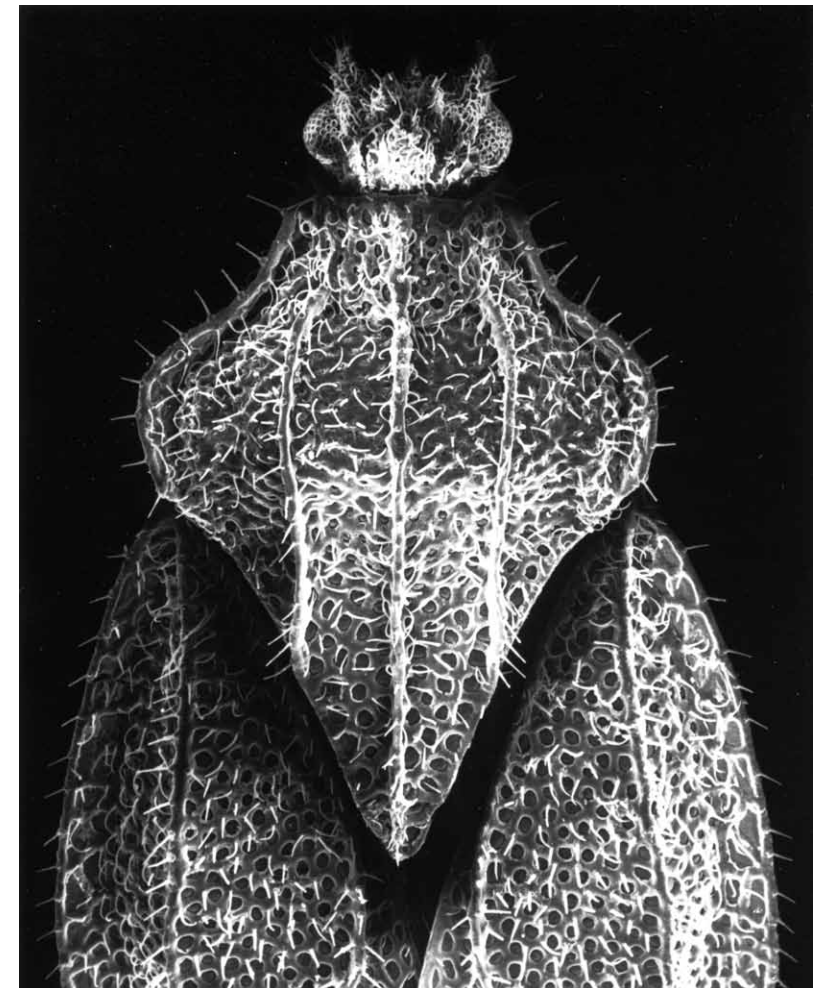
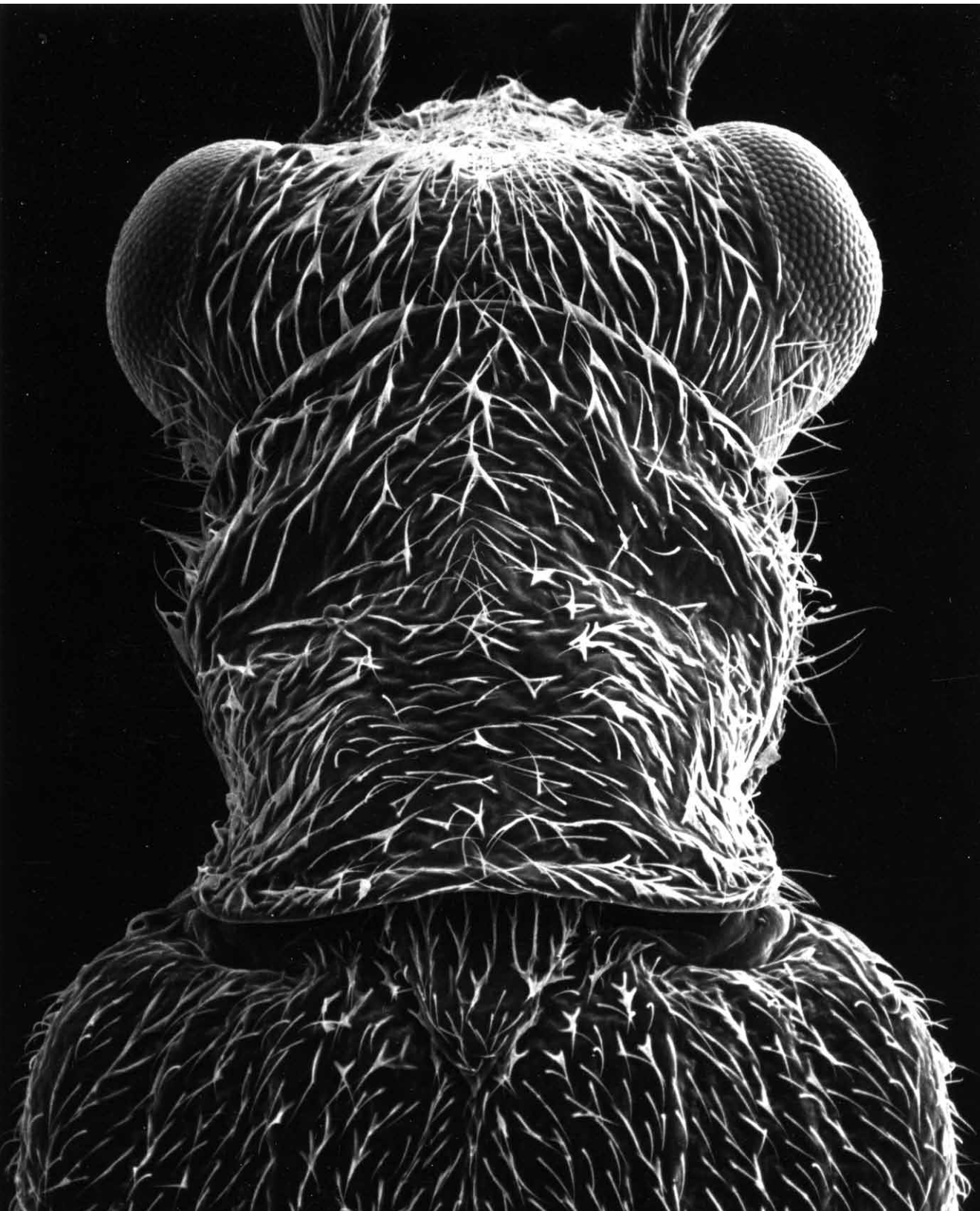
IMAGES FROM  
THE MICROCOSM  
IMAGO INSECT  
PORTRAITS

[www.claudia-fahrenkemper.com](http://www.claudia-fahrenkemper.com)













Photography is a medium, which sensitizes our perception and offers us new possibilities of viewing things. My photomicrographs reveal a world, which is only visible through a scanning electron microscope. It is a very new approach to sculptures and spaces in the microcosm. My main focus is not the illustration of special facts but the sensual experience of perfect and complex tiny forms.

I have been working with a scanning electron microscope since 1996. My aim was to make the microcosm visible, which normally only scientists have access to, showing this hidden world of filigree constructions, their richness of morphological details.

In addition I was keen to work out the special abilities of this imaging technique, especially the three-dimensional and detailed impression of forms.

In spite of their realism, these photographs are always mysterious, magical and surreal in a particular way. Their materiality often trigger a variety of interpretations which can be completely different from the original fact.

In my photomicrographs I combine digital and classical photography in a hybrid process. First the images are scanned, then get exposed on black and white rollfilm (format 6x7) in a camera which is connected with the microscope. It is important for the results, that the scanning step is not visible, so the photos are characterized by high quality and an illusion of reality. This starts the comparison with images of the visible world.

For enhancing the three dimensional impression isolation, fragmentation and monumentalisation of forms are necessary decisions in the imaging process.

My silvergelatine prints are between 50x60cm/80x100cm. The print enlargement and presentation intensify the impression of sculpture and space.

My former work with a grandview camera on a project in the strip mining area was important for my recent photography. First working on a series of construction details of huge mining machines, it followed a large documentation of strip mine excavators all over Germany.

My focus has always been on the precise imaging of morphological details as well as the construction and function of the huge dynamic and mobile machines.

