

Pressemappe

Press Kit



Table of Content

#1 about f/stop	page 3
International Perspective	page 3
Local Focus	page 4
#2 TRUST/vertrauen	page 5
Theme	page 5
Curators	page 5
Artists	page 6
Digital Wonderings	page 12
#3 Programme	page 13
Main Exhibition TRUST/vertrauen	page 13
f/stop CLOSE UP	page 13
f/stop REFLECTIONS	page 14
f/stop LABOR	page 14
f/stop FORUM	page 17
f/stop SATELLITEN	page 18
#4 Press Images	page 19

#1 about f/stop

In its nearly fifteen years since it was founded in 2007, the festival has always responded to current issues of the moment. The exhibitions and formats conceived by guest curators offer a platform for artistic, curatorial and academic contributions that deal with socio-political issues based on the means and possibilities of photography. In the most recent editions, the focus has already broadened from an originally somewhat local perspective on Leipzig and contemporary art production to include international and interdisciplinary topics.

f/stop is one of the most important festivals for photography in Germany. It was first held in 2007 and then annually by the association Zentrum für zeitgenössische Fotografie Leipzig e.V. (ZZF). From 2012, f/stop took place every two years. D21 Kunstraum Leipzig e.V. took charge of f/stop at the beginning of 2020. At the same time, Stefanie Abelmann and Christian Bodach took over as new festival directors. The 9th edition of f/stop – Festival für Fotografie Leipzig will take place from 25 June until 4 July 2021.

International Perspective

After eight editions with different festival directors from Germany, it was time not only to extend invitations to international photographers, but also to take this step at the level of curatorial programme management.

For the first time, a convened **curatorial advisory board** – consisting of Dr Kathrin Schöneegg (Curator at C/O Berlin), Professor Steffen Siegel (Folkwang University of the Arts, Essen), Christina Töpfer (Editor at Camera Austria, Graz), Jan Wenzel (Publisher and Founder at Spector Books and Curator of f/stop 2016 and 2018, Leipzig) and Nadine Wietlisbach (Director of the Fotomuseum Winterthur) – has selected and appointed an international duo of curators for this year's edition of f/stop.

Dr Susan Bright, renowned Australian-British curator and author, and **Nina Strand**, artist, author, and founder of the art journal *Objektiv* in Oslo,

have jointly developed and curated the theme and leitmotif of the 9th f/stop festival: “TRUST/vertrauen”.

Local Focus

With its relaunch f/stop will also create a more stable and continuous basis for photography in the city of Leipzig and the surrounding region, together with the many different stakeholders. The core vision for the future of the festival is to bring Leipzig as a city of photography back into the focus of public discourse and regular events with partners.

The festival aims to contribute to better linking the photography scene in Leipzig and the region in the long term, to developing shared intersections on the subject of photography with the region’s museums and galleries, educational institutions and stakeholders, and in this way to achieve greater visibility for the medium of photography to the outside world.

In the future, the festival will move on different levels with its themes and programmes, ideas, and perspectives, questioning and making accessible the perception of our world through the medium of photography in various formats.

With the coming editions of the festival, f/stop will not only focus on contemporary art photography but will also open up to a more interdisciplinary approach to the topics and involve a correspondingly wide range of stakeholders. Establishing and conveying a socially relevant theme for each festival edition will continue to be one of f/stop’s core principles.

#2 TRUST/vertrauen

Theme

The theme for this year's 9th edition of f/stop – Festival für Fotografie Leipzig is TRUST/vertrauen. It responds to our new future. Trust is at the centre of the COVID 19 crisis, the Black Lives Matter revolution, the #metoo movement, fake news, national elections, relationships with technology as well as personal lives. Trust, more than ever, is crucial to the way we conduct ourselves on both a personal and a societal level.

„Our theme TRUST/vertrauen for f/stop 2021 is informed by our belief that trust is the currency of the 21st Century“

Curator Nina Strand

“We have explored different ways in which trust can be considered. It initially feels simple, but in fact it's an incredibly complex theme.”

Curator Susan Bright

Curators

This is the first time that f/stop has worked with international curators. The curator duo consisting of Dr. Susan Bright and Nina Strand was selected by the f/stop advisory board.

Dr. Susan Bright is a curator based in London. She has a specialization in lens-based arts and contemporary visual culture with an emphasis on cross-disciplinary and international programming. She was a curator at the National Portrait Gallery in London before deciding to work independently in the early 2000s.

