



**PHOTOMEETINGS LUXEMBOURG**  
11.9 | 20.10.2012



Workshops (photo: Lena Haase)



Lectures (photo: Lena Haase)



Exhibitions (photo: Hanna Musen)

Dear friends of photography,

September is around the corner, and therefore we would like to ask you to mark your calendar for the **8th edition** of photomeetings luxembourg from **Sept. 11th - Oct. 20th 2012!**

The City of Luxembourg will host our festival in the beautifully restored **Cercle Building** on the Place d'Armes for the workshop-activities, and in the splendid auditorium at the Cité for our public events, from **September 12 - 15th**.

The concept of our event has remained the same, as have our aims: to build a quality platform for the young and the young at heart, who have an interest in photography and photo-related arts.

In this fast-changing world of mass media and technical innovation, we intend to encourage and motivate the future generation of artists, who mostly grew up as computer users, to learn from specialists in the field of new technologies, as well as to acquire traditional photographic methods.

With their thought-provoking themes, the photomeetings luxembourg go right to the heart of contemporary photographic discourse. This year's theme is **Photography = Fiction?**

Many internationally renowned photographers,

photo-artists and lecturers will highlight and discuss the different aspects of the term "fiction", by way of workshops, lectures and exhibitions.

Europe will be learning and creating together: in cooperation with local participants, six universities and colleges from six European countries will take part in photomeetings luxembourg 2012.

Between five and fourteen students from each university are participating. They will work on the theme during the summer semester 2012. Their resulting photographs will be presented in an exhibition within photomeetings luxembourg 2012 at the **Galerie beim Engel** from **Sept. 11th - Oct. 20th 2012!**

For the first time in the history of photomeetings luxembourg, a retrospective show with a selection of works created by the previous workshop participants will take place in the **Ratskeller of the Cercle**, rue du Curé, from **Sept. 12th - Oct. 7th 2012**. The exhibition is called *Inspiring Luxembourg, since* the city of Luxembourg has served as a source of continuous inspiration from 2005 to 2011.

A selection of photographs by the workshop-teachers and lecturers will be on display at **Galerie Clairefontaine** from **Sept. 13th - Oct. 6th 2012!**

Participating students from:

- Universität für angewandte Kunst Wien, Austria
- Royal Academy of Fine Arts Antwerp, Belgium
- Aalto University, School of Arts, Design and Architecture Helsinki, Finland
- Staatliche Akademie der Bildenden Künste Stuttgart, Germany
- Moholy-Nagy University of Art and Design Budapest, Hungary
- Lycée Aline Mayrisch, Luxembourg

Workshop-teachers 2012:

- Jean-Christian Bourcart
- Geert Goiris
- Arno Rafael Minkkinen
- Roman Pfeffer
- Alfred Seiland
- Ábel Szalontai

Lecturers 2012:

- Joan Fontcuberta
- IPW round table discussion
- Arno Rafael Minkkinen

**All photography enthusiasts are welcome to participate in the workshops and lectures of their choice.**

Please find the application form in the centre of this brochure.