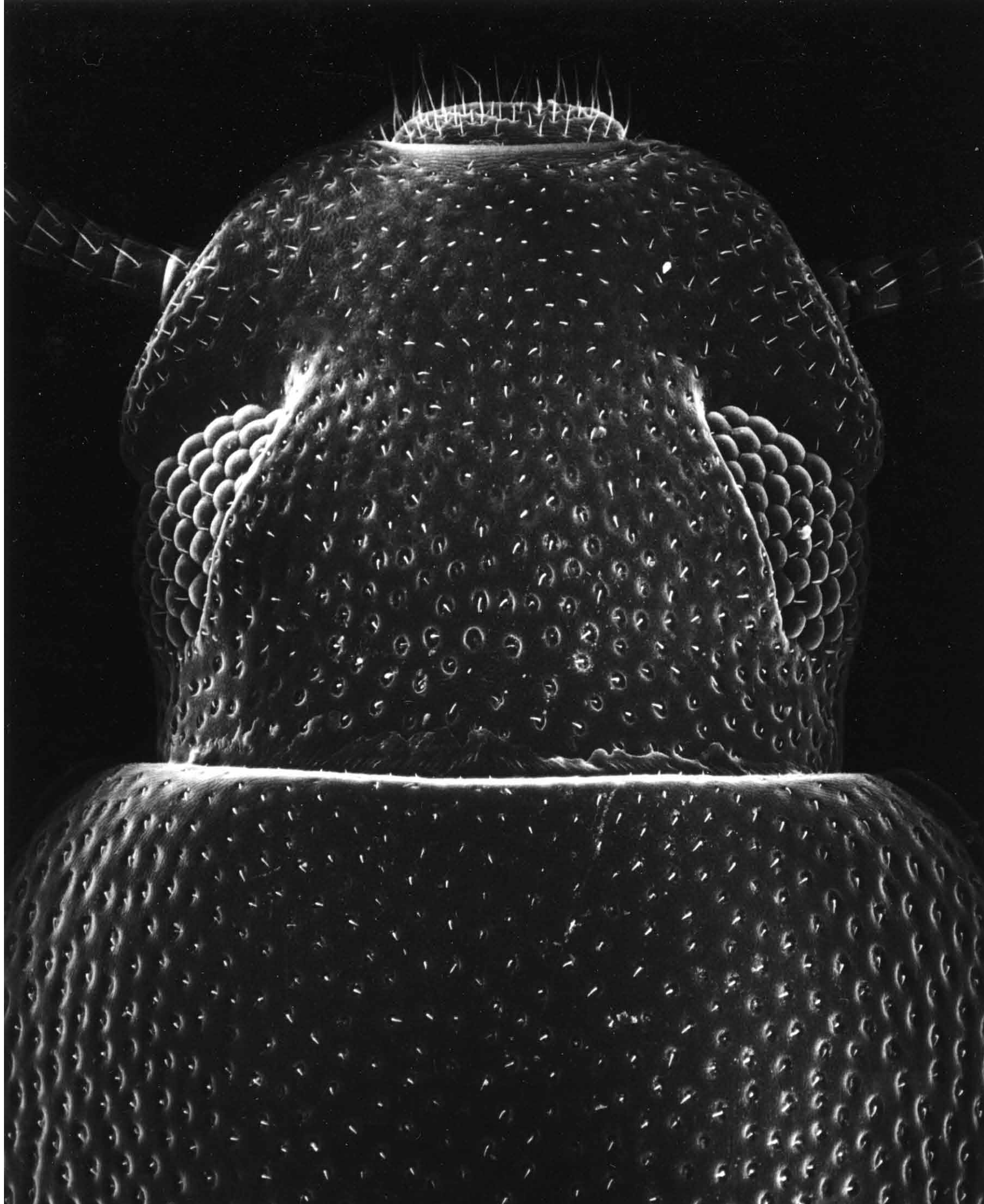
An additional important aspect of this documentation was the relationship of man, machine and landscape, so human beings were often used as a "scale".

Of course my earlier work with machines has influenced my present work and my way of perceiving nature. The way we look at nature today, in a cooler, more dissective way, has become completely different from the romantic and enthusiastic view in the period of the beginning 20th century (Nouveau Realism). The influence of scientific imaging instruments on our perception of nature has been enormous.

In view of the increasing dominance of science (biology, biotechnology, bioinformation, bionics, nanotechnology etc.) with consequences for our cultural and social life and nature itself we are asked to investigate practical uses of new imaging techniques and ways of perception.

Photomicroscopy throw a new light on the microcosm and gives us an idea of relationships in our world. The conceptual work in series make comparisons possible and show us the variety and individuality of forms.

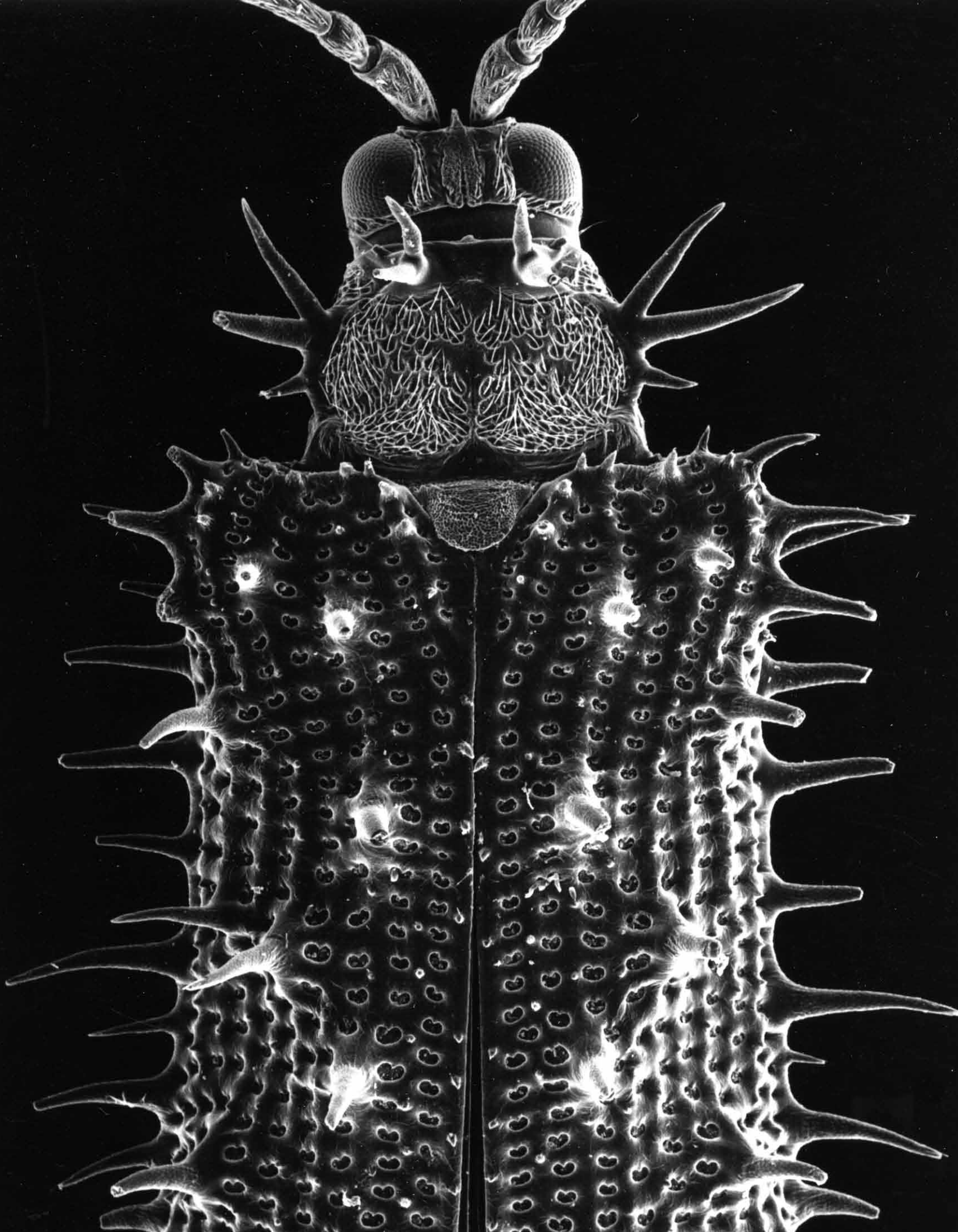












## IMAGO INSECT PORTRAITS

"IMAGO" is a Latin word and means an adult insect, which has passed through all stages of development (egg, larva and pupa). But this word also refers to the image, the photo of an Imago.