Her professional life has brought her to live in London, New York and Paris where she has worked with many institutions on a wide range of projects. These include: Tate, Barbican, The Royal Academy, The Museum of Contemporary Photography in Chicago, Saint Louis Museum of Art, Phoenix Art Museum, and The New York Public Library.

She was Guest Curator for PHotoESPAÑA in 2019 curating five exhibitions across museums in Madrid. She has taught curatorial practice and visual culture at institutions including Parsons and the School of Visual Arts in New York and Sotheby's Institute and University of the Arts, London. She has authored and co-authored seven books on photography and holds a PhD in Curating from Goldsmiths, University of London.

Nina Strand works as an artist, writer and is the founder and editor in chief of the art journal *Objektiv*. Founded in 2009 by Nina Strand, Ida Kierulf and Susanne Østby Sæther, the journal is a biannual publication with a focus on photography and film.

Strand is a co-editor of STAFETT (RELAY), a Scandinavian fanzine on photography. Strand holds a work grant from 2012 – 2020 from the Art Council in Norway. She was also a recipient of the Art Critic Grant from Fritt Ord in 2017.

Strand is a regular contributor with essays on photography for several Norwegian and international publications, and has participated and arranged several exhibitions all over Scandinavia – the latest being the exhibition *Le Book Club* at Fotogalleriet in Oslo from January to February 2020. She has been involved in the Paris Photo-Aperture Foundation PhotoBook Awards and the Camera Austria Award Photography Prize. She was part of the expert panel of the seminar *Photobook Reset* at c/o Berlin and a Fellow at the MFA Image Text Ithaca summer workshop.

Artists

Hoda Afshar (Iran/Australia)

This is the first showing of Hoda Afshar's new work *Speak the Wind* (2021). A book of this work will be published by MACK in June. The project questions the representation of faith and belief. In the islands of the Strait of Hormuz, near the southern coast of Iran, there is a conviction that the winds, generally believed to be malevolent, can possess a person, causing them to experience illness or disease. The inhabitants practice a ceremony to placate the winds and exorcize the spirits from the body. Afshar spent time with the people and their customs, the winds and

the landscape. The almost alien appearance of the vast rocks resembles organic sculptures, as they have been shaped by the winds over millennia. The curators chose an immerse slide-show projection to show the many parts of this project. Afshar subtly and intelligently questions and responds to traditional modes of documentary.

Afshar was born in Tehran, Iran and is now based in Melbourne, Australia. She completed a Bachelor degree in Fine Art and Photography in Tehran, and her PhD thesis in Creative Arts at Curtin University. She is represented by Milani Gallery in Brisbane, Australia. Her work is also part of numerous private and public collections including the National Gallery of Victoria, UQ Art Museum, MUMA Collection, Murdoch University Art Collection, Art Gallery of Western Australia and Monash Gallery of Art.

Viktoria Binschtok (Germany)

For the exhibition TRUST works from Binschtok's Networked Images (2017 – present) will be shown. Working with the algorithm 'google image search' Binschtok selects one image to be matched with others visually. She then exhibits the work in clusters demonstrating the random associations that are made. The individual image becomes irrelevant and it's the association and visual similarities that come into play – often with comic or melancholic effect. Removing any linear narrative Binschtok points to the seemingly haphazard computational decisions presented where, with every 'refresh', there is a new arrangement of information available. The images presented to the artist change daily depending on her location, past searches or spending patterns making her (and all of us) passively reliant on the institution of Google for information.

Viktoria Binschtok has had solo exhibitions at Museum Folkwang Essen, Kunstmuseum Bonn, C/O Berlin and KLEMM'S in Berlin. Her work has been included in group exhibitions at institutions such as Centre Pompidou-Metz and Paris, Museum der Bildenden Künste Leipzig, Bergen Kunsthall, Kunstverein Bregenz and Fondazione Prada Milan.

Ingrid Eggen (Norway)

Norwegian artist Ingrid Eggen examines the body's non-verbal communication and symbolism often dismantling and distorting body language. In a world where emojis that have come to stand in for complex emotions and feelings, these photographs touch on our involuntary gestures, reflexes and instinct and the unspoken messages these portray. These actions cannot be reduced, so the photographs are no longer a representation, but rather an action or gesture and its associated reaction. These gestures offer another perspective, a potential fracture or opening. They are a world away from the language of social media that favours the quick thumbs up. Ever more pertinent these days these photographs show us how important involuntary gestures are and how much is lost on screen communication. It is the silent moments between people – a glance, a touch, a flinch that builds human trust and is at the core of relationships. For Leipzig eight new works in the series will be presented.