Marita Ruiter

## Workshops - Lectures - Exhibitions

### Workshops at Cercle (5. floor)

12.09.-15.09.2012  
2, rue Genistre  
L-1623 Luxembourg

### Lectures at Cité Auditorium (2. floor)

12.09.-14.09.2012  
3, rue Genistre  
L-1623 Luxembourg

### Exhibition of the students' works at Galerie beim Engel

11.09.-20.10.2012  
1, rue de la Loge  
L-1945 Luxembourg

### Retrospective Exhibition at Cercle - Ratskeller

12.09.-07.10.2012  
Rue du Curé  
L-1368 Luxembourg

### Exhibition at Galerie Clairefontaine

13.09.-06.10.2012  
**Espace 1:** 7, place de Clairefontaine  
L-1341 Luxembourg

**Espace 2:** 21, rue du Saint-Esprit  
L-1475 Luxembourg

Time	Tuesday, 11.09.	Wednesday, 12.09.	Thursday, 13.09.	Friday, 14.09.	Saturday, 15.09.
08:45		<b>Welcome &amp; information:</b> Director of the pml Dr. Marita Ruiter			
09:00 - 12:00		<b>Workshops:</b> J.-C. Bourcart G. Goiris A. R. Minkkinen R. Pfeffer A. Seiland A. Szalontai	<b>Workshops:</b> J.-C. Bourcart G. Goiris A. R. Minkkinen R. Pfeffer A. Seiland A. Szalontai	<b>Workshops:</b> J.-C. Bourcart G. Goiris A. R. Minkkinen R. Pfeffer A. Seiland A. Szalontai	<b>Workshops:</b> G. Goiris A. R. Minkkinen R. Pfeffer A. Seiland A. Szalontai
		Lunch	Lunch	Lunch	Lunch
13:00 - 17:00		<b>Continuation of the workshops</b>	<b>Portfolio reading</b> (13:00-15:00)  <b>Continuation of the workshops</b>	<b>Portfolio reading</b> (13:00-15:00)  <b>Continuation of the workshops</b>	<b>Evaluation of the work of the PML participants (PML Prize) at the Cité Auditorium</b>
		Coffee Break	Coffee Break	Coffee Break	
17:30 - 19:00		<b>Lecture:</b> Joan Fontcuberta	<b>Round table discussion</b> organised by the Pierre Werner Institute	<b>Lecture:</b> Arno Rafael Minkkinen	
19:00 - 21:00	<b>Vernissage:</b> Galerie beim Engel	<b>Vernissage:</b> Cercle - Ratskeller (offered by the City of Luxembourg)	<b>Vernissage:</b> Galerie Clairefontaine Espace 1&2	<b>Cocktail:</b> Cercle - Ratskeller (offered by the Finnish Embassy on invitation only)	

*The Black Sheet, 2010-2011*



### Jean-Christian Bourcart

He first gained attention in France, his native country, for *Infertile Madonnas* in 1992: a series of photographs taken in Frankfurt brothels, which was published with an introduction by Nan Goldin. He also published *Forbidden City*: an investigation of swinging and S&M clubs taken with a hidden camera, *Traffic*, a study of commuters caught in traffic jams, and *Sinon la morte gagnait*: an autobiography mixing text and photographs. His last bodies of work include *The Black Sheet*, *Stardust* and *Collateral*.

In 2009 he directed his second feature movie: *In Memories of the Days to Come*. As a photographer, he received the Prix Niepce, the Prix Gilles Dusein, Paris, The World Press Award, Amsterdam and The Prix du Jeu de Paume, Paris. The fiction movie *Elvis*, which he wrote and co-directed in Sarajevo during the Bosnian war has been awarded numerous prizes. His work has been collected by the MOMA in New York, MAMCO in Geneva, the MEP in Paris. He has also exhibited widely in such places as the Musee du Jeu de Paume, the Centre National de la Photographie in Paris and the Chrysler Museum of Art in Norfolk, Virginia. He was a recipient of grants from

the New York State Council on the Arts, the Centre National des Arts Plastiques, and the Villa Medici. He has been living and working in New York since 1997.

### Moving towards the Unknown

Diane Arbus used to say: "If you observe reality close enough, reality becomes fantastic". We will learn how to use our camera as an effective and powerful tool to uncover the fantastic in the midst of our own life.

Creation is a matter of freedom. Too often, our own limitations hinder us and keep us from moving forward. With the help of photographic exercises, analysis of portfolios, and study of major artists work, we will explore how we can develop our confidence and fearlessness in our photographic practice, both in the choice of a subject in its approach and treatment. We will particularly pay attention to the seeming contradiction between the medium's blunt factuality and its capacity for deception. Photography is commonly associated with fact, yet it has been a medium for fiction from the very beginning. We will explore photography's enormous potential for storytelling and its relation to "reality".

*CCTS, 2009*



### Geert Goiris

Born in 1971 in Bornem, he lives and works in Antwerp. Primarily using photography, his practice documents strange sites and unusual encounters with subjects that appear distinctly out of place: whether a rock formation or an abandoned house. His technique reflects the unnaturalness of the situations he records: using prolonged photographic exposure to lend his pictures a surreal quality. Constantly travelling in search of images to complement his singular lexicon, Goiris has evolved a body of work, which he describes as "Traumatic Realism". His photographs often represent alienated landscapes infused with nostalgia, solitude and drama.