When I started with this series originally I got the insects from biologists, later on I learnt to collect and prepare them myself. Preparation means first to make a choice of interesting insects at a binocular microscope, removing dust, cutting legs and sometimes feeler for clearing the form and for avoiding charging in the later scan process. In a further step they have to be dried out in an alcohol series and to be fixed on a sample table (1cm in diameter). Finally the specimen get covered with gold in the laboratory then properly prepared for microscopy in a high vacuum.

In this condition they are already abstracted, removed from the natural surroundings, in order to emphasize their particular presence with all their amazing structures.

I always take the photos from a perspective above the insects, with the head and a part of the neck like a portrait of a human being. I avoid a perspective in front of them, because that would give a kind of horrible impression. My aim is just the opposite, to take a respectful point of view, presenting insect heads, formally, as portraits of individuals with certain characters like an ancestral gallery of our microcosm.

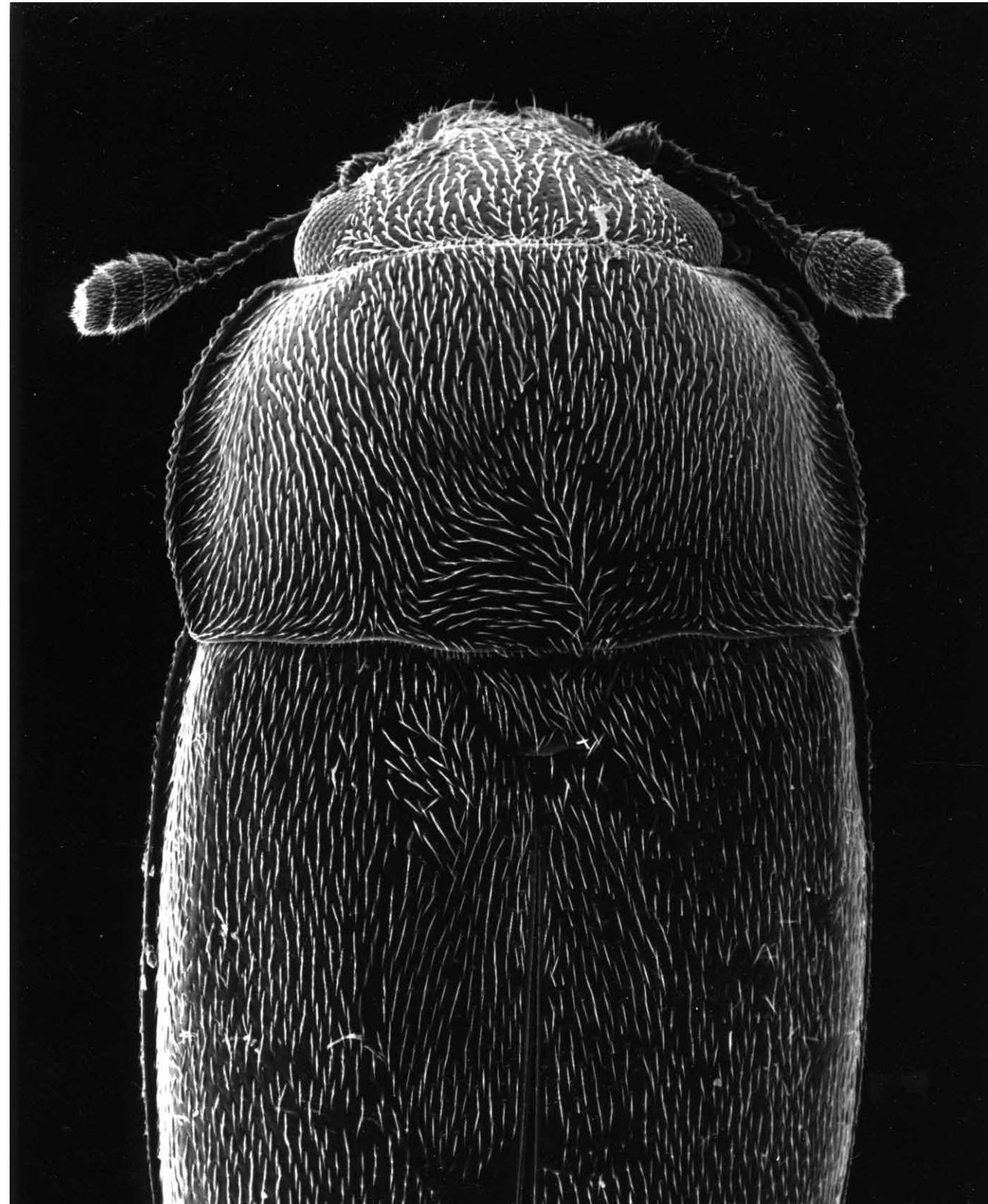
I am grateful to the Zoologisches Forschungsmuseum Alexander Koenig in Bonn for supporting my work since 1995.

## PHOTOMICROGRAPHS

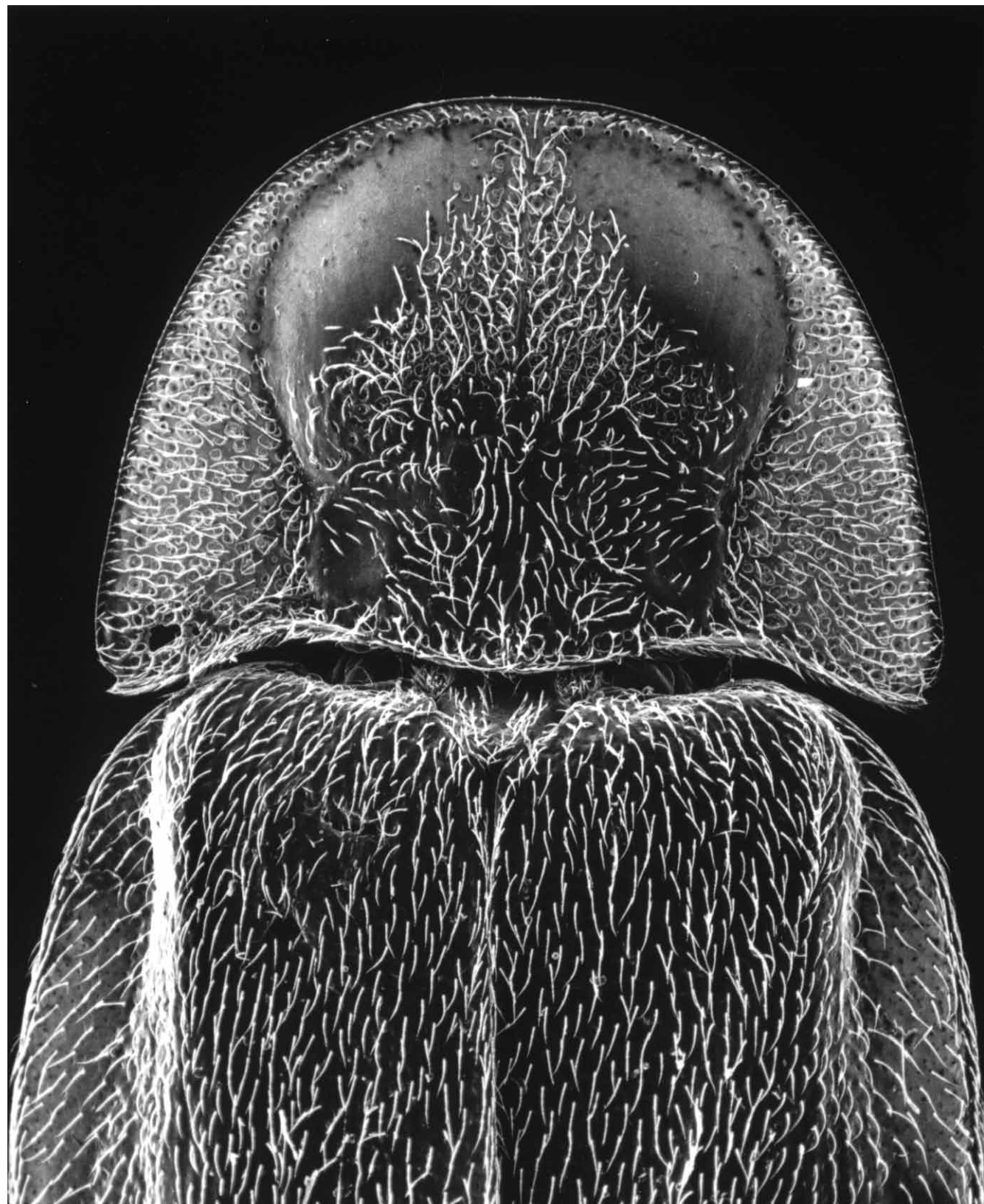
Since 1996 when I started with the series IMAGO the spectrum of living beings and natural objects I explore with the microscope has expanded. Besides insects (IMAGO) I am studying amphibian larvae (METAMORPHOSIS), plant seeds (EMBRYO), Crystals (HABITUS) and plankton (PLANKTOS).