With thanks to the Office for Contemporary Art Norway (OCA) for their support.

Eggen studied Visual Arts at Oslo Academy of Arts and Konstfack in Stockholm. She has exhibited extensively in Scandinavia and is represented by the gallery Melk in Oslo. Her work is held at the National Museum in Norway, the Equinor Art collection and Haugar Vestfold Artmuseum among others.

Paul Mpagi Sepuya (USA)

Sepuya works collaboratively, creating photographs that emphasize the relationship and trust between artist, camera, audience and image. By photographing friends and himself, he is interested in deconstructing the making of images, the moving of subjectivity and identifying how those images are made and seen. In recent work he invites friends to bring their cameras and make photographs with and alongside him in the studio. Curious at how an image taken by him depicting his reflection alongside a separate person also aiming their camera (two depicted) could be collapsed into one photographer and one camera. For TRUST we will see

his early work, his portraits of friends that led up to his more known mirror studies. A private collector from Berlin will show Sepuya's early portraits, polaroids, zines and magazines, giving a thorough insight into his practice.

Paul Mpagi Sepuya is a Los Angeles-based artist working in photography. He is Associate Professor in Media Arts at University of California San Diego. Exhibitions include a survey of work at Contemporary Art Museum St. Louis, a project for the Whitney Biennial 2019, and group exhibitions at the Walker Art Center, Guggenheim Museum, and Contemporary Art Museum Houston.

Laure Prouvost (France)

For TRUST the French artist will show the two films *I need to take care of my conceptual Granddad* from 2010, and *Taking Care (Love Letters to Fellow Art Work)* from 2019, both part of Prouvost's monitor video series. In these she anonymously, without showing her face, speaks to the viewer about the object or relic placed in front of her. She makes her hands the main character of the films. *I need to take care of my conceptual granddad* refers to her conceptual Granddad, who is said to be a good friend of Kurt Schwitters. However, the book in the video could be a reference to the British artist John Latham as she is smothering moisturizer over a catalogue of his work. Latham was an influential artist for Prouvost early in her career. The 2019 *Taking Care (Love Letters to Fellow Art Work)* relates to the previous. In the spring of the first lockdown last year, Prouvost screened this film on her website, offering comfort in these trying times. The camera is focused on her torso and gesturing hands, which appear to be attempting to caress the camera, as she whispers: 'I will take care of you ... kiss you ... If you feel old, if you feel out of time, or not in fashion anymore ... I will be there for you.' Prouvost and Lisson Gallery have kindly lent the festival these two films that directly refer to the times we live in.

Laure Prouvost was born in Lille, France and is currently based in Antwerp. She received her BFA from Central St Martins, London in 2002 and studied towards her MFA at Goldsmiths College, London.

She also took part in the LUX Associate Programme. Current solo exhibition include Deep See Blue Surrounding You / Vois Ce Bleu Profond Te Fondre at LAM – Lille métropole, Villeneuve d'Ascq, France, and MOTHER at Louisiana Museum, Humlebæk, Denmark.

Carmen Winant (USA)

Winant has made new posters especially for TRUST to be shown all around Leipzig at City Light Boards, and to open the exhibition in Werkschau. Another element of the festival is the outside commission, to make the festival go wider than just in The Spinnerei. She has used the collaged hands of the German born actress Marlene Dietrich as a motif. Winant's work utilizes installation and collage strategies to examine feminist modes of survival and revolt. Her work is experimental and sits at the cross section between an artists project and historical document. She asks who made these images, why and for whom. Winant often describes herself as a photographer who doesn't make her own pictures. She has always been attracted to photography that rejects photography, explaining that she moved into working in collage, installation and found images because she is distrustful of how seductive photography can be. She started to use other people's pictures, often from books, because she wants to test the limits of photography.

Carmen Winant is an artist and writer based in Columbus, USA. She is the Roy Lichtenstein Endowed Chair of Studio Art at the Ohio State University. She is a 2019 Guggenheim Fellow in photography, and her work has been featured in numerous exhibitions at key galleries and museums, including MoMA and the Kunsthal Charlottenborg. Winant has published several photobooks such as My Birth, Notes on Fundamental Joy and the recent Body Index with TBW Books.