Recent solo shows include, CAB, Burgos, KIOSK, Ghent, Hamburger Kunsthalle, Hamburg, Kunstforum Baloise, Basel, and Statements Art Basel, Basel. His work has also been shown at the Nouveau Musée National de Monaco, at Palais de Tokyo, Paris, at S.M.A.K, Gent and MARTA, Herford, at Museum Boijmans Van Beuningen, Rotterdam, at Jeu de Paume, Paris, at Platform Garanti Contemporary Art Center, Istanbul and at Manifesta 5, San Sebastian. He received the Baloise Art Prize in 2010.

*Whiteout 43/49, 2010*



### Adieu

The workshop Adieu will focus on the pictorial conventions of eschatology: the imagination of the last days, the end of time. This topic is the departure for a reflection on fiction in photography. We will discuss anticipatory images in science fiction, cosmology, natural sciences and in religion.

Students are expected to bring their own portfolio and relevant material (books, images films, etc.) around the theme of "imagined worlds". The discussions will be held in English, and each participant shall present his/her photographic project (prints please, no powerpoint).

*Pachaug, Connecticut, 1972*



**Arno Rafael Minkkinen**

is a Finnish-American photographer. He was born in Helsinki in 1945 and emigrated to the United States in 1951. A student of Harry Callahan and Aaron Siskind at Rhode Island School of Design; he earned his MFA degree in photography in 1974. Over the past four decades, Minkkinen has been primarily engaged as a teacher, curator and writer while continuing his work with the self-portrait: unmanipulated images of the naked human figure in the natural landscape.

Professor of Art at the University of Massachusetts Lowell, Minkkinen also serves as Docent at Aalto University of Art & Design Helsinki. Published and exhibited worldwide, his work can be found in the collections of the Museum of Modern Art in New York, the Museum of Fine Arts Boston, the Centre Pompidou and Musée d'Art Moderne in Paris, the Musée de l'Élysée in Lausanne and the Tokyo Metropolitan Museum of Photography. Seven monographs have been published. The Finnish Government conferred the Order of the Lion (First Class) on Minkkinen in 1992. He received the Finnish State Art Prize in Photography in 2006.

*Stranda, Norway, 2006*



**True or False - Creating Fiction from Fact**

In this workshop we will address the power of the truth to create fiction. If we are going to suspend our disbelief, strangely enough, we need something to believe in. The photograph, with its historic foothold on verisimilitude, is the perfect medium to capture our imagination and heart with images anchored in the truth of reality. What is needed? A sketch pad or journal, traditional or digital camera, and a teachable heart ready to engage the fictional storyteller inside you.

*Heat exchanger, 2009*



**Roman Pfeffer**

Is an Austrian conceptual artist who studied at the Academy of Fine Arts in Vienna and at the Kent Institute of Art and Design, Canterbury, England. He works with video, photography, sculpture and various other media. He is currently teaching at the University of Applied Arts in Vienna at the TransArts Department.

**Fiction - Photography - Public Space**

Fiction can be an assumption or even an invention. Fiction in photography results when we create a world of our own by creating a representation of the world around us. This workshop is about interfering with the system of public space rules; this may mean making changes to individual elements in the environment or intervening in a performative manner. However, even the interaction with passers-by can produce a fictional image.

After an introduction and discussion about the workshop topic, students will be invited to do interventions or act or react in public space. Documentation of these interventions and in-

*Oak (quercus), 2012*



teractions can take the form of photography or video. Please bring your own digital camera or video camera along.

*Tivoli, Italy, 2009*



**Alfred Seiland**

Born in 1952 in Austria and still living there. He has been working exclusively in color and with a large format camera for more than 30 years and has published his first book *East Coast – West Coast* in 1986. He frequently worked for magazines like Frankfurter Allgemeine Magazin, the New York Times Magazine and Stern as well as many others. He is Professor for Photography at the Staatliche Akademie der Bildenden Künste in Stuttgart since 1997. His photographs have been exhibited worldwide and are part of many important collections.

### **Controlled Confusion**

Alfred Seiland often likes to extract a specific section of the real world where the central image is integrated in layers of different surfaces and reflections, enriched with light and shadows. Often interrogating the particularities of a site multiple times in the course of creating his images, he likes to go for a "more complicated solution". The flattening of surface, the rendering of foreground and background elements along a shared visual plane, all executed through the manipulation of colour and con-

*Düsseldorf, Germany, 1998*



trasting elements is consistent with Seiland's broader photographic language. The image suggests a pictorial narrative of its own, surrendering its subjectivity in favor of "a mood and space that seems to exist only in and for that picture".