My photomicrographs are autonomous images and, when only slightly magnified, function like a comparable morphology. When, however, magnified to a greater degree and thus made more abstract, they also reveal new levels of meaning. They serve neither scientific illustration nor arbitrary interpretation of microstructures. Instead, they provide insight into the coherencies of nature and give an idea of the multiplicity, beauty and eeriness of life-forms. The human dimension is explicitly included. Lots of the images refer to the human being, remind us of embryonal and foetal development, of portraits, gestures and habitation. The microcosm seems to be strange for us, but in fact there are surprising similarities to the world around us.













Claudia Fährenkemper is a German based artist, born in 1959. She studied photography initially in the class of Arno Jansen at the University of Applied Sciences in Cologne then in the class of Bernd and Hilla Becher at the Art Academy in Düsseldorf, where she finished her studies as master class student of Nan Hoover in 1995.

Her work has been exhibited in galleries and museums in Europe, USA and Canada and will be also presented in Australia at this year's Ballarat International Foto Biennale.

Her photographs are included in national and international museums and private collections like Hypo Vereinsbank, München; Kreismuseum Peine; Musée de L'Elysée, Lausanne; National Gallery of Canada, Ottawa; Hans Hansen, Hamburg; Museum für Kunst und Kulturgeschichte, Dortmund; Portland Art Museum, Oregon; Martin Margulies, Miami; Kunstmuseum Bonn; Rheinisches Industriemuseum, Oberhausen; Santa Barbara Museum of Art and Wildling Art Museum, California; Sprengel Museum Hannover; Federal Ministry of Food, Agriculture and Consumer Protection, Berlin.

She also gives lectures, workshops and teaching posts.





# Linda Alterwitz

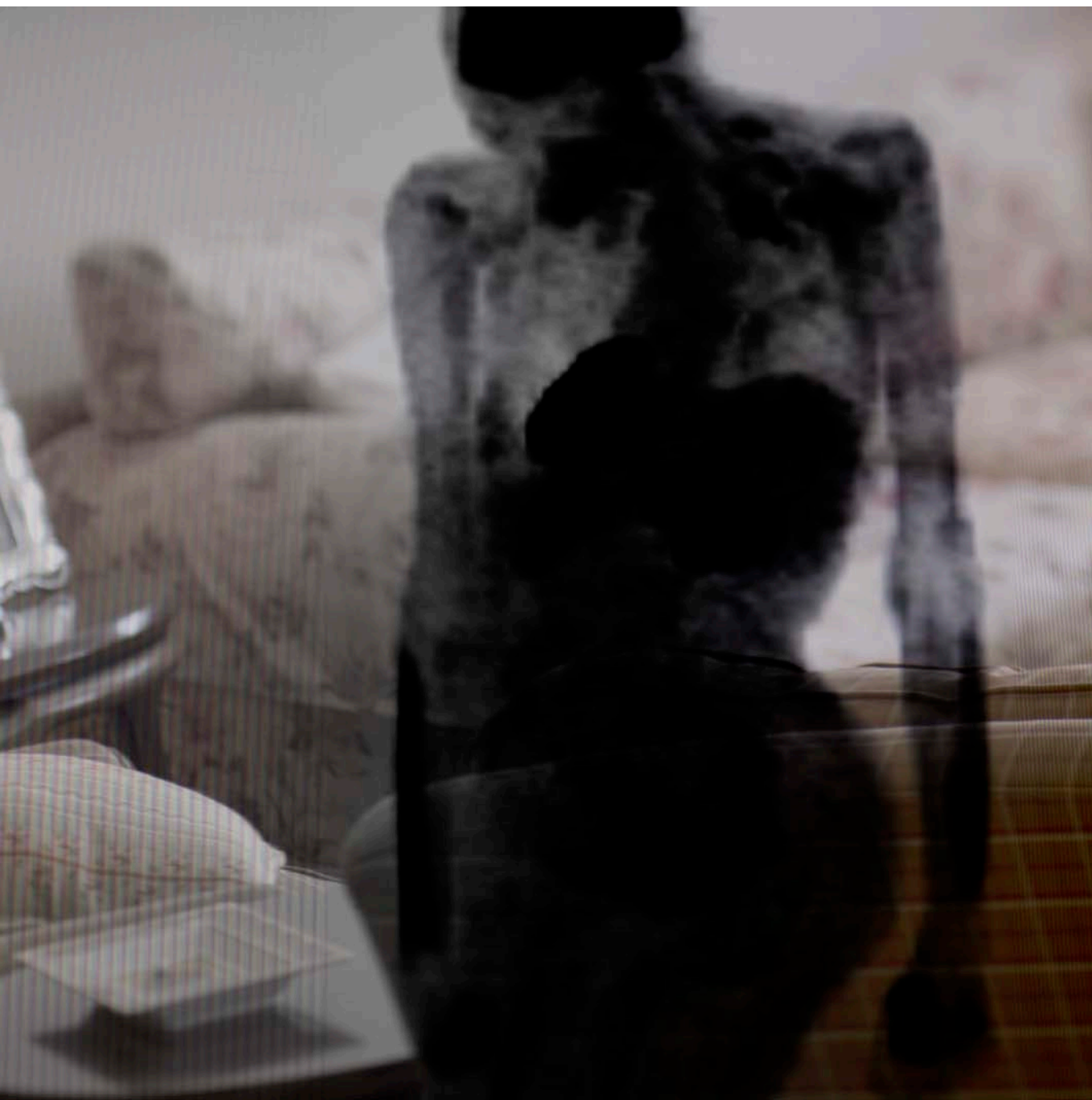
IN-SIGHT

[www.lindaalterwitz.com](http://www.lindaalterwitz.com)













The series "In-Sight" combines science and technology with landscape photography to explore the themes of scientific life and the human spirit. Each photograph blends two distinctly different types of visual information: medical imagery and landscape. P.E.T. scan images of the human body are used as a visual element within each photograph. In this medical imaging process, radioactive material is put into the body in order to capture digital images of the structure and function of specific organs and tissues. In contrast, photographic images of landscapes provide different information, that which is identifiable and exposed at the surface. The transparency of the human form combined with the familiarity of the landscapes in this series is not meant to focus on one's mortality, but rather to provide more of an understanding of life itself, both literally and metaphorically.

With technology allowing us to see the inner workings of our bodies, we seem to have a better understanding of the biology that propels our being, both in sickness and in health. But what else lies beneath the surface of our flesh? What if experiences and memories are burned into our bodies at a cellular level?

When we subject ourselves to technology like a P.E.T. scan, what if information other than just our physical bodies is detected? Will technology someday allow us the ability to visually document our memories, fears, and passions?

"In-Sight" " " presents the viewer with the ability to gain deep insight into not only what we are, but also who we are. Our bodies become merely vessels that house a universe of microcosms—the biological microcosms of our various body systems as well as the microcosms of memories and life experiences.

This series illustrates how art and technology are intricately connected. While opposites in so many ways, they must co-exist. Without the landscape imagery, we are left with medical images, cold and impersonal. However, it's the scientific and technological aspects that help breathe life into our human environment, leaving us with a true reflection of the human spirit, including a reminder of our shared strengths and vulnerabilities.