Guanyu Xu (China)

Pictures from Xu's series *Resident Aliens* (2021) will be shown alongside *Temporary Censored Home* (2018-2019), and the video *Complex Formation* (2018). These works all consider the outsider in a complex

investigation of personal and political history and identity. Xu highlights the disparities and connections between the USA where he lives, and China where he was brought up. In *Temporarily Censored Home* Xu made an intervention into his parent's home in Beijing and intricately layered photographic images all over the space, queering the heterosexual space. *Resident Aliens* adopts a similar visual strategy and turns to the conditions of immigrants in the U.S. For immigrants, home is never private and secure, but a perpetually temporary state. The project examines privilege and power and the precarious nature of trust in terms of legality and civic acceptance for those without it.

Xu was born in Beijing and is currently based in Chicago. He lectures at the University of Illinois. He was the winner of the Hyères International Festival (2020). His works have been exhibited and screened internationally including the Aperture Foundation, New York; ICP Museum, New York; Museum of Contemporary Art, Chicago; New Orleans Museum of Art, New Orleans and Fotomuseum Winterthur, Switzerland. He is represented by Yancy Richardson (USA) and Gaotai Gallery (China).

Digital Wonderings

The Digital Wonderings are a series of online speculations around the curatorial theme of TRUST. They take any form, from a conversation, a short statement, a film or a photographic series. Invited contributors come from a wide range of disciplines and respond and react to the theme and the format as they wish. So far, the following have been published:

- #1 [*A conversation between Susan Bright and Nina Strand, co-curators of f/stop 2021.*](#)
- #2 [*Interview on TRUST with Onora O'Neill.*](#)
- #3 [*Susanne Ø. Sæther Touch/Space: The Haptic in 21st-Century Video Art.*](#)
- #4 [*The South African artist Lebohang Kganye about her work*](#)
- #5 [*On violence and trust by Bangladeshi photographer Salma Abedin Prithi.*](#)

- #6 [American photographer Dannielle Bowman on truth and labor.](#)
- #7 [Clara Hausmann - Editing Drawer / Editierschublade.](#)
- #8 [Trust and Collaboration. With Anthony Luvera](#)
- #9 [Trust and the Media. Fred Hüning's work ND870316 – Autopsy Of A Newspaper \(2017\)](#)
- #10 [Photobooks on Trust.](#)
- #11 [Whitney Hubbs on trust and the self-portrait.](#)
- #12 [A conversation on TRUST/vertrauen between Susan Bright and Nina Strand.](#)
- #13 [Trust and programming. An in-conversation with Katrina Sluis and Jonas Lund](#)
- #14 [Artist Portrait: Carmen Winant \(USA\)](#)
- #15 [Artist Portrait: Hoda Afshar \(IR/AUS\).](#)

The following ones are yet to be published:

- #16 Artist Portrait: Viktoria Binschtok (GER).
- #17 Artist Portrait: Ingrid Eggen (NOR).
- #18 Artist Portrait: Laure Prouvost (FRA).
- #19 Artist Portrait: Paul Mpagi Sepuya (USA).
- #20 Artist Portrait: Guanyu Xu (CHN).

#3 Programme

An overview of the complete programme is available online at f-stop-leipzig.de/calendar.

Main Exhibition ([Details are available online at Main Exhibition](#))

The main exhibition TRUST/vertrauen of the 9th f/stop — Festival für Fotografie Leipzig will show works from Hoda Afshar (IR/AUS), Viktoria Binshtok (GER), Ingrid Eggen (NOR), Paul Mpagi Sepuya (USA), Laure Prouvost (FRA), Carmen Winant (USA) and Guanyu Xu (CHN).

Susan Bright und Nina Strand have curated a tightly conceived group show. This allows 'slow looking' by presenting large bodies of work by each artist.

The duo has invited artists to respond directly to the theme TRUST, and have chosen artists whose work specifically challenges and questions the medium and what images we can trust.

Exhibition Space: Baumwollspinnerei, Werkschau (Hall 12)

Exhibition days: 26 June to 4 July 2021

Opening: Friday, 25 June at 06.30 pm (invitation only)

Opening hours: daily 12 to 9 pm (time slot ticket and registration required), free entrance

Guided tours: Sat & Sun at 3pm

f/stop CLOSE UP

Carmen Winant designed posters exclusively for the 9th edition of f/stop.

f/stop CLOSE UP is the spatial extension of the festival beyond the Spinnerei grounds. Carmen Winant has designed new posters especially for the 9th edition, which will be displayed on City Light posters

throughout the city as well as being the opening exhibit in the Werkschau in the main exhibition.