Since he is a specialist in color and prefers unusual available light situations the main focus of the workshop will be to study Luxembourg cityscape situations under different conditions and to create images with a personal perspective by using either analog or digital cameras.



*Akali, December, 2011*



### **Ábel Szalontai**

Doctor in Liberal Arts, is currently Head of the Photography Department at MOME (Moholy Nagy University of Art and Design) Since 2002, he has been a lecturer at the Foundation for Hungarian Photography ([www.fotografus.hu](http://www.fotografus.hu)). He has worked as a freelance photographer since 2005.

Ábel Szalontai has carried out a variety of commissions for different clients, such as Audi, Volkswagen, Zwack, OTP, Pannon GSM, DHL Magyarország etc.

### **Story - Narrative - Fiction**

The objectivity of photography can present a situation as a real, truly happened story. To understand a series of photography we have to use our associations and we have to build up our frame of references.

In this sense, the narrative of a picture allows the artist to communicate with various levels of thoughts, so the spectator could think freely, quasi independently.

*Akali, Pine, 2012*



It is like listening to music or reading a book. Nothing obvious.

The goal is to express oneself by associations. The workshop is an attempt to tell a short story about our personal imagination.

The workshop starts with presentation and portfolio review. Technique: digital camera, laptop.

**Joan Fontcuberta**

Fiction and Non-Fiction in Digital Age

Lecture: Cité Auditorium / free entrance

September 12, 17:30-19 hrs

**Joan Fontcuberta**

Joan Fontcuberta was born in 1955 in Barcelona, where he lives and works. With nearly four decades of prolific dedication to photography, he has developed a both artistic and theoretical work, which focuses on the conflicts between nature, technology, photography and truth. He has done solo shows at New York MoMA, Chicago Art Institute or Valencia IVAM among others, and his work has been collected by the Metropolitan Museum of Art (NY), San Francisco MoMA, National Gallery of Art (Ottawa), Folkwang Museum (Essen), Centre Georges Pompidou (Paris), Stedelijk Museum (Amsterdam), MACBA (Barcelona) and MNCARS (Madrid). Since 2008 he has been the President of the Visual Artists Association in Catalonia.

**Fiction and Non-Fiction in Digital Age**

Today's concept of fiction relates to the conflicts of visual representation and the impact of digital imaginary onto collective conscience. New technological tools, social networks and the massive circulation of images in the Internet change the sense of the canonic axis of photography which is truth, identity and memo-

*Hydropithecus*



ry. In such context nature and function of photography must be critically re-thought.

REGISTRATION

**Name:**

**First name:**

**Address:**

**Postal code & city:**

**Phone / Fax:**

**E-mail:**

**Profession / Studies:**

**Age:**

### Workshops

Cercle (5th floor), 2 rue Genistre, L-1623 Luxembourg  
September 12-15, 9-12hrs and 13-17hrs


 **Jean-Christian Bourcart**  
Workshop: 3 days, Fee: 180 € (Students: 90 €), Language: English, French

 **Geert Goiris**  
Workshop: 4 days, Fee: 240 € (Students: 120 €), Language: English, Flemish

 **Arno Rafael Minkkinen**  
Workshop: 4 days, Fee: 240 € (Students: 120 €), Language: English, Finnish


 **Roman Pfeffer**  
Workshop: 4 days, Fee: 240 € (Students: 120 €), Language: English, German


 **Alfred Seiland**  
Workshop: 4 days, Fee: 240 € (Students: 120 €), Language: English, German


 **Ábel Szalontai**  
Workshop: 4 days, Fee: 240 € (Students: 120 €), Language: English, Hungarian

### Lectures

Cité Auditorium, 3 rue Genistre, L-1623 Luxembourg / Free entrance

 **Joan Fontcuberta**  
September 12, 17:30-19:00 hrs  
Language: English

 **IPW round table discussion**  
September 13, 17:30-19:00 hrs  
Language: English, French, German

 **Arno Rafael Minkkinen**  
September 14, 17:30-19:00 hrs  
Language: English

Please return the registration form before:

**04.09.2012**

to:

**Galerie Clairefontaine**

21, rue du St-Esprit  
L-1475 Luxembourg  
or by fax: +352 47 25 24

Registration via internet: **[www.photomeetings.lu](http://www.photomeetings.lu)**

Applications will be accepted chronologically until workshops are full.