Linda Alterwitz is a Las Vegas based visual artist. Having earned a Master of Fine Arts from the University of Denver specializing in painting and drawing, she changed paths in 2006 to follow a conceptual passion that delves into the fine boundaries of art and science.

Alterwitz's philosophy addresses the constant challenge to keep a balance between the two sides of the brain: the logical and the creative. This duality is apparent throughout the body of her work, starting with her photographic equipment. Alterwitz uses both digital cameras and toy cameras. The high-tech digital cameras produce clear, factual images that are believable and acceptable in our right-brained world. In contrast, images shot on film by the low-tech, simple workings of plastic cameras capture a spontaneous altered world. Alterwitz's inspiration, the inner workings of the human body and her external surrounding environment, plays with the dance of the two sides of the brain as well as the contradiction of fear and reassurance. Past personal struggles with medical issues were tempered by fond, childhood memories of playing in the sand dunes and forests of Gary, Indiana where Alterwitz grew up.

It is this dichotomy that gives her work a comforting sense of familiarity while simultaneously creating tension.

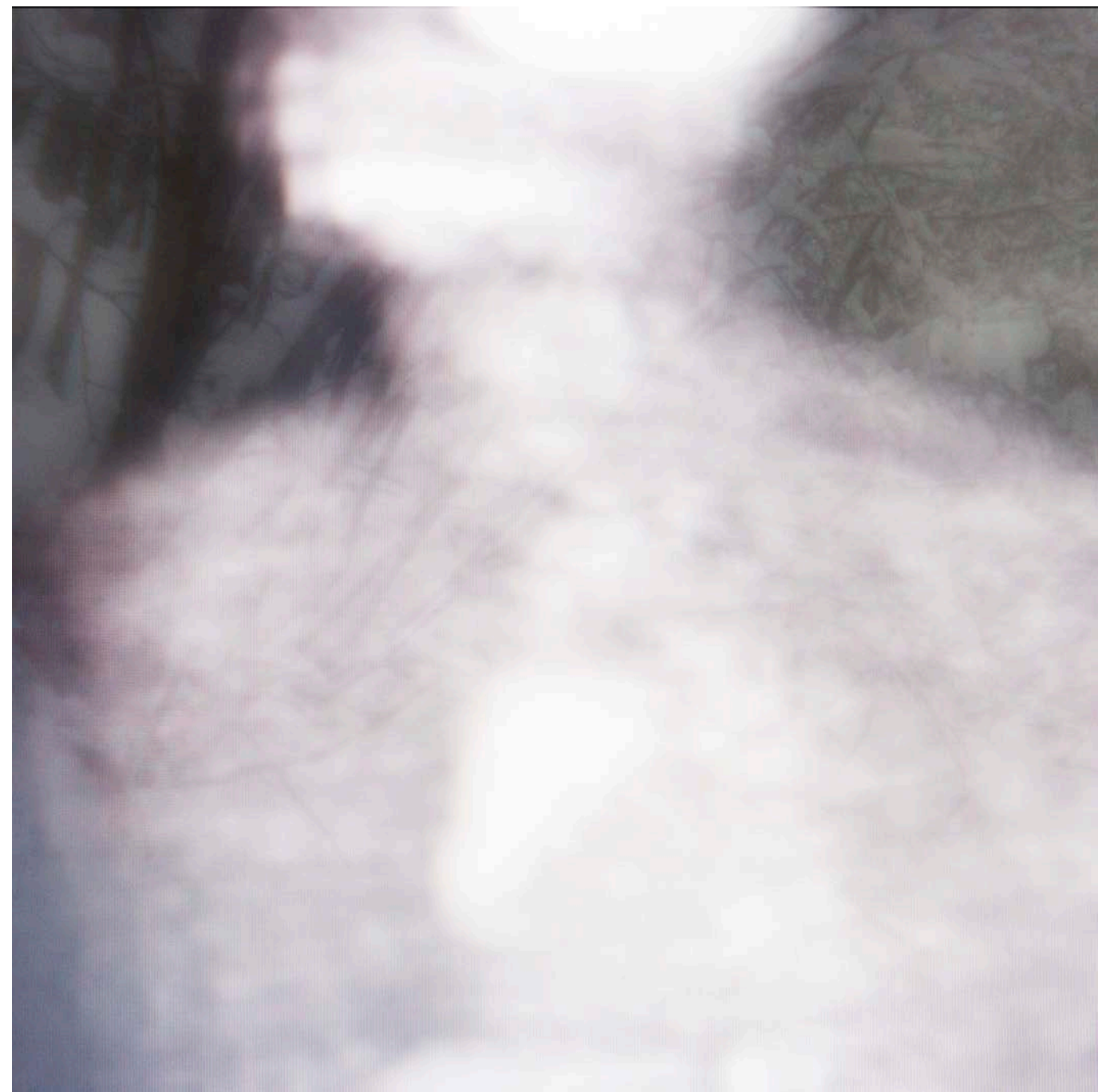
Her work has been exhibited throughout the United States, Europe, Japan and Israel. In 2012 Frank Pictures Gallery, Santa Monica, California (in Bergamot Station) had a debut of her series "In-Sight." In 2011 she had a solo exhibition at LACDA (Los Angeles Center for Digital Art in Los Angeles, CA) and The Donna Beam Gallery (UNLV). Recent group exhibitions include The Art of Photography (San Diego, CA), Project Basho (Philadelphia, PA and Tokyo, Japan), and The Center for Fine Art Photography (Fort Collins, CO) among other national and international juried competitions.



















# Marcus Buck

RESTARCHITEKTUR

[www.marcusbuck.com](http://www.marcusbuck.com)









The series „Restarchitektur“ from Marcus Buck shows architecture in an intermediate state. It captures the short moment of emptiness, the absence of the representational building of itself.

49

Only short marks, like fossils on the walls of the neighboring houses, indicate the former building or bear traces of their inhabitants.

Here, a hand rail of the demolished staircase, there a wallpaper in the form of a world map, are visible for only a short blink of a moment, before the architecture of the renewal devours them forever. The series plays with the idea of change, transiency and regeneration.

The „leftover series“ was started in the year 2000 and is still ongoing.







Marcus Buck was born in 1970 in Waiblingen, Germany. After intensive testing of the family photo gear, he got his first camera at the age of seven. Following A-level in 1990 and studies in geology at the university of Tuebingen in 1991-92, he started his photographic path. After completing an apprenticeship in advertising and portrait (1993-1996), he continued his studies at the Academy of Fine Art in Munich (1996-1999), finishing with diploma. Since 1999 he has been working as freelance in the fields of architecture, documentation and advertising for architects, companies, agencies and artists. In the past years, his works have been shown at several exhibitions in Europe and America.











# Polixeni Papapetrou

BETWEEN WORLDS

[www.polixenipapapetrou.net](http://www.polixenipapapetrou.net)







Australian artist Polixeni Papapetrou has gained international recognition for her thoughtful photographs that contemplate the childhood imagination. For over a decade she has been engaged in an intimate photographic collaboration with her children and their friends. As they have grown and transformed so too have the roles they perform and spaces they inhabit intersecting with the boundaries of time, history and contemporary culture.

Her photographs are a powerful testament to how childhood relates to the adult world: they speak both directly and metaphorically about childhood, adolescence and identity and how children might reconcile their inner world with the social demands of the outer world during this phase. Papapetrou engages part reality, part fantasy moving through the mysterious landscape of her home country, using the rich terrain as a backdrop for narratives about the transitional space of childhood. It is the awkward evolution of youth that informs the in-between spaces she creates in series such as *Phantomwise* (2002-2003), *Between Worlds*, (2009) and *The Dreamkeepers* (2012).

In unreal theatrical guises, the children emerge enigmatically; they are present but their child identity recedes: new archetypes emerge as apparitions that speak to us about transformation and self-realizing periods in our lives. The disguises, masks and outfits worn by the characters in these pictures change young bodies into old, children into animals or into anthropomorphic figures.