Winant has made collages of her on-going archival research. Winant's work utilizes installation and collage strategies to examine feminist modes of survival and revolt.

f/stop REFLECTIONS

In the exhibition *Come Closer*, 21 students from the Leipzig Academy of Visual Arts reflect on the curatorial theme TRUST/vertrauen with their own works.

Exhibition: Baumwollspinnerei, Hall 14 (Untergeschoss)

Exhibition Days: 26 June to 4 July 2021

Opening: Friday, 25 June, 5 to 9 pm (registration via comecloser@hgb-leipzig.de)

Opening hours: daily 12 to 9 pm (time slot ticket and registration required), free entrance

f/stop LABOR ([Details are available online at f/stop LABOR](#))

Blind photographers, young migrants, pupils and deaf people: At f/stop LABOR, we look at the topic of TRUST/vertrauen from very different perspectives. The socio-cultural perspectives deal with questions of social cohesion. In the lab, four groups experiment and develop their own works in dialogue with the artistic positions of the main exhibition, from an essay to a vodcast to a billboard. The development processes can be followed online.

#vertraueunsnicht

What intentions are behind a picture? Which pictures can we trust? In the workshop week from 14–17 June 2021, young adults entered into a dialogue about trust and truth.

Using photographic methods, the participants entered into a joint creative process in which they negotiated their own perspectives on the theme

and rendered them visible. The artistic works by Carmen Winant and Lebohang Kganye under the curatorial theme of trust formed the starting point for the discussion. The photographs created in this process will be presented as posters on the grounds of the Spinnerei in Leipzig until July 4, 2021.

The workshop was held in collaboration with the MdbK and JOBLINGE gAG Leipzig and took place both in analogue form outside on the Spinnerei grounds and in digital form in the run-up to the festival.

MdbK workshop organisers: Kirsten Huwig and Elisabeth Würzl

MdbK [Zusammen-hang]

Art communicates. We communicate. What's the connection? The bilingual project "Zusammen-hang" in German spoken and sign language brings together ten people, three folding chairs, three cameras and plenty to talk about in the exhibition space.

The starting point for the series of talks are perspectives on contemporary and modern photography in the MdbK Leipzig and at the international exhibition "TRUST/vertrauen" presented by the f/Stop festival in Leipzig.

When visiting the exhibitions, the conversations and discussions are recorded on camera and processed in the form of a video podcast. In the podcast, the participants share their views on the works of art, addressing both personal and interpersonal issues.

The art mediators Katrina Blach and Christopher Utpadel are realising the project for the MdbK in cooperation with a Leipzig-based sign language association: people who are deaf, hard of hearing, and hearing people of different ages meet regularly at LGSV to organise joint cultural events and regulars' tables with talking hands (sign language). The MdbK's art outreach department is practising how to anchor the perspectives of different visitors more strongly in its work with the collection and in its programme.

The aim of MdbK [Zusammen-hang] is to actively open up the museum and exhibition space, to develop individual points of view and to

communicate them. First-hand reports and results are published here and on the MdbK website.

Funded under the “Werkstatt Vielfalt” programme, Stiftung Mitarbeit of the Robert Bosch Stiftung.

Triads of Trust

The photographic method of light painting equips a blind person with a torch to render people visible out of the darkness. With the light in one hand and the other hand touching the model's body, a very special kind of relationship develops between the two, which has little to do with conventional portrait photography of sighted people. The photographer Gerald Pirner from Berlin-based photo studio for blind photographers reflects on the festival theme of trust from his individual perspective.

f/stop FILM: „Shot in the dark“ (2017), Documentary by Frank Amann, 79 min

Saturday, 3 July, 2021, 22 pm, Ticket: 6 €

Open Air Kino in der Spinnerei, Spinnereistr. 7, 04179 Leipzig

"Shot in the dark" shows the work of Bruce Hall, Sonia Soberats and Pete Eckert: an intimate portrait of three blind photographers whose visual impairment has become the starting point for their visual explorations and poses fundamental questions about seeing and imagining.

FORUM

f/stop TALKS ([Details available online at f/stop TALKS](#))

From 26 June to 4 July, daily online discussion formats will be held that delve into the exhibition theme TRUST/vertrauen. The respective online link will be published in the events calendar on the f/stop website.

Admission is free.

Saturday, 26 June, 6 pm: **Photography and Trust — Nina Strand and Susan Bright** – in English language, Moderated by Christina Töpfer.