Please transfer the workshop fee before:

**04.09.2012**

to:

**ARTfountain a.s.b.l.**

Banque et Caisse d'Épargne de l'État, Luxembourg:  
IBAN LU40 0019 2355 9794 3000, BIC: BCEELULL

**Institut Pierre Werner**

Is Photography the Fiction of Reality?

Lecture: Cité Auditorium / free entrance

September 13, 17:30-19 hrs

**Institut Pierre Werner**

**Culture, Europe, Greater Region**

The Pierre Werner Institute (IPW) encourages cultural and intellectual interchange between its founding countries, France, Germany and Luxembourg and other European countries. It aims to promote the development of European citizenship. It was founded in 2003 in Luxembourg on the initiative of the French, German and Luxembourg governments. By setting up the institute in Luxembourg, where many European Union administrative functions are based, the three founding countries have charged the IPW with the task of promoting a European culture which transcends the individual cultures of each country without ignoring them and which leads to mutual enrichment.

**Is Photography the Fiction of Reality? Thoughts on contemporary photography in the visual arts, advertising and the press**

Creation, the place where the real and the imaginative worlds meet, invents the signs of the evolution of the visual arts, in the press and in advertising. In these three fields, contemporary photography illustrates the drastic transfor-

mation caused by the current crossover from the modern to post-modern society. Reality has moved from the material world to the immaterial world. Facebook is now part of our lives and many industrial sites hope for a new life in the leisure society.

Contemporary photography has become a picture of information, the new raw material of our reality. It no longer expresses the objectivity of our material environment, but the subjectivity of emotions caused by the many inventions of the real: fiction. In the works of photographers, such as Andreas Gurski, Nan Goldin, Cindy Sherman or Oliviero Toscani, fictions serve the relentless cultural or commercial domination of emotion and its corollary, sensation, the indispensable lubricants of the mass consumption of information.

The panel discussion organised by the Pierre Werner Institute will gather representatives of photography in visual arts, from press photography and advertising. Through their experience, they will discuss the reality and the issues of photography in the areas of information, education and trade. They will ask if there is a place for a humanism of fiction beyond consumption.

*Millerton, New York, 1971*



**Forty Years to learn a Few Things**  
**Performing for the camera: forty years of self-portrait**

I was brought up to believe I should become a minister until I moved away from home and realized that I had been living inside my father's dream. Nonetheless, looking back now, forty years to when I was 26, and first stepped in front of that mirror on a hill where I made my first self-portrait, my father's dream suddenly recreates itself. No, I was not standing in front of a pulpit then as he would have wished, but looking closer at that image now, I stand alone like a preacher, taking a stand for nature, a dark and naked everyman and woman (the title of my first show was called *Freemale*) against a bright and potent sky. Titles aside, I really had no sermon in mind, nor could I have ever imagined that the work I was about to undertake would become a lifetime endeavor.

True hindsight, of course, is only possible in older age when the options to do something else have long passed. So what I am left with becomes a kind of sermon after all, my work advocating the equation that we are no more important than the nature that surrounds us.

The beauty and clarity of that message became clear to me when I allowed forces beyond me to create the kind of work I do and have done all these years. Perhaps my dear father, the good and wise man that he was - beating him in a game of chess was always a major victory - knew this all along. He knew I wasn't going to follow his dream.

Maybe he had a sense that he was going to die young - as he did - and that he needed to set up a platform for me - that sermon uniting nature and photography - upon which I could work my own intents and purposes through art making. We never know, do we? In any case, clever guy that my father was, he won those chess games thinking ahead far more many moves than I ever could.