These figures arouse a gentle pathos, reminding us of our own shape shifting, of time playing out on our bodies and minds. The abstract meeting of these two forms, inner child and outer presence may indicate the latent wisdom and self-acceptance only realized with maturity, or the cyclical nature of our life spans that inevitably brings us back to the vulnerability and freedom of youth.

Papapetrou holds the degrees, PhD, Monash University (2007); MA Media Arts, RMIT University (1997); LLB/ BA, University of Melbourne (1984).

She has held over 45 solo exhibitions in Australia and internationally. In 2011 the Australian Centre for Photography, Sydney held a retrospective of her work. Her work had been exhibited widely throughout Asia and Europe. She has exhibited in major photography festivals such as The Month of Photography Festival, Bratislava, Athens Festival of Photography, Le Mois de la Photo', Montreal, Biennale Photoquai at Le musée du quai Branly, Paris and in 2012 at Photofestival Noorderlicht. Papapetrou has participated in over 70 group exhibitions including, The National Arts Center, Tokyo; Seoul International Photography Festival, Seoul; Museum of Photography, Seoul, De Cordova Museum and Sculpture Park, Massachusetts; Museum of Photographic Arts, San Diego; Aperture Gallery, New York.

Papapetrou's work is appears in over 180 articles, citations and essays including Naomi Rosenblum, *A History of Women Photographers*, Abbeville Press, New York, 2010; Anne Marsh, *Look: Australian Photography Now*, MacMillan Publishers, Australia, 2010; Anne Higonnet, *Presumed Innocence: Photographic Perspectives of Children*, De Cordova Museum, Massachusetts, 2008; Susan McCulloch, *The New McCulloch's Encyclopedia of Australian Art*, 2006.

Selected grants and awards: Australia Council New Work Grant, 2012, 2009, 2007, 2005, 2000; Arts Victoria, International Touring Grant, 2010; 2007; Arts Victoria Professional Development Grant, 2002; Australian Post-Graduate Research Award, 2002-2005. Recipient of the Josephine Ulrick & Win Schubert Photography Award (2009).

Her work is held in public collections including National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Museum of Contemporary Art, Sydney; Ballarat Art Gallery; Bendigo Art Gallery; Edith Cowan University, Perth; Geelong Art Gallery; Monash Gallery of Art; Gippsland Art Gallery; Gold Coast City Art Gallery, Queensland; State Library of Victoria; Murdoch University, Perth; The Arts Centre, Melbourne; Warrnambool Art Gallery; Museum of Fine Arts, St. Petersburg, Florida. Corporate collections include Wesfarmers Art Collection, Perth and BHP Billiton, Melbourne. Her work is in private collections in Australia, England, France, Italy, The Netherlands, Belgium, USA.

















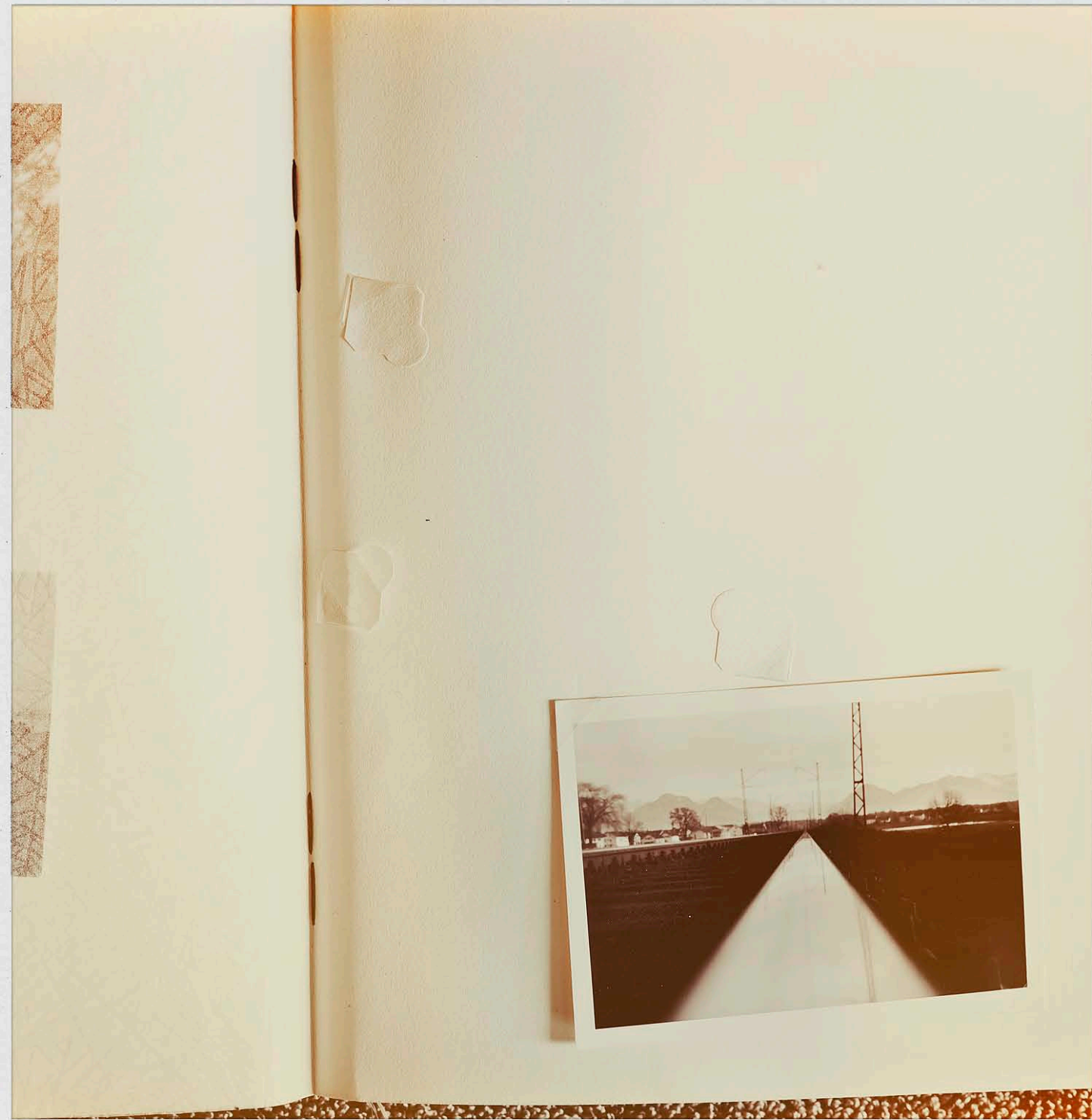












# Peter Nitsch

EARLY MEMORIES  
WHEN ONLY THE  
MEMORY REMAINS

[www.peternitsch.com](http://www.peternitsch.com)

Morning image: My dad and his friends  
arrived at the station in Kaufbeuren after a  
long journey with the train.