Sunday, 27 June, 6 pm: **HGB REFLECTIONS — Come Closer** – in German language

Monday, 28 June, 6 pm: **#vertraueunsnicht** – in German language

Tuesday, 29 June, 6 pm: Satellite — **MdbK: Andreas Gursky** – in German language

Wednesday, 30 June, 6 pm: Satellite — **D21: Katarína Dubovská** – in German language

Thursday, 1 July, 6 pm: **Triaden des Vertrauens** – in German, spoken and signed language

Friday, 2 July, 6 pm: Satellite — Forum of Contemporary History: **Always me. Fascination Selfie.** – in German language

Saturday, 3 July, 6 pm: MdbK — **[Zusammen-hang]** – in German, spoken and signed language

Saturday, 3 July, 8 pm: **Assistenz und Vertrauen** – in German, spoken and signed language

Sunday, 4 July: Satellite — **ODP: Asphalt, Stones, Shards** – in German language

f/stop WORKSHOP

"Turn Blue! - Create cyanotypes yourself" with the "Mobile Dunkelkammer".

Cyanotype, also called blue printing, is an old photographic noble printing process and takes place entirely without a camera. With coated paper that turns blue in the sunlight, blue photograms are created by placing a wide variety of objects on it.

Sunday, 27 June and 4 July 2021, 1 to 6 pm, every hour

Baumwollspinnerei, garden next to Werkschau (Hall 12), Spinnereistr. 7, 04179 Leipzig

Free Admission

Registration on-site

f/stop goes ELECTRIC CINEMA

f/stop goes on tour with the Electric Cinema, presented by Schaubühne Lindenfels. We will present this year's artists of the main exhibition TRUST/vertrauen on various facades and walls all around the city.

25/26/27 June & 01/02/03 July - after sunset

Information on the tours available directly via Schaubühne Lindenfels facebook and instagram channel.

f/stop SATELLITES *(Details are available online at [f/stop SATELLITES](#))*

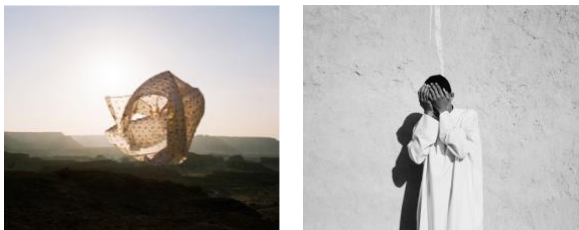
Various Leipzig-based organizations, project spaces, galleries and museums enhance the festival with their own events: f/stop SATELLITES in many different locations within the city. Opening times, visitor information / any time slot tickets required and admission prices, if applicable, can be found directly via the respective organisers or online at: f-stop-leipzig.de.

#4 Press Images

Terms for all Images:

- Image to be used as it appears.
- Do not crop or alter the photographs in any way
- Do not overwrite with text or other images

Hoda Afshar



Both images:

Hoda Afshar, from the series, *Speak the Wind* (2015-2021). © Hoda Afshar, Courtesy Milani Gallery

Viktorija Binshtok



Viktorija Binshtok, *Cherry Blossom / Rostock*, 2020. © Viktorija Binshtok & KLEMM'S Berlin



Viktoria Binschtok, *Lines & Clouds*, 2020. © Viktoria Binschtok & KLEMM'S Berlin

Ingrid Eggen



Ingrid Eggen, *Handl #6*, 2020. © Ingrid Eggen



Ingrid Eggen, *Grippel #2*, 2021, © Ingrid Eggen

Laure Prouvost

Images should be credited as follows:
© Laure Prouvost; Courtesy Lisson Gallery.



Both images should be captioned as follows:

Laure Prouvost
Taking Care (Love Letter to Fellow Art Work), 2019
Video, 3 min 23 sec

Images must be reproduced in colour

Paul Mpagi Sepuya



Paul Mpagi Sepuya, *Self-portrait waiting II*, 2006, 11x14 inches, c-print, edition 2/5. © Paul Mpagi Sepuya.



Paul Mpagi Sepuya, *Benjamin, July 9*, 2011, 11x14 inches, digital c-print, edition 4/20. © Paul Mpagi Sepuya

Guanyu Xu



Guanyu Xu, *Space of Mutation*, 2018. © Guanyu Xu



Guanyu Xu, *JZ-08132017-10032020*, 2020. © Guanyu Xu

Carmen Winant



Carmen Winant, *Posters made especially for TRUST for the 9th edition of f/stop*, 2021. © Carmen Winant

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„Grippe #1“