Arno Rafael Minkkinen

*Narragansett, Rhode Island, 1973*





1. **Sebastian Gärtner**  
*Wheelchair on fire, 2012*



2. **Daniela Brill**  
*How to make a strawberry the size of a watermelon, 2012*



3. **Michael Heindl**  
*Younger Than Last Year, 2012*



4. **Peter Paulhart**  
*Untitled, 2012*



5. **Alina Helal**  
*Me as a person, 2012*



6. **Pawel Szostak**  
*Exhibition, 2012*



7. **Céline Struger**  
*málo / but there has to be more, 2012*



8. **Claus Diwisch**  
*Untitled, 2012*



9. **Hannah Luegmeyer**  
*Untitled, 2012*



10. **Petra Waldek**  
*Untitled, 2012*



11. **Jakob Wiesmayer**  
*Verlegung, 2012*



12. **Miriam Hamann**  
*Morgen kommt Besuch, 2012*



1. **Jessica Christine Ritchie**  
*Mythologies*, 2012



2. **Lukas Verdijk**  
*Associate*, 2011



3. **Joan Panhuyzen**  
*Lindenboom str. 34*, 2012



4. **Jade Sips**  
From the series *passé composé*, 2012



5. **Vesna Faassen**  
*Untitled selfportrait*, 2011



6. **Ben Van den Broeck**  
*Balloons*, 2012



7. **Hilde Lenaerts**  
*Cat*, 2012



8. **Déni Irs**  
*Jesus de rue de Vaseline*, 2012



9. **Joke De Wilde**  
*Take me there*, 2012



10. **Valentina Stellino**  
*Untitled*, 2012



11. **Nora El Arbi**  
*Lenah*, 2011



12. **Tjarda Goovaerts**  
*Untitled*, 2012



1. **Henning Kreitel**  
*Humanus, 2012*



2. **Jakob Lauer**  
*Single-layered complexity #1, 2010*



3. **Natalie Isser**  
*Desertland, 2012*



4. **Justine Szczepanczyk**  
*Metropolis, 2011*



5. **Sven Weber**  
*Plattenweg, 2012*



6. **Michael Adolph**  
*Decomposer #1, 2012*



7. **Magnus Wiedenmann**  
*Untitled, 2012*



8. **Marina Amrehn**  
*Untitled, 2011*



9. **Anna-Maria Kiosse**  
*Two horses, 2012*



10. **Marina Gärtner**  
*Untitled, 2012*





11. Saskia Groneberg  
*LA*, 2011



12. Simon Braun  
*Untitled.*, 2011



13. Lina Fessler  
*Untitled*, 2012



14. Benedikt Eisenhardt  
*Blue*, 2012



1. Anni Hanén  
From the series *just small hiccups*, 2012



2. Erica Kovanen  
*Siblings*, 2010



3. Salvatore Elefante  
*Ximena*, 2011



4. Lasse Lecklin  
*Eko, Greece* from the series *Places to Stop*, 2012



5. Katri Naukkarinen  
*Flock*, 2010



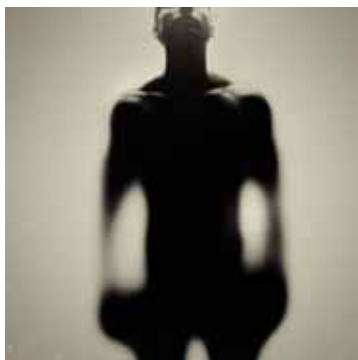
1. **Wanda Martin**  
*Untitled, 2012*



2. **Luca Hartai**  
*Untitled, 2012*



3. **Panna Donka**  
*Untitled, 2011*



4. **Attila Kozó**  
*Epilogue, 2012*



5. **Cintia Mercédesz Gombos**  
*Selfportrait, 2012*



6. **Soma Rétfalvi**  
*Still life, 2011*



7. **Julia Standovár**  
*Losers, 2011*



8. **Mátyás Krista**  
*Precociousness, 2011*



9. **András Törcsi**  
*Untitled, 2012*



10. **Réka Hegyháti**  
*Untitled, 2012*



11. **Eszter Galambos**  
*Untitled, 2011*



1. **Dunia Ciufferi**  
*Dreaming adolescent, 2012*



2. **Céline Evans**  
*Untitled, 2012*



3. **Kerstin Hufer**  
*Untitled, 2012*



4. **Céline Zimmer**  
*It's your birthday, kid!, 2012*



5. **Sally Léén**  
*Kenkää, 2012*



6. **Laurence Schoen**  
*Lonely Paradise, 2012*



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