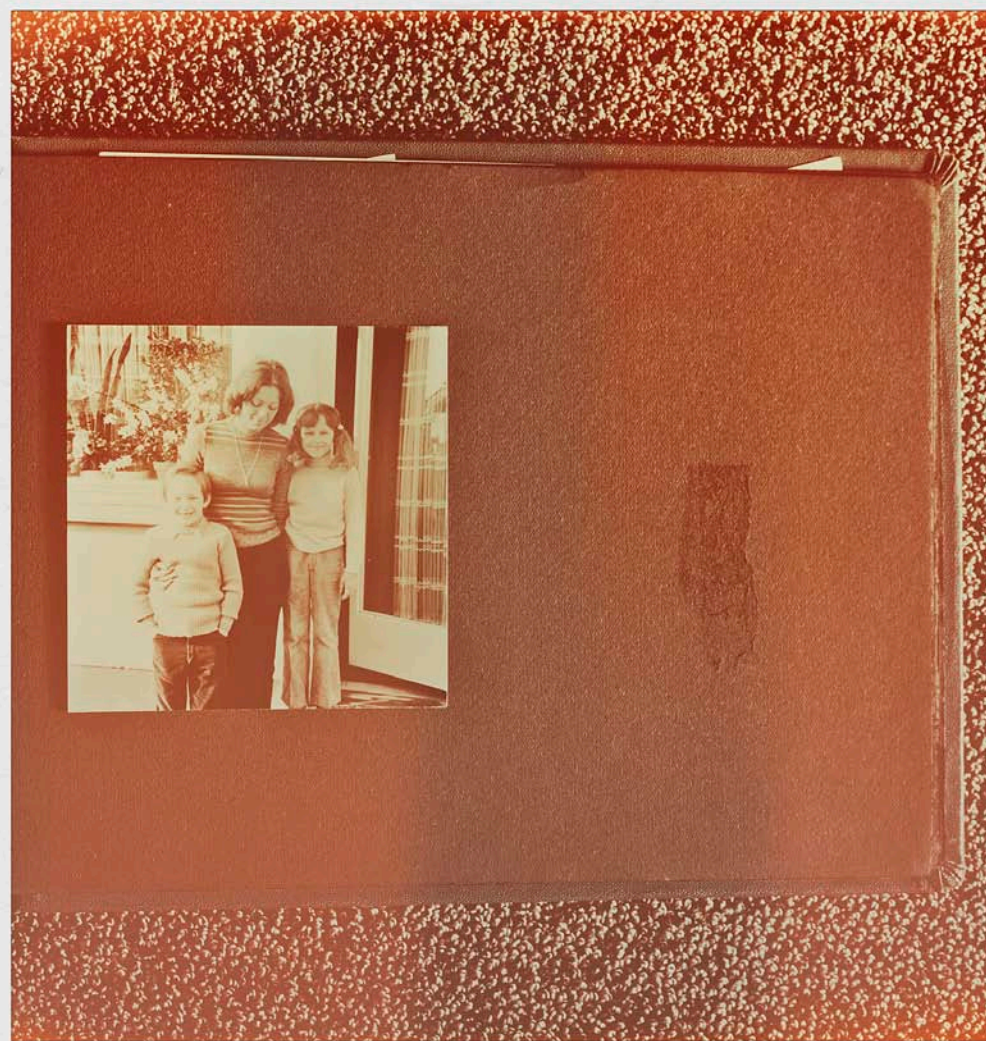
1968.





Missing image: My dad posing on skis in the mountains during his time in the border police.

1969.



Missing image: Family photos with a yellow frat. 1967.





Missing image: The new desk in my dad's office with a photo of the art mahogany desk.

1972.



Missing image: The bridal couple (friends of my parents) in their new car.

1968





Missing image: My dad in front of the  
textile trade school on Mondengladbach.

1968



Missing image: My mom eating cherries  
on our balcony.

1979.



Back in the days of analog photography the term "instant" meant to get a photo within a few minutes. That waiting time got way shortened by digital photography and gadgets like mobile phones and digital cameras. Nowadays digital photography is instant photography. Even if the digital photo can be saved, uploaded and published within a glance, does a real picture truly exist? Picture in a sense of "always in mind" for the case this photo gets lost for some reason. Today pictures are deleted without much thought or vanish in the depths of a hard drive; as a result they get squeezed out of focus and slowly but surely erased from our memory. Without having left any permanent impression on the cortex of our brain they're witnesses of a digital amnesia.

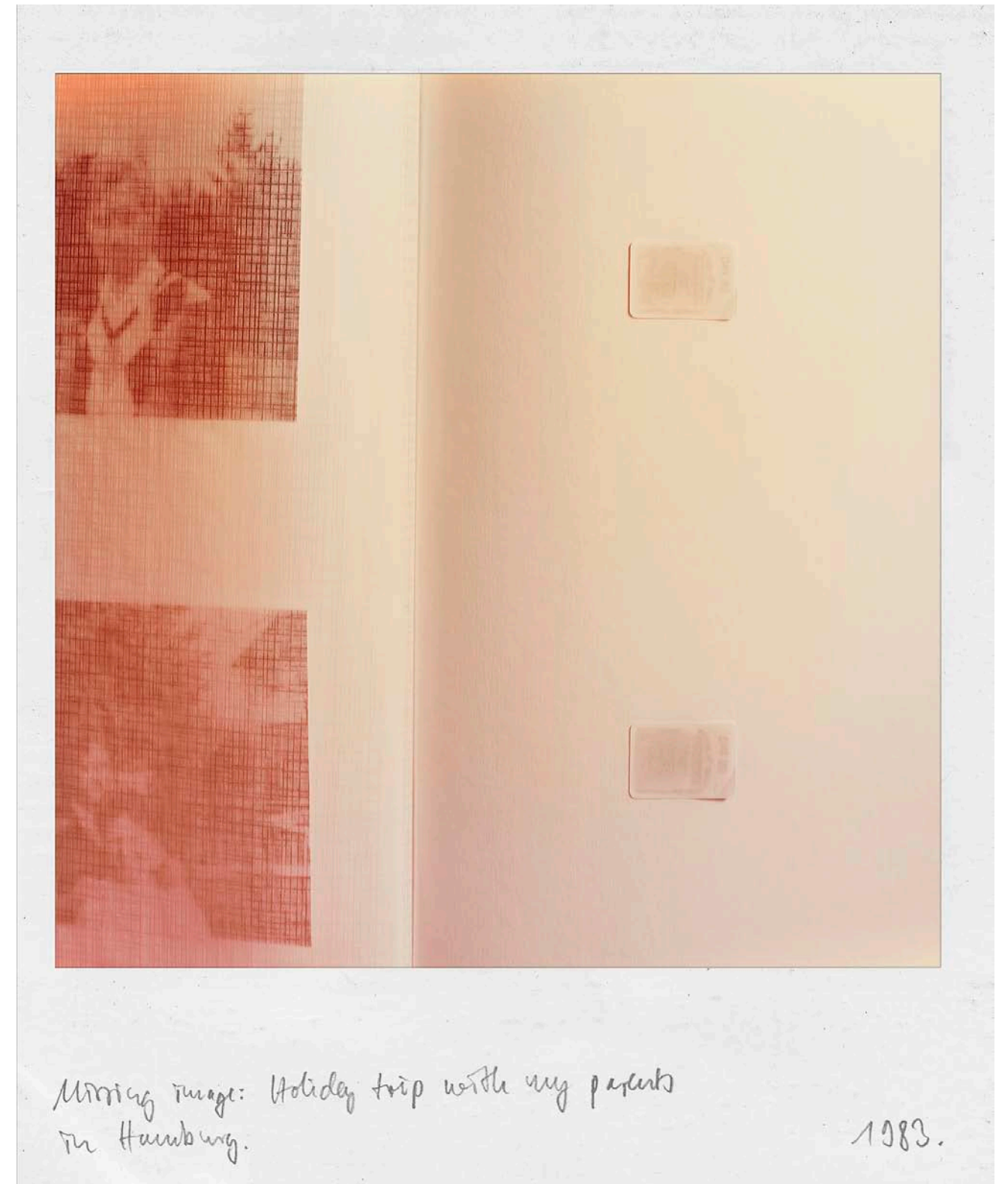
It's completely different with analog photo albums from our parents' generation before 1980, where every missing picture is forever saved in mind as chronological and topical memory. Even if some moments haven't been witnessed personally, the associated pictures are still completely familiar through recurrent examination and tons of vivid stories.

"I want to revive mentally exactly those experienced and narrated events," states the photographer on his very private project.

It's an exciting situation that a missing picture from a photo album is shown and specified on a Polaroid, in order to restore the memories that are connected with the missing photo. The result is a photo without a photo with a story. "Some person on those missing photos is not with us anymore and will only live on through the memories that we're still keeping in our minds. Under these circumstances the beholder might create its very own picture in mind that is also connected to his personal memories, but might differ from my own conception." says Nitsch.

This phenomenon of the personal conception and interpretation of a non-experienced situation can be stimulated by the fact that the bigger picture is shown on some Polaroid. This link allows a conclusion on the missing picture and helps to store it in mind without ever having experienced the situation.

The inventor of the Polaroid Edwin H. Land explained 1948 in the book "Polaroid, Images of America", "The aesthetic purpose of the new camera is to make available a new medium of expression to those who have an artistic interest in the world around them ..." and continued "Ideally – all that should be necessary to get a good picture, is to take a good picture." All shot Polaroid of remembrance have been digitalized and destroyed afterwards in order that all that remains from the memory is only the memory.







Missing image: I'm opening the back of  
my first camera.

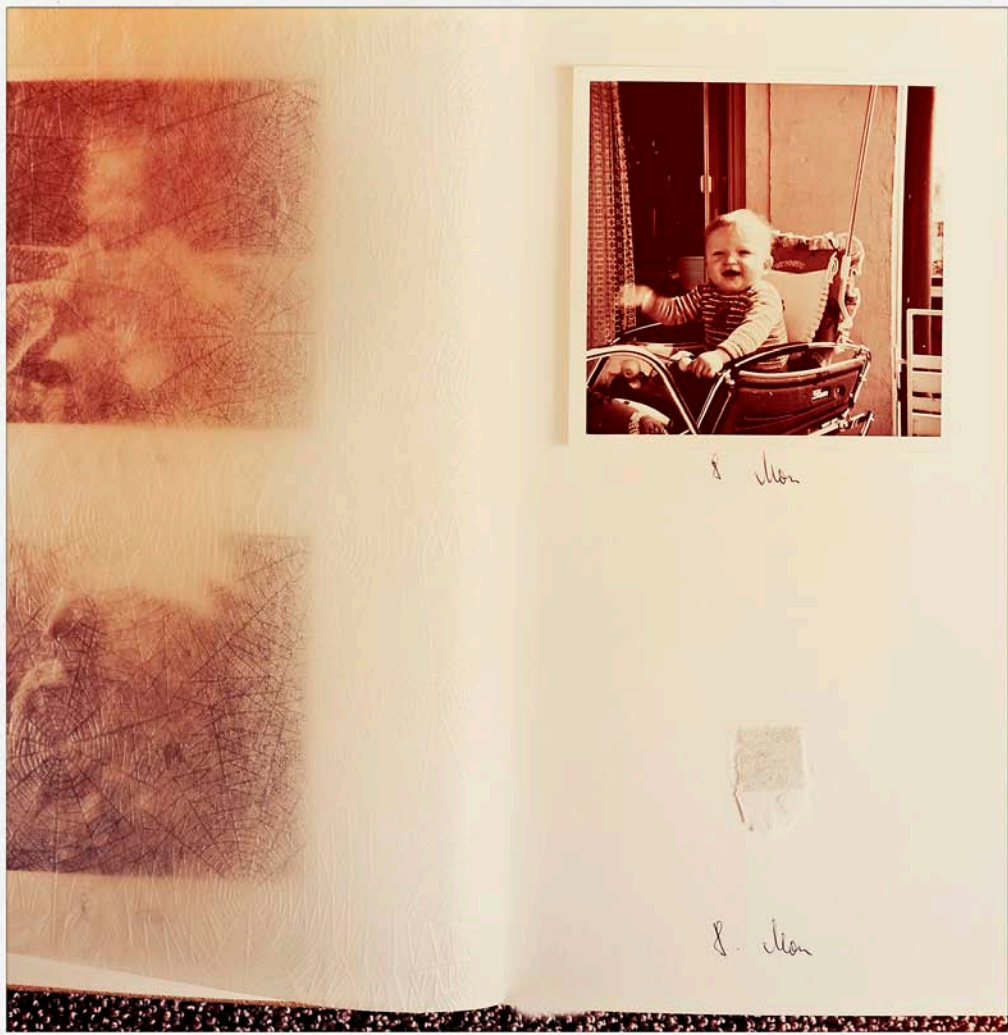
1979.



Missing image: My mother's siblings jumping  
around in the living room.

1974.





8. Nov

8. Nov

Missing image: I'm happily splashing in my plastic tub.

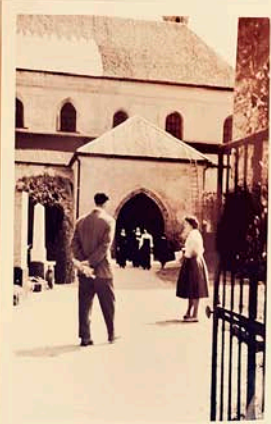
1974.



Stock - Stadt  
und zurück  
2 Klasse  
2000  
8497

Essen wird gebracht

Stock  
Herrenhof  
2. Kl.  
006833



Auf der Frauen...

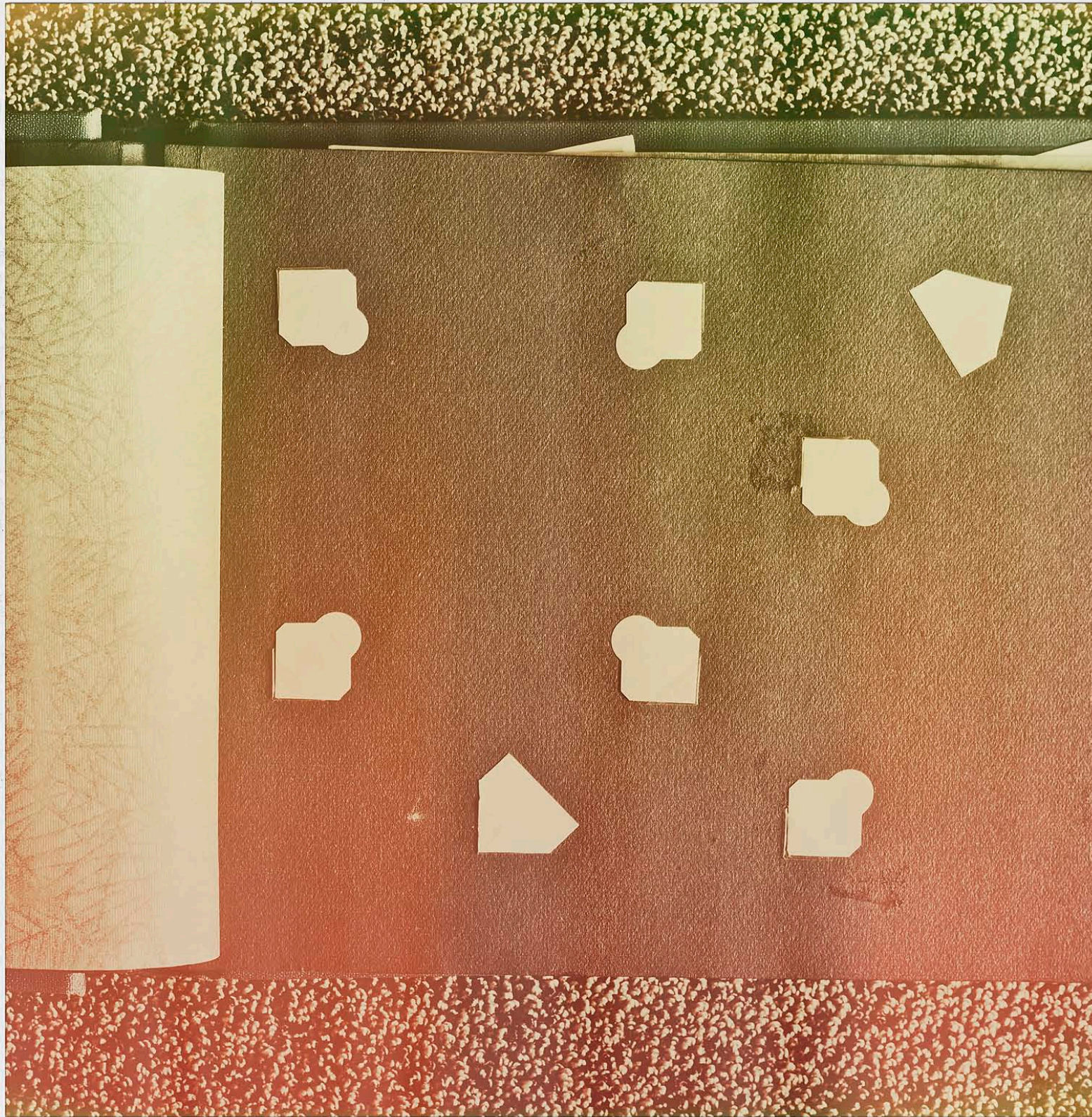


Beizen machen

Missing image: The youngsters sitting around the bonfire, while dinner is served in the camp at Lake Diansee.

1964.





Missing image: cheerful group photo with  
my parents, my granny, uncle Jürgen and aunt  
Brigitte in the garden, the living room and  
the kitchen in front of very bloomy wallpaper.

1968.





FRONT IMAGE Linda Alterwitz BACK IMAGE Markus Buck  
